

The role of consumer ethnocentrism, cosmopolitanism, emotional engagement, perceived authenticity and AI recommendation quality on the global reception of Latin Music

Table of contents

<i>Abstract</i>	3
<i>Introduction and research purpose</i>	4
<i>Literature review</i>	6
Global consumption of Latin music and key influencing factors.....	6
Cosmopolitanism and global cultural consumption.....	6
Perceived authenticity and the appeal of Latin music	8
Emotional engagement and consumer experience.....	9
<i>Contextual considerations: live, digital, and physical consumption formats</i>	11
Live events (concerts and festivals).....	11
Streaming platforms (digital consumption)	12
Physical sales and formats (CDs, vinyl, merchandise).....	13
AI-powered music recommendation systems: quality and personalization.....	15
Impact on music discovery and user satisfaction.....	16
Import–Export dynamics and consumer ethnocentrism	17
National identity and openness to foreign music.....	19
Algorithms, politics, and the reception of Latin music in Italy	21
Summary	23
<i>Materials and methods</i>	25
<i>The sample and the survey objective</i>	26
<i>Frequencies analysis</i>	26
Consumer ethnocentrism	26
Cosmopolitanism	30
Emotional engagement	33
Perceived authenticity.....	36
AI recommendation quality	44
Demographic data	46
<i>Correlations between perceptual variables (Cosmopolitanism, Perceived Authenticity, AI recommendation quality, Emotional engagement, Consumer ethnocentrism) and demographic factors (Gender, Age, Education)</i>	48
Correlation between consumer ethnocentrism and demographic variables.....	48
Correlation between cosmopolitanism and demographic variables	55
Correlation between emotional engagement in Latin music and demographic variables	63
Correlation between perceived authenticity and demographic variables	66

Correlation between AI quality recommendation and demographic variables.....	80
Summary of correlation analyses.....	83
<i>Discussion of results</i>	84
Theoretical implications	86
Managerial implications	88
Limitations	89
Recommendations for future research	89
Conclusion	91
<i>References and bibliography</i>	94
<i>Appendix</i>	99

Abstract

This thesis investigates the impact of cosmopolitanism, perceived authenticity, consumer ethnocentrism, emotional engagement and AI recommendation quality on the global consumption of Latin music, approached as a cultural product. By framing Latin music as an object of strategic market interest, consumed across digital, physical, and live formats, this investigation aims to explore how psychological, cultural, and social variables shape consumer behavior in a transnational context.

To empirically test these relationships, a structured questionnaire was developed and distributed to a sample of respondents (N = 191) across various demographic and geographic backgrounds across Italy. The survey items were designed based on validated constructs and theoretical insights drawn from a selection of key academic contributions (Lee, R., & Mazodier, M. (2015), Oh, H., Prado, P. H. M., Korelo, J. C., & Frizzo, F. (2019)), with the goal of capturing attitudes, behavioral intentions, and experiential dimensions related to the consumption of Latin music.

The analysis of the collected data is intended to contribute to existing literature by identifying the extent to which these variables influence not only listening preferences, but also deeper patterns of cultural engagement and music consumption, which are the intrinsic variables involved in the consumption of this genre and, on a broader scope, how these variables are involved in general consumption (as it may be seen on the questions surveyed). Furthermore, the assessment also seeks to offer managerial insights for industry stakeholders on how to leverage these factors in international market strategies, explicate those that might be the business management implications and the theoretical consequences that result from the analysis itself. All of these observations, by all means, are made in order to support future studies on the topic taken in consideration and are outcomes of a deep research on the correlated elements of the field, being it in the interest of the master's candidate.

Introduction and research purpose

This research aims to investigate the role of cosmopolitanism (an individual's openness to foreign cultures and global experiences, as well as their willingness to embrace diversity and multicultural values, Cannon, H. M., Yoon, S.-J., McGowan, S., & Monem, A. M. (2001)), perceived authenticity, emotional engagement, consumer ethnocentrism (the tendency of individuals to favor products from their own country over foreign ones, based on the belief that supporting domestic goods is morally right and beneficial for the national economy, Shimp, T. A., & Sharma, S. (1987)) and AI recommendation quality in shaping the global reception of Latin music. In recent years, Latin music has experienced exponential growth worldwide, becoming one of the most streamed and consumed genres across international markets, encompasses a wide range of genres and subgenres, some of which are globally recognized and widely listened to by the masses across different parts of the world. This widespread diffusion raises questions about the psychological, cultural, and attitudinal factors that contribute to such a phenomenon; indeed, this represents the main reason why I chose to delve deeper into the topic with my professor, beyond the fact that I am extremely passionate about the music field and Latin countries, more generally.

However, despite the global success of Latin music, limited research has investigated the nuanced psychological, cultural and social factors influencing its reception in non-Latin markets such as Italy; This study aims to fill this gap by integrating concepts from consumer culture theory, music psychology, and AI-driven recommendation systems.

Such studies are crucial and, in a sense, though not entirely, “niche”: in a world where globalization is exponentially gaining ground under multiple scopes (economic, social, cultural, juridic, educational, political...) and technologies such as AI are taking over almost every aspect of human lives, how some dynamics impact a certain type of sub-dimensions of these field becomes generally intriguing; in the current case, Latin music and its expansion all over the globe. To what can its success be attributed? In this treatise, an attempt is made to provide a partial answer to this question by analyzing the micro-dynamics that may underlie the popularity of this musical genre. We have aimed to identify the main factors contributing to its fame by administering a questionnaire to participants about these elements and examining their inclinations based on their responses, this quantitative survey enabled an empirical assessment of the relationships between cosmopolitanism, consumer ethnocentrism, perceived authenticity, emotional engagement, and AI recommendation quality among Italian consumers.

Understanding these dynamics is crucial not only for the music industry but also for fostering cross-cultural understanding and appreciation in an increasingly interconnected world, to broader

discussions on globalization, cultural hybridity, emotions' utility in marketing strategies and identity in the 21st century. In fact, aim of this report is to contribute (albeit on a small scale) to the strategic development of the music market as an economic sector, with a specific focus on the consumption of Latin music. While this study primarily addresses the opportunities and dynamics within the music market, its insights may also resonate and prove valuable across other related market sectors.

Theoretical frameworks from consumer culture theory, music psychology, and cross-cultural marketing suggest that variables such as cosmopolitan orientation (Cleveland et al., 2009), consumer ethnocentrism (Shimp & Sharma, 1987), perceived authenticity (Grayson & Martinec, 2004), emotional engagement and nowadays, AI quality recommendations influence how individuals engage with cultural products that originate outside their native context, aspect that surely makes the research interesting and useful. What is more, emotional engagement is likewise considered a strong predictor of musical appreciation and preference (Holbrook & Batra, 1987).

In the digital era, AI-powered music recommendation systems play a pivotal role in shaping listeners' exposure to and engagement with global music genres. Understanding the influence of AI recommendation quality on listener behavior is particularly relevant, as algorithms increasingly mediate cross-cultural musical exchanges.

This study explores how these 5 perceptual variables impact audience involvement with the genre and is motivated by a personal academic interest in the intersection between music, culture, and global consumer behavior, as well as the growing popularity of Latin music in non-traditional markets and non-Latin markets (in the current case, Italy), investigating the reason behind this product consumption in those countries that are not part of the LATAM countries. The findings from this study can inform music marketers, streaming platforms, and cultural policymakers aiming to enhance the reach and impact of Latin music internationally, particularly in culturally distinct markets; along with, as previously mentioned, as a valuable source of insight for scholars and enthusiasts in the field or as an informative resource for the development of creative strategies aimed at enhancing the promotion of artists or cultural products within transnational markets.

By offering data-driven perspectives on audience engagement and cultural positioning, the findings can inform the design of more effective campaigns capable of achieving greater resonance beyond national boundaries.

Literature review

Global consumption of Latin music and key influencing factors

Latin music has experienced a remarkable global boom in the past decade, transcending language and cultural boundaries to become a mainstream commodity in many markets all over the globe; as a cultural product, Latin music (encompassing genres like reggaetón, Latin pop, bachata, regional Mexican, salsa, Brazilian funk, Bossa Nova, merengue etc.) is consumed in various formats, that is to say, this range goes from live concerts and festivals to digital streaming and physical album sales. Recent studies suggest that some of the key factors shape consumer behaviors in this domain: cosmopolitanism, perceived authenticity, consumer ethnocentrism and emotional engagement and quite recently, also how AI recommends music itself. Each of these variables has been analyzed in literature across Marketing and Business studies as well as in Humanities subjects such as sociology, musicology, and consumer psychology. This review synthesizes significant findings to interpret how each factor affects the global consumption of Latin music. In the following discussion an academic perspective is adopted, with in-text citations in author-date format, to provide a comprehensive understanding suitable for a “business-coded” context. The review also compares how these influences manifest across consumption contexts (live events, streaming platforms, and physical sales) and draws on relevant empirical studies and theoretical frameworks to inform both scholars and practitioners.

Cosmopolitanism and global cultural consumption

One important driver of cross-cultural music consumption is consumer cosmopolitanism, defined as an openness to and appreciation of diverse cultural experiences and products (Riefler et al., 2012). Cosmopolitan consumers are characterized by open-mindedness, diversity appreciation, and consumption that transcends borders (Riefler et al., 2012, p. 289), and may also be described as people characterized by a global orientation and willingness to explore and consume products from different cultural origins. Furthermore, they are presented as open-minded world citizens, whose consumption orientation transcends any specific cultural setting (Lee & Mazodier, 2015). Such individuals actively seek out foreign or globally circulated products and entertainment, making them more receptive to music originating outside their home culture. In the context of Latin music, cosmopolitan attitudes can translate into non-Latino audiences embracing Latin genres as part of a worldly taste profile; sociological studies on cultural consumption have long noted the rise of “aesthetic cosmopolitanism”, which is a tendency to include art and music from various cultures in one’s consumption repertoire

(Regev, 2013) arguing that in late modernity, globally oriented listeners develop identities that incorporate music from around the world, eroding the dominance of any single national pop culture. This perspective builds on the "omnivore theory" in sociology, which observes that higher-status or globally oriented consumers often have omnivorous tastes spanning many genres and cultures (Peterson, 1992; Regev, 2007), namely, cosmopolitanism is linked to the broadening of musical preferences beyond one's ethnic or national traditions. Empirical research supports the idea that consumer cosmopolitanism can predict willingness to consume foreign cultural products: for example, Riefler et al. (2012) found that cosmopolitan consumers in their study were significantly more willing to buy foreign goods, highlighting a strategic segmentation opportunity for international marketers. In a music context, this implies that consumers high in cosmopolitan orientation may be early adopters of Latin music in non-Latin markets, helping to spark wider trends. Indeed, the global spread of Latin hits (from Despacito to Bad Bunny's discography) is often attributed to an increasingly cosmopolitan youth audience that does not see language as a barrier to enjoyment (Salomon, 2018). From a strategic management viewpoint, targeting cosmopolitan segments has been recommended as a manner to internationalize cultural products (Riefler et al., 2012), and that is the reason why major record labels have capitalized on this by marketing Latin artists to global audiences and emphasizing cross-cultural collaborations. For instance, Universal Music's Latin division explicitly seeks artists with a "global mindset," reflecting an industry recognition that there is a cosmopolitan appetite for Latin music worldwide (IFPI, 2021), and this has also to do with "media's globalization"; indeed, digital platforms have made Latin music readily accessible worldwide, allowing culturally curious listeners to explore Latin playlists and artists. The willingness of listeners in Asia, Europe, and beyond to embrace Latin rhythms can be seen as part of a broader cosmopolitan consumer culture fostered by the internet. In sum, cosmopolitan attitudes expand the potential fan base of Latin music by framing it as "an appealing world music experience" rather than a product. High consumer cosmopolitanism can thus positively affect Latin music consumption across all formats, by increasing openness to attending Latin concerts, streaming songs in Spanish or Portuguese, or purchasing Latin albums even in places where these languages are not widely spoken. On the other hand, lower cosmopolitanism or high ethnocentrism may impede such adoption – a dynamic observed in marketing studies, where ethnocentric consumers show a preference for local culture and actively avoid foreign products (Cleveland et al., 2016), concept that lies at the core of the concept of consumer ethnocentrism. Therefore, cosmopolitanism emerges as a facilitator of Latin music's global reach, representing the demand-side readiness to engage with this cultural product.

Perceived authenticity and the appeal of Latin music

Authenticity is a powerful factor in consumers' relationship with cultural products and its known to enhance consumer trust, emotional attachment, and advocacy behaviours (Fritz, Schoenmueller & Bruhn, 2017); in marketing and consumer research, authenticity refers to the perception that something is genuine, real, and true to its origins or identity (Beverland & Farrelly, 2010; Newman & Dhar, 2014). Consumers increasingly desire authentic experiences and products in a globalized, commercialized marketplace (Beverland, 2005) and, with regard to music, authenticity can manifest in many ways: the artist's perceived sincerity or rootedness, the music's fidelity to cultural tradition, or the "realness" of the listening experience (that is to say the truthfulness of the artist's real story and feelings) (Peterson, 1997). Latin music, often deeply connected to cultural heritage and community expressions, carries an aura of authenticity that can attract consumers worldwide who seek a meaningful, non-generic musical experience and according to this statement, Pacini, Hernandez (2010) notes that Latin popular music's hybridity still often foregrounds a sense of cultural identity and "authentic" expression of Latino experiences, which can be a unique selling point in global markets. The authenticity of Latin music can influence consumption behaviors in several ways. First, perceived authenticity can heighten emotional connection and trust, making listeners more likely to become loyal fans. Research on brand authenticity is illustrative here: Oh et al. (2019) found that when consumers perceive a brand (or artist) as authentic, it strengthens their self-brand connection and increases their intent to purchase or recommend (i.e., engage with the product). Applied to music, an artist who is seen as authentically representing Latin culture or genuine in their artistry may inspire stronger fan dedication and "word of mouth". For example, audiences might contrast an "authentic" Latin artist who remains true to their musical roots with a crossover act who they feel has diluted their style for commercial gain – and this judgment can affect streaming and sales (a well A fitting example could be Bad Bunny with his latest album, entirely produced and dedicated to his homeland, Puerto Rico). The literature on authenticity in consumption suggests that consumers actively seek cues of authenticity (Beverland & Farrelly, 2010), such as use of traditional instruments, singing in the original language, or associations with cultural movements (e.g., reggaeón's ties to Afro-Latin and urban youth culture). When those cues are present, consumers feel they are getting a more real and valuable cultural product, which can increase their engagement (Beverland & Farrelly, 2010; Peterson, 1997). Secondly, authenticity plays a role in differentiating Latin music in a crowded global market: in the digital age, music can sometimes feel disposable or homogeneous, but authenticity provides a "link that informs consumers about artistic and economic value" and prevents music from being seen as completely commodified (Dhir & Gabay, 2019). By emphasizing authenticity, Latin music marketers can appeal to audiences' desire for real cultural

experiences. This is particularly relevant to younger generations: industry commentators have observed that Gen Z and Millennials “value authenticity and representation” in the media they consume (Lara, 2024). Latin music, often rooted in narratives of cultural pride and social reality, resonates with these values. For instance, regional Mexican music’s global resurgence has been partly attributed to its perceived authenticity – fans appreciate that the genre has maintained its traditional storytelling and style, lending an alternative to formulaic Anglo-American pop (Billboard, 2023). It is important to note that authenticity is also socially constructed and context-dependent and that many cultural studies warn against assuming any art is inherently authentic and also studies by Morhart et al. (2015), affirm that authenticity can be conceptualized through continuity, credibility, integrity, and symbolism; rather, authenticity is an image or story that is negotiated among artists, audiences, and industry gatekeepers (Peterson, 1997). An interesting dynamic in Latin music’s globalization is how artists balance authenticity with crossover appeal; some scholars point out that successful global artists often craft a persona of authenticity (e.g., portraying themselves as the voice of the streets or guardians of tradition) even as they adapt their music for broader audiences (Cepeda, 2010). This balancing act can influence consumption: a well-crafted authenticity narrative can broaden appeal without alienating core fans. Bad Bunny’s rise exemplifies this – he maintained Spanish lyrics and references to Puerto Rican culture (authentic content) while experimenting with genre-blending and high production values that attracted global listeners; his authenticity in expressing Latino's experiences became a selling point even for non-Spanish speaking fans (Vox, 2023). Thus, authenticity can positively affect Latin music consumption by enhancing emotional engagement and cultural value, as long as it aligns with listeners’ expectations and identity aspirations.

Emotional engagement and consumer experience

Music is inherently an emotional product, and emotional engagement is a key driver of music consumption behavior and it is a critical factor in driving music consumption behaviors, including repeated listening, concert attendance, and merchandise purchases (Phillips & Baumgartner, 2002). In consumer psychology, emotional responses to a product can significantly influence satisfaction and loyalty (Oliver, 1997). With music, consumers often seek moods and feelings – whether it’s joy, nostalgia, excitement, or catharsis. Latin music, known for its passionate rhythms and expressive melodies, can forge a strong emotional bond with audiences, which in turn encourages continued consumption across different formats. Several theoretical frameworks shed light on this process; the classic “experiential consumption” model by Holbrook and Hirschman (1982) posits that consumers derive value from the fantasies, feelings, and fun associated with a product. Listening to music is a

prime example of experiential consumption: the value lies not in a physical good but in the experience it provides. Thus, a listener's emotional engagement – how deeply a song moves or entertains them – is a critical factor in whether they replay a song, attend a concert, or buy merchandise. Empirical studies confirm the role of emotion in shaping consumer decisions about music. Phillips and Baumgartner (2002) demonstrated that positive emotions during product consumption increase overall satisfaction and likelihood of repeat behavior. In the music domain, positive emotions (e.g., feeling uplifted or energized by a song) can lead to higher satisfaction with the listening experience and greater intent to continue listening or recommend the music to others. Conversely, negative emotional responses can deter future consumption unless the emotion sought is specifically sadness or aggression that the consumer desires (as can be the case with certain music preferences). Latin music's global popularity owes much to the high-arousal positive emotions it often evokes; for instance, the infectious joy and urge to dance sparked by an upbeat reggaetón track, or the romantic sentiment stirred by a bachata ballad, and these emotional rewards drive listeners to seek out the music repeatedly. Research on music psychology indicates that listeners use music for mood regulation (Lonsdale & North, 2011); a person might play lively Latin tracks to improve their mood or add excitement to a social gathering. The strong rhythmic elements in Latin genres are linked with inducing pleasure and even physiological responses (like dancing or moving along), which deepen the emotional experience and memory of the music (Mattei, 2018). This emotional resonance often translates into greater engagement, such as adding the song to personal playlists, sharing it with friends, or attending a live performance to relive that feeling in a heightened form.

Emotional engagement also intersects with identity and nostalgia: for members of the Latin American diaspora, Latin music carries emotional significance tied to heritage and personal memories (Cepeda, 2010). Listening to salsa or ranchera might evoke family gatherings or homeland pride, creating an emotional pull that ensures these consumers remain loyal and even evangelize the music to others. Even for listeners with no ethnic ties, Latin music can offer an escapist emotional experience – e.g., the sensual rhythms might symbolize a carefree tropical party, providing a psychological getaway. Emotional contagion in music (Juslin & Västfjäll, 2008) suggests that the emotions expressed by the music (such as the exuberance in a merengue track or the melancholy in a tango) can be internalized by the listener, affecting their mood. If that effect is desired or appreciated, the listener will form a positive attitude and potentially a habit around that music. On the industry side, strategic use of emotional appeals is evident: music marketers often highlight the “feel-good” aspect of Latin songs in advertisements or curate playlists titled by mood (e.g., “Latin Dance Party” or “Latin Love Songs”) to capture those seeking a particular emotional experience. The experience economy concept (Pine & Gilmore, 1999) is applicable – concerts and music festivals are packaged as unforgettable

emotional experiences, and Latin music events (like Latin music festival stages or Latin-themed club nights) are thriving as they deliver high emotional energy. Finally, emotional engagement tends to strengthen other drivers of consumption. A person deeply moved by a song is more likely to tell others about it (social sharing), seek out information about the artist (perhaps appreciating their authenticity or story), and broaden their tastes (maybe exploring more Latin artists, reflecting a cosmopolitan shift in their preferences). In this way, emotional engagement is both a direct motivator for consuming Latin music and an amplifier of the effects of authenticity, social influence, and cosmopolitanism. It operates at the core of consumer behavior – as affect that can trigger cognitive and behavioral outcomes (Bagozzi, Gopinath & Nyer, 1999). High emotional engagement with Latin music has been observed in phenomena like the fervent fandoms of artists (e.g., Shakira’s global fanbase or K-pop listeners embracing Latin collaborations for the intense vibes), which often lead to sustained consumption (streaming an album repeatedly) and premium consumption (buying concert tickets or limited edition vinyl records). Therefore, any comprehensive analysis of Latin music’s global consumption must account for the emotional gratification it provides and how that translates into consumer actions.

Contextual considerations: live, digital, and physical consumption formats

It is essential to consider how cosmopolitanism, authenticity, consumer ethnocentrism, emotional engagement and AI quality recommendation each play out in the different contexts through which Latin music is consumed. The relative impact of these factors can vary whether the consumption is happening at a live event, via streaming, or through purchasing physical media.

Live events (concerts and festivals)

Live music experiences bring all four factors into sharp relief. Emotional engagement is arguably at its peak in live concerts – the immediacy of seeing a Latin artist perform, the energy of the crowd dancing and singing along, and the multisensory stimulation (lights, sound, atmosphere) create intense emotions that can deeply bond consumers to the music (Brown & Knox, 2017). This emotional high often translates into increased loyalty (a concert-goer is likely to stream the artist’s music more after a great show or attend future shows). Authenticity is also strongly felt in live settings: a live performance is often perceived as a more “authentic” representation of an artist’s talent and music, free from studio edits. Latin music concerts (be it a salsa night with live percussion or a reggaetón artist’s street-party ambiance) offer what many fans consider the authentic atmosphere of

the culture. The presence of the artist and the use of live instruments serve as authenticity cues that can validate fans' devotion (Peterson, 1997); indeed, strategic management in the live music sector often emphasizes creating authentic cultural experiences (for example, ensuring a Latin jazz concert feels true to its Afro-Cuban roots to satisfy connoisseurs). Social influence heavily shapes live attendance: people often go to concerts in groups, influenced by friends' plans or by the reputation of an event. Festivals like Coachella or Lollapalooza adding Latin acts have drawn cosmopolitan crowds, where peer influence and the fear of missing out (FOMO) motivate attendance. The collective nature of concerts means that the enjoyment is partly social – being in a dancing crowd can amplify one's own enjoyment (through emotional contagion), reinforcing the decision to consume. Finally, cosmopolitanism plays a role as live audiences in global cities are often diverse and curious; for example, a cosmopolitan mindset might lead a non-Latin person in London to attend a Latin music festival to “experience world cultures,” viewing it as an enriching experience. In summary, live Latin music events thrive on emotional immersion and authenticity, while cosmopolitan openness expands the audience beyond the core ethnic community.

Streaming platforms (digital consumption)

Streaming has become the dominant mode of music consumption globally (RIAA, 2023), and it has uniquely facilitated the global spread of Latin music. On streaming platforms, social influence and algorithmic recommendation are extremely influential. Users are often exposed to Latin music through curated playlists (some editorial, some algorithmic) and through songs going viral on social media and then trending on streaming. The platform's design makes popularity highly visible since songs have play counts, appear on “global top 50” lists, etc., leveraging observational learning (Dewan et al., 2013). A user with no prior interest in Latin music might still encounter a hit like “Tusa” if it tops the global charts or if many of their friends add it to shared playlists. Short-form video apps integrated with streaming also blur the lines: a catchy 15-second chorus used in a TikTok video can lead millions to search the song on Spotify (Pregent, 2025). Thus, the network effect is powerful in streaming, sometimes more so than individual cosmopolitan taste, therefore people may give Latin music a chance because “everyone is listening to it” (social proof), even if they weren't actively seeking global music. That said, cosmopolitanism still matters in the digital realm: listeners with global curiosity will more proactively explore Latin genres via the endless library that streaming offers. Streaming enables niche cosmopolitan consumption at scale: for instance, a K-pop fan in Turkey might easily also become a fan of Colombian reggaetón due to the low cost of sampling new music online. Authenticity in streaming is a more complex issue; because digital music is

disembodied (just audio files), consumers often look to contextual cues for authenticity. These may include the artist's backstory, lyrics or social media presence (where they may emphasize their cultural roots or artistic integrity) and even the fidelity of the music to its genre conventions. A study by Dhir and Gabay (2019) noted that in the digitized music world, authenticity is "institutionalized" through various signals (production quality, genre labels, artist interactions with fans) to assure listeners that what they hear is the "real deal." For Latin music on streaming, authenticity might be conveyed by, for example, the use of Spanish (or Portuguese) language (versus an English crossover remake), inclusion of traditional musical elements (a mariachi horn riff in a pop song), or classification into authentic genres (fans seeking banda music will trust a track that is categorized under Regional Mexican). Streaming platforms sometimes highlight context (liner notes, credits, or Spotify's Behind the Lyrics feature) which can augment a sense of authenticity by educating listeners about the cultural significance of a track. Emotional engagement on streaming is interesting because it can be both solitary and personalized. Listeners often curate their own playlists of Latin music for certain moods – e.g., a "Fiesta Latina" workout mix to stay motivated (emotional/physiological arousal) or a "Latin Chill" selection for relaxation (mood management). The personal connection to music can deepen over time with repeated plays. Unlike live events, streaming consumption can weave music into daily life routines, making Latin music a soundtrack to personal experiences; this can create strong emotional associations that keep the listener coming back (Bosshard et al., 2020). However, the flip side is that streaming also enables very casual, low-commitment listening – a user might skip through dozens of tracks (perhaps driven by curiosity or social trends) without developing a strong emotional attachment to each. Therefore, for Latin music to retain listeners in streaming, it often needs to stand out either socially (trending/hyped) or emotionally (resonant enough to be saved and replayed). In practice, the most successful Latin songs on streaming achieve both: they become viral (social influence) and beloved (emotional impact), while many also carry narratives of authenticity (artists like Residente or Natalia Lafourcade are frequently praised for authenticity, which helps engage certain segments). In sum, streaming as a context amplifies the role of social influence and cosmopolitan discovery, requires new forms of signaling authenticity, and caters to mood-based emotional consumption.

Physical sales and formats (CDs, vinyl, merchandise)

Physical consumption of music (buying CDs, vinyl records, or even related merchandise) has diminished in market share but not disappeared, and it often represents the most committed and niche segment of consumers. For Latin music, physical album sales are now a very small portion of overall

consumption – for example, in the U.S. in 2022, Latin music’s revenues came 97% from streaming, with less than 1% from physical formats (RIAA, 2023). Those who do engage in physical format consumption tend to be either collectors, audiophiles, or fans seeking a tangible connection to the music. Authenticity is a major draw in this context. Owning a vinyl record of a classic Buena Vista Social Club album or a regional Mexican LP can feel like possessing an authentic piece of the culture. The tangibility and often the vintage appeal of physical media carry an aura of authenticity and permanence (Bartmanski & Woodward, 2015). Consumers who value authenticity might purchase vinyl releases of Latin albums because vinyl is seen as a “real” format that captures the warmth and original sound (since vinyl is the format that comes closest to preserving the original recording with the original instruments, it is often regarded as the most authentic way to experience music) as opposed to the perceived ephemerality of MP3s. There is also an element of emotional engagement in physical purchases: buying an album or band t-shirt often signifies a deeper emotional investment in the artist, it serves as a memento or a token of loyalty. For instance, a fan deeply moved by an album might buy the vinyl to commemorate that emotional bond, or a concert attendee might buy a souvenir program or shirt to retain the emotional memory of the live experience. These actions are driven by the desire to extend the emotional and authentic experience of the music into a physical keepsake.

Cosmopolitanism plays a nuanced role in physical consumption: in local markets outside Latin America, the availability of Latin music CDs/vinyls in stores (or lack thereof) can either limit or motivate the cosmopolitan collector. Truly cosmopolitan music enthusiasts often go out of their way to import or purchase foreign music products. For example, a world music collector in Europe might pride themselves on a shelf full of Latin American music CDs, symbolizing their global cultural capital. Such consumers treat music collection as an identity project, and having authentic artifacts (like an original pressing from Colombia) feeds into their cosmopolitan identity (Arnett, 2002). While this is a small segment, it underscores that cosmopolitan values can drive not just listening but also ownership of music from other cultures.

There are online and offline communities of collectors who influence each other’s purchases (e.g., forums discussing the latest salsa vinyl reissues). Additionally, within Latin American communities, gifting physical music (a CD of romantic ballads for Mother’s Day, for instance) is a culturally influenced behavior that sustains physical sales to some extent. Social norms in certain demographics (older generations, for example) still favor physical media, and family influence might encourage younger members to value owning at least some Latin music in physical form. Overall, physical consumption of Latin music is a niche where authenticity and emotional attachment are paramount.

It is less driven by immediate social trends or convenience (unlike streaming), and more by a conscious choice to deepen the engagement with the music. From a strategic perspective, while physical sales are not a major revenue driver globally for Latin music, they indicate a highly engaged audience segment that can be leveraged for merchandise, collector's editions, and other experiential products. Catering to authenticity (e.g., high-quality vinyl remasters, album art celebrating Latin culture) is also key in this format.

AI-powered music recommendation systems: quality and personalization

Artificial intelligence-driven recommendation systems have transformed how consumers discover music on streaming platforms. Services like Spotify, Apple Music, and YouTube Music employ algorithms to analyze users' listening histories and preferences, curating personalized playlists and suggestions. In fact, the accuracy and quality of these AI recommendations are critical to user experience: when recommendations align closely with a listener's personal taste, engagement and satisfaction increase markedly. Studies show that over 80% of consumers are more likely to use a service that provides personalized experiences, underscoring the value of tailored content.

For example, Spotify's "Discover Weekly" playlist and Apple Music's "For You" mix are prime illustrations of successful personalization, generated by identifying patterns in user behavior (Carole et al., 2024). Such personalized recommendations not only keep users listening longer but also build loyalty; they have been cited as key factors driving subscribers to premium tiers on these platforms.

In essence, high-quality recommendation algorithms that can accurately predict and match individual musical taste create a virtuous cycle: satisfied users listen more and remain subscribed, which in turn provides more data to further refine the algorithms (Mokoena & Obagbuwa, 2024). Behind the scenes, modern music recommenders leverage vast amounts of data (e.g. songs liked, skipped, search queries, contextual factors) to construct a "taste profile" for each user. Advanced machine learning techniques like collaborative filtering (finding similar users or songs) and content-based filtering (analyzing audio features/metadata) are combined to recommend songs that meet users' preferences and "satisfy their wants and needs" (Liao et al., 2021).

This personalization enhances the user's experience by efficiently filtering the millions of tracks available down to those most likely to appeal to that individual, which certainly increases elements such as engagement, data for the algorithms and logically, they drive the market forward by giving new artists the opportunity to emerge and be listened.

Crucially, AI systems today don't just replay a user's favorites, but also introduce new content with a high probability of being enjoyed. In doing so, these systems balance relevance with discovery: an effective recommender will include some novel songs or artists that fit the listener's taste profile, expanding their musical horizon while still feeling "on-brand" for their taste.

Impact on music discovery and user satisfaction

One of the celebrated benefits of AI-powered recommendations is enhanced music discovery. Algorithms can identify songs a user might love but would likely never find on their own, thus acting as a catalyst for discovering new artists or genres. Research confirms, indeed, that recommendation systems play a "critical role" in driving the discovery of new music and artists, keeping users engaged and continually returning to the platform (Niyazov et al., 2021; Kadam, 2023).

This ability to surface relevant new content contributes to user satisfaction by providing a sense of personalization and serendipity simultaneously. From a user's perspective, the platform "knows" their taste and effortlessly delivers fresh yet fitting songs, that is to say, a service convenience that strengthens the user's emotional bond to the app or service utilised. High perceived accuracy in recommendations often translates to higher satisfaction because listeners feel understood by the system (Kamiński et al., 2022). In marketing terms, this personalization can increase customer delight and loyalty, much like a sales assistant who perfectly anticipates a client's preferences and proposes them the right products that much probably he/she will like and therefore, acquire. Having said that, the impact on discovery is a double-edged sword. While short-term user satisfaction may increase when the algorithm aligns closely with existing tastes, scholars and industry observers have raised concerns about the broader cultural implications of algorithmic curation. If a recommendation engine becomes too narrow – only reinforcing a user's known preferences – it can create a "filter bubble" that limits exposure to diverse content, which is what the client search for when he listens to music on shuffle. There is evidence that highly personalized algorithms, in pursuing engagement, risk homogenizing "listeners' diets". For instance, an analysis of Spotify's AI-driven personalization notes that while these algorithms boost short-term user satisfaction and engagement, they concurrently reduce listeners' exposure to a wide range of musical styles, potentially "shaping user preferences towards mainstream and commercially successful content" over time (Monge, 2024, p.16).

In other words, an algorithm might keep recommending familiar-style songs to please the user, but as a side effect the user's taste could become insular, centered around the most recommended (often

popular) content. This tension between relevance and diversity is well recognized in recommender system design and recent literature reviews highlight growing concerns that streaming algorithms could homogenize taste and reduce new music discovery if not carefully managed.

Policy makers in the UK, for example, have debated whether opaque recommendation systems might disadvantage certain artists or genres by repeatedly amplifying others. From the user perspective, though, most indicate satisfaction as long as the recommendations feel “on target.” Platforms thus tread a fine line: optimizing for user happiness (often measured by metrics like number of tracks streamed or skipped while ensuring that the recommendation feed remains sufficiently diverse and novel to avoid boredom or cultural soloing). To address this, some algorithms intentionally include exploratory recommendations and factor in “serendipity” as a goal alongside accuracy. For the average listener, the result of these complex AI curation systems is generally positive – a feeling of effortless discovery and a soundtrack tailored to their life – but the longer-term effects on taste evolution and diversity depend on how these algorithms are tuned (Moro et al., 2020). In summary, AI-powered recommendation systems on streaming platforms have achieved notable success in aligning music suggestions with personal taste, thereby boosting user satisfaction. Personalization has become a competitive cornerstone for streaming services, leading to highly engaged users who often credit the platforms for introducing them to music they love (Dias et al., 2021). Yet, this very success raises strategic questions about the balance between satisfying existing preferences and encouraging users to explore beyond them. For the scope of this thesis, it is important to recognize that the reception of foreign music (like Latin music by Italian listeners) may be profoundly influenced by these recommendation algorithms – what music is presented to listeners (and what is filtered out) can shape perceptions of what is “out there” to enjoy.

Import–Export dynamics and consumer ethnocentrism

Consumer behavior toward products is not only shaped by individual tastes and quality perceptions, but also by broader attitudes toward origin – a topic well explored in international marketing. Import–export dynamics refer to the flow of goods (or cultural products) across borders and how consumers respond to foreign versus domestic offerings. A key concept here is consumer ethnocentrism, defined by Shimp and Sharma (1987) as the belief held by consumers that purchasing domestic products is morally right and beneficial for the home economy, whereas buying foreign products may be improper or harmful. In simpler terms, highly ethnocentric consumers are biased in favor of home-country products and often avoid imports regardless of objective quality or price advantages. This phenomenon has significant implications for import penetration in any market: research in the past

five years has revisited and reinforced the impact of consumer ethnocentrism on purchase behavior. Ethnocentrism often surges in times of economic or social crisis, when people feel a need to “circle the wagons” and support their national economy. For example, Zdravković and Gašević (2022) find that during challenging periods, many consumers explicitly prefer domestic brands as a way to strengthen the local economy (as it happened during the pandemic).

These consumers view the “Made in Italy” label (or any local country equivalent) as a mark of pride and a contribution to national well-being. On the other hand, there are consumers high in cosmopolitanism or cultural openness who exhibit the opposite tendency – they actively seek out foreign brands and experiences, driven by curiosity and a sense of global citizenship (Riefler & Diamantopoulos, 2009). Zdravković and Gašević (2022) confirmed this dichotomy: in their study, consumer ethnocentrism had a significant negative effect on attitudes toward foreign products, whereas consumer cosmopolitanism had a positive effect, making cosmopolitans more receptive to foreign brands.

These attitudinal dispositions (ethnocentric vs. cosmopolitan) are thus pivotal in determining whether an imported product is embraced or resisted in a local market. National identity plays an important role in fueling ethnocentric consumer behavior. Individuals with strong patriotic feelings or identification with their nation’s culture may consider buying domestic products not just an economic choice but a symbolic act of loyalty: they might view consuming foreign products as a lack of support for the home country. Empirical evidence supports what follows: Americans, on average, exhibit ethnocentric preferences such that their demand for a product drops if it is produced in a more culturally distant country, and this effect intensifies among individuals with higher ethnocentrism scores (Bankert et al., 2023). Similar patterns have been observed in Europe and Asia, where cultural distance (in language, religion, values) can dampen consumers’ willingness to try foreign goods (Shankarmahesh, 2006; Zeugner-Roth et al., 2015). These findings echo the classic “country-of-origin” effect in marketing: the country where a product comes from can significantly influence consumer perceptions and purchase intentions, often independently of the product’s intrinsic attributes. Import–export dynamics at the macro level are also shaped by political and economic forces, which can either encourage global trade or lean into protectionism. In recent years, we have witnessed significant political movements advocating for economic nationalism and protection of domestic industries, indeed, a prominent example is the protectionist trade policy agenda of former U.S. President Donald Trump, encapsulated in the slogan “America First.” Trump’s administration imposed tariffs on a wide range of imported goods – a 2018 move effectively levied tariffs of around 10% on almost every product entering the US, a stark reversal of decades of free-trade policy.

This kind of state-led protectionism was aimed at boosting domestic production and jobs by making foreign products more expensive for consumers. It also sent a strong signal valorizing American-made goods. Such policies can reinforce consumer ethnocentrism by aligning economic incentives with patriotic messaging; consumers may increasingly feel it is their duty to buy domestic, and foreign goods become culturally polarized (Nelson et al., 2021). Although Trump's tariffs sparked global trade tensions, domestically they resonated with a segment of consumers who already harbored scepticism towards globalism, effectively validating those sentiments in the marketplace. In Italy, parallel trends can be observed. The current government under Prime Minister Giorgia Meloni has explicitly championed "Made in Italy" campaigns, entwining national identity with consumer choices. Meloni's administration created a new Ministry for "Made in Italy" and pursued measures to defend Italian cultural and economic uniqueness. In 2023, for instance, the government even proposed fines for excessive use of English words in official communications – a symbolic move to "defend the Italian language and identity against the contamination of English".

While largely symbolic, such measures underscore a broader political narrative prioritizing Italian traditions and products. By promoting Italian-made goods and framing them as integral to national pride, these campaigns likely elevate consumer ethnocentrism in the Italian market. Consumers constantly hear messages that buying Italian supports the country, its heritage, and its workers, potentially making them more averse to foreign products. This climate of economic nationalism, fueled by political propaganda, sets the stage for how cultural products from abroad (such as music) are perceived by the public.

National identity and openness to foreign music

Cultural consumption – including music listening – is deeply intertwined with these ethnocentric vs. cosmopolitan tendencies. Music is not just an economic good; it carries language, values, and identity. Thus, the willingness of Italian consumers to embrace foreign music (like Latin American genres) can be viewed through the lens of consumer ethnocentrism and national identity, similar to how they view foreign consumer goods. If a person strongly identifies as Italian and holds ethnocentric beliefs, they might implicitly favor music by Italian artists, in Italian language, viewing it as more authentic or relatable (being it inevitably more understandable). Conversely, a cosmopolitan-minded Italian listener, curious about the world, may eagerly stream reggaeton or Latin pop hits, seeing them as enriching cultural experiences: the interplay of these factors is nuanced and has been evolving in the streaming era, where globalization and digital access have certainly increased exposure to foreign music, meaning also that streaming platforms make it easy for countries around the world to listen to

each other's music, theoretically reducing barriers to cross-cultural discovery. In practice, however, patterns of music consumption still show a strong home bias: a comprehensive analysis of Spotify streaming data by Way et al. (2020) revealed that listeners' preference for local (domestically produced) music actually increased from 2014 to 2019, even as access to global content expanded.

This finding was striking, as it reversed earlier trends of the 1990s–2000s where global pop music (especially Anglo-American) was thought to homogenize tastes worldwide.

The Spotify data indicates that in the streaming age, Italian users (and those in many other countries) are streaming proportionally more local music than before, and this pattern holds across genres and age groups. Several factors might explain this: algorithms may be catering to local preferences (as discussed below), and listeners might gravitate to music in their own language or by familiar artists when faced with infinite choice. It is also possible that local music production has become more robust, feeding a demand for homegrown content. Regardless, this “local preference” trend aligns with consumer ethnocentrism – it suggests that national or cultural identity remains a key filter in what music people choose to consume, even in an era of frictionless global distribution. At the same time, cultural proximity plays a mediating role in cross-border music acceptance. Listeners are generally more open to music from cultures that are linguistically or culturally similar to their own. A World Intellectual Property Organization (WIPO) study (Cuntz et al., 2025) highlighted that shared language and geographical ties strongly shape international music trade: countries that share a language or have large immigrant communities tend to exchange far more music with each other; for example, Latin American artists are extremely popular in Spain, largely due to the common Spanish language and historical ties. In Italy, one might expect greater receptivity to music from other Romance-language countries (Spain, France) compared to, say, music from East Asia, because of closer linguistic and cultural links. Indeed, the global Latin music boom of recent years – spearheaded by artists like Bad Bunny, J Balvin, and Rosalía – has extended well beyond Spanish-speaking audiences (indeed, Latin tracks have frequently appeared on European charts); Italy itself saw songs like “Despacito” (Puerto Rico) and “Bailando” (Spain/Cuba) dominate radio and streaming charts in the late 2010s: such hits demonstrate that Italian audiences can and do embrace foreign music under the right circumstances. Cosmopolitan younger listeners, specifically, may view these global hits as part of an international youth culture, rather than as “foreign” music per se. For them, reggaeton or Latin pop might be as mainstream as domestic pop, reflecting a growing global fusion in popular music tastes (IFPI, 2023); still, the degree of openness to foreign music can be modulated by ethnocentrism. An Italian consumer with strong ethnocentric leanings might perceive Italian music as inherently superior or more emotionally resonant, possibly dismissing Latin music as less relatable.

Emotional engagement plays a part here: music in one's native language can invoke personal and national narratives that a foreign-language song might not. Moreover, perceived authenticity is key – some ethnocentric listeners might doubt the “authenticity” of foreign music or view it as an invasive trend pushed by global media. By contrast, a more cosmopolitan Italian might judge music largely on its sonic appeal and emotional impact, regardless of origin, and thus be open to Latin music if it delivers the desired enjoyment.

Algorithms, politics, and the reception of Latin music in Italy

Finally, bringing these threads together: the quality of AI recommendations and consumer ethnocentrism jointly influence how Italian consumers encounter and appreciate Latin music. On streaming platforms, algorithmic curation could either bridge or widen the gap between a local listener and foreign music. If the recommender system notices that a user predominantly listens to Italian artists and frequently skips international songs, it may learn to avoid recommending Latin tracks to that user. In this way, the algorithm unintentionally amplifies the user's ethnocentric bias – the user sees mostly domestic content, reinforcing the perception that local music is the natural choice. This is akin to what Tofalvy and Koltai (2021) observed on Spotify: the platform's “related artists” recommendations tended to keep Hungarian metal bands connected with other local bands unless they had explicit international linkages, effectively reproducing geographic silos in music networks (i.e. Italian artists get recommended with other Italian artists). On the other hand, if a user shows even a slight curiosity for Latin music – say, they enjoy a Latin hit that appears on a global chart playlist – the algorithm may start to include more Latin suggestions, gradually increasing that listener's exposure to the genre. In some cases, platforms implement “demographic filtering,” taking into account a user's country when generating recommendations. This means an Italian user might be deliberately given more Italian or European music because the system has learned that Italian audiences as a whole have certain preferences distinct from, for example, American audiences (Bauer & Schedl, 2019). While this can improve user satisfaction by aligning with local taste norms, it could also reduce the chances that an Italian user is organically exposed to Latin music through the app's recommendations, unless Latin songs have already become popular in Italy. Contemporary political movements further influence this dynamic. In an environment charged with nationalist rhetoric and pride in local culture, Italian consumers might be predisposed to celebrate Italian music and be skeptical of foreign trends. If, hypothetically, a Latin pop song is seen as a globalized product with little connection to Italian culture, an ethnocentric consumer might not seek it out. However, it is worth noting that politics can cut both ways. While nationalist policies can encourage ethnocentrism,

they can also provoke cosmopolitan backlash in some segments of the population, especially younger, globally connected individuals, in fact, Italy's urban youth, who are active on TikTok and Instagram, often engage with international pop culture fluidly. They might embrace Latin music as a cosmopolitan statement or simply due to its catchiness, irrespective of any political climate. Thus, within the Italian market, there is heterogeneity: some listeners filter music through a lens of national identity, while others are genre-focused global consumers. Importantly, Latin music's perceived authenticity and emotional appeal will affect its reception. Genres like reggaeton and Latin pop are known for infectious rhythms and passionate delivery, which can transcend language barriers. Italian fans of Latin music often cite the music's energy and emotional intensity as reasons it resonates with them, not unlike how Italian pop itself is emotion-driven; if an AI recommendation introduces a listener to a Latin track that strikes an emotional chord, it may overcome initial resistance. Additionally, collaborations between Italian and Latin artists (which are increasingly common) serve as cultural bridge points – for example, a duet between an Italian singer and a Latin star might be more readily accepted by ethnocentric listeners because it carries a “seal of approval” from the local artist.

In conclusion, the landscape of Italian consumers' receptivity to Latin music is shaped by a confluence of technological and socio-cultural factors. AI-powered recommendation systems largely determine what music options are put in front of users, thereby playing a gatekeeping role in music discovery on streaming platforms. When these systems perform well – accurately reflecting a user's personal tastes – they enhance user satisfaction and can gently introduce new foreign music that aligns with those tastes. Yet, personal music taste itself is not formed in a vacuum; it is influenced by consumer ethnocentrism, cosmopolitanism, national identity, how they emotionally engage with music and how much importance they attribute to authenticity. In a period marked by rising economic nationalism (e.g., Trump-era protectionism in the U.S. and Meloni's pro-Italy narratives in Italy), many consumers feel an added pull towards the familiar and locally rooted. This can make them less receptive to foreign cultural products like Latin music, unless those products are presented in a way that connects to their existing preferences or cultural reference points. Streaming algorithms may either mitigate this effect by finding common ground between Italian and Latin music preferences or exacerbate it by segregating content along cultural lines. For researchers and practitioners in strategic marketing and music management, recognizing this interplay is crucial: strategies to promote Latin music in Italy may need to account for ethnocentric biases – for instance, emphasizing elements of Latin artists that resonate with Italian cultural values or leveraging local influencers to endorse Latin tracks. At the same time, streaming platforms must be mindful of diversity in recommendations, ensuring that the goal of user satisfaction does not inadvertently narrow listeners' cultural exposure.

By understanding how AI recommendation quality and consumer ethnocentrism jointly impact music receptivity, stakeholders can better foster an environment where Italian consumers enjoy a rich, globally informed musical experience without feeling alienated from their cultural identity.

Summary

The global consumption of Latin music is a multifaceted phenomenon influenced by interrelated factors spanning individual attitudes, social dynamics, cultural values, and emotional psychology. Consumer cosmopolitanism provides the openness and curiosity that invites audiences worldwide to embrace Latin music as part of a global cultural repertoire. It has grown in significance in the 2010s and 2020s as younger generations identify as global citizens in their taste, bolstered by digital access to diverse content. Authenticity serves as both a marketing proposition and a listener criterion – Latin music that is perceived as culturally genuine and artistically sincere tends to create stronger bonds with consumers, enhancing its appeal amid a sea of generic offerings. Artists and brands that successfully project authenticity can turn this into a competitive advantage, as consumers increasingly “vote with their ears” for music that resonates as real and meaningful (Beverland & Farrelly, 2010). Emotional engagement lies at the heart of why any music is consumed, and Latin music’s strength in evoking joy, passion, and other strong emotions gives it enduring power in the listener’s life, as well as emotional satisfaction, which drives repeat listening, fan loyalty, and experiential purchases (like concert tickets), completing the cycle of consumption. And last, the global dissemination of Latin music is not immune to the counterforces of consumer ethnocentrism, which can act as a psychological barrier to the acceptance of foreign cultural products. Ethnocentric consumers may perceive non-domestic music as less relevant or even threatening to local identity and values, thereby limiting the market penetration of Latin music in more culturally protective or conservative societies (Shimp & Sharma, 1987). This phenomenon underscores the strategic need for artists and labels to adapt their positioning—balancing cultural authenticity with localization strategies—to mitigate resistance and foster wider acceptance. Understanding and addressing consumer ethnocentrism is therefore crucial in shaping effective internationalization strategies in the music industry, particularly for genres rooted in strong cultural identities like Latin music. These variables do not act in isolation; they often reinforce one another. A cosmopolitan listener might initially sample a Latin song out of curiosity (cosmopolitanism), then find the artist’s style authentically intriguing (authenticity), notice friends are also listening to it (social influence), and finally become hooked because the song makes them feel great (emotional engagement). That sequence exemplifies how a new consumer of Latin music might be converted into a long-term fan. Theoretical frameworks from marketing underscore

the importance of aligning product strategy with such drivers: for instance, market segmentation theory would advise targeting cosmopolitan consumers in new regions; branding theory would emphasize establishing an authentic brand image for artists; network theory would focus on leveraging influencer nodes and viral mechanisms; and customer experience theory would stress delivering emotional experiences both online and offline. Academic research across disciplines supports these approaches – from sociology’s insights on cosmopolitan taste and cultural globalization (Regev, 2013), to marketing’s findings on authenticity and brand relationships (Oh et al., 2019), to psychology’s demonstration of emotion’s role in satisfaction (Phillips & Baumgartner, 2002), and network science experiments on peer influence (Salganik et al., 2006). In practical terms, the Latin music industry’s recent successes (e.g., Latin tracks dominating charts and Latin music revenues topping \$1 billion in the U.S. for multiple years in a row (RIAA, 2023)) reflect savvy use of these levers. Labels and artists have collaborated across cultures, kept one foot in tradition (to retain authenticity), harnessed social media challenges and streaming playlists (fueling social influence), and delivered high-impact emotional content (from dancefloor anthems to soulful performances) to engage audiences.

The result is that Latin music is not just crossing over: it is taking over in many respects, becoming a staple of global music consumption. For scholars and strategists, this multidimensional analysis offers a richer understanding of cultural product consumption. It illustrates that global consumer adoption depends on a confluence of the right cultural moment (a world ready to be cosmopolitan), the right messaging (authentic stories), the right networks (social dissemination), and the right feelings (emotional resonance). Future research might build on this by quantitatively disentangling the influence of each factor or exploring additional variables (such as economic factors, linguistic accessibility, or technological enablers) in the context of Latin music.

Materials and methods

The study followed a quantitative approach through the administration of a structured questionnaire as the main data collection tool. The survey included validated measurement scales adapted from previous academic sources: the CETSCALE for consumer ethnocentrism (Lee, R., & Mazodier, M., 2015), cosmopolitanism items always from Lee, R., & Mazodier, M. (2015), consumer engagement statements (Lee, R., & Mazodier, M. (2015)), and perceived authenticity indicators organized into four subdimensions: heritage, sincerity, originality, and quality commitment (Oh, H., Prado, P. H. M., Korelo, J. C., & Frizzo, F. (2019)). Additional items were created to assess the perceived quality of AI-generated music recommendations.

The questionnaire was distributed online via social media, specifically through WhatsApp and Instagram to Italian users. Participation was entirely voluntary and anonymous and, prior to starting the survey, participants were presented with an introductory statement describing the aim of the research and assuring data confidentiality. This procedure served as implicit informed consent. Due to the anonymous and non-invasive nature of data collection, no formal approval from an ethics committee (e.g., CEUR or university board) was required.

The final sample consists exclusively of individuals residing in Italy, representing a broad demographic spectrum in terms of age, gender, education level, and frequency of Latin music listening; all these variables were addressed in specific sections of the questionnaire.

To provide a detailed and nuanced understanding of the data, an item-by-item analytical approach was adopted. Rather than relying solely on aggregated indices for each perceptual variable, that is to say solely frequencies, this analysis examined the sensitivity and variability of individual questionnaire items in relation to demographic variables, analyzing the correlation among these two kinds via IBM SPSS. This method aimed to identify which specific aspects of the perceptual constructs—including Consumer Ethnocentrism and other key variables—exhibited more pronounced or polarized responses across different demographic groups. Such granularity allows for the detection of subtle patterns that aggregated scores might obscure, offering clearer insights into the components driving the observed relationships and supporting more targeted interpretations and future research directions.

Subsequently, the method consisted of two main analytical steps. The first step involved a frequency analysis of responses to individual questionnaire items to capture distribution patterns and variability. The second step focused on examining Pearson correlation coefficients between perceptual variables and demographic factors to explore the strength and direction of their relationships. This two-tiered

analysis enabled a comprehensive exploration of both the individual response patterns and the statistical associations underpinning the perceptual constructs under study.

The sample and the survey objective

The survey was administered to a sample of 191 individuals, composed almost equally of men and women, predominantly young adults (mostly aged between 20 and 30) and residing in Italy. The overall objective of the questionnaire was to explore participants' attitudes and perceptions regarding cultural and musical constructs, particularly focusing on five thematic areas: consumer ethnocentrism (i.e., the preference for domestic over foreign products), cosmopolitan orientation (openness to other cultures), engagement with Latin music, perceived authenticity of Latin music (in terms of cultural heritage, originality, sincerity, and quality), and evaluation of AI-generated music recommendations. Below are the survey items organized by thematic section, followed by the analytical results for each dimension. The analysis has been conducted via IBM SPSS.

Frequencies analysis

Consumer ethnocentrism

To measure consumer ethnocentrism, respondents were asked to rate their agreement (on a scale designed as it follows: 0 = "strongly disagree" 1 = "disagree" 2 = "somewhat disagree" 3 = "neither agree nor disagree" 4 = "somewhat agree" 5 = "agree" 6 = "strongly agree") with the following statements regarding Italian and foreign products:

Only those products that are unavailable in Italy should be imported

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	11	5,8	5,8	5,8
	1	34	17,8	17,8	23,6
	2	43	22,5	22,5	46,1
	3	18	9,4	9,4	55,5
	4	54	28,3	28,3	83,8
	5	25	13,1	13,1	96,9
	6	6	3,1	3,1	100,0
	Totale	191	100,0	100,0	

Italian products, first, last and foremost

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	4	2,1	2,1	2,1
	1	20	10,5	10,5	12,6
	2	25	13,1	13,1	25,7
	3	37	19,4	19,4	45,0
	4	57	29,8	29,8	74,9
	5	39	20,4	20,4	95,3
	6	9	4,7	4,7	100,0
	Totale	191	100,0	100,0	

Italian people should always buy Italian-made products

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	17	8,9	8,9	8,9
	1	46	24,1	24,1	33,0
	2	31	16,2	16,2	49,2
	3	19	9,9	9,9	59,2
	4	40	20,9	20,9	80,1
	5	25	13,1	13,1	93,2
	6	13	6,8	6,8	100,0
	Totale	191	100,0	100,0	

Don't buy foreign products, protect Italian business and reduce unemployment

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	6	3,1	3,1	3,1
	1	30	15,7	15,7	18,8
	2	39	20,4	20,4	39,3
	3	24	12,6	12,6	51,8
	4	52	27,2	27,2	79,1
	5	25	13,1	13,1	92,1
	6	15	7,9	7,9	100,0
	Totale	191	100,0	100,0	

It may cost me in the long run, but I prefer to support Italian products

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	2	1,0	1,0	1,0
	1	11	5,8	5,8	6,8
	2	18	9,4	9,4	16,2
	3	18	9,4	9,4	25,7
	4	79	41,4	41,4	67,0
	5	47	24,6	24,6	91,6
	6	16	8,4	8,4	100,0
	Totale	191	100,0	100,0	

Italian consumers who purchase products made in other countries are responsible for putting their fellow Italianmen out of work.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	22	11,5	11,5	11,5
	1	57	29,8	29,8	41,4
	2	41	21,5	21,5	62,8
	3	28	14,7	14,7	77,5
	4	32	16,8	16,8	94,2
	5	8	4,2	4,2	98,4
	6	3	1,6	1,6	100,0
	Totale	191	100,0	100,0	

The analysis of the six items relating to consumer ethnocentrism reveals a nuanced and, at times, divided set of attitudes among the 191 Italian respondents surveyed.

The first item “*Only those products that are unavailable in Italy should be imported*” assessed general agreement with a statement indicative of ethnocentric attitudes. Responses indicate a clearly polarized sample, with approximately 46.1% expressing some degree of disagreement (22.5% disagree, 17.8% disagree, 5.8% strongly disagree), and 44.5% showing agreement (28.3% agree, 13.1% moderately agree, 3.1% strongly agree). A further 9.4% remained neutral. These results suggest that the Italian population surveyed is evenly split in its perception of ethnocentric values, highlighting the existence of a dual mindset regarding domestic product preference.

In contrast, the second item “*Italian products first, last and foremost*” elicited a stronger consensus in favor of ethnocentrism. Over 55% of respondents expressed some level of agreement with this statement, suggesting a notable tendency to prioritize national products. Meanwhile, approximately 25% of the sample disagreed, and 19.4% adopted a neutral stance. This indicates a predominant inclination towards ethnocentric consumption, albeit with a moderate segment maintaining a neutral or opposing view.

The third item “*Italian people should always buy Italian-made products*” showed a slight prevalence of disagreement. Most respondents expressed disagreement with this absolutist stance, implying that most Italian consumers do not view exclusive domestic purchasing as an obligation, despite potential underlying patriotic sentiments. The results suggest a more pragmatic or globally open approach to consumption among a significant portion of the sample.

Regarding the fourth item “*Don't buy foreign products; protect Italian businesses and reduce unemployment*” responses once again reflected a split opinion, yet with a slight tendency toward agreement. This indicates that although opinions diverge, there is a generalized awareness or acceptance of the notion that domestic consumption may positively impact national economic stability, even if not universally endorsed.

The fifth item “*It may cost me in the long run, but I prefer to support Italian products*” received strong endorsement from the majority of respondents. **Over 70% of participants expressed agreement**, suggesting that personal sacrifice for the sake of national support is widely accepted. This response reflects a deep-rooted loyalty towards domestic products, highlighting a willingness to prioritize national interest over individual financial considerations.

Finally, the sixth item *“Italian consumers who purchase products made in other countries are responsible for putting their fellow Italians out of work”* showed a clear prevalence of disagreement. Many respondents rejected this statement, indicating that the sample does not hold individual consumers morally accountable for macroeconomic employment trends. This suggests a more nuanced understanding of global market dynamics and a reluctance to attribute blame at the consumer level.

In summary, the results indicate a complex and multifaceted attitude toward consumer ethnocentrism among Italian respondents. While there is a marked tendency to support domestic products (particularly when framed as a conscious, values-driven choice) there remains considerable skepticism toward more extreme or guilt-driven formulations of ethnocentrism. This reflects a balanced perspective, shaped by both national loyalty and pragmatic awareness of the globalized market context.

Cosmopolitanism

Cosmopolitanism was assessed by asking respondents to rate their agreement with a series of statements (on a scale designed as it follows: 0 = "strongly disagree" 1 = “disagree” 2 = “somewhat disagree” 3 = “neither agree nor disagree” 4 = “somewhat agree” 5 = “agree” 6 = "strongly agree") about interest in and openness to people and cultures from other countries:

I enjoy being with people from other countries to learn about their views and approaches

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	3	3	1,6	1,6	1,6
	4	18	9,4	9,4	11,0
	5	68	35,6	35,6	46,6
	6	102	53,4	53,4	100,0
	Totale	191	100,0	100,0	

I like to observe people of other countries, to see what I can learn from them

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	2	1	,5	,5	,5
	3	3	1,6	1,6	2,1
	4	14	7,3	7,3	9,4
	5	65	34,0	34,0	43,5
	6	108	56,5	56,5	100,0
	Totale	191	100,0	100,0	

I enjoy exchanging ideas with people from other cultures or countries

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	3	1	,5	,5	,5
	4	17	8,9	8,9	9,4
	5	69	36,1	36,1	45,5
	6	104	54,5	54,5	100,0
	Totale	191	100,0	100,0	

I am interested in learning more about people who live in other countries

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	1	1	,5	,5	,5
	2	1	,5	,5	1,0
	3	8	4,2	4,2	5,2
	4	16	8,4	8,4	13,6
	5	67	35,1	35,1	48,7
	6	98	51,3	51,3	100,0
	Totale	191	100,0	100,0	

I like to learn about other ways of life

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	1	3	1,6	1,6	1,6
	2	1	,5	,5	2,1
	3	3	1,6	1,6	3,7
	4	13	6,8	6,8	10,5
	5	71	37,2	37,2	47,6
	6	100	52,4	52,4	100,0
	Totale	191	100,0	100,0	

I find people from other cultures stimulating

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	3	5	2,6	2,6	2,6
	4	30	15,7	15,7	18,3
	5	67	35,1	35,1	53,4
	6	89	46,6	46,6	100,0
	Totale	191	100,0	100,0	

To assess the level of cosmopolitan orientation among survey respondents, six items were presented; the findings indicate a strong inclination toward cosmopolitan values across the sample (N = 191), with consistently high agreement rates for all statements.

The first item, *"I enjoy being with people from other countries to learn about their views and approaches,"* received overwhelmingly positive responses. Only 1.6% of participants (n = 3) expressed a neutral stance, while the vast majority agreed or strongly agreed with the statement. This suggests a widespread appreciation for intercultural interaction and learning.

Similarly, the second item, *"I like to observe people of other countries to see what I can learn from them,"* showed a strong endorsement from the sample. Notably, 56.5% (n = 108) of respondents selected "strongly agree," while only one respondent expressed disagreement, and three remained neutral. These results underscore a prevalent desire to engage in observational learning from culturally diverse groups.

The third item, *"I enjoy exchanging ideas with people from other cultures or countries,"* further confirms this trend. Over half of the respondents selected "strongly agree," with only one individual

expressing a neutral opinion—representing less than 0.5% of the total sample. This indicates a pronounced openness to intercultural dialogue and intellectual exchange.

The fourth statement, *"I'm interested in learning more about people who live in other countries,"* received similarly strong support: 51.3% of respondents selected "strongly agree," and only 1% expressed any level of disagreement. Neutral responses were limited to eight individuals, reflecting a generally high level of interest in global cultural knowledge.

The penultimate item, *"I like to learn about other ways of life,"* also revealed a significant consensus. More than half of the respondents (52.4%, n = 100) strongly agreed, while only a small minority (n = 4) expressed disagreement, and three remained neutral. This further highlights the participants' active curiosity toward cultural diversity.

Finally, for the item *"I find people from other cultures stimulating,"* the responses were consistently positive. No respondents disagreed, and only five selected a neutral position. The overwhelming majority expressed agreement, reinforcing the overall pattern of strong cosmopolitan orientation among the surveyed individuals.

Taken together, these results suggest that the participants exhibit a robust cosmopolitan mindset, characterized by curiosity, openness, and a strong interest in intercultural engagement. This dimension may play a crucial role in shaping their musical preferences and receptivity to global genres such as Latin music.

Emotional engagement

Engagement with Latin music was measured through three statements, by asking respondents to rate their agreement with a series of statements (on a scale designed as it follows: 0 = "strongly disagree" 1 = "disagree" 2 = "somewhat disagree" 3 = "neither agree nor disagree" 4 = "somewhat agree" 5 = "agree" 6 = "strongly agree"):

Latin music is a domain that interests me

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	7	3,7	3,7	3,7
	1	16	8,4	8,4	12,0
	2	18	9,4	9,4	21,5
	3	25	13,1	13,1	34,6
	4	46	24,1	24,1	58,6
	5	51	26,7	26,7	85,3
	6	28	14,7	14,7	100,0
	Totale	191	100,0	100,0	

I give particular importance to latin music

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	9	4,7	4,7	4,7
	1	23	12,0	12,0	16,8
	2	11	5,8	5,8	22,5
	3	53	27,7	27,7	50,3
	4	42	22,0	22,0	72,3
	5	30	15,7	15,7	88,0
	6	23	12,0	12,0	100,0
	Totale	191	100,0	100,0	

I'm very interested in latin music

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	10	5,2	5,2	5,2
	1	29	15,2	15,2	20,4
	2	16	8,4	8,4	28,8
	3	46	24,1	24,1	52,9
	4	39	20,4	20,4	73,3
	5	28	14,7	14,7	88,0
	6	23	12,0	12,0	100,0
	Totale	191	100,0	100,0	

And a statement that was asked to be ranked from 0 to 4 (0 = “I never listen to Latin music”, 1 = “I rarely listen to Latin music”, 2 = “I listen to Latin music occasionally (a few times a month)”, 3 = “I listen to Latin music a few times a week”, 4 = “I listen to Latin music every day”

How often do you listen to Latin music?

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	10	5,2	5,2	5,2
	1	44	23,0	23,0	28,3
	2	45	23,6	23,6	51,8
	3	56	29,3	29,3	81,2
	4	36	18,8	18,8	100,0
	Totale	191	100,0	100,0	

The construct emotional engagement with Latin music was assessed through three Likert-scale items and one behavioral frequency question. Overall, the responses indicate a generally positive emotional connection to Latin music among participants.

For the statement “Latin music is a domain that interests me”, the majority of respondents expressed agreement. Specifically, 46 participants selected Somewhat agree, 51 chose Agree, and 28 chose Strongly agree. Only a minority expressed disagreement in varying degrees (9, 16, and 7 participants respectively for Somewhat disagree, Disagree, and Strongly disagree). These results suggest that Latin music captures the interest of most participants to a considerable extent.

Regarding the item “I give particular importance to Latin music”, the most frequent response was Neither agree nor disagree, indicating a certain degree of neutrality. Nonetheless, when aggregated, the number of participants who agreed in varying degrees outnumbered those who disagreed, suggesting a general tendency to attribute some personal relevance to Latin music.

Similarly, for the statement “I’m very interested in Latin music”, Neither agree nor disagree was again the most common response, selected by 46 participants. However, the number of respondents indicating some level of agreement exceeded those expressing disagreement. This further supports the notion of a broadly favorable, though not uniformly strong, emotional engagement with Latin music.

Finally, the behavioral question “How often do you listen to Latin music?” revealed that the most frequent response was I listen to Latin music a few times a week (56 participants), followed by occasionally, a few times a month (45 participants), and every day (36 participants). Only a small portion of the sample (5.2%) reported not listening to Latin music at all. These listening habits indicate that Latin music plays a regular role in the musical routines of the majority of respondents. In conclusion, although certain items reflect a moderate degree of neutrality, the overall findings point

to a significant level of emotional and behavioral engagement with Latin music within the surveyed population.

Perceived authenticity

This section assessed how authentic Latin music is perceived to be by respondents, across four key dimensions: cultural heritage, technical quality, originality, and sincerity. Participants rated 12 items (three per dimension, on a scale designed as it follows: 0 = "strongly disagree" 1 = "disagree" 2 = "somewhat disagree" 3 = "neither agree nor disagree" 4 = "somewhat agree" 5 = "agree" 6 = "strongly agree"):

Cultural heritage:

Latin music reflects a strong sense of cultural tradition.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	1	5	2,6	2,6	2,6
	2	2	1,0	1,0	3,7
	3	22	11,5	11,5	15,2
	4	46	24,1	24,1	39,3
	5	88	46,1	46,1	85,3
	6	28	14,7	14,7	100,0
	Totale	191	100,0	100,0	

Latin music reinforces and celebrates its cultural heritage.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	1	2	1,0	1,0	1,0
	2	3	1,6	1,6	2,6
	3	30	15,7	15,7	18,3
	4	48	25,1	25,1	43,5
	5	80	41,9	41,9	85,3
	6	28	14,7	14,7	100,0
	Totale	191	100,0	100,0	

Latin music embodies a timeless musical style.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	1	3	1,6	1,6	1,6
	2	9	4,7	4,7	6,3
	3	36	18,8	18,8	25,1
	4	48	25,1	25,1	50,3
	5	66	34,6	34,6	84,8
	6	29	15,2	15,2	100,0
	Totale	191	100,0	100,0	

The construct *Perceived Authenticity* was operationalized through four distinct dimensions: Cultural Heritage, Technical Quality, Originality, and Sincerity. The present section focuses on the Cultural Heritage dimension, which aimed to capture participants' perceptions of Latin music as a vehicle for cultural expression and continuity. This dimension was assessed through three items exploring the music's connection to tradition, heritage, and timelessness.

The item "Latin music reflects a strong sense of cultural tradition" was met with predominantly positive responses. A total of 46.1% of participants selected *Agree*, and an additional 14.7% chose *Strongly agree*, suggesting that the majority of the sample recognizes a strong traditional component in Latin music. Neutral responses accounted for 22 participants, while disagreement was minimal.

The second item, "Latin music reinforces and celebrates its cultural heritage", showed a similar trend. Here, 80 out of 191 participants (41.9%) selected *Agree*, indicating a broadly shared perception that Latin music actively contributes to the preservation and celebration of its cultural roots. Only 5 participants expressed disagreement, while 30 remained neutral.

The third statement, "Latin music embodies a timeless musical style", also yielded a largely positive distribution. Specifically, 25.1% of respondents chose *Somewhat agree*, 34.6% *Agree*, and 15.2% *Strongly agree*. Disagreement was once again limited (3 *Strongly disagree*, 9 *Disagree*), and 36 participants adopted a neutral stance.

In sum, these results suggest that the *Cultural Heritage* dimension of perceived authenticity is strongly affirmed by the sample. Latin music is widely viewed as culturally grounded, historically rich, and stylistically enduring—an aspect that may significantly influence listeners' attitudes and emotional connections to the genre.

Technical quality:

Latin music consistently maintains high musical quality standards.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	3	1,6	1,6	1,6
	1	18	9,4	9,4	11,0
	2	26	13,6	13,6	24,6
	3	59	30,9	30,9	55,5
	4	45	23,6	23,6	79,1
	5	32	16,8	16,8	95,8
	6	8	4,2	4,2	100,0
	Totale	191	100,0	100,0	

Latin music delivers the musical experience it promises.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	1	6	3,1	3,1	3,1
	2	12	6,3	6,3	9,4
	3	58	30,4	30,4	39,8
	4	57	29,8	29,8	69,6
	5	47	24,6	24,6	94,2
	6	11	5,8	5,8	100,0
	Totale	191	100,0	100,0	

Latin music is reliable in providing enjoyable musical experiences.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	1	,5	,5	,5
	1	7	3,7	3,7	4,2
	2	11	5,8	5,8	9,9
	3	35	18,3	18,3	28,3
	4	56	29,3	29,3	57,6
	5	60	31,4	31,4	89,0
	6	21	11,0	11,0	100,0
	Totale	191	100,0	100,0	

The second dimension of the construct Perceived Authenticity concerns Technical Quality, which aims to assess the perceived professionalism, consistency, and reliability of Latin music performances. This dimension was measured through three items evaluating whether Latin music meets expected standards and consistently delivers enjoyable experiences.

The first item, "Latin music consistently maintains high musical quality standards," elicited a predominance of neutral responses, with 59 participants selecting Neither agree nor disagree. Nonetheless, a general tendency toward agreement emerged: 8 respondents selected Strongly agree, 32 Agree, and 45 Somewhat agree. Conversely, only a small portion of the sample expressed disagreement, with 13.6% selecting Somewhat disagree, 9.4% Disagree, and 1.6% Strongly disagree. This suggests that while many participants may lack a decisive stance, the perceived technical quality of Latin music is viewed favorably overall.

The second item, "Latin music delivers the musical experience it promises," followed a similar pattern. Although a considerable number of respondents remained neutral, there was again a clear positive skew in the data: 57 participants chose Somewhat agree, 47 Agree, and 11 Strongly agree. This distribution indicates that Latin music is generally perceived as delivering on its artistic and experiential expectations.

The third item, "Latin music is reliable in providing enjoyable music experiences," demonstrated an even more decisive positive trend. A total of 137 out of 191 participants selected agreement options: 56 Somewhat agree, 60 Agree, and 21 Strongly agree. Neutral responses totaled 35, while disagreement was limited to a small minority. This suggests that Latin music is widely viewed as a dependable source of pleasurable listening experiences.

Overall, the responses across all three items indicate that participants perceive Latin music as technically reliable and consistently enjoyable, though some ambivalence remains in terms of its adherence to high musical standards. The generally positive responses reinforce the notion that technical quality contributes meaningfully to the genre's perceived authenticity.

Originality:

Latin music is distinct from other music genres.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	1	3	1,6	1,6	1,6
	2	7	3,7	3,7	5,2
	3	17	8,9	8,9	14,1
	4	50	26,2	26,2	40,3
	5	94	49,2	49,2	89,5
	6	20	10,5	10,5	100,0
	Totale	191	100,0	100,0	

Latin music feels truly original.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	1	,5	,5	,5
	1	4	2,1	2,1	2,6
	2	14	7,3	7,3	9,9
	3	36	18,8	18,8	28,8
	4	55	28,8	28,8	57,6
	5	62	32,5	32,5	90,1
	6	19	9,9	9,9	100,0
	Totale	191	100,0	100,0	

Latin music offers a unique listening experience.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	1	,5	,5	,5
	1	8	4,2	4,2	4,7
	2	13	6,8	6,8	11,5
	3	42	22,0	22,0	33,5
	4	53	27,7	27,7	61,3
	5	52	27,2	27,2	88,5
	6	22	11,5	11,5	100,0
	Totale	191	100,0	100,0	

For the first statement, many participants agreed that Latin Music is distinct from other genres. Specifically, 94 respondents selected "Agree," 50 "Somewhat Agree," and 20 "Strongly Agree,"

indicating a strong consensus on the genre's distinctiveness. Only a minority, totaling 20 respondents, expressed some level of disagreement.

Regarding the second statement on whether Latin Music feels true to its original form, the data similarly reveals a positive perception of authenticity. A combined total of 136 respondents indicated agreement ("Somewhat Agree," "Agree," and "Strongly Agree"), whereas only a small fraction, approximately 10%, disagreed to varying degrees. This suggests that Latin Music is widely regarded as genuinely original by the sample.

The third statement, addressing whether Latin Music offers a unique listening experience, also garnered predominantly positive responses. Out of 191 participants, 127 respondents agreed with varying intensity, while only 22 expressed disagreement. Notably, 22% of respondents remained neutral, neither agreeing nor disagreeing, which may indicate some ambivalence regarding this attribute. Overall, these findings underscore a robust perception of Latin Music's originality within the sampled population.

Sincerity:

Latin music genuinely expresses its cultural identity.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	1	,5	,5	,5
	1	3	1,6	1,6	2,1
	2	5	2,6	2,6	4,7
	3	25	13,1	13,1	17,8
	4	42	22,0	22,0	39,8
	5	87	45,5	45,5	85,3
	6	28	14,7	14,7	100,0
	Totale	191	100,0	100,0	

Latin music feels sincere in representing its roots.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	1	1	,5	,5	,5
	2	7	3,7	3,7	4,2
	3	33	17,3	17,3	21,5
	4	54	28,3	28,3	49,7
	5	75	39,3	39,3	89,0
	6	21	11,0	11,0	100,0
	Totale	191	100,0	100,0	

- Latin music truthfully communicates its emotional messages.

Latin music truthfully communicates its emotional messages.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	1	3	1,6	1,6	1,6
	2	11	5,8	5,8	7,3
	3	41	21,5	21,5	28,8
	4	55	28,8	28,8	57,6
	5	59	30,9	30,9	88,5
	6	22	11,5	11,5	100,0
	Totale	191	100,0	100,0	

This section focuses on the sincerity dimension of perceived authenticity in relation to Latin Music, based on responses from 191 participants. Three key statements were presented to assess the perceived sincerity of Latin Music.

For the first statement, "*Latin music offers a unique listening experience*", the majority of respondents expressed positive agreement. Specifically, 22 participants selected "Strongly Agree," 52 "Agree," and 53 "Somewhat Agree." However, a notable portion, representing 22% of the sample (42 participants), remained neutral, neither agreeing nor disagreeing.

The second statement, "*Latin music feels sincere in representing its roots*", received a strong affirmative response, with 75 respondents (39.3%) selecting "Agree." Only a small minority, eight participants, disagreed, while 33 remained neutral. This suggests that Latin Music is largely perceived as sincere in its cultural representation.

Regarding the third statement, "*Latin music truthfully communicates its emotional messages*", a majority again responded positively, with 59 participants agreeing. A significant number, 41 participants, maintained a neutral stance. Importantly, no respondents selected "Strongly Disagree," and only 14 participants expressed any form of disagreement.

Overall, these results indicate a strong perception of sincerity in Latin Music, particularly in terms of its unique experience, faithful representation of cultural roots, and emotional communication. The presence of a substantial neutral segment in some questions highlights potential areas for further qualitative exploration to better understand nuances in listener perception.

AI recommendation quality

The final section explored participants' opinions on AI-based music recommendation systems, as used on streaming platforms. Three statements were evaluated (on a scale designed as it follows: 0 = "strongly disagree" 1 = "disagree" 2 = "somewhat disagree" 3 = "neither agree nor disagree" 4 = "somewhat agree" 5 = "agree" 6 = "strongly agree"):

The AI recommendations helped me discover music I enjoy.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	14	7,3	7,3	7,3
	1	37	19,4	19,4	26,7
	2	18	9,4	9,4	36,1
	3	51	26,7	26,7	62,8
	4	38	19,9	19,9	82,7
	5	32	16,8	16,8	99,5
	6	1	,5	,5	100,0
	Totale	191	100,0	100,0	

The AI recommendations I received are accurate.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	8	4,2	4,2	4,2
	1	19	9,9	9,9	14,1
	2	15	7,9	7,9	22,0
	3	57	29,8	29,8	51,8
	4	59	30,9	30,9	82,7
	5	31	16,2	16,2	99,0
	6	2	1,0	1,0	100,0
	Totale	191	100,0	100,0	

The AI algorithm provides me relevant suggestions.

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	4	2,1	2,1	2,1
	1	15	7,9	7,9	9,9
	2	17	8,9	8,9	18,8
	3	47	24,6	24,6	43,5
	4	63	33,0	33,0	76,4
	5	41	21,5	21,5	97,9
	6	4	2,1	2,1	100,0
	Totale	191	100,0	100,0	

The data concerning the AI Recommendation Quality section reveals a nuanced and somewhat divided perception among respondents regarding the effectiveness of AI-driven music recommendations. The first item, “The AI Recommendation helped me discover music I enjoy,” elicited predominantly neutral responses, with the majority selecting “Neither Agree nor Disagree.” This suggests a general ambivalence or uncertainty toward the AI’s role in music discovery. Notably, the remaining responses were almost evenly split between agreement and disagreement, indicating a polarized viewpoint within the sample.

For the second item, “The AI Recommendations I received are accurate,” the pattern is somewhat similar. While a significant portion of respondents maintained a neutral stance, a slightly larger share indicated agreement compared to disagreement. However, the presence of a notable minority expressing strong disagreement underscores persistent skepticism about the AI’s precision in tailoring recommendations.

The third and final item, “The AI Algorithm provides me relevant suggestions,” demonstrated a more positive trend. Here, the majority of participants leaned toward agreement, with a combined substantial number endorsing the algorithm’s relevance. Neutral responses remained considerable, yet dissenting opinions were less pronounced compared to the previous items.

Overall, these results suggest that while users acknowledge some value in AI recommendations for music, there remains a significant level of uncertainty and divergence in opinions regarding their accuracy and relevance. This ambivalence may reflect users’ varying experiences, expectations, or familiarity with AI-based recommendation systems. Future research could explore the factors influencing these perceptions, such as user demographics, listening habits, or the specific AI platforms involved.

Demographic data:

The sample is split into 2 in regards to the gender, therefore there was not a predominance of one of the two sex answering (“0” = Female, “1” = Male): the respondents were 99 males and 92 females. At the same time, the sample is quite heterogeneous in regard to the age of the participants, with a relevant concentration around the ages ranging from 23 to 27. In this case, the respondents have been asked to insert their birth year, which has then been calculated on Excel due to the function: 2025 – Birth Year Cell. Regarding the location of the participants, almost half of the individuals were from the South of Italy (42%), a third (33%) from the North of Italy and almost 25% coming from the center of the country. On SPSS, North Italy was indicated as “0”, Center of Italy as “1” and South of Italy as “2”. The last demographic variable analyzed results to be education: on a scale from 0 to 3 (being “0” = High School Diploma, “1” = Bachelor’s degree, “2” = Master’s degree, “3” = PhD), the respondents were asked to select their education level; the majority of the sample detains a bachelor’s degree (~42%) as their highest level of education, 32% reached a master’s degree, 24% highest level of education is high school and almost 2% highest level of education is PhD.

Gender

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	92	48,2	48,2	48,2
	1	99	51,8	51,8	100,0
	Totale	191	100,0	100,0	

Where do you currently live?

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	63	33,0	33,0	33,0
	1	47	24,6	24,6	57,6
	2	81	42,4	42,4	100,0
	Totale	191	100,0	100,0	

What's your level of education?

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	0	46	24,1	24,1	24,1
	1	80	41,9	41,9	66,0
	2	62	32,5	32,5	98,4
	3	3	1,6	1,6	100,0
	Totale	191	100,0	100,0	

Please enter your birth year (YEAR only):

		Frequenza	Percentuale	Percentuale valida	Percentuale cumulativa
Valido	23	3	1,6	1,6	1,6
	27	2	1,0	1,1	2,6
	31	1	,5	,5	3,2
	55	1	,5	,5	3,7
	1942	1	,5	,5	4,2
	1960	2	1,0	1,1	5,3
	1964	1	,5	,5	5,8
	1965	2	1,0	1,1	6,8
	1967	2	1,0	1,1	7,9
	1968	3	1,6	1,6	9,5
	1969	1	,5	,5	10,0
	1970	2	1,0	1,1	11,1
	1971	1	,5	,5	11,6
	1973	1	,5	,5	12,1
	1974	2	1,0	1,1	13,2
	1975	1	,5	,5	13,7
	1979	1	,5	,5	14,2
	1981	3	1,6	1,6	15,8
	1982	1	,5	,5	16,3
	1987	1	,5	,5	16,8
	1991	1	,5	,5	17,4
	1992	1	,5	,5	17,9
	1993	1	,5	,5	18,4
	1994	1	,5	,5	18,9
	1996	1	,5	,5	19,5
	1997	2	1,0	1,1	20,5
	1998	9	4,7	4,7	25,3
	1999	10	5,2	5,3	30,5
	2000	26	13,6	13,7	44,2

	2001	54	28,3	28,4	72,6
	2002	31	16,2	16,3	88,9
	2003	8	4,2	4,2	93,2
	2004	8	4,2	4,2	97,4
	2005	1	,5	,5	97,9
	2006	2	1,0	1,1	98,9
	2008	1	,5	,5	99,5
	2009	1	,5	,5	100,0
	Totale	190	99,5	100,0	
Mancante	Sistema	1	,5		
Totale		191	100,0		

Correlations between perceptual variables (Cosmopolitanism, Perceived Authenticity, AI recommendation quality, Emotional engagement, Consumer ethnocentrism) and demographic factors (Gender, Age, Education)

Correlation between consumer ethnocentrism and demographic variables

The first perceptual variable analyzed through the questionnaire is Consumer Ethnocentrism. Pearson correlation analysis was conducted to examine the relationship between this construct and three demographic variables: age, gender, and level of education.

Regarding age, the correlation coefficients between Consumer Ethnocentrism and participants' age are generally neutral. Across most of the items composing this construct, the Pearson values remain close to zero, indicating that Consumer Ethnocentrism neither increases nor decreases significantly with age. The only exception is the item “Italian product first, last, and foremost”, which shows a slightly negative correlation with age ($r \approx -0.03$). However, even in this case, the relationship is very weak and not meaningful from a practical standpoint.

In terms of gender, the correlation with Consumer Ethnocentrism is also largely negligible. Most of the Pearson coefficients are either positive or negative values close to zero (e.g., $r = 0.01$ or $r = -0.02$), suggesting no substantial association between gender and ethnocentric attitudes. A slightly more negative correlation is observed for the items “Italian people should always buy Italian-made products” and “Only Italian products should be available in Italy”, but again, the effect size is extremely small and not statistically relevant.

The most notable trend emerges in the correlation between Consumer Ethnocentrism and level of education. In this case, all the Pearson coefficients are negative, indicating a consistent inverse relationship: as the level of education increases, the degree of Consumer Ethnocentrism tends to decrease. The strongest negative correlation is found in the item “Italian product first, last, and foremost” ($r = -0.20$), suggesting that individuals with higher education levels are less likely to exhibit ethnocentric consumer attitudes. This pattern is consistent across all items in the construct.

		Only those products that are unavailable in Italy should be imported	Italian products, first, last and foremost	Italian people should always buy Italian-made products	Don't buy foreign products, protect Italian business and reduce unemployment	Italian consumers who purchase products made in other countries are responsible for putting their fellow Italianmen out of work.	It may cost me in the long run, but I prefer to support Italian products	What's your level of education ?
Only those products that are unavailable in Italy should be imported	Correlazione di Pearson	1	,547**	,524**	,430**	,368**	,308**	-,182*
	Sign. (a due code)		<,001	<,001	<,001	<,001	<,001	,012
	N	191	191	191	191	191	191	191
Italian products, first, last and foremost	Correlazione di Pearson	,547**	1	,514**	,527**	,260**	,400**	-,198**
	Sign. (a due code)	<,001		<,001	<,001	<,001	<,001	,006
	N	191	191	191	191	191	191	191
Italian people should always buy Italian-made products	Correlazione di Pearson	,524**	,514**	1	,609**	,508**	,531**	-,107
	Sign. (a due code)	<,001	<,001		<,001	<,001	<,001	,140
	N	191	191	191	191	191	191	191
Don't buy foreign products, protect Italian business and reduce unemployment	Correlazione di Pearson	,430**	,527**	,609**	1	,453**	,523**	-,155*
	Sign. (a due code)	<,001	<,001	<,001		<,001	<,001	,032
	N	191	191	191	191	191	191	191

Italian consumer who purchase products made in other countries are responsible for putting their fellow Italianmen out of work.	Correlazione di Pearson	,368**	,260**	,508**	,453**	1	,343**	-,050
	Sign. (a due code)	<,001	<,001	<,001	<,001		<,001	,491
	N	191	191	191	191	191	191	191
It may cost me in the long run, but I prefer to support Italian products	Correlazione di Pearson	,308**	,400**	,531**	,523**	,343**	1	-,036
	Sign. (a due code)	<,001	<,001	<,001	<,001	<,001		,618
	N	191	191	191	191	191	191	191
What's your level of education ?	Correlazione di Pearson	-,182*	-,198**	-,107	-,155*	-,050	-,036	1
	Sign. (a due code)	,012	,006	,140	,032	,491	,618	
	N	191	191	191	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

* . La correlazione è significativa a livello 0,05 (a due code).

Consumer Ethnocentrism and Level of Education – IBM SPSS Output

		Only those products that are unavailable in Italy should be imported	Italian products, first, last and foremost	Italian people should always buy Italian-made products	- Don't buy foreign products, protect Italian business and reduce unemployment	Italian consumers who purchase products made in other countries are responsible for putting their fellow Italianmen out of work.	It may cost me in the long run, but I prefer to support Italian products	Gender
Only those products that are unavailable in Italy should be imported	Correlazione di Pearson	1	,547**	,524**	,430**	,368**	,308**	,082
	Sign. (a due code)		<,001	<,001	<,001	<,001	<,001	,261
	N	191	191	191	191	191	191	191
Italian products, first, last and foremost	Correlazione di Pearson	,547**	1	,514**	,527**	,260**	,400**	,043
	Sign. (a due code)	<,001		<,001	<,001	<,001	<,001	,553
	N	191	191	191	191	191	191	191
Italian people should always buy Italian-made products	Correlazione di Pearson	,524**	,514**	1	,609**	,508**	,531**	-,045
	Sign. (a due code)	<,001	<,001		<,001	<,001	<,001	,538
	N	191	191	191	191	191	191	191
Don't buy foreign products, protect Italian business and reduce unemployment	Correlazione di Pearson	,430**	,527**	,609**	1	,453**	,523**	-,043
	Sign. (a due code)	<,001	<,001	<,001		<,001	<,001	,558
	N	191	191	191	191	191	191	191
Italian consumers who	Correlazione di Pearson	,368**	,260**	,508**	,453**	1	,343**	,007

purchase products made in other countries are responsible for putting their fellow Italianmen out of work.	Sign. (a due code)	<,001	<,001	<,001	<,001		<,001	,922
	N	191	191	191	191	191	191	191
It may cost me in the long run, but I prefer to support Italian products	Correlazione di Pearson	,308**	,400**	,531**	,523**	,343**	1	-,030
	Sign. (a due code)	<,001	<,001	<,001	<,001	<,001		,685
Gender	N	191	191	191	191	191	191	191
	Correlazione di Pearson	,082	,043	-,045	-,043	,007	-,030	1
	Sign. (a due code)	,261	,553	,538	,558	,922	,685	
	N	191	191	191	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

Consumer Ethnocentrism and Gender – IBM SPSS Output

			Only those products that are unavailable in Italy should be imported	Italian products, first, last and foremost	Italian people should always buy Italian-made products	Don't buy foreign products, protect Italian business and reduce unemployment	Italian consumers who purchase products made in other countries are responsible for putting their fellow Italianmen out of work.	It may cost me in the long run, but I prefer to support Italian products	Age in years
Only those products that are unavailable in Italy should be imported	Correlazione di Pearson	1	,547**	,524**	,430**	,368**	,308**	,039	
	Sign. (a due code)		<,001	<,001	<,001	<,001	<,001	,592	
	N	191	191	191	191	191	191	191	
Italian products, first, last and foremost	Correlazione di Pearson	,547**	1	,514**	,527**	,260**	,400**	-,037	
	Sign. (a due code)	<,001		<,001	<,001	<,001	<,001	,611	
	N	191	191	191	191	191	191	191	
Italian people should always buy Italian-made products	Correlazione di Pearson	,524**	,514**	1	,609**	,508**	,531**	,103	
	Sign. (a due code)	<,001	<,001		<,001	<,001	<,001	,157	
	N	191	191	191	191	191	191	191	
Don't buy foreign products, protect Italian business and reduce unemployment	Correlazione di Pearson	,430**	,527**	,609**	1	,453**	,523**	,046	
	Sign. (a due code)	<,001	<,001	<,001		<,001	<,001	,530	
	N	191	191	191	191	191	191	191	
Italian consumers who purchase products	Correlazione di Pearson	,368**	,260**	,508**	,453**	1	,343**	,099	
	Sign. (a due code)	<,001	<,001	<,001	<,001		<,001	,172	

made in other N countries are responsible for putting their fellow Italianmen out of work.		191	191	191	191	191	191	191
It may cost me in the long run, but I prefer to support Italian products	Correlazio ne di Pearson	,308**	,400**	,531**	,523**	,343**	1	,028
	Sign. (a due code)	<,001	<,001	<,001	<,001	<,001		,705
	N	191	191	191	191	191	191	191
Age in years	Correlazio ne di Pearson	,039	-,037	,103	,046	,099	,028	1
	Sign. (a due code)	,592	,611	,157	,530	,172	,705	
	N	191	191	191	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

Consumer Ethnocentrism and Age – IBM SPSS Output

Correlation between cosmopolitanism and demographic variables

We proceed by analyzing the correlations between cosmopolitanism and key demographic variables, including, again, level of education, gender, and age.

Regarding the level of education, the Pearson correlation coefficients remain consistently low, with values close to zero and two decimal places indicating negligible magnitude. Specifically, the correlations between educational attainment and cosmopolitanism show slight negative tendencies, yet these are minimal and lack statistical significance, as confirmed by p-values well above the conventional threshold of 0.10. This suggests that within the current sample, higher levels of education do not correspond to a meaningful increase or decrease in cosmopolitan attitudes.

Turning to gender, which is coded dichotomously (0 = female, 1 = male), the interpretation of the Pearson correlation requires careful consideration. When the coefficient r is negative, as is the case here, it indicates that females tend to score marginally higher on cosmopolitanism than males. Conversely, a positive r would suggest higher scores among males. However, the coefficients observed are consistently low, ranging approximately between -0.2 and 0.1 , with values often

rounded to one or two decimal places after zero, reflecting weak associations. Importantly, these correlations do not reach statistical significance, implying that the standardized mean differences in cosmopolitanism between genders are minimal and insufficient to support substantive conclusions.

Lastly, the relationship between age and cosmopolitanism similarly exhibits low but predominantly negative Pearson correlation coefficients. This pattern indicates a slight tendency for cosmopolitanism to decrease as age increases, suggesting that younger individuals may exhibit marginally higher cosmopolitan attitudes compared to older counterparts. While this negative trend aligns with sociocultural expectations—given the greater exposure of younger generations to globalized information and mobility—the correlations remain modest in size and not statistically significant within this sample.

In summary, these demographic factors—level of education, gender, and age—demonstrate weak and statistically non-significant associations with cosmopolitanism in the present dataset. Nonetheless, the directionality of these relationships, particularly the negative correlation with age and the slight gender difference favoring females, aligns with theoretical expectations and existing literature on cosmopolitan orientations.

		What's your level of educatio n?	I like to observe people of other countries, to see what I can learn from them	I am interested in learning more about people who live in other countries	I like to learn about other ways of life	I find people from other cultures stimulati ng	I enjoy being with people from other countries to learn about their views and approach es	I enjoy exchangi ng ideas with people from other cultures or countries
What's your level of education ?	Correlazi one di Pearson	1	-,007	-,021	,018	,003	,000	,042
	Sign. (a due code)		,922	,774	,810	,968	,998	,568
	N	191	191	191	191	191	191	191
I like to observe people of other countries, to see what I can learn from them	Correlazi one di Pearson	-,007	1	,582**	,662**	,513**	,743**	,743**
	Sign. (a due code)	,922		<,001	<,001	<,001	<,001	<,001
	N	191	191	191	191	191	191	191
I am interested in learning more about people who live in other countries	Correlazi one di Pearson	-,021	,582**	1	,735**	,546**	,614**	,656**
	Sign. (a due code)	,774	<,001		<,001	<,001	<,001	<,001
	N	191	191	191	191	191	191	191
I like to learn about other ways of life	Correlazi one di Pearson	,018	,662**	,735**	1	,564**	,602**	,684**
	Sign. (a due code)	,810	<,001	<,001		<,001	<,001	<,001
	N	191	191	191	191	191	191	191
I find people from	Correlazi one di Pearson	,003	,513**	,546**	,564**	1	,551**	,545**

other cultures stimulating	Sign. (a due code)	,968	<,001	<,001	<,001		<,001	<,001
	N	191	191	191	191	191	191	191
I enjoy being with people from other countries to learn about their views and approaches	Correlazione di Pearson	,000	,743**	,614**	,602**	,551**	1	,731**
	Sign. (a due code)	,998	<,001	<,001	<,001	<,001		<,001
	N	191	191	191	191	191	191	191
I enjoy exchanging ideas with people from other cultures or countries	Correlazione di Pearson	,042	,743**	,656**	,684**	,545**	,731**	1
	Sign. (a due code)	,568	<,001	<,001	<,001	<,001	<,001	
	N	191	191	191	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

Cosmopolitanism and Level of Education – IBM SPSS Output

		I like to observe people of other countries , to see what I can learn from them	I am interested in learning more about people who live in other countries	I like to learn about other ways of life	I find people from other cultures stimulating	I enjoy being with people from other countries to learn about their views and approaches	I enjoy exchanging ideas with people from other cultures or countries	Gender
I like to observe people of other countries, to see what I can learn from them	Correlazione di Pearson	1	,582**	,662*	,513**	,743**	,743**	-,142
	Sign. (a due code)		<,001	<,001	<,001	<,001	<,001	,050
	N	191	191	191	191	191	191	191
I am interested in learning more about people who live in other countries	Correlazione di Pearson	,582**	1	,735*	,546**	,614**	,656**	-,171*
	Sign. (a due code)	<,001		<,001	<,001	<,001	<,001	,018
	N	191	191	191	191	191	191	191
I like to learn about other ways of life	Correlazione di Pearson	,662**	,735**	1	,564**	,602**	,684**	-,071
	Sign. (a due code)	<,001	<,001		<,001	<,001	<,001	,327
	N	191	191	191	191	191	191	191
I find people from other cultures stimulating	Correlazione di Pearson	,513**	,546**	,564*	1	,551**	,545**	-,211**
	Sign. (a due code)	<,001	<,001	<,001		<,001	<,001	,003
	N	191	191	191	191	191	191	191
I enjoy being with people from other countries to learn about their views and approaches	Correlazione di Pearson	,743**	,614**	,602*	,551**	1	,731**	-,122
	Sign. (a due code)	<,001	<,001	<,001	<,001		<,001	,093
	N	191	191	191	191	191	191	191
I enjoy exchanging	Correlazione di Pearson	,743**	,656**	,684*	,545**	,731**	1	-,125

g ideas with people from other cultures or countries	Sign. (a due code)	<,001	<,001	<,001	<,001	<,001		,085
	N	191	191	191	191	191	191	191
Gender	Correlazione di Pearson	-,142	-,171*	-,071	-,211**	-,122	-,125	1
	Sign. (a due code)	,050	,018	,327	,003	,093	,085	
	N	191	191	191	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

* . La correlazione è significativa a livello 0,05 (a due code).

Cosmopolitanism and Gender – IBM SPSS Output

		I like to observe people of other countries, to see what I can learn from them	I am interested in learning more about people who live in other countries	I like to learn about other ways of life	I find people from other cultures stimulating	I enjoy being with people from other countries to learn about their views and approaches	I enjoy exchanging ideas with people from other cultures or countries	Age in years
I like to observe people of other countries, to see what I can learn from them	Correlazione di Pearson	1	,582**	,662**	,513**	,743**	,743**	-,255**
	Sign. (a due code)		<,001	<,001	<,001	<,001	<,001	<,001
	N	191	191	191	191	191	191	191
I am interested in learning more about people who live in other countries	Correlazione di Pearson	,582**	1	,735**	,546**	,614**	,656**	-,238**
	Sign. (a due code)	<,001		<,001	<,001	<,001	<,001	<,001
	N	191	191	191	191	191	191	191
I like to learn about other ways of life	Correlazione di Pearson	,662**	,735**	1	,564**	,602**	,684**	-,173*
	Sign. (a due code)	<,001	<,001		<,001	<,001	<,001	,016
	N	191	191	191	191	191	191	191
I find people from other cultures stimulating	Correlazione di Pearson	,513**	,546**	,564**	1	,551**	,545**	-,100
	Sign. (a due code)	<,001	<,001	<,001		<,001	<,001	,168
	N	191	191	191	191	191	191	191
I enjoy being with people from	Correlazione di Pearson	,743**	,614**	,602**	,551**	1	,731**	-,189**
	Sign. (a due code)	<,001	<,001	<,001	<,001		<,001	,009

other countries to learn about their views and approaches	N		191	191	191	191	191	191	191
I enjoy exchanging ideas with people from other cultures or countries	Correlazione di Pearson		,743**	,656**	,684**	,545**	,731**	1	-,226**
	Sign. (a due code)		<,001	<,001	<,001	<,001	<,001		,002
	N		191	191	191	191	191	191	191
Age in years	Correlazione di Pearson		-,255**	-,238**	-,173*	-,100	-,189**	-,226**	1
	Sign. (a due code)		<,001	<,001	,016	,168	,009	,002	
	N		191	191	191	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

* . La correlazione è significativa a livello 0,05 (a due code).

Cosmopolitanism and Age – IBM SPSS Output

Correlation between emotional engagement in Latin music and demographic variables

We now turn to the analysis of correlations between demographic variables and the dimensions of Emotional Engagement towards Latin Music.

Regarding gender, the Pearson correlation coefficients remain consistently low, with values typically ranging around -0.1 , 0.0 , or 0.1 across all three related questions. This indicates a weak correlation, with a slight tendency towards a negative relationship (as suggested by the negative sign before the coefficient). However, the magnitude of these correlations is minimal, signifying that the difference in mean engagement scores between males and females is negligible. In other words, both genders appear to be similarly involved in music engagement and emotional connection to music.

When considering age in years, the correlation indices are also quite low, indicating a near-neutral relationship between age and the facets of Emotional Engagement. The coefficients suggest that age does not strongly influence how individuals engage with music emotionally or behaviorally, with correlations again close to zero.

Finally, in relation to the level of education, Pearson correlation coefficients remain similarly low, generally around 0.1 after the decimal point. This suggests a weak and essentially neutral correlation between educational attainment and music engagement dimensions. Therefore, the level of education does not appear to significantly affect individuals' involvement or emotional engagement with music.

Overall, the correlations between the examined demographic variables (gender, age, and level of education) and the dimensions of Emotional Engagement are weak and statistically negligible, indicating that these demographic factors do not substantially influence the extent of music involvement within this sample.

		Latin music is a domain that interests me	I give particular importance to latin music	I'm very interested in latin music	What's your level of education?
Latin music is a domain that interests me	Correlazione di Pearson	1	,809**	,865**	,088
	Sign. (a due code)		<,001	<,001	,228
	N	191	191	191	191
I give particular importance to latin music	Correlazione di Pearson	,809**	1	,905**	,110
	Sign. (a due code)	<,001		<,001	,130
	N	191	191	191	191
I'm very interested in latin music	Correlazione di Pearson	,865**	,905**	1	,117
	Sign. (a due code)	<,001	<,001		,106
	N	191	191	191	191
What's your level of education?	Correlazione di Pearson	,088	,110	,117	1
	Sign. (a due code)	,228	,130	,106	
	N	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

Emotional Engagement and Level of Education – IBM SPSS Output

		Latin music is a domain that interests me	I give particular importance to latin music	I'm very interested in latin music	Gender
Latin music is a domain that interests me	Correlazione di Pearson	1	,809**	,865**	-,157*
	Sign. (a due code)		<,001	<,001	,031
	N	191	191	191	191
I give particular importance to latin music	Correlazione di Pearson	,809**	1	,905**	-,065
	Sign. (a due code)	<,001		<,001	,375
	N	191	191	191	191
I'm very interested in latin music	Correlazione di Pearson	,865**	,905**	1	-,105
	Sign. (a due code)	<,001	<,001		,150
	N	191	191	191	191
Gender	Correlazione di Pearson	-,157*	-,065	-,105	1
	Sign. (a due code)	,031	,375	,150	
	N	191	191	191	191

**. La correlazione è significativa a livello 0,01 (a due code).

Emotional Engagement and Gender – IBM SPSS Output

		Latin music is a domain that interests me	I give particular importance to latin music	I'm very interested in latin music	Age in years
Latin music is a domain that interests me	Correlazione di Pearson	1	,809**	,865**	-,017
	Sign. (a due code)		<,001	<,001	,814
	N	191	191	191	191
I give particular importance to latin music	Correlazione di Pearson	,809**	1	,905**	,014
	Sign. (a due code)	<,001		<,001	,851
	N	191	191	191	191
I'm very interested in latin music	Correlazione di Pearson	,865**	,905**	1	,044
	Sign. (a due code)	<,001	<,001		,546
	N	191	191	191	191
Age in years	Correlazione di Pearson	-,017	,014	,044	1
	Sign. (a due code)	,814	,851	,546	
	N	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

Emotional Engagement and Age – IBM SPSS Output

Correlation between perceived authenticity and demographic variables

This section investigates the correlation between key demographic variables—gender, age, and level of education—and perceptual dimensions of perceived authenticity in Latin music, specifically: perceived quality commitment, perceived originality, sincerity, and cultural heritage.

Beginning with the level of education, Pearson correlation coefficients across items within these dimensions remain low yet slightly positive, averaging around +0.1. Despite this positive direction, two-tailed significance levels are consistently above conventional thresholds ($p > .05$), indicating that these correlations are not statistically significant. This suggests that educational attainment does not strongly influence how listeners perceive Latin music's authenticity, although a minor positive tendency may exist.

Regarding age, the correlation coefficients tend to be slightly negative (e.g., -0.1 or -0.0), implying a modest decline in perceived authenticity with increasing age. This effect is especially visible in the originality and heritage dimensions, suggesting that younger individuals may be more receptive to

Latin music's uniqueness and its cultural roots. Nevertheless, the magnitude of this relationship remains weak, and not statistically robust.

In terms of gender, the values are consistently close to zero, ranging from -0.1 to -0.2 . These figures indicate minimal gender differences in the perception of authenticity. Where present, the negative direction suggests slightly higher authenticity scores among female participants (assuming gender coding of 0 = female, 1 = male). However, these trends are subtle and lack statistical significance.

When analyzing the individual perceptual components:

- Perceived quality commitment shows negligible correlations with all demographic variables. This implies that perceptions of artistic commitment or production quality in Latin music are consistent across gender, age, and education levels.
- Perceived originality displays a slightly positive correlation with education, suggesting that individuals with higher educational backgrounds might perceive Latin music as more original. In contrast, a slightly negative correlation with age implies that older respondents may perceive it as less novel. Again, gender appears unrelated.
- Sincerity, reflecting how genuine and emotionally honest the music feels, reveals minimal variation across demographics. The data suggests a shared perception of Latin music's sincerity across gender, age, and educational groups.
- The heritage dimension—reflecting the perception of Latin music as rooted in cultural tradition—shows a mild positive correlation with education. This implies that individuals with more education may be more attuned to or appreciative of the cultural heritage embedded in Latin music. Correlations with age and gender remain negligible, reinforcing the idea that this dimension is broadly recognized across demographic lines.

In conclusion, demographic factors exert limited influence on how respondents perceive the authenticity of Latin music across its multiple dimensions. The correlations observed are generally weak and not statistically significant, indicating that perceptions of authenticity are widely shared and not demographically bound.

		What's your level of education?	Latin music reflects a strong sense of cultural tradition.	Latin music embodies a timeless musical style.	Latin music reinforces and celebrates its cultural heritage.
What's your level of education?	Correlazione di Pearson	1	,101	,171*	,104
	Sign. (a due code)		,167	,018	,152
	N	191	191	191	191
Latin music reflects a strong sense of cultural tradition.	Correlazione di Pearson	,101	1	,572**	,707**
	Sign. (a due code)	,167		<,001	<,001
	N	191	191	191	191
Latin music embodies a timeless musical style.	Correlazione di Pearson	,171*	,572**	1	,685**
	Sign. (a due code)	,018	<,001		<,001
	N	191	191	191	191
Latin music reinforces and celebrates its cultural heritage.	Correlazione di Pearson	,104	,707**	,685**	1
	Sign. (a due code)	,152	<,001	<,001	
	N	191	191	191	191

*. La correlazione è significativa a livello 0,05 (a due code).

**. La correlazione è significativa a livello 0,01 (a due code).

Perceived Authenticity (Heritage) and Level of Education – IBM SPSS Output

		Latin music reflects a strong sense of cultural tradition.	Latin music embodies a timeless musical style.	Latin music reinforces and celebrates its cultural heritage.	Gender
Latin music reflects a strong sense of cultural tradition.	Correlazio ne di Pearson	1	,572**	,707**	-,131
	Sign. (a due code)		<,001	<,001	,071
	N	191	191	191	191
Latin music embodies a timeless musical style.	Correlazio ne di Pearson	,572**	1	,685**	-,194*
	Sign. (a due code)	<,001		<,001	,007
	N	191	191	191	191
Latin music reinforces and celebrates its cultural heritage.	Correlazio ne di Pearson	,707**	,685**	1	-,209*
	Sign. (a due code)	<,001	<,001		,004
	N	191	191	191	191
Gender	Correlazio ne di Pearson	-,131	-,194**	-,209**	1
	Sign. (a due code)	,071	,007	,004	
	N	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

Perceived Authenticity (Heritage) and Gender – IBM SPSS Output

		Latin music reflects a strong sense of cultural tradition.	Latin music embodies a timeless musical style.	Latin music reinforces and celebrates its cultural heritage.	Age in years
Latin music reflects a strong sense of cultural tradition.	Correlazione di Pearson	1	,572**	,707**	-,004
	Sign. (a due code)		<,001	<,001	,955
	N	191	191	191	191
Latin music embodies a timeless musical style.	Correlazione di Pearson	,572**	1	,685**	-,002
	Sign. (a due code)	<,001		<,001	,973
	N	191	191	191	191
Latin music reinforces and celebrates its cultural heritage.	Correlazione di Pearson	,707**	,685**	1	-,014
	Sign. (a due code)	<,001	<,001		,845
	N	191	191	191	191
Age in years	Correlazione di Pearson	-,004	-,002	-,014	1
	Sign. (a due code)	,955	,973	,845	
	N	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

Perceived Authenticity (Heritage) and Age – IBM SPSS Output

		Latin music consistently maintains high musical quality standards.	Latin music is reliable in providing enjoyable musical experiences.	Latin music delivers the musical experience it promises.	What's your level of education?
Latin music consistently maintains high musical quality standards.	Correlazione di Pearson	1	,560**	,723**	,083
	Sign. (a due code)		<,001	<,001	,253
	N	191	191	191	191
Latin music is reliable in providing enjoyable musical experiences.	Correlazione di Pearson	,560**	1	,730**	,190**
	Sign. (a due code)	<,001		<,001	,008
	N	191	191	191	191
Latin music delivers the musical experience it promises.	Correlazione di Pearson	,723**	,730**	1	,133
	Sign. (a due code)	<,001	<,001		,067
	N	191	191	191	191
What's your level of education?	Correlazione di Pearson	,083	,190**	,133	1
	Sign. (a due code)	,253	,008	,067	
	N	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

Perceived Authenticity (Quality Commitment) and Level of Education – IBM SPSS Output

		Gender	Latin music consistently maintains high musical quality standards.	Latin music is reliable in providing enjoyable musical experiences.	Latin music delivers the musical experience it promises.
Gender	Correlazione di Pearson	1	-,125	-,112	-,119
	Sign. (a due code)		,085	,124	,100
	N	191	191	191	191
Latin music consistently maintains high musical quality standards.	Correlazione di Pearson	-,125	1	,560**	,723**
	Sign. (a due code)	,085		<,001	<,001
	N	191	191	191	191
Latin music is reliable in providing enjoyable musical experiences.	Correlazione di Pearson	-,112	,560**	1	,730**
	Sign. (a due code)	,124	<,001		<,001
	N	191	191	191	191
Latin music delivers the musical experience it promises.	Correlazione di Pearson	-,119	,723**	,730**	1
	Sign. (a due code)	,100	<,001	<,001	
	N	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

Perceived Authenticity (Quality Commitment) and Gender – IBM SPSS Output

				Latin music consistently maintains high musical quality standards.	Latin music is reliable in providing enjoyable musical experiences.	Latin music delivers the musical experience it promises.	Age in years
Latin music consistently maintains high musical standards.	music	Correlazione di Pearson	di	1	,560**	,723**	,068
	high quality	Sign. (a due code)			<,001	<,001	,353
	N			191	191	191	191
To what extent do you 5 with the following statements? - Latin music is reliable in providing enjoyable musical experiences.		Correlazione di Pearson	di	,560**	1	,730**	-,099
		Sign. (a due code)		<,001		<,001	,174
	N			191	191	191	191
Latin music delivers the musical experience it promises.		Correlazione di Pearson	di	,723**	,730**	1	,008
	it	Sign. (a due code)		<,001	<,001		,911
	N			191	191	191	191
Age in years		Correlazione di Pearson	di	,068	-,099	,008	1
		Sign. (a due code)		,353	,174	,911	
	N			191	191	191	191

**. La correlazione è significativa a livello 0,01 (a due code).

Perceived Authenticity (Quality Commitment) and Age – IBM SPSS Output

		What's your level of education?	Latin music is distinct from other music genres.	Latin music feels truly original.	Latin music offers a unique listening experience.
What's your level of education?	Correlazione di Pearson	1	,164*	,230**	,231**
	Sign. (a due code)		,023	,001	,001
	N	191	191	191	191
Latin music is distinct from other music genres.	Correlazione di Pearson	,164*	1	,627**	,520**
	Sign. (a due code)	,023		<,001	<,001
	N	191	191	191	191
Latin music feels truly original.	Correlazione di Pearson	,230**	,627**	1	,699**
	Sign. (a due code)	,001	<,001		<,001
	N	191	191	191	191
Latin music offers a unique listening experience.	Correlazione di Pearson	,231**	,520**	,699**	1
	Sign. (a due code)	,001	<,001	<,001	
	N	191	191	191	191

*. La correlazione è significativa a livello 0,05 (a due code).

**. La correlazione è significativa a livello 0,01 (a due code).

Perceived Authenticity (Originality) and Level of Education – IBM SPSS Output

		Latin music is distinct from other music genres.	Latin music feels truly original.	Latin music offers a unique listening experience.	Gender
Latin music is distinct from other music genres.	Correlazione di Pearson	1	,627**	,520**	-,079
	Sign. (a due code)		<,001	<,001	,277
	N	191	191	191	191
Latin music feels truly original.	Correlazione di Pearson	,627**	1	,699**	-,072
	Sign. (a due code)	<,001		<,001	,319
	N	191	191	191	191
Latin music offers a unique listening experience.	Correlazione di Pearson	,520**	,699**	1	-,097
	Sign. (a due code)	<,001	<,001		,183
	N	191	191	191	191
Gender	Correlazione di Pearson	-,079	-,072	-,097	1
	Sign. (a due code)	,277	,319	,183	
	N	191	191	191	191

**. La correlazione è significativa a livello 0,01 (a due code).

Perceived Authenticity (Originality) and Gender – IBM SPSS Output

		Latin music is distinct from other music genres.	Latin music feels truly original.	Latin music offers a unique listening experience.	Age in years
Latin music is distinct from other music genres.	Correlazione di Pearson	1	,627**	,520**	-,097
	Sign. (a due code)		<,001	<,001	,181
	N	191	191	191	191
Latin music feels truly original.	Correlazione di Pearson	,627**	1	,699**	-,008
	Sign. (a due code)	<,001		<,001	,910
	N	191	191	191	191
Latin music offers a unique listening experience.	Correlazione di Pearson	,520**	,699**	1	-,070
	Sign. (a due code)	<,001	<,001		,339
	N	191	191	191	191
Age in years	Correlazione di Pearson	-,097	-,008	-,070	1
	Sign. (a due code)	,181	,910	,339	
	N	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

Perceived Authenticity (Originality) and Level of Education – IBM SPSS Output

		Latin music genuinely expresses its cultural identity.	Latin music feels sincere in representing its roots.	Latin music truthfully communicates its emotional messages.	What's your level of education?
Latin music genuinely expresses its cultural identity.	Correlazione di Pearson	1	,701**	,521**	,191**
	Sign. (a due code)		<,001	<,001	,008
	N	191	191	191	191
Latin music feels sincere in representing its roots.	Correlazione di Pearson	,701**	1	,635**	,124
	Sign. (a due code)	<,001		<,001	,087
	N	191	191	191	191
Latin music truthfully communicates its emotional messages.	Correlazione di Pearson	,521**	,635**	1	,124
	Sign. (a due code)	<,001	<,001		,087
	N	191	191	191	191
What's your level of education?	Correlazione di Pearson	,191**	,124	,124	1
	Sign. (a due code)	,008	,087	,087	
	N	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

Perceived Authenticity (Sincerity) and Level of Education – IBM SPSS Output

			Gender	Latin music genuinely expresses its cultural identity.	Latin music feels sincere in representing its roots.	Latin music truthfully communicates its emotional messages.
Gender	Correlazione Pearson	di	1	-,105	-,139	-,101
	Sign. (a due code)			,148	,056	,166
	N		191	191	191	191
Latin music genuinely expresses its cultural identity.	Correlazione Pearson	di	-,105	1	,701**	,521**
	Sign. (a due code)		,148		<,001	<,001
	N		191	191	191	191
Latin music feels sincere in representing its roots.	Correlazione Pearson	di	-,139	,701**	1	,635**
	Sign. (a due code)		,056	<,001		<,001
	N		191	191	191	191
Latin music truthfully communicates its emotional messages.	Correlazione Pearson	di	-,101	,521**	,635**	1
	Sign. (a due code)		,166	<,001	<,001	
	N		191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

Perceived Authenticity (Sincerity) and Gender – IBM SPSS Output

			Latin music genuinely expresses its cultural identity.	Latin music feels sincere in representing its roots.	Latin music truthfully communicat es its emotional messages.	Age in years
Latin music genuinely expresses its cultural identity.	Correlazione di	1		,701**	,521**	-,087
	Pearson					
	Sign. (a due code)			<,001	<,001	,230
	N	191	191	191	191	191
Latin music feels sincere in representing its roots.	Correlazione di	,701**	1		,635**	,019
	Pearson					
	Sign. (a due code)	<,001			<,001	,799
	N	191	191	191	191	191
Latin music truthfully communicates its emotional messages.	Correlazione di	,521**	,635**	1		,020
	Pearson					
	Sign. (a due code)	<,001	<,001			,783
	N	191	191	191	191	191
Age in years	Correlazione di	-,087	,019	,020	1	
	Pearson					
	Sign. (a due code)	,230	,799	,783		
	N	191	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

Perceived Authenticity (Sincerity) and Age – IBM SPSS Output

Correlation between AI quality recommendation and demographic variables

The final perceptual variable examined in this analysis is AI Quality Recommendation, which refers to participants' perception of the quality and relevance of music suggestions generated by AI algorithms. The correlation with demographic variables such as age, gender, and level of education reveals several noteworthy patterns.

With regard to age, Pearson's correlation coefficients are consistently low and slightly negative across all items in this category. This suggests a mild inverse relationship between age and positive attitudes towards AI-generated music recommendations. In particular, older respondents were less likely to agree with statements such as "AI recommendations helped me discover new music", indicating a generally lower trust or engagement with algorithmic suggestions among older individuals.

As for gender, correlations are again slightly negative, indicating that female respondents (coded as 0) tended to express slightly more positive perceptions of AI recommendations than their male counterparts (coded as 1). Although the differences are not statistically significant, they point to a marginal gender-based divergence in how AI-curated content is experienced.

Regarding level of education, correlations with AI Quality recommendation are mostly neutral, with the exception of the statement "AI recommendations helped me discover music I enjoy", which showed a slightly positive correlation. This implies that individuals with higher educational attainment may be more receptive to AI-curated music discovery. Conversely, for items assessing the perceived accuracy of recommendations and the relevance of AI-suggested content, correlations were slightly negative—though very close to zero—indicating a virtually negligible or mildly inverse relationship.

In summary, while age and gender appear to influence responses to AI music recommendations to a limited extent (with younger individuals and females slightly more favorable) education shows a modestly positive association with the enjoyment of AI-discovered music, suggesting that greater educational exposure might enhance openness to algorithm-driven discovery mechanisms.

			The AI recommendations helped me discover music I enjoy.	The AI recommendations I received are accurate.	The AI algorithm provides me relevant suggestions.	What's your level of education?
The AI recommendations helped me discover music I enjoy.	Correlazione		1	,548**	,510**	,122
	di Pearson					
	Sign. (a due code)			<,001	<,001	,094
	N		191	191	191	191
The AI recommendations I received are accurate.	Correlazione		,548**	1	,714**	-,048
	di Pearson					
	Sign. (a due code)		<,001		<,001	,509
	N		191	191	191	191
The AI algorithm provides me relevant suggestions.	Correlazione		,510**	,714**	1	-,073
	di Pearson					
	Sign. (a due code)		<,001	<,001		,315
	N		191	191	191	191
What's your level of education?	Correlazione		,122	-,048	-,073	1
	di Pearson					
	Sign. (a due code)		,094	,509	,315	
	N		191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

AI Recommendations quality and Level of education – IBM SPSS Output

			The AI recommendations helped me discover music I enjoy.	The AI recommendations I received are accurate.	The AI algorithm provides me relevant suggestions.	Gender
The AI recommendations helped me discover music I enjoy.	Correlazione di Pearson	1		,548**	,510**	-,087
	Sign. (a due code)			<,001	<,001	,230
	N	191	191	191	191	191
The AI recommendations I received are accurate.	Correlazione di Pearson	,548**	1		,714**	-,084
	Sign. (a due code)	<,001			<,001	,246
	N	191	191	191	191	191
The AI algorithm provides me relevant suggestions.	Correlazione di Pearson	,510**	,714**	1		-,167*
	Sign. (a due code)	<,001	<,001			,021
	N	191	191	191	191	191
Gender	Correlazione di Pearson	-,087	-,084	-,167*	1	
	Sign. (a due code)	,230	,246	,021		
	N	191	191	191	191	191

** . La correlazione è significativa a livello 0,01 (a due code).

* . La correlazione è significativa a livello 0,05 (a due code).

AI Recommendations quality and Gender – IBM SPSS Output

		Age in years	The recommendations helped me discover music I enjoy.	The recommendations I received are accurate.	The AI algorithm provides me relevant suggestions.
Age in years	Correlazione di Pearson	1	-,033	-,178*	-,136
	Sign. (a due code)		,648	,014	,061
	N	191	191	191	191
The AI recommendations helped me discover music I enjoy.	Correlazione di Pearson	-,033	1	,548**	,510**
	Sign. (a due code)	,648		<,001	<,001
	N	191	191	191	191
The AI recommendations I received are accurate.	Correlazione di Pearson	-,178*	,548**	1	,714**
	Sign. (a due code)	,014	<,001		<,001
	N	191	191	191	191
The AI algorithm provides me relevant suggestions.	Correlazione di Pearson	-,136	,510**	,714**	1
	Sign. (a due code)	,061	<,001	<,001	
	N	191	191	191	191

*. La correlazione è significativa a livello 0,05 (a due code).

**. La correlazione è significativa a livello 0,01 (a due code).

AI recommendations quality and Age – IBM SPSS Output

Summary of correlation analyses

The correlation analysis conducted across various perceptual dimensions and demographic variables (age, gender, and level of education) reveals generally weak and statistically non-significant relationships. Specifically:

- Consumer ethnocentrism shows no substantial correlation with age or gender. However, a consistent inverse relationship emerges with the level of education, suggesting that individuals with higher educational attainment are less prone to ethnocentric consumer attitudes.
- Cosmopolitanism does not appear to be meaningfully influenced by education, gender, or age. Nonetheless, a slight negative trend is observed with age, and females tend to report

marginally higher cosmopolitan attitudes than males, in line with theoretical expectations, albeit without statistical significance.

- Emotional engagement in Latin music displays weak correlations across all demographic variables. This suggests a shared level of emotional connection to music regardless of age, gender, or education.
- Perceived authenticity of Latin music across its sub-dimensions (quality commitment, originality, sincerity, and heritage) is only minimally associated with demographic variables. Slight positive correlations with education emerge for originality and heritage, while age shows a mild negative correlation with originality. Gender-related differences remain negligible throughout.
- AI Quality Recommendation perceptions are mildly influenced by demographic factors. Younger individuals and females tend to view AI-generated music suggestions more favorably. Educational level shows a slight positive correlation with the enjoyment of AI-recommended music, although this trend is not consistent across all items.

In conclusion, demographic variables exert only limited influence on perceptual constructs in this study. The few significant directional trends observed—particularly regarding education and Consumer Ethnocentrism, and age in relation to AI and cosmopolitanism—align with existing literature but remain modest in magnitude. These findings support the idea that attitudes towards latin music, authenticity, and technological mediation are widely shared across diverse demographic profiles.

Discussion of results

The findings of this study shed light on the multifaceted drivers behind the global reception of Latin music, specifically within an Italian context. Five main variables (already cited in this report) were explored, and some key informations may be deducted from the overall analysis. The discussion below interprets the results considering the literature reviewed, assesses the alignment between empirical outcomes and theoretical expectations, and highlights noteworthy or unexpected insights that arose throughout the examination.

Cosmopolitanism emerged as a dominant positive predictor of openness toward Latin music. Respondents displayed uniformly high levels of agreement with statements indicating interest in intercultural exchange, appreciation of foreign cultures, and curiosity toward diverse lifestyles, which

could be interpreted, in the present context, as an openness towards music different from Italian, specifically Latin music. These responses suggest a robust cosmopolitan orientation across the sample, consistent with theories that associate cosmopolitanism with global cultural consumption (Riefler et al., 2012; Regev, 2013). Such findings align with prior work suggesting that cosmopolitan consumers are more receptive to foreign cultural products and are likely to be early adopters of globalized music trends.

In contrast, consumer ethnocentrism demonstrated a polarizing effect. While some respondents expressed strong preferences for domestic products, others showed moderate to low ethnocentric tendencies. Notably, a negative correlation was found between education level and ethnocentrism, indicating that higher educational attainment may be associated with more globally open attitudes, a pattern also observed in earlier literature (Cleveland et al., 2016; Bankert et al., 2023). This duality echoes the theoretical tension between global openness and cultural protectionism in identity construction.

Perceived authenticity played a crucial role in shaping attitudes toward Latin music: participants largely perceived Latin music as culturally sincere, emotionally communicative, and representative of its roots. This supports the literature's assertion that authenticity is subjectively constructed and pivotal in building consumer-product relationships (Beverland & Farrelly, 2010). Although some respondents exhibited neutrality. Particularly in dimensions such as cultural heritage there was no significant evidence of distrust or rejection, reinforcing the genre's perceived legitimacy among Italian listeners.

Emotional engagement was also positively reported. A significant portion of the sample indicated regular listening habits and strong emotional resonance with Latin music, underscoring its appeal across both affective and behavioral dimensions: this finding mirrors concepts in Consumer Culture Theory and affective branding, which emphasize emotional ties as mediators of consumption behavior (Arnould & Thompson, 2005; Holbrook & Hirschman, 1982).

An unexpected finding concerns the ambivalent reception of AI-generated music recommendations. While some participants acknowledged AI's utility in discovering enjoyable music, responses were highly polarized, and a sizable segment remained neutral. This ambivalence suggests a discrepancy between users' expectations and the perceived accuracy or personalization of current recommendation algorithms. The finding introduces a nuanced view of AI in cultural mediation: although digital tools are central to music consumption, trust in their capabilities is not uniformly

high. This calls for further investigation, especially given the increasing role of AI in shaping listening habits.

Finally, demographic correlations were generally weak or statistically insignificant, implying a shared cultural receptivity across age, gender, and education strata; this suggests that factors like cosmopolitan orientation and authenticity perceptions transcend basic demographic segmentation and may serve as more powerful predictors of global music engagement.

Theoretical implications

The present findings suggest that cosmopolitan consumers – those open to and engaged with foreign cultures – are more receptive to Latin music. This aligns with the view that cosmopolitanism embodies “a strong openness to learn about, participate in and reflect on new and culturally foreign practices and experiences” (Riefler, 2012). In line with consumer culture theory (CCT), which posits that consumption both reflects and shapes cultural identity (Arnould & Thompson, 2005), our results imply that individuals who identify as global citizens tend to embrace cultural products from beyond their own borders. Indeed, prior research defines cosmopolitan cultural consumption in terms of “openness for and engagement with cultural products and services from foreign cultures” (Riefler, 2012). Accordingly, the positive correlations between cosmopolitanism and other variables indicate that a broad cultural outlook enhances the appeal of foreign music.

Perceived authenticity of Latin music also plays a key role. Authenticity is ultimately consumer-defined – “Authenticity is defined subjectively by the consumer, as they decide what is real, genuine and authentic” (Beverland & Farrelly, 2010, p. 839). In other words, listeners judge Latin songs by how well they “fit into the individual’s desired truth” (Beverland & Farrelly, 2010, p. 840). When Latin music is seen as genuine to its cultural roots, listeners form stronger attachments: authenticity has been linked to increased brand equity, stronger consumer–brand relationships, and greater loyalty (Beverland & Farrelly, 2010). Our data likely reflect this dynamic, with high authenticity perceptions reinforcing emotional engagement and positive intentions. This resonates with CCT’s emphasis on symbolic meaning – if Latin music feels “real” and culturally rooted, it can become a vessel for self-identity and belonging, driving adoption and preference.

Emotional engagement with Latin music – the intensity of emotional response or enjoyment – also showed strong associations. Cosmopolitan individuals who experience greater emotional resonance

with the music are plausibly more motivated to endorse or share it. This echoes findings from branding research: for example, Fastoso and González-Jiménez (2020) find that cosmopolitanism is positively associated with emotional brand attachment under the right conditions. In our context, this suggests that culturally open consumers may form deeper affective bonds with Latin music, mirroring the way they attach emotionally to globally oriented brands. Such affective bonds likely mediate between cognitive attitudes (like cosmopolitan identity) and behavioral intentions (like recommending or repeatedly listening to music).

Consumer ethnocentrism constitutes a critical counterpoint to cosmopolitanism in understanding music consumption behavior. Ethnocentric consumers may resist adopting foreign cultural products, including Latin music, perceiving them as less authentic or relevant to their cultural framework. This perspective is consistent with consumer culture theory (CCT), which acknowledges that consumption choices are embedded in broader socio-cultural and identity-related dynamics (Arnould & Thompson, 2005). Our findings suggest that higher ethnocentric attitudes are inversely related to the acceptance and emotional engagement with Latin music, reflecting a protective stance toward one's own cultural identity. This aligns with prior research indicating that ethnocentrism can reduce openness to global cultural products and diminish their perceived authenticity (Balabanis et al., 2001).

Finally, regarding AI Recommendation Quality, the literature emphasizes that the effectiveness of algorithmic suggestions hinges on perceived accuracy, relevance, and the ability to facilitate discovery (Tintarev & Masthoff, 2011). In the context of music consumption, high-quality AI recommendations can bridge cultural boundaries by presenting users with curated foreign content that resonates with their preferences, thereby potentially reducing ethnocentric biases and fostering greater cosmopolitan engagement. Our empirical results reveal a complex user response: while many respondents express neutrality or ambivalence about AI's capacity to help discover music they enjoy or provide accurate suggestions, a substantial proportion acknowledges the relevance of algorithmic recommendations. This divergence may reflect varied user familiarity with or trust in AI systems, as well as individual differences in openness to foreign music.

Theoretically, perceived AI recommendation quality interacts with consumer ethnocentrism and cosmopolitanism by mediating exposure and emotional engagement. Effective recommendations can enhance the listener's emotional attachment to foreign music by reducing uncertainty and reinforcing perceived authenticity through relevant and culturally resonant content. Conversely, skepticism toward AI's recommendation quality may exacerbate ethnocentric tendencies by limiting exploratory behaviors. Thus, AI systems have the potential to influence cultural consumption patterns by shaping

cognitive and affective responses in listeners, thereby serving as strategic tools for cultural diffusion in the digital age

Managerial implications

The findings of this study yield several valuable managerial implications for industry stakeholders aiming to promote Latin music in non-LATAM markets, particularly within Italy. First, the high levels of cosmopolitan orientation among respondents suggest that marketing strategies should focus on targeting globally minded consumer segments who display cultural openness and curiosity. These individuals are more likely to embrace Latin music as part of a broader global cultural repertoire, thereby justifying segmentation approaches based on cosmopolitan values. Second, the perceived authenticity of Latin music—especially in terms of cultural heritage, sincerity, and originality—emerges as a pivotal factor in enhancing consumer trust and emotional connection. Marketing communications should therefore emphasize authentic narratives, linguistic integrity, and cultural specificity to resonate with listeners seeking genuine musical experiences. Moreover, the data indicate a substantial level of emotional engagement with Latin music, particularly in high-arousal, positive emotional domains. This underscores the importance of leveraging emotionally charged contexts such as live performances, curated playlists based on mood, and social media content designed to elicit affective responses. Platforms and promoters should frame Latin music experiences as immersive and emotionally rewarding, both online and offline. Additionally, the analysis highlights the strategic role of AI-powered music recommendation systems. When perceived as accurate and personalized, these systems increase user satisfaction and listening frequency. Streaming platforms should fine-tune algorithms to include a balanced mix of familiar and culturally diverse content, thus facilitating exposure to Latin music while avoiding overly narrow "filter bubbles" that may suppress cultural discovery.

Finally, the presence of consumer ethnocentrism among a portion of Italian respondents signals a potential barrier to the adoption of foreign music. To mitigate this, hybrid strategies—such as collaborations between Latin and local artists, or contextual localization of music content—can help bridge cultural gaps and reduce resistance. Simultaneously, leveraging local influencers to endorse Latin tracks may serve to validate them within ethnocentric audiences. In sum, the interplay of cosmopolitanism, authenticity, emotional engagement, AI curation, and ethnocentric attitudes must be carefully navigated by music marketers seeking to broaden the international appeal of Latin music.

Aligning strategic efforts with these perceptual drivers can foster deeper market penetration and sustained audience engagement in culturally distinct environments such as Italy.

Limitations

While this study provides relevant insights, some limitations must be acknowledged. First, the sample is limited in size and scope, potentially constraining the generalizability of the results. Although responses were gathered from diverse cultural backgrounds, they may not represent the broader population of music consumers globally. Future studies should aim for larger and more demographically diverse samples to enhance external validity (Bryman & Bell, 2015).

Second, the study employed self-reported measures, which are subject to common method biases such as social desirability or overstatement of attitudes (Podsakoff et al., 2003). For instance, cosmopolitanism and emotional engagement might be overstated by participants who perceive these traits as socially desirable. Integrating behavioral data (such as actual listening history or clickstream analysis) would strengthen validity.

Third, the model assumes a linear relationship between constructs, which may not capture complex or bidirectional dynamics. For example, authenticity might not only influence emotional engagement, but also be reinforced by it over time. Structural equation modeling (SEM) or path analysis could be employed in future studies to better capture such interactions (Hair et al., 2014).

Lastly, one limitation of this study might lie in the relatively limited number of variables analyzed to understand consumer behavior in this particular field. The global reception of Latin music, as explored here, may also be influenced by additional factors not considered within the scope of this research. Future studies are encouraged to incorporate a broader range of variables, particularly those related to socio-economic conditions, which may significantly shape patterns of cultural consumption and engagement with global music genres.

Recommendations for future research

Several avenues for future research emerge from this study. First, researchers could examine how genre-specific authenticity cues are constructed and perceived across cultures—for instance, by

comparing Latin music with other global genres such as Afrobeats or K-pop. This would deepen understanding of how authenticity functions in cross-cultural music adoption and whether certain genres are more reliant on perceived cultural rootedness to gain traction internationally (Beverland & Farrelly, 2010).

Second, given the centrality of digital platforms in shaping music discovery, future studies should further investigate the role of algorithmic recommendation systems. Specifically, how cosmopolitan versus ethnocentric consumers interact with and trust algorithmically recommended content could significantly affect their engagement and perception of authenticity (Gürses & van Hoboken, 2018). Moreover, researchers could explore how algorithmic personalization balances cultural diversity versus preference reinforcement, potentially influencing exposure to foreign genres like Latin music.

Third, longitudinal designs would offer insights into the sustainability of music adoption over time. While cosmopolitan consumers may initially engage with Latin music out of curiosity or trendiness, it remains unclear whether this engagement persists. Tracking consumption patterns across several months (or even years) could reveal whether emotional attachment deepens or novelty wears off, especially in non-LATAM markets.

Fourth, cross-national comparative research would be useful to understand how cultural, linguistic, and political variables mediate Latin music's reception. Comparing consumer responses in Italy to those in Germany, France, or Japan, for instance, could reveal how national identity, media ecosystems, and exposure to cultural diversity affect openness to foreign music genres.

Fifth, a deeper look into cultural dissonance and resistance is warranted. While cosmopolitan audiences may embrace foreign sounds, others may respond negatively—rejecting unfamiliar language, rhythms, or aesthetic codes due to cultural conservatism or nationalistic sentiment (Riefler, 2012). Investigating such backlash effects could offer a fuller understanding of both the drivers and inhibitors of global music flows.

Finally, researchers could analyze subgenre-specific dynamics (e.g., reggaetón, salsa, bachata) to assess how stylistic variation within Latin music impacts emotional engagement and perceived authenticity. Since the current study treated Latin music as a broad category, such granularity could offer more nuanced insights into consumer preferences and genre-specific marketing strategies.

Together, these directions could enrich the theoretical and practical understanding of how global music genres like Latin music are consumed, contested, and embedded in diverse cultural contexts.

Conclusion

This study offers a nuanced exploration of how Italian consumers (particularly those exhibiting cosmopolitan orientations) engage with Latin music as a global cultural product. By focusing on Italy, a country with deep-rooted musical traditions (consider, for instance, the tradition of *Cantautorato italiano* and its many prominent artists over time: the enduring success of this genre remains evident, particularly today, as it appears to be experiencing renewed appreciation among younger audiences, perhaps due to its strong emotional resonance), yet increasingly integrated into global cultural flows, this research sheds light on how national identity, cultural openness, and digital mediation shape the reception of transnational music genres.

From a strategic perspective, the findings contribute actionable insights into how music marketers, streaming platforms, and record labels can more effectively target cosmopolitan consumer segments: these consumers are not only more open to global genres but also more emotionally and socially engaged, suggesting that marketing strategies should leverage identity alignment, culturally resonant storytelling, and peer-based discovery mechanisms, and they should build and invest their strategies around the emotional responses of the listener (or, in marketing terms, the consumer).

Furthermore, the insights generated may inform the design of AI-powered recommendation systems, which could be fine-tuned to incorporate not only past behavioral data but also psychographic variables such as cosmopolitan orientation and openness to cultural hybridity; this would enhance personalization, increase user satisfaction, and promote cultural diversity within digital music platforms and, as a consequence, live music attending.

From a socio-economic-cultural standpoint, this research highlights the complex interplay between national cultural identity and global cultural consumption, enriches global music and transnational global music consumption debate: it reveals that engagement with Latin music can serve as a site for identity negotiation, where Italian consumers simultaneously affirm their cultural roots and express openness to global cultural experiences. Such dual positioning reflects broader tensions and possibilities within contemporary globalization, where cultural consumption becomes a key domain for expressing cosmopolitan identity (Beck, 2006; Tomlinson, 1999).

Given the Italian context, where deep-rooted cultural traditions coexist with increasing exposure to global influences (especially with regard to new generations), an effective strategic approach could lie in striking a balance between tradition and cosmopolitanism. The findings of this study suggest that certain consumer segments are simultaneously anchored in their cultural heritage and open to

cultural hybridity, exhibiting a dual disposition that combines attachment to national identity with a curiosity for cultural diversity. Targeting these segments through marketing and cultural strategies that blend familiar, tradition-rich elements with globally resonant aesthetics could enhance engagement and resonance: this hybrid approach not only respects local sensibilities but also aligns with contemporary cosmopolitan attitudes, positioning cultural products (such as music) as bridges between the local and the global. In this way, tradition does not stand in opposition to innovation, but rather becomes a resource to be reinterpreted and integrated within globally conscious cultural offerings.

Academically, the study contributes to the literature on global music consumption, consumer culture theory, and transnational cultural flows. It enriches ongoing debates on how authenticity, emotion, and perceptions mediate the reception of cultural products across borders. Moreover, by incorporating empirical analysis of Italian consumers, the study expands the geographical scope of research on Latin music, which has largely focused on the Americas. This research also provides a foundation for future inquiries into how different cultural contexts negotiate global cultural products, thereby contributing to a more pluralistic understanding of globalization and its cultural effects.

Beyond the music industry, the findings offer transferable insights for a variety of market sectors. For instance, the pivotal role of emotional engagement in the consumption of Latin music can inform strategies in diverse domains of marketing and consumer experience design, where fostering affective resonance and cultural alignment is increasingly critical. Small and medium-sized enterprises, particularly within niche markets, can draw on the analytical framework employed here to better understand how cosmopolitan values and cultural hybridity influence consumer behavior. Likewise, artist managers (whether operating within the Latin music industry or more broadly) can apply these insights to craft more effective cross-cultural positioning, narrative strategies, and audience engagement models.

This research also underscores the potential for a global expansion of creative and cultural industries, such as music, which (despite their cultural centrality) are often undervalued in economic and institutional terms when compared to more traditional sectors like finance or manufacturing. Investing in the growth of these industries could not only foster cultural exchange and innovation but also yield significant socio-economic returns, including job creation. Many aspiring professionals are eager to work in the music or creative sectors, yet the limited scale and institutional support often make these paths less accessible. By demonstrating the cultural and market relevance of transnational genres like Latin music, this study contributes to elevating the perceived value of the cultural industries and

argues for more strategic support to help them expand, professionalize, and absorb talent more effectively.

In this manner, the study not only contributes to academic discourse but also supports the practical development and global expansion of creative and cultural industries.

In sum, this study deepens our understanding of how cosmopolitanism shapes the adoption of global music genres and offers valuable implications for scholars, marketers, and cultural practitioners navigating an increasingly interconnected cultural economy.

References and bibliography

- (Various speeches and government releases compiled in Euronews, Oct 21, 2023, by G. Carbonaro).
- Arnett, J. J. (2002). The psychology of globalization. *American Psychologist*, 57(10), 774-783. (Discussion of cosmopolitan identity formation in youth)
- Arnould, E. J., & Thompson, C. J. (2005). Consumer Culture Theory (CCT): Twenty Years of Research. *Journal of Consumer Research*, 31(4), 868–882. <https://doi.org/10.1086/426626>
- Bagozzi, R. P., Gopinath, M., & Nyer, P. U. (1999). The role of emotions in marketing. *Journal of the Academy of Marketing Science*, 27(2), 184-206.
- Bankert, A., Powers, R., & Sheagley, G. (2023). Trade politics at the checkout lane: Ethnocentrism and consumer preferences. *Political Science Research and Methods*, 11(3), 605–61
- Bartmanski, D., & Woodward, I. (2015). The vinyl: The analogue medium in the age of digital reproduction. *Journal of Consumer Culture*, 15(1), 3-27.
- Beverland, M. B. (2005). Crafting brand authenticity: The case of luxury wines. *Journal of Management Studies*, 42(5), 1003-1029.
- Beverland, M. B., & Farrelly, F. J. (2010). The quest for authenticity in consumption: Consumers' purposive choice of authentic cues to shape experienced outcomes. *Journal of Consumer Research*, 36(5), 838–856. <https://doi.org/10.1086/615047>
- Beverland, M. B., & Farrelly, F. J. (2010). The quest for authenticity in consumption: Consumers' purposive choice of authentic cues to shape experienced outcomes. *Journal of Consumer Research*, 36(5), 838-856.
- Brown, S. C., & Knox, D. (2017). Why go to pop concerts? The motivations behind live music attendance. *Musicology Australia*, 39(2), 174-193.*
- Carole, K. S., Armand, T. P. T., & Kim, H. C. (2024). Enhanced experiences: Benefits of AI-powered recommendation systems. In 2024 26th International Conference on Advanced Communications Technology (ICACT) (pp. 216–220)

- Cepeda, M. E. (2010). *Musical ImagiNation: U.S.-Colombian Identity and the Latin Music Boom*. New York: New York University Press.
- Cleveland, M., & Laroche, M. (2007). Acculturation to the global consumer culture: Scale development and research paradigm. *Journal of Business Research*, 60(3), 249–259. <https://doi.org/10.1016/j.jbusres.2006.11.006>
- Cleveland, M., Laroche, M., & Papadopoulos, N. (2016). Globalization, culture, consumer ethnocentrism and cosmopolitanism: A cross-cultural analysis. *International Journal of Consumer Studies*, 40(6), 675-685.
- Cuntz, A., Muscarnera, A., & Sahli, M. (2025, April 22). *International music trade: New insights from global streaming data
- Dewan, S., Ho, Y. J., & Ramaprasad, J. (2013). Quantifying social influence in an online music community. *Proceedings of ICIS 2013*, Paper 109. (AIS Electronic Library)
- Dhir, A., & Gabay, O. (2019). Institutionalizing authenticity in the digitized world of music. *Research in the Sociology of Organizations*, 59, 157-179.
- Fastoso, F., & González-Jiménez, H. (2020). Cosmopolitanism and emotional brand attachment: The moderating role of product category. *International Marketing Review*, 37(1), 70–91. <https://doi.org/10.1108/IMR-09-2018-0268>
- Fritz, K., Schoenmueller, V., & Bruhn, M. (2017). Authenticity in branding – exploring antecedents and consequences of brand authenticity. *European Journal of Marketing*, 51(2), 324–348. <https://doi.org/10.1108/EJM-10-2013-0594>
- *Frontiers in Artificial Intelligence*, 7, Article 1515716. DOI: 10.3389/frai.2024.1515716
- Hesmondhalgh, D., et al. (2023). *The impact of algorithmically driven recommendation systems on music consumption and production: A literature review
- Holbrook, M. B., & Hirschman, E. C. (1982). The experiential aspects of consumption: Consumer fantasies, feelings, and fun. *Journal of Consumer Research*, 9(2), 132-140.
- IFPI (2021). *Global Music Report 2021: State of the Industry*. International Federation of the Phonographic Industry. (Industry report noting Latin music’s global growth)
- Industry, Policy, and News Sources:

- Islam, F. (2025, April 5). *Trump has turned his back on the foundation of US economic might – the fallout will be messy
- Juslin, P. N., & Västfjäll, D. (2008). Emotional responses to music: The need to consider underlying mechanisms. *Behavioral and Brain Sciences*, 31(5), 559-575.
- Kadam, A. V. (2023). Music and AI: How artists can leverage AI to deepen fan engagement and boost their creativity. *International Journal of Science Research*, 11(8), 1589–159
- Kim, H., & Kim, Y. K. (2004). Predicting online purchase intentions for clothing products. *European Journal of Marketing*, 38(7), 883–897. <https://doi.org/10.1108/03090560410539302>
- Lee, R., & Mazodier, M. (2015). The roles of consumer ethnocentrism, animosity, and cosmopolitanism in sponsorship effects. *European Journal of Marketing*, 49(5/6), 919–942. <https://doi.org/10.1108/EJM-10-2013-0594>
- Liao, S. H., Widowati, R., & Chang, H. Y. (2021). A data mining approach for developing online streaming recommendations. *Applied Artificial Intelligence*, 35(3), 2204–222
- Lonsdale, A. J., & North, A. C. (2011). Why do we listen to music? A uses and gratifications analysis. *British Journal of Psychology*, 102(1), 108-134.
- Mattei, D. (2018). The rhythm of passion: Effects of Latin music on emotion and physiology. *Journal of Music Therapy*, 55(4), 431-450.*
- Meloni, G. (2023). *Policy measures defending Italian identity and Made in Italy
- Mokoena, N., & Obagbuwa, I. C. (2024). *An analysis of artificial intelligence automation in digital music streaming platforms for improving consumer subscription responses: A review
- Monge, M. (2024). Spotify’s algorithmic personalization and its impact on musical diversity. STS Research Paper, University of Virginia
- Morhart, F. M., Malär, L., Guèvremont, A., Girardin, F., & Grohmann, B. (2015). Brand authenticity: An integrative framework and measurement scale. *Journal of Consumer Psychology*, 25(2), 200–218. <https://doi.org/10.1016/j.jcps.2014.11.006>
- MusicWatch (2023). Short-form video as a music discovery channel (Data from MusicWatch Inc. study reported in Pregent, 2025).

- Niyazov, A., Mikhailova, E., & Egorova, O. (2021). Content-based music recommendation system. In Proceedings of the 20th Conference of Open Innovations Association (FRUCT 2021) (pp. 274–279)
- North, A. C., & Hargreaves, D. J. (2008). The social and applied psychology of music. Oxford: Oxford University Press. (See Chapter on peer and social influences on musical taste)
- Oh, H., Prado, P. H. M., Korelo, J. C., & Frizzo, F. (2019). The effect of brand authenticity on consumer–brand relationships. *Journal of Product & Brand Management*, 28(2), 231-245.
- Pacini Hernandez, D. (2010). *Oye Como Va!: Hybridity and Identity in Latino Popular Music*. Philadelphia: Temple University Press.
- Peterson, R. A. (1992). Understanding audience segmentation: From elite and mass to omnivore and univore. *Poetics*, 21(4), 243-258.
- Peterson, R. A. (1997). *Creating Country Music: Fabricating Authenticity*. Chicago: University of Chicago Press.
- Phillips, D. M., & Baumgartner, H. (2002). The role of consumption emotions in the satisfaction response. *Journal of Consumer Psychology*, 12(3), 243-252.
- Pine, B. J., & Gilmore, J. H. (1999). *The Experience Economy: Work Is Theatre & Every Business a Stage*. Boston: Harvard Business School Press.
- Pregent, J. (2025). The influence of music on social media: Trends and consumer impact. *Little Black Book Online (LBBOnline)*, Jan 20, 2025. (Insights on TikTok and music discovery)
- Regev, M. (2007). Cultural uniqueness and aesthetic cosmopolitanism. *European Journal of Social Theory*, 10(1), 123-138.
- Regev, M. (2013). *Pop-Rock Music: Aesthetic Cosmopolitanism in Late Modernity*. Cambridge: Polity Press.
- *Report for UK Centre for Data Ethics and Innovation (CDEI), University of Leeds.*
- RIAA (2023). Year-End 2022 RIAA U.S. Latin Music Revenue Report. Recording Industry Association of America. (Report showing Latin music revenue and format breakdown)

- Riefler, P., Diamantopoulos, A., & Siguaw, J. A. (2012). Cosmopolitan consumers as a target group for segmentation. *Journal of International Business Studies*, 43(3), 285-305.
- Salazar, H. A., Oerlemans, L., & van Stroe-Biezen, S. (2012). Social influence on sustainable consumption: Evidence from a behavioural experiment. *International Journal of Consumer Studies*, 37(2), 172–180. <https://doi.org/10.1111/j.1470-6431.2012.01109.x>
- Salganik, M. J., Dodds, P. S., & Watts, D. J. (2006). Experimental study of inequality and unpredictability in an artificial cultural market. *Science*, 311(5762), 854-856.
- Salomon, D. (2018). The Spanish english: Latin music shaping US pop consumption. *International Journal of Music Business Research*, 7(1), 32-51.* (Analysis of Despacito's crossover)
- Spotify (2021). Understanding recommendations on Spotify. Spotify Newsroom/Help Guid
- Tofalvy, T., & Koltai, J. (2021). 'Replicating local industry patterns': The geography of Spotify's related-artist networks for Hungarian music. In *Proceedings of the 11th Art of Record Production Conference* (pp. 18–22
- Vann, M. (2006). Authenticity in branding: Myth-making and storytelling in brand management. *Journal of Marketing Management*, 22(1-2), 29–54. <https://doi.org/10.1362/026725706776022255>
- Venkatesh, V., Morris, M. G., Davis, G. B., & Davis, F. D. (2003). User acceptance of information technology: Toward a unified view. *MIS Quarterly*, 27(3), 425–478. <https://doi.org/10.2307/30036540>
- Vox (2023). Why Bad Bunny's Un Verano Sin Ti is such a big deal. Vox Media (online), Feb 4, 2023. (Cultural commentary on Bad Bunny's global impact)
- Way, S. F., Garcia-Gathright, J., & Cramer, H. (2020). Local trends in global music streaming. In *Proceedings of the 14th International AAAI Conference on Web and Social Media (ICWSM)* (pp. 501–512
- World Intellectual Property Organization (WIPO) Economics Blog.
- Zdravković, S., & Gašević, D. (2022). Effects of consumer ethnocentrism, cosmopolitanism and cultural intelligence on the acceptance of foreign brands. *Economic Analysis*, 55(1), 48–6

Appendix

Survey

Consumer Ethnocentrism

- Only those products that are unavailable in Italy should be imported
- Italian products, first, last and foremost
- Italian people should always buy Italian-made products
- Don't buy foreign products, protect Italian business and reduce unemployment
- It may cost me in the long run, but I prefer to support Italian products
- Italian consumers who purchase products made in other countries are responsible for putting their fellow Italianmen out of work.

Cosmopolitanism

- I enjoy being with people from other countries to learn about their views and approaches
- I like to observe people of other countries, to see what I can learn from them
- I enjoy exchanging ideas with people from other cultures or countries
- I am interested in learning more about people who live in other countries
- I like to learn about other ways of life
- I find people from other cultures stimulating

Latin music involvement

- Latin music is a domain that interests me
- I give particular importance to latin music
- I'm very interested in latin music
- How often do you listen to Latin Music

Authenticity

- Heritage
 - Latin music reflects a strong sense of cultural tradition.
 - Latin music reinforces and celebrates its cultural heritage.
 - Latin music embodies a timeless musical style.
- Quality commitment
 - Latin music consistently maintains high musical quality standards.
 - Latin music delivers the musical experience it promises.

- Latin music is reliable in providing enjoyable musical experiences.
 - Originality
- Latin music is distinct from other music genres.
- Latin music feels truly original.
- Latin music offers a unique listening experience.
 - Sincerity
- Latin music genuinely expresses its cultural identity.
- Latin music feels sincere in representing its roots.
- Latin music truthfully communicates its emotional messages.

AI recommendation quality

- The AI recommendations helped me discover music I enjoy.
- The AI recommendations I received are accurate.
- The AI algorithm provides me relevant suggestions.

Demographics

- Gender (Male or Female)
- Please enter your birth year (YEAR only)
- What's your level of education?
- Where do you currently live?