

FESTIVAL PERSONALITY AND HOW IT INFLUENCES VISITOR ATTITUDE AND INTENTION

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This study explores festival personality for its impacts on visitor attitude and intention toward festivals. Two distinct and popular festivals held at a botanic park in Western Australia were selected for the research. A total of 481 local and international visitors participated in the self-administered, pen-and-paper and online surveys. The Excitement personality attribute was unique to the Chili Festival, whereas the Cheerfulness personality attribute was unique to the Tulip Festival. Both festivals embodied the Imagination personality attribute, suggesting the place in which a festival is held may embody its own attributes, which contribute to the holistic personality of the festival. For both festivals, the personality attributes had significant impact on favorable visitor attitude, resulting in their positive intention toward these festivals. The study paves the way for researchers to extend brand personality research to the event tourism domain, particularly in the niche sector of festivals. The enhanced understanding lends input into how festival organizers, brand managers, and marketers can manage the positioning, differentiation, and communication strategies of their festivals in this competitive sector.

Key words: Festival; Personality; Attributes; Attitude; Intention

Introduction

Festivals, which constitute part of event tourism, have amplified in their number and size globally (Andersson & Lundberg, 2013), mainly due to increased leisure time and discretionary income (Allen, O’Toole, Harris, & McDonnell, 2011). Such festivals are centered on fresh produce, food, gardens, art, music, history, politics, and religion,

all of which celebrate and showcase their offerings (Getz, 1991). Festivals have potential to generate positive social, economic, political, and environmental impacts for host communities (Agbabiaka, Omoike, & Omisore, 2017; Andersson & Lundberg, 2013; Simeon & Buonincontri, 2011). Given the sector’s escalating growth, it is vital for festivals to engage in branding. A festival that is able to create a unique personal brand instigates a connection with

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the visitor (Alexandris, 2016; Black, 2016; Davis, 2016), distinguishes itself from the competition, and retains repeat visitation (Grappi & Montanari, 2011; Wamwara-Mbugua & Cornwell, 2010).

Festivals, as a “new wave of alternative tourism” (Abdelazim & Alajloni, 2016, p. 46), make durable contributions to society (Getz, 1991). Festivals construct social capital (Chalip, 2006) by creating identity for communities (Black, 2016; Caton, Pas-toor, Belhassen, Collins, & Wallin, 2013; Jaeger & Mykletun, 2013). For instance, La Tomatina Festival in Bunol near to Valencia, Spain, is renowned for its end-season harvesting practice, engaging visitors in the “World’s Biggest Food Fight” when 100 metric tons of over-ripe tomatoes are thrown in the streets (<http://www.latomatina.org/>). Visitation to festivals generates tourism income (Agbabiaka et al., 2017; Jackson, Houghton, Russell, & Triandos, 2005), contributing to infrastructure development and employability (Huang, Li, & Cai, 2010; Prentice & Anderson, 2003). For example, according to the Mendip District Council’s website, Glastonbury Festival near to Pilton in Somerset, UK generates business opportunities, supporting the growth of local companies that offer specialist services during the festival (<https://www.mendip.gov.uk/article/6922/Businesses-in-Mendip>). Festivals are used by governments to inject new income streams into their economies by developing and marketing tourism and business activities (Carlsen, Robertson, & Ali-Knight, 2008; Saayman & Saayman, 2006). To illustrate, the Cannes Film Festival in France is developed and marketed as a “brand” in its own right (Richards & Wilson, 2004).

The first decade of the 21st century has shown unparalleled global interest in festivals and visitor participation (Mair & Whitford, 2013). There are a range of motives as to why visitors attend festivals. These include a desire to socialize, belong, explore, escape, and/or learn about a host community’s distinct cultural heritage, which embodies its social practices and ethnicities (Arellano, 2011; Jani & Philemon, 2016). The outcomes of participation in these festivals are the enriching and memorable experiences visitors encounter and cherish (Getz & Page, 2016; Manthiou, Lee, Tang, & Chiang, 2014b).

Given the scope and diversity of festivals, it is critical for each festival to create a distinctive personal appeal, which resonates with the visitor and

leaves an indelible impression (Van Aalst & van Melik, 2012). Brand personality, which identifies the human-like traits of a brand, is a key strategy that positions, connects, and differentiates the brand from the competition (Chen & Phou, 2013; Quintal, Lwin, Phau, & Lee, 2019). Although the 1950s witnessed the rise of consumer product personality studies (e.g., Martineau, 1957), it was only in the 2000s that festival personality studies emerged (e.g., d’Astous, Colbert, & d’Astous, 2006). In this context, festival personality, which encapsulates the human-like traits of a festival, acts as a viable metaphor for developing the festival brand, building its identity and reflecting visitor images of the festival.

A general appreciation of the essential personality attributes that attract visitors to festivals does not exist. To date, tourism research has only focused on the personality of destinations (e.g., Chen & Phou, 2013; Kaplan, Yurt, Cangarli, & Kurtulus, 2010; Pereira, Correia, & Schutz, 2014). There is opportunity to extend brand personality research to event tourism, particularly in the niche area of festivals, for their unique branding (Manthiou, Kang, & Schrier, 2014). The application of festival personality in connecting with and shaping visitor behavior (Polyorat & Sripongpun, 2015) makes it a critical branding tool for festivals to operate in the increasingly competitive festivals sector (Van Zyl & Strydom, 2007). By understanding personality attributes from the user perspective, researchers can better explain how visitors perceive, evaluate, and act toward festivals. The enhanced knowledge can facilitate festival organizers to shape positioning, differentiation, and communications strategy, which gives their festivals a “competitive edge in order to survive in the long run” (Kinnunen & Haahti, 2015, p. 252).

Given the underresearched area of festival personality, the current study is exploratory in nature. Specifically, it sets out to explore festival personality and examines its impact on visitor attitude and intention toward festivals.

Literature Review

Brand Personality

The personality construct has occupied psychology research since the early 1900s (Monte, 1995). Brand personality emerged when the personality

concept from individual psychology transferred to marketing (Pitt, Opoku, Hultman, Abratt, & Spyropouloud, 2007). In marketing research, brand personality is conceptualized as “the set of human personality traits that are both applicable and relevant for brands” (Azoulay & Kapferer, 2003, p. 151). This suggests that a brand may be perceived by consumers to embody personal characteristics in the same manner as individuals. These personality traits include inner characteristics such as *extraversion*, *agreeableness*, *sincerity*, and *excitement* that make an individual unique and influence their behavior (Alexandris, 2016).

Consumers are likely to gravitate toward brands that depict and fit with their own personality profile and traits such as *competitiveness*, *adventurous*, *tradition*, and *modernism* (Austin, Sigauw, & Mattila, 2003). According to Aaker (1997), brand personality mainly embodies a symbolic function, although it still has a utilitarian function. This suggests the most important process in developing brand personality is when a consumer ascribes personal meaning to the brand more so than the consumer’s cognitive evaluation of its attributes. Brands that convey strong emotional meaning tend to have appealing personality profiles that influence behavior (Murray, 2013). When consumers ascribe personal meaning to a brand and forge emotional connection, they are more likely to demonstrate favorable affective and conative behavior toward it (Eisend & Stokburger-Sauer, 2013).

Aaker’s (1997) Brand Personality Scale (BPS), which embodies five basic personality attributes represented by 15 traits, is the most commonly adopted brand personality scale in marketing research (e.g., Klink & Athaide, 2012; Maehle & Shneor, 2010). It includes: (1) Sincerity, which encapsulates being *down-to-earth*, *honest*, *wholesome*, and *cheerful*; (2) Excitement, which reflects being *daring*, *spirited*, *imaginative*, and *up-to-date*; (3) Competence, which represents being *reliable*, *intelligent*, and *successful*; (4) Sophistication, which embodies being *upper class* and *charming*; and (5) Ruggedness, which depicts being *outdoorsy* and *masculine*.

Festival Personality

From the niche perspective of event tourism, the festival is “an event, a social phenomenon,

encountered in almost all human cultures” (Falassi, 1987, p. 1), which has unique characteristics that serve as travel attractions (Chang, 2006). Generally, festivals are special events that are separate from the daily recurring experience of the host community and its visitors (Huang et al., 2010). They are held within a finite time frame in a limited space (Shone & Parry, 2004) and within permanent and/or temporary infrastructure (Hede & Kellett, 2011). Given the nature of festivals, they create a critical mass of hedonic experiences that appeal to visitors (Manthiou, Kang et al., 2014).

Several studies have construed festivals to encompass a set of supply-related attributes, which collectively, present visitors with a unique experience (e.g., Axelsen & Swan, 2010; Getz & Page, 2016). In accordance with the brand personality literature, festival personality attributes may be perceived to possess human-like traits. This perceptual process takes place when visitors engage in matching and selecting attributes congruent with their own self-image (Chaplin & John, 2005; Jaeger & Mykletun, 2013; Quintal et al., 2019). Associations and symbolic meanings ascribed to these attributes help visitors to form, develop, and express their identities (Davis, 2016). Due to the human-like traits of festival personality, visitors form emotional relationships with specific festivals (d’Astous et al., 2006). Because it is acknowledged that brands with strong personalities successfully differentiate from the competition, this puts those “without a brand under pressure to develop one” (Stigel & Frimann, 2006, p. 247).

Despite burgeoning growth in the event tourism sector (Andersson & Lundberg, 2013; Mair & Whitford, 2013), there is a paucity of studies focused on festival branding (Manthiou, Kang et al., 2014), and even less so on festival personality. An exception is d’Astous et al.’s (2006) study, which examined cultural festivals in Montreal, Canada to derive a festival personality scale. The authors identified 27 personality traits, which tapped into five festival personality attributes, namely, Dynamism, Sophistication, Reputation, Openness, and Innovation. However, the study was limited in its focus on one Canadian city and its use of French, impacting on the general application of the scale instrument. Clearly, there are issues related to festival branding, which may be summarized into three key areas.

First, the application of brand personality is relatively new to event tourism, particularly to festivals (Polyorat & Sripongpun, 2015), although brand personality has interested marketing researchers for six decades (Ekinici & Hosany, 2006). This prompted Manthiou, Kang et al. (2014) to conclude that “the level of unique branding given to individual festivals and the associations they have with their communities as a whole has received little attention in the academic literature” (p. 265). The lack of festival personality studies may be attributed to the multidimensional nature of festivals, which is far more complex than a typical consumer product (Low & Lamb, 2000; Pike, 2005). Because festivals present visitors with multifaceted opportunities for recreation, social, and cultural experiences (Morgan, 2009), they need to be considered for their many personality attributes as perceived by visitors. The current study adopts Aaker’s (1997) Brand Personality Scale as a starting point to identify these personality attributes.

Second, a growing concern in the festivals sector is competition, threatening its sustainability (Van Zyl & Strydom, 2007). A 2019 Google search of “world festivals” identified over 278 million sites in various food, nature, cultural, and political domains. Botha and Slabbert (2011) cautioned that aggressive competition for the tourism dollar may impact negatively on visitor attendance, ticket sales, or a combination of both (Saayman & Saayman, 2006). Thus, it is essential to create distinct festival personality, which achieves differential and competitive positioning and stimulates connections for repeat visitation (Black, 2016; Kemp, Childers, & Williams, 2012; Merrilees, Miller, & Herington, 2009). The increased visitation and spending have potential to boost profits and enhance sustainability for the festival (Botha & Slabbert, 2011). The current study explores the need to develop unique festival personality profiles within the competitive sector. Identifying how a festival is perceived for its human traits by visitors lends input to orienting marketing strategy, which effectively matches the festival’s personality with the self-image of its target audiences.

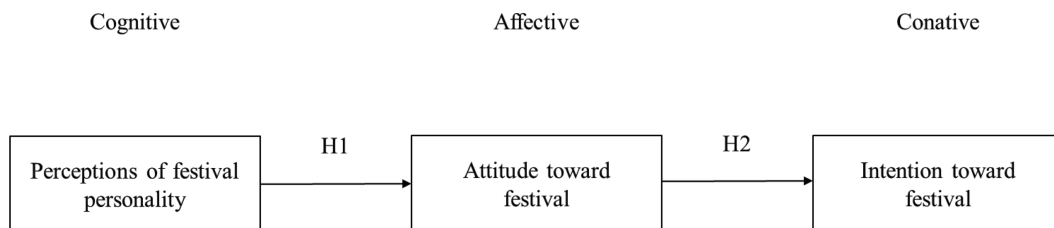
Third, unlike brands that give consumers time to ascribe personality traits and forge emotional connections, festivals are held within short time spans (Shone & Parry, 2004). Therefore, their personality

tends to originate from a supply-related perspective based on “advertising, souvenirs and expectations” rather than a demand-related perspective based on “regular visits . . . or usage” (d’Astous et al., 2006, p. 15). Further, festival research has been conducted chiefly at a local or a community level but not at an international level (Formica & Uysal, 1998). It is imperative to consider festival personality from demand-related and diverse visitor perspectives to delve into their decision-making processes (Manthiou, Lee et al., 2014). The current study considers both local and international visitors for how they perceive festival personality attributes in shaping their attitude and instigating their intention toward festivals.

In sum, the current study sets out to pursue three research objectives. First, it aims to explore the underdeveloped area of festival personality in influencing visitor decision making. Second, the application of festival personality extends brand personality research to the event tourism domain, particularly in the niche sector of festivals, so as to help festival organizers position and differentiate in the competitive marketplace. Finally, the study aims to explore the impact of festival personality from a user perspective, laying a theoretical foundation for explaining visitor attitude and intention toward festivals.

Research Model and Hypotheses

In conceptualizing festival personality, the current study adapts key definitions by Ekinici and Hosany (2006) and Sweeney and Brandon (2006) as *the set of human personality traits that correspond to the interpersonal domain of human personality and are relevant to describing the festival as a relationship partner*. In operationalizing festival personality, two fundamental theories—destination image theory and the hierarchy of effects model—underpin the construct’s explanatory power in a basic decision-making model. Because the current study is exploratory in nature, the two theories are chosen to test whether the operationalized festival personality attributes demonstrate predictive ability by explaining attitude and intention toward festivals. Each theory supports a hypothesis and its applicability in the conceptual model, as can be seen in Figure 1.



H3: Perceptions of the festival personality attributes, attitude and intention will differ between local and international visitors

Figure 1. Conceptual model.

Studies that link festivals with image (e.g., Abdelazim, & Alajloni, 2016; Song, You, Reisinger, Lee, & Lee, 2014) have drawn on destination image theory (Gartner, 1993). This theory identifies three hierarchically interrelated constructs, namely, the cognitive, affective, and conative. Cognition refers to perceptual processes that are conscious (unconscious), whereas affect represents psychological predispositions to act with some degree of favor (disfavor) toward the object (Petty, Cacioppo, & Schumann, 1983). Conation expresses natural tendency, impulse, striving, or directed effort (Freire, 2009), following from cognition (reason) and affect (passion) (Lawler & Thye, 1999). It can be argued that a festival is essentially a “destination” with personality attributes, which projects an image that connects with visitors (Black, 2016). Thus, a festival acts as a “brand” in its own right (Richards & Wilson, 2004).

In Lavidge and Steiner’s (1961) hierarchy of effects model, positive belief about an object influences favorable attitude toward it. Therefore, how visitors mentally process and perceive of a festival shapes the formation of their attitude toward it (Karson & Fisher, 2005). Clearly, visitors with more affirming festival perception will demonstrate more favorable attitude toward the festival (Miller et al., 2009; Song et al., 2014). For instance, d’Astous et al. (2006) noted that Canadian festivals with identifiable personalities are more likely to stimulate positive attitude and preference to visit them. Thus:

H1: More favorable cognition of the festival personality attributes will positively impact on attitude toward the festival.

Following the hierarchy of effects model, positive attitude toward an object influences greater behavioral intention toward it (Lavidge & Steiner, 1961). Attitude, or in this context, the overall evaluation of a festival by visitors, can form the basis for their behavioral intention (Kemp et al., 2012). For instance, visitors with positive attitude toward the festival are more likely to revisit the festival (Choo, Ahn, & Petrick, 2016; J. Lee & Beeler, 2009). Further, visitors who develop favorable attitude toward the festival are more inclined to communicate these positive experiences by word-of-mouth, and also become repeat tourists (Cole & Chancellor, 2009; J. Lee & Beeler, 2007). Thus:

H2: More favorable attitude toward a festival will positively impact on behavioral intention toward the festival.

A limited body of literature on festivals has considered the differing perception, attitude, and intention of local and international visitors. Where studies exist, researchers have focused mainly on differences in perception and motivation. For instance, Formica and Uysal (1996) observed local residents and visitors to the area for their perceived reasons in visiting Italy’s Umbria Jazz Festival. The authors found significant differences, concluding that local residents attended the festival to socialize, whereas visitors did so for the entertainment. Similarly, Ravenscroft and Matteucci (2003) compared local Spanish residents with American and French tourists for their perceptions and motives in visiting Spain’s San Fermin Festival. The authors

reported significant differences, noting that local residents perceived the festival as a cultural celebration, whereas American and French tourists perceived it as an opportunity to socialize. Jani and Philemon (2016) also compared local and international attendees to Zanzibar's Sauti za Busara Music Festival. The authors observed significant differences, highlighting that local attendees were driven to learn about the festival's music, whereas international attendees were driven by the entertainment if offered. Thus:

H3: Cognition of the festival personality attributes, attitude, and behavioral intention will differ between local and international visitors.

Methodology

Research Site

The current exploratory study examined two distinct and popular festivals held at a 59-ha botanic park, located 35 km south-east of metropolitan Perth, Western Australia. The park attracts 110,000 visitors annually and organizes the two festivals that generate the bulk of its income and profits. The two festivals are the Chili Festival in summer and the Tulip Festival in spring. The Chili Festival showcases 100 exhibitors with diverse offerings, which include chili beer, wine, and chocolate. The festival attracts 17,000 visitors over one weekend and costs A\$20 (US\$15) for entry. The Tulip Festival features 140,000 tulips in bloom, in addition to a spectacular array of Camellias and Tea Roses, all blooming amidst a native backdrop of Eucalyptus, Marri, and Blackbut trees. The festival attracts 56,000 visitors over 8 weeks and costs A\$15 (US\$11) for entry.

Participants and Procedures

The research, which took place between March and September, incorporated local and international visitors to the nominated botanic park. Adopting a convenience sampling approach, participants were intercepted in situ as they exited the park. Additionally, snowballing through the botanic park's Facebook page targeted participants who had visited the park previously. Data were collected by trained postgraduate students from a large Western Australian university who had undertaken a research unit.

Local participants were identified as those who reported Australia to be their country of residence, whereas international participants as those who reported their country of residence to be outside of Australia. Visitors within the 21–44 age group were targeted as they were identified to be the market segment of interest by the festival organizers.

The survey was selected as the research instrument for the study. The instrument was self-administered either as a pen-and-paper or online survey. Two versions of the survey were used in the data collection. The first version (Study 1) focused on an actual Chili Festival advertisement used by the festival organizer in their marketing campaign. The second version (Study 2) focused on an actual Tulip Festival advertisement used by the festival organizer in their marketing campaign. Advertisements serve as stimuli to trigger participants' mental simulation of an experience (Xie, Minton, & Kahle, 2016). Moreover, advertisements that incorporate text and visuals are more effective in stimulating favorable attitudinal and behavioral responses (Kim, Kim, & Kim, 2016). Participants were presented with *only one* of the two advertisements and then asked about their perceptions of the respective festival's personality attribute. Following this, participants were asked about their attitude and intention toward the festival.

The self-administered survey instrument comprised three sections. Section one asked participants for their prior experience with visiting the botanic park. Next, section two included the advertisement that elicited participants' responses to the festival personality attributes, their attitude, and intention toward the festival. Finally, section three recorded participants' demographic information. A quota of 250 surveys was set for each festival sample, given that a minimum sample size of 100–150 is required to achieve a stable maximum likelihood estimation result (Hair, Black, Babin, & Anderson, 2018). Consequently, a total of 481 surveys were usable (241 local; 240 international), providing a completion rate of 80%.

Measures

After reviewing the marketing and tourism literature on brand and destination personality derived from Aaker's (1997) BPS, five personality attributes

and 15 personality traits were identified. Next, two focus groups, each comprising 15 postgraduate students from a large university in Western Australia, were assembled. Subjects were asked to evaluate the degree to which they perceived each of the 15 personality traits accurately represented festivals and to provide their own input of other appropriate traits. Each trait was rated on a 7-point Likert-type scale, ranging from 1 = *strongly disagree* to 7 = *strongly agree*. The most appropriate traits were determined by a cut-off point with a mean rating of 4 or above. From this qualitative research, four BPS traits, namely, *daring*, *up-to-date*, *tough*, and *upper class* were assessed to have less relevance to festivals and were substituted with *exciting*, *contemporary*, *rugged*, and *glamorous*, respectively.

The attitude construct was represented by four scale items and the behavioral intention construct by six scale items, as can be seen in the Appendix. These were chosen from existing scales (see Bagozzi, Dholakia, & Basuroy, 2003) for being reliable (≥ 0.70) (Hair et al., 2018) and relevant to the festival context. The 15 festival personality traits and six behavioral intention scale items were measured with a 7-point Likert-type scale, ranging from 1 = *strongly disagree* to 7 = *strongly agree*. The four attitude scale items were measured with a semantic bipolar scale.

Data Analysis

In examining the data for the Chili Festival and the Tulip Festival, five stages of analyses were adopted. At the onset, descriptive analysis with SPSS 22 established a sample profile of visitors. Stage two's exploratory factor analysis with SPSS 22 identified the underlying personality attributes for each festival. Confirmatory factor analysis with AMOS 22 and correlation analysis with SPSS 22, performed in stage three, evaluated reliability and validity and whether there was fit in the measurement models for each festival. Stage four's structural equation modeling with AMOS 22 explored relationships that the personality attributes had with attitude and intention toward each festival. The final stage considered differences in the cognitive, affective, and conative behavior between local and international visitors for each festival using independent samples *t* tests with SPSS 22.

Stages two and three of the data analyses were conducted with split samples. According to Hansen (2000), split samples are justified in reducing spurious results. Moreover, Albright and Park (2009) noted that split samples reinforce the stability of a measure. Consequently, the total sample comprising 481 participants was split into two, each with equal representations of local and international visitors. Thus, the first half of the sample ($N = 240$) carried a cross-section of the local and international populations for exploratory factor analysis. Because the existing literature carried scant studies on festival personality attributes, it was important to determine the factor structures of festival personality with exploratory factor analysis (Hair et al., 2018).

Similarly, the second half of the split sample ($N = 241$) carried a cross-section of the local and international populations, this time for confirmatory factor analysis. Taking into consideration Fazal-e-Hasan, Lings, Mortimer, and Neale's (2017) observation that the first split sample used to identify a measure in exploratory factor analysis has the possibility of "unstable, chance factors with reliable covariation among items," the study's second split sample removes the likelihood of "systematically assigning reliability to chance results" (p. 205). This is because the second split sample does not hold any influence in selecting the initial scale items derived from the first split sample (Fazal-e-Hasan et al., 2017). Subsequently, once the factor structures of festival personality were identified with exploratory factor analysis, they were validated with confirmatory factor analysis (Hair et al., 2018).

Finally, stage four, which incorporated structural equation modeling and stage five, independent samples *t* tests utilized the full sample ($N = 481$). Results from the five stages of data analysis are reported, first for the Chili Festival and then for the Tulip Festival.

Results

Sample Profile

As can be seen in Table 1, there was an even representation of genders in the sample profile, aligning with the ratio of females to males (1:0.98) in Australia (Australian Bureau of Statistics, 2017). Participants who were single (37.6%) and in a relationship (36.6%) were equally represented, with married

Table 1
Sample Profile of Visitors ($N = 481$)

	Frequency (%)
Gender	
Male	237 (49.3)
Female	244 (50.7)
Age	
21–34 years	387 (80.5)
35–44 years	94 (19.5)
Marital status	
Single	181 (37.6)
In a relationship	176 (36.6)
Married	124 (25.8)
Occupation	
Manager	47 (9.8)
Professional	77 (16.0)
Technician/trades worker	45 (9.4)
Community/personal service worker	12 (2.5)
Clerical/administrative worker	38 (7.9)
Sales worker	36 (7.5)
Machinery operator/driver/laborer	4 (0.8)
Laborer	8 (1.7)
Student	172 (35.8)
Retired	1 (0.2)
Others	41 (8.5)
Income	
Under \$14,999	160 (33.3)
\$15,000–\$29,999	122 (25.4)
\$30,000–\$49,999	81 (16.8)
\$50,000–\$74,999	69 (14.3)
\$75,000–\$99,999	24 (5.0)
\$100,000–\$149,999	14 (2.9)
Above \$150,000	11 (2.2)
Previous visit to park	
Never before this visit	197 (41.0)
Less than 11 months ago	50 (10.4)
1–2 years ago	82 (17.0)
More than 2 years ago	152 (31.6)

participants constituting a smaller representation (25.8%). A third of the sample comprised students (35.8%), followed by professionals (16%) and managers (9.8%). This corresponded with the third of participants (33.3%) who earned under A\$14,999. A sizeable proportion of the sample (42.2%) earned between A\$15,000 and \$49,999, reflecting the larger (80.5%) and younger demographic (21–34 years) that the festival organizers were targeting. First-time visitors accounted for 41% of participants, with the majority (59%) having visited the park previously.

Study 1: Chili Festival

Dimensionality, Reliability, and Validity. The 25 scale items that represented the current study's

key constructs were subjected to exploratory factor analysis using the principle component method with Oblimin rotation. First, a scree plot, eigenvalues greater than one, and average variance extracted scores greater than 0.60 were assessed for significance (Hair et al., 2018). Then, scale items with communalities less than 0.40, factor loadings less than 0.50, and cross loadings greater than 0.40 were removed. This process was reiterated until a stable factor structure was obtained.

The final four-factor solution with 23 scale items can be seen in Table 2. The model explained over 68% of the total variance extracted, the KMO was 0.91, and Bartlett's test of sphericity was 4259.04 ($p = 0.001$), suggesting underlying factors in the data. Factors were labeled based on the characteristics of the items underlying each factor. The first factor with eight items was named Excitement; the second factor with four items, Attitude; the third factor with six items, Intention; and the fourth factor with five items, Imagination. The scale items had acceptable Cronbach's alpha coefficients, with Excitement at 0.88, Attitude at 0.96, Intention at 0.92, and Imagination at 0.80.

Each of the four constructs was subjected to two-step confirmatory factor analysis using one-factor congeneric models and maximum likelihood estimation to assess validity and reliability (Anderson & Gerbing, 1988), as can be seen in Table 3. Model adequacy was evaluated with the fit indices ($\chi^2/df \leq 3.0$, $p \geq 0.05$, RMSEA ≤ 0.08 , CFI ≥ 0.90 , NFI ≥ 0.90 , GFI ≥ 0.90) (Jöreskog & Sörbom, 1999). Further, the standardized factor loadings were consulted to ensure increased reliability and decreased measurement error (Hair et al., 2018). Three items from the eight-item Excitement construct, namely, *reliable*, *wholesome*, and *spirited*; two items from the five-item Imagination construct, namely, *rugged* and *glamorous*; one item from the four-item Attitude construct, namely, *unpleasant-pleasant*; and one item from the six-item Intention construct, namely, *I will recommend the festival to a friend, relative, or colleague* were eliminated. The resultant 16 scale items representing the four constructs were introduced into a full measurement model and subjected to structural equation modeling. No further improvement to the model was required because there was no significant misfit (Jöreskog & Sörbom, 1999). The full measurement model fulfilled

Table 2
Exploratory Factor Analysis: Chili Festival

	1	2	3	4
Factor 1: Excitement				
<i>I think that the Chili Festival is:</i>				
Cheerful	0.88			
Exciting	0.77			
Honest	0.77			
Reliable	0.73			
Contemporary	0.72			
Wholesome	0.71			
Spirited	0.61			
Outdoorsy	0.52			
Factor 2: Attitude				
<i>My attitude toward the Chili Festival is:</i>				
Bad–Good		0.95		
Negative–Positive		0.95		
Unfavorable–Favorable		0.94		
Unpleasant–Pleasant		0.93		
Factor 3: Intention				
I plan to visit the festival			0.91	
I intend to visit the festival			0.90	
I will expend effort to visit the festival			0.85	
I will spread positive WOM about the festival			0.84	
I will recommend the festival to a friend, relative or colleague			0.81	
If a friend, relative, or colleague were looking for a nice festival to visit,			0.78	
I would tell them to try the festival				
Factor 4: Imagination				
<i>I think that the Chili Festival is:</i>				
Rugged				0.83
Glamorous				0.77
Intelligent				0.71
Imaginative				0.63
Charming				0.61
Total variance extracted	42.65	10.51	7.97	7.04
Eigen values	9.81	2.42	1.83	1.62
Cronbach alpha	0.88	0.96	0.92	0.80

Note. Extraction method: Principal components analysis; Rotation method: Oblimin rotation; KMO Measure of Sampling Adequacy: 0.91; Bartlett's test of sphericity: 4259.04; $p \leq 0.001$.

all goodness-of-fit requirements and was deemed acceptable [$\chi^2(98) = 216.72$, $p \geq 0.001$, RMSEA = 0.07, CFI = 0.96, NFI = 0.93, GFI = 0.90].

As can be seen in Table 4, construct reliabilities estimated with the standardized factor loadings and error variances for Excitement, Imagination, Attitude, and Intention were 0.89, 0.73, 0.90, and 0.93, respectively, all exceeding the critical value of 0.70 (Anderson & Gerbing, 1988; Hair et al., 2018). The average variance scores of 0.63, 0.48, 0.76, and 0.73, extracted for the four constructs respectively, were close to or exceeded the suggested value of 0.50 (Anderson & Gerbing, 1988; Hair et al., 2018). These fit indices suggested all four constructs had acceptable convergent validity. Further, discriminant

validity was assessed by comparing the average variance extracted scores with the squared structural path coefficient between any two constructs (Fornell & Larcker, 1981). The four constructs fulfilled the test of discriminant validity as the average variance extracted from each construct (0.48–0.76) exceeded the squared path coefficient between any two constructs (0.38–0.56), implying that each construct was statistically different from the other. The only exception was the squared path coefficient between Imagination and Excitement, which at 0.56, exceeded the average variance extracted for Imagination at 0.48. However, the Imagination and Excitement correlation did not exceed 0.90 and had a confidence interval of 0.75 that ranged from 0.62 to 0.75. Because

Table 3
Confirmatory Factor Analysis: Chili Festival

	Parameter Estimates	χ^2	<i>df</i>	<i>p</i>	RMSEA	CFI	NFI	GFI
Factor 1: Excitement		12.91	5	0.02	0.08	0.99	0.98	0.98
Cheerful	0.82							
Exciting	0.79							
Honest	0.82							
Contemporary	0.76							
Outdoorsy	0.76							
Factor 2: Imagination		0.63	1	0.43	0.01	0.99	0.99	0.99
Intelligent	0.59							
Imaginative	0.80							
Charming	0.67							
Factor 3: Attitude		1.37	1	0.24	0.04	0.99	0.99	0.99
Bad–Good	0.79							
Unfavorable–Favorable	0.94							
Negative–Positive	0.87							
Factor 4: Intention		8.37	5	0.14	0.05	0.99	0.99	0.99
I intend to visit the festival	0.89							
I plan to visit the festival	0.90							
I will expend effort to visit the festival	0.80							
I will spread positive WOM about the festival	0.86							
If a friend, relative, or colleague were looking for a nice festival to visit, I would tell them to try the festival	0.81							

Note. RMSEA, root mean square error of approximation; CFI, comparative fit indices; NFI, normative fit indices; GFI, goodness of fit indices.

the upper end of the highest interval was less than one, discriminant validity was supported (Bagozzi & Heatherton, 1994). This suggested that all four constructs were reliable and meaningful and it was now possible to explore the predictive ability of the two-dimensional festival personality construct on attitude and intention toward the festival.

Hypotheses Testing. The hypothesized relationships in the structural model were tested with maximum likelihood estimation using path analysis. After consultation with the modification indices, three items from the five-item Intention construct—*I intend to visit the festival, I will spread*

positive word-of-mouth about the festival, and If a friend, relative, or colleague were looking for a nice festival to visit, I would tell them to try the festival—were removed. The resultant structural model addressed the goodness-of-fit indices ($\chi^2/df \leq 3.0$, $p \leq 0.05$, $RMSEA \leq 0.08$, $CFI \geq 0.90$, $NFI \geq 0.90$, $GFI \geq 0.90$) and was deemed acceptable (Anderson & Gerbing, 1988; Hair et al., 2018).

As can be seen in Table 5, the Chili Festival's Excitement personality had a significant and positive effect on visitors' attitude toward it ($\beta = 0.64$, $p = 0.001$). However, the Chili Festival's Imagination personality produced no effect on visitors' attitude toward it, partially supporting H1. Collectively,

Table 4
Means, Reliabilities, Average Variance, and Correlations: Chili Festival

Construct	Items	<i>M</i>	<i>SD</i>	CR	AVE	EX	IM	AT	IT
Excitement (EX)	5	4.29	1.27	0.89	0.63	1			
Imagination (IM)	3	4.05	1.13	0.73	0.48	0.75** (0.56)	1		
Attitude (AT)	3	4.68	1.26	0.90	0.76	0.71** (0.50)	0.62** (0.38)	1	
Intention (IT)	5	3.72	1.47	0.93	0.73	0.73** (0.53)	0.62** (0.38)	0.72** (0.52)	1

Note. CR, construct reliability; AVE, average variance extracted; Squared correlations are shown in parentheses.

Table 5
Path Analysis: Chili Festival

	Path Coefficients	R ²
H1: Excitement→Attitude	0.64***	0.51
H1: Imagination→Attitude	0.09	
H2: Attitude→Intention	0.65***	0.42
χ^2 : 159.98		
df: 40		
RMSEA: 0.08		
CFI: 0.97		
NFI: 0.96		
GFI: 0.95		

both the Excitement and Imagination personality of the Chili Festival demonstrated ability to account for attitude toward the festival ($R^2 = 0.51$). Further, visitors' attitude toward the Chili Festival had a significant and positive effect on their intention to visit the festival ($\beta = 0.65$, $p = 0.001$), supporting H2. Attitude toward the Chili Festival also showed predictive ability to explain visit intention ($R^2 = 0.42$).

Independent samples t tests were run to examine perceptual personality, attitudinal, and behavioral differences between local and international visitors. As can be seen in Table 6, local and international visitors had significantly different perceptions of the Chili Festival's Excitement and Imagination personality, visitors' attitude, and intention ($p = 0.001$), supporting H3. Moreover, local visitors demonstrated significantly higher responses for the festival's Excitement ($t = 4.89$) and Imagination ($t = 4.66$) personality, attitude ($t = 5.27$), and intention ($t = 4.33$) than international visitors.

Study 2: Tulip Festival

Dimensionality, Reliability, and Validity. Exploratory factor analysis using the principle component

method with Oblimin rotation was conducted on the 25 scale items representing the four constructs. The process was reiterated to fulfil the criteria of the scree plot, eigenvalues exceeding one, and variance extracted scores exceeding 0.60 for significance. Scale items with communalities below 0.40, factor loadings below 0.50, and cross loadings exceeding 0.40 were eliminated to attain a stable factor structure.

The final solution identified four factors with 21 scale items can be seen in Table 7. The model accounted for over 76% of the total variance extracted, with the KMO at 0.92 and Bartlett's test of sphericity at 4614.61 ($p = 0.001$), indicating underlying factors. The first factor with seven items was labeled Cheerfulness; the second factor with six items, Intention; the third factor with four items, Imagination; and the fourth factor with four items, Attitude. Cronbach's alpha was acceptable for the scale items that represented Cheerfulness at 0.92, Intention at 0.94, Imagination at 0.83, and Attitude at 0.95.

Two-step confirmatory factor analysis using one-factor congeneric models and maximum likelihood estimation, to evaluate validity and reliability, was conducted on each of the four constructs, as can be seen in Table 8. With the fit indices to assess model adequacy ($\chi^2/df \leq 3.0$, $p \geq 0.05$, RMSEA ≤ 0.08 , CFI ≥ 0.90 , NFI ≥ 0.90 , GFI ≥ 0.90), the analysis was conducted. Three items from the seven-item Cheerfulness construct, namely, *honest*, *wholesome*, and *exciting*; one item from the four-item Imagination construct, namely, *rugged*; one item from the four-item Attitude construct, namely, *negative-positive*; and two items from the six-item Intention construct—*I will spread positive word-of-mouth about the festival* and *If a friend, relative, or colleague*

Table 6
Independent Samples t Tests: Chili Festival

	Local Visitors ($N = 241$)	International Visitors ($N = 240$)
Excitement	4.89 ^a (0.92)	4.43 ^b (1.31)
Imagination	4.66 ^a (0.98)	4.01 ^b (1.09)
Attitude	5.27 ^a (1.29)	4.58 ^b (1.18)
Intention	4.33 ^a (1.59)	3.59 ^b (1.43)

Note. Means that share the same subscript letter are not significantly different from one another ($p < 0.05$) using independent samples t tests. Standard deviations are shown in parentheses.

Table 7
Exploratory Factor Analysis: Tulip Festival

	1	2	3	4
Factor 1: Cheerfulness				
<i>I think that the Tulip Festival is:</i>				
Honest	0.87			
Cheerful	0.87			
Reliable	0.82			
Outdoorsy	0.80			
Wholesome	0.79			
Down-to-earth	0.76			
Exciting	0.72			
Factor 2: Intention				
I intend to visit the festival		0.92		
I plan to visit the festival		0.92		
I will recommend the festival to a friend, relative or colleague		0.87		
I will expend effort to visit the festival		0.84		
I will spread positive WOM about the festival		0.84		
If a friend, relative, or colleague were looking for a nice festival to visit, I would tell them to try the festival		0.82		
Factor 3: Imagination				
<i>I think that the Tulip Festival is:</i>				
Rugged			0.83	
Intelligent			0.74	
Contemporary			0.73	
Imaginative			0.72	
Factor 4: Attitude				
<i>My attitude toward the Tulip Festival is:</i>				
Unfavorable–Favorable				0.94
Unpleasant–Pleasant				0.94
Negative–Positive				0.93
Bad–Good				0.93
Total variance extracted	50.00	10.19	8.70	7.19
Eigen values	10.50	2.14	1.83	1.51
Cronbach's alpha	0.92	0.94	0.83	0.95

Note. Extraction method: Principal components analysis; Rotation method: Oblimin rotation; KMO measure of sampling adequacy: 0.92; Bartlett's test of sphericity: 4614.61; $p \leq 0.001$.

were looking for a nice festival to visit, I would tell them to try the festival—were removed. Then a full measurement model using structural equation modeling was conducted with the resultant 14 scale items representing the four constructs. There was no significant misfit so no further improvement to the model was required. The full measurement model was deemed acceptable as it fulfilled all goodness-of-fit requirements [$\chi^2(71) = 143.19$, $p \geq 0.001$, RMSEA = 0.07, CFI = 0.95, NFI = 0.91, GFI = 0.92].

The standardized factor loadings and error variances estimated construct reliabilities for Cheerfulness, Imagination, Attitude, and Intentions to be 0.74, 0.64, 0.84, and 0.89, respectively, and their average variance extracted scores to be 0.42, 0.37,

0.64, and 0.67, respectively, as can be seen in Table 9. These fit indices implied all four constructs had acceptable convergent validity. Moreover, discriminant validity was examined by comparing the average variance extracted scores with the squared structural path coefficient between the two constructs. All four constructs met the test of discriminant validity as the average variance extracted from each construct (0.37–0.67) exceeded the squared path coefficient between any two constructs (0.12–0.40), suggesting statistical differences between the four constructs. Thus, all four constructs were reliable and meaningful and it was now feasible to investigate the predictive ability of the two-dimensional festival personality construct on attitude and intention toward the festival.

Table 8
Confirmatory Factor Analysis: Tulip Festival

	Parameter Estimates	χ^2	<i>df</i>	<i>p</i>	RMSEA	CFI	NFI	GFI
Factor 1: Cheerfulness		0.52	2	0.77	0.01	0.99	0.99	0.99
Cheerful	0.79							
Reliable	0.51							
Outdoorsy	0.66							
Down-to-earth	0.60							
Factor 2: Imagination		1.14	1	1.29	0.02	0.99	0.99	0.99
Intelligent	0.55							
Contemporary	0.64							
Imaginative	0.63							
Factor 3: Attitude		0.06	1	0.82	0.01	0.99	0.99	0.99
Unfavorable–Favorable	0.70							
Unpleasant–Pleasant	0.86							
Bad–Good	0.82							
Factor 4: Intention		2.80	2	0.25	0.04	0.99	0.99	0.99
I intend to visit the festival	0.86							
I plan to visit the festival	0.82							
I will recommend the festival to a friend, relative, or colleague	0.75							
I will expend effort to visit the festival	0.84							

Hypotheses Testing. Maximum likelihood estimation using path analysis assessed the hypothesized relationships in the structural model. As the structural model met the goodness-of-fit indices ($\chi^2/df \leq 3.0$, $p \leq 0.05$, $RMSEA \leq 0.08$, $CFI \geq 0.90$, $NFI \geq 0.90$, $GFI \geq 0.90$), it was deemed to be acceptable. As can be seen in Table 10, the Tulip Festival's Cheerfulness personality had a significant and positive effect on visitors' attitude toward it ($\beta = 0.36$, $p = 0.001$). Similarly, the Tulip Festival's Imagination personality produced a significant and positive effect on visitors' attitude toward it ($\beta = 0.35$, $p = 0.001$), supporting H1. Together, the Cheerfulness and Imagination personality of the Tulip Festival exhibited ability to explain visitors' attitude toward the festival ($R^2 = 0.41$). Further, visitors' attitude

toward the Tulip Festival had a significant and positive effect on their intention to visit the festival ($\beta = 0.63$, $p = 0.001$), supporting H2. Attitude toward the Tulip Festival also indicated predictive ability to account for visit intention ($R^2 = 0.40$).

Finally, the perceptual personality, attitudinal, and behavioral differences between local and international visitors were investigated with independent samples *t* tests. As can be seen in Table 11, local and international visitors had significantly different perceptions of the Tulip Festival's Cheerfulness personality and intention ($p = 0.001$), partially supporting H3. Contrary to findings from the Chili Festival, international visitors demonstrated significantly higher responses for the Tulip Festival's Cheerful personality ($t = 5.26$) and intention ($t = 4.87$) than

Table 9
Means, Reliabilities, Average Variance, and Correlations: Tulip Festival

Construct	Items	<i>M</i>	<i>SD</i>	CR	AVE	CF	IM	AT	IT
Cheerfulness (CF)	4	5.12	0.82	0.74	0.42	1			
Imagination (IM)	3	4.74	0.96	0.64	0.37	0.35** (0.12)	1		
Attitude (AT)	3	5.30	1.00	0.84	0.64	0.51** (0.26)	0.46** (0.21)	1	
Intention (IT)	4	4.70	1.20	0.89	0.67	0.35** (0.12)	0.47** (0.22)	0.63** (0.40)	1

Note. Squared correlations are shown in parentheses.

Table 10
Path Analysis: Tulip Festival

	Path Coefficients	R ²
H1: Excitement→Attitude	0.36***	0.41
H1: Imagination→Attitude	0.35***	
H2: Attitude→Intention	0.63***	0.40
χ^2 : 217.81		
df: 50		
RMSEA: 0.08		
CFI: 0.95		
NFI: 0.94		
GFI: 0.93		

local visitors. However, local and international respondents shared similar perceptions of the festival's Imagination personality and attitude.

Discussion

The current study set out to explore the under-investigated area of festival personality, critically needed to position and differentiate festivals in the competitive sector. It empirically analyzed festival personality, from local and international visitor perspectives, to understand how festival personality impacted on visitor attitude and intention toward festivals.

Aaker's (1997) BPS was adapted to tap into the unique dimensionality of two popular festivals. Three distinct personality attributes were identified, namely, Excitement, Cheerfulness, and Imagination. Visitor perception that the Excitement attribute is unique to the Chili Festival suggests congruence between their own self-image and the festival's personality. Exciting concoctions of food and beverage spiced with chili seem to connect with the contemporary visitor, supporting the festival branding

literature. For instance, studies conducted by Mohr, Backman, Gahan, and Backman (1993), Morrish, Pitt, Vella, and Botha (2017), as well as Uysal, Gahan, and Martin (1993) identified Excitement as an influencer of visitation. Visitor perception that the Cheerfulness attribute is unique to the Tulip Festival also implies congruence between their own self-image and the festival's personality. Cheerful arrays of blossoms flourishing in colorful settings appear to connect with the outdoorsy visitor, corroborating the branding literature. For instance, Chitturi, Raghunathan, and Mahajan (2008) observed that by evoking Cheerfulness in consumers, brands encourage consumer loyalty. Interestingly, the Imagination personality was shared by the Chili Festival and the Tulip Festival. Because both festivals are organized by the same botanic park, which showcases many imaginative natural displays, it is plausible that some personality overlap embodied by the park is perceived by participants. This suggests that the park itself may have an overarching Imagination attribute that connects with visitors.

The study's theoretical exploration of festival personality extends brand personality to the domain of event tourism, which remains an understudied area. The majority of the study's hypotheses was supported, suggesting that festival personality plays a significant role in visitor decision-making models (e.g., Choo et al., 2016; Song et al., 2014). The introduction of festival personality into such models offers researchers a new and important antecedent of visitor attitude and festival choice. Further, exploring festival personality from a demand-related, visitor perspective helps researchers to understand how visitors ascribe symbolic meanings (Davis, 2016) to festival personality attributes to match and select attributes congruent with their

Table 11
Independent Samples *t* Tests: Tulip Festival

	Local Visitors (<i>N</i> = 241)	International Visitors (<i>N</i> = 240)
Cheerfulness	4.97 ^a (1.08)	5.26 ^b (0.74)
Imagination	4.59 ^a (1.13)	4.70 ^a (1.02)
Attitude	5.15 ^a (1.30)	5.26 ^a (0.96)
Intention	4.15 ^a (1.58)	4.87 ^b (1.34)

Note. Means that share the same subscript letter are not significantly different from one another ($p < 0.05$) using independent samples *t* tests. Standard deviations are shown in parentheses.

own self-image (Chaplin & John, 2005; Jaeger & Mykletun, 2013; Quintal et al., 2019) and forge connections with them (d'Astous et al., 2006). The study offers some empirical evidence that despite their short time frames (Shone & Parry, 2004), festivals are still able to instigate visitor evaluation and emotional connections through their personality attributes.

Managerially, the use of festival personality as a branding strategy is critical in a marketplace that is already cluttered with aggressive competitors (Kinnunen & Haahti, 2015). Implicit in a festival's success is the unique personality that visitors perceive it to embody and with which they associate. Clearly, festival organizers who desire to manage a successful festival brand will need to open a dialogue with visitors to uncover personality attributes, which differentiate and give their festival a competitive edge (Kemp et al., 2012; Merrilees et al., 2009; Wamwara-Mbugua & Cornwell, 2010). Moreover, it is essential that this positioning and differentiation is reinforced in all communications and product development strategies. To illustrate, the San Fermin Festival features the "Running of the Bulls," which culminates in the end-season auction of bulls in Pamplona, Spain. The festival's website (<http://www.sanfermin.com/en/>) consistently conveys visuals and messages, boldly and vividly represented in red, yellow, and black. This communication embodies personality traits of being *daring*, *exciting*, *energetic*, *vibrant*, and *flamboyant*, all perceived characteristics of the colorful festival, its town, and its national flag.

Each festival's novel and unique experience holds appeal to different visitor segments (Getz & Page, 2016). To illustrate, local visitors held higher perception of the Excitement personality and intention to visit the Chili Festival. Conversely, international visitors originating primarily from China, Indonesia, and Malaysia, held higher perception of the Cheerfulness personality and intention to visit the Tulip Festival. It is apparent that the novelty of chili concoctions appealed to local visitors, whereas the uniqueness of the tulip settings attracted international visitors. This suggests that festival marketers need to have a clear understanding of their visitor segments and design communications and product development strategies that address them specifically (Botha & Slabbert, 2011).

Visitor segments that share strong congruence with the festival's personality attributes (Chaplin & John, 2005; Quintal et al., 2019) are likely to spend more time and finances in pursuing this relationship (Botha & Slabbert, 2011). Therefore, it is vital for festival organizers to identify these loyal visitor segments and manage relationships with them to stimulate repeat patronage and economic sustainability for their festival (Andersson & Lundberg, 2013; Simeon & Buonincontri, 2011). To illustrate, festival marketers may consider participating with companies within the host community in a rewards scheme, which awards loyal customers with points for purchases made at participating outlets. The reward points that loyal customers earn may be exchanged for festival tickets, food and beverage, as well as entertainment (Weaver, 2008).

Loyal visitor segments and their repeat festival visitation are also instrumental in creating and validating the social identity of host communities (Black, 2016; Caton et al., 2013). To illustrate, it has become the norm for the Tulip Festival to welcome its highest number of visitors on Father's Day. On this day each year, families picnic and spend quality time outdoors, reinforcing the festival's Cheerfulness personality, which facilitates social bonding and a sense of belonging (Arellano, 2011). This suggests that festival organizers need to manage the dynamic of their festival's personality with emerging social trends. A festival brand that has flexibility to evolve with social trends continues to add to the community's social capital (Chalip, 2006). However, for a festival brand to remain relevant, brand managers need to give careful consideration to the development of its personality. Personality is generally viewed to be stable over time and consistent over situations (Carver & Scheier, 2004; Cervone & Pervin, 2008). Therefore, a festival's personality should be broad enough to embody its multifaceted attributes (Manthiou, Kang et al., 2014) and embrace dynamic social changes. To illustrate, the Tulip Festival's Cheerfulness personality encompasses *cheerful*, *reliable*, *outdoorsy*, and *down-to-earth* traits. These traits have scope to tap into evolving visitor lifestyles that seek to socialize, belong, explore, escape, and learn (Arellano, 2011; Jani & Philemon, 2016).

The current study acknowledges several limitations. The personality traits utilized in the festival

personality scale comprised a shortlist of 15 items. Although these traits were adapted from Aaker's (1997) commonly-used BPS, and the study was an exploratory one, a more comprehensive list of festival personality traits is required. These will serve as a platform for developing a personality measure, which encompasses the distinct, human-like characteristics of festivals. Further, the study focused on two festivals organized by one botanic park in Western Australia, constraining its observations to Australia. Again, although the study is exploratory, the need to consider a diverse range of festivals across national and international boundaries should be a priority for future research. Finally, the relatively small sample size ($N = 481$) limits generalizability of the study's findings. Moving forward, the research agenda should incorporate larger samples with scope to test and validate the role of festival personality in visitor decision-making models.

In further exploration of festival personality, it would be pertinent to consider not only the multiple attributes of a festival but also its venue and surrounds. As the study's findings suggest, the place in which a festival is held may embody its own personality attributes, which contribute to the holistic personality of the festival. Therefore, there is need to take into account the supply-related attributes of the festivalscape, which refers to "the general atmosphere experienced by festival patrons" (Y.-K.

Lee, Lee, Lee, & Babin, 2008, p. 57) in conceptualizing and operationalizing festival personality.

When investigating the decision making of diverse segments, such as first-time versus repeat visitors, researchers may want to control for the festival personality stimuli included in the survey instrument. It has been suggested that cognitive-based communications effectively address first-time visitors (Huang et al., 2010) and affect-based communications, repeat visitors (Pike & Ryan, 2004). Whether these conclusions are validated in a study on festival personality would be interesting to pursue. First-time visitors would be expected to engage in mental processing, whereas repeat visitors, emotional processing of the festival personality attributes. Moreover, whether affect-based messages instigate stronger connections with visitors than cognitive-based messages would add depth to such studies.

In summary, the current study paves the way for a general appreciation of festival personality, which appeals to visitors and stimulates visitation. Insight into the festival personality attributes can help researchers to account for how visitors view, appraise, connect, and act toward festivals in decision-making models. The enhanced understanding lends input into how festival organizers and marketers can manage the positioning, differentiation, and communication strategies of their festivals in this competitive sector.

Appendix

Attitude Construct

The following questions ask about your PAST EXPERIENCE with the [botanic park that organizes the festival].

1	When was your last visit to the [botanic park]?					
	[1]	Less than 11 months ago	[2]	1-2 years ago	[3]	More than 2 years ago

The following statements relate to different CHARACTERISTICS that represent the [festival].

B1	I think that the [festival] is:	<i>Strongly Disagree</i>			<i>Strongly Agree</i>			
1	Down-to-earth	1	2	3	4	5	6	7
2	Honest	1	2	3	4	5	6	7
3	Wholesome	1	2	3	4	5	6	7
4	Cheerful	1	2	3	4	5	6	7
5	Exciting	1	2	3	4	5	6	7
6	Spirited	1	2	3	4	5	6	7
7	Imaginative	1	2	3	4	5	6	7
8	Contemporary	1	2	3	4	5	6	7
9	Reliable	1	2	3	4	5	6	7
10	Intelligent	1	2	3	4	5	6	7
11	Successful	1	2	3	4	5	6	7
12	Glamorous	1	2	3	4	5	6	7
13	Charming	1	2	3	4	5	6	7
14	Outdoorsy	1	2	3	4	5	6	7
15	Rugged	1	2	3	4	5	6	7

The following statements ask about your ATTITUDE toward the [festival].

B2	My attitude toward the [festival] is:							
1	<i>Bad</i>						<i>Good</i>	
		1	2	3	4	5	6	7
2	<i>Unfavorable</i>						<i>Favorable</i>	
		1	2	3	4	5	6	7
3	<i>Unpleasant</i>						<i>Pleasant</i>	
		1	2	3	4	5	6	7
4	<i>Negative</i>						<i>Positive</i>	
		1	2	3	4	5	6	7

The following statements relate to your INTENTION toward the [festival] in the future.

B4	Please rate the extent to which you agree or disagree with the following statements	<i>Strongly Disagree</i>			<i>Strongly Agree</i>			
1	I intend to visit the festival	1	2	3	4	5	6	7
2	I plan to visit the festival	1	2	3	4	5	6	7
3	I will expend effort to visit the festival	1	2	3	4	5	6	7
4	I will recommend the festival to a friend, relative or colleague	1	2	3	4	5	6	7
5	Spread positive word-of-mouth about the festival	1	2	3	4	5	6	7
6	If a friend, relative or colleague were looking for a nice festival to visit, I would tell them to try the festival	1	2	3	4	5	6	7

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