

1 **National identity and cultural festivals in postcolonial destinations**

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8 **Highlights**

- 9 • Investigate the social-political role that festival tourism plays by applying national
10 identity theory.
11 • Provides insights into postcolonial festival organisation.
12 • Highlights the importance of the celebrated historical event and its function in festival
13 experience.
14 • Investigates the mediating role national identity played in festival evaluation.
15 • Illustrates the hybrid nature of Macao and its festivals.
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17

18 **Abstract**

19

20 The number of cultural festivals organised globally has increased primarily due to their
21 significance in celebrating and promoting community values, ideologies, identity and continuity.

22 This mixed-method study aims to understand the role national identity and the associated
23 emotions play in cultural festivals. It first investigates the rationale of organising festivals to
24 celebrate postcolonial hybrid identities via a qualitative approach in Study 1, specifically
25 regarding the ‘Macao International Parade’. It further tests a proposed framework via a
26 quantitative approach in Study 2, which investigates the relationships between national identity,
27 festivalscapes, festival satisfaction, hedonic value and re-patronising intention. This study
28 implies that the cultural festival in Macao not only recognises a unique moment in history, but
29 also contributes to strengthening the hybrid identity in postcolonial Macao. Based on these
30 findings, both theoretical and practical implications are discussed.

31

32 **Keywords:** national identity, postcolonial, emotion, festivalscapes, Macao

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42 **1. Introduction**

43 In view of the increasing nationalist and ethnic debates, searching for a unique identity in the
44 face of augmented globalised homogeneity has become important (Appadurai, 1990; Bouchard,
45 2013). Within this trend, tourism contributes to the building of distinct identities and destination
46 competitiveness, as it can be used to depict the sense of a nation (Morgan & Pritchard, 1998;
47 Park, 2010). Tourism is now the principal medium through which culture and history are
48 represented and displayed for local and tourist consumption, as these are major elements in
49 retelling unique national stories (Frew & White, 2011). Linked to national identity, tourism
50 studies have often focused on how heritage attractions demonstrate the uniqueness of people and
51 places (e.g., Park, 2016; Zhang, L'Espoir Decosta & McKercher, 2015; Zhang, Xiao, Morgan,
52 Ly, 2018). The notion of celebrating the glorious past for contemporary needs of belonging
53 strongly emphasises the link between cultural festivals and national identity (Smith, 1991). Yet
54 despite cultural festivals being embodiments of collective identity construction, their linkage is
55 still at a developmental stage in tourism.

56 The roles and impacts of planned events (including cultural festivals) within tourism are well
57 documented and recognised as an essential component of the tourist experience, destination
58 development and competitiveness (Getz & Page, 2016). Numerous studies have focused on the
59 economic and marketing opportunity that events can bring to the hosting communities (e.g., Gatz,
60 2012; Li & Jago, 2012; Litvin, Pan & Smith, 2013). There has also been a developing interest in
61 investigating their social impacts (e.g., De Bres & Davis, 2001; Davis, 2017; Elias-Varotsis,
62 2006). As themed public celebratory events, festivals often celebrate community values,
63 ideologies, identity and continuity (Getz, 2010; Getz & Page, 2016). In fact, enhancing social
64 cohesion and emotional sentiments are primary objectives when organising cultural festivals

65 (Smith, 1991; Sumartojo, 2015). Local attendees at those events not only show their supportive
66 attitudes towards the events, but also experience greater implications for identity formation in the
67 community. However, few event and festival studies have focused on national identity. Those
68 with this focus have tended to emphasise mega-sporting events, such as the Olympics, which
69 carry clear political ambitions and nation branding (Gatz, 2012; Merkel, 2015). As mega-events
70 are special and occasional, their potential benefits for identity rejuvenation are short-lived (Chen,
71 Hui, Ng & Guan, 2017). There is clear recognition that regular cultural local festivals become the
72 medium through which identities are negotiated and commemorated (Davis, 2017; Viol, Todd,
73 Theodoraki & Anastasiadou, 2018), yet there have been limited efforts towards understanding
74 their effects on festival experience.

75 The event tourism literature has analysed environmental features and cues, such as
76 programmes, atmosphere and facilities, in enhancing a festival's attractiveness and attendee
77 retention (Cheon, 2016; Grappi & Montanari, 2011; Lee, Lee, Lee & Babin, 2008; Lee, Lee &
78 Choi, 2011). Studies have often drawn from literature in the service sector and have suggested
79 that the festival environment provides opportunities to event organisers, as hedonic value,
80 emotion, festival satisfaction and re-patronising intention are influenced by 'festivalscapes',
81 where festival benefits are produced and consumed (Grappi & Montanari, 2011; Lee et al., 2008).
82 Studies have increasingly recognised the value of natural and cultural surroundings as important
83 dimensions in understanding festivalscapes and evaluating festivals (e.g., Davis, 2017; Lee et al.,
84 2011). Drawing on the literature on tourism and national identity (Ali, Kim & Ryu, 2016; Park,
85 2016; Smith, 1991), this study focuses on the role of national identity in influencing the
86 relationship between festivalscapes and festival experiences.

87 Postcolonial destinations often offer diverse and unique cultural resources for identification
88 due to the blend of different cultures. Postcolonial destinations must often make decisions
89 between the identities embedded within their cultural heritage (Hall & Tucker, 2004; Zhang et al.,
90 2015), arguably including festivals. Although postcolonial studies have tended to focus on how
91 ‘post-’ societies seek to gain independent identity over their colonial pasts, relatively little
92 empirical research has examined the role that diverse identities play in festival tourism
93 experiences. This study situates this discussion within the ‘Macao International Parade’. Macao
94 is a former Portuguese colony that was returned to China in 1999. With its diverse cultural
95 background, similar to Hong Kong, its political sovereignty and Chinese ethnicity have not yet
96 convinced the city to become socio-culturally Chinese (Keading, 2010). Furthermore, the Macao
97 International Parade (also known as the Latin Parade) has been organised by the Cultural Affairs
98 Bureau (ICM) as an annual cultural festival since 2011, with a clear political agenda to celebrate
99 Macao’s handover and bring the community together; in 2017, the festival aims to celebrate
100 Macao’s cultural heritage and identity (ICM, 2017). Although festivals elsewhere have often
101 utilised their own cultural heritage symbols to reinforce significant historical events (e.g., Elias-
102 Varotsis, 2006), this festival seems to reuse its Portuguese legacy to celebrate its newly acquired
103 Chinese identity. This unique (re)-production of the cultural festival experience makes it an
104 extremely valuable case.

105 Theoretically, linking national identity with festival studies, this study aims to understand the
106 social-political role that festival tourism plays by investigating how national identity influences
107 attendees’ festival experiences in postcolonial destinations. It addresses two major research
108 questions: (1) What does the ICM, which is a government department and also the event
109 organiser, perceive as the relationship between the cultural festival and national identity in the

110 context of a postcolonial destination? (2) How do national identity and the perceived
111 festivalscapes affect the constructs concerning the evaluation of the festival experience from
112 event attendees' perspectives? Practically, the research aims to explore how festival organisers
113 and destinations can enhance festival experience and achieve their social objectives.

114

115 **2. Literature review**

116

117 *2.1 National identity and cultural festivals*

118 Attempts to apply national identity theory to cultural festivals have been limited. The socio-
119 political aspect of tourism activities (including events) contrasts with the mainstream
120 conceptualisation of tourism as industry and leisure activities, which is devoid of politics. Even
121 within recent efforts to build such a link, researchers have often struggled to operationalise the
122 diverse understandings of nation and its identification (Bond & Falk, 2013; Frew & White, 2010).
123 These struggles are often due to the fundamental contesting of the definition of nation within
124 nationalist studies (Hutchinson & Smith, 1994). The debate over the definition of nation and
125 national identity shifts two principal schools of thought: essentialism and constructionism
126 (Hutchinson & Smith, 1994; Smith, 2009). Unlike essentialist understandings of nation as purely
127 primordial and given by kinship, the constructivist approach underlines the continuity between
128 pre-modern and modern forms of social cohesion (Smith, 2009), seeing nations as socio-
129 culturally constructed and formed in relation to earlier socio-cultural and political forces
130 (Hutchinson, 1987). On the basis of the constructionist view of nation, national identity provides
131 *'a powerful means of defining and locating individual selves in the world, through the prism of*
132 *the collective personality and its distinctive culture'* (Smith, 1991, p. 17). Hence, awareness of a

133 national identity attaches individuals to an imagined territory, where the emotional needs of
134 belonging and positive self-concepts are acquired within the imagination (Anderson, 1991;
135 Keading, 2010; Smith, 2009).

136 Based on a historically and socially constructed fabric, festivals are public celebrations (Getz,
137 2010) that are closely linked to identities. Festivals are spaces for articulation, performance and
138 rediscovery of identity (Nurse, 1999). In particular, del Barrio, Devesa and Herrero (2012)
139 conceptualise cultural festivals as a type of intangible or immaterial cultural heritage. Festivals
140 are experiential goods that not only express artistic innovations in the field, but also draw on
141 previous cultural backgrounds and current cultural settings, perceived as accumulated cultural
142 capital. To celebrate or commemorate a particular historically significant moment, cultural
143 festivals become a way to celebrate community values, ideologies, identity and continuity (Getz,
144 2010; Getz & Page, 2016; Hall, 1992).

145 To define a society through festivals, cultural festivals often use a set of cultural symbols that
146 promote and communicate community identities to both insiders and outsiders (Quinn, 2003).
147 Festivals condition the hierarchy of power by using the emotional content of celebration as a
148 vehicle through which societies define and transform themselves from past imaginings into
149 contemporary needs (Jeong & Santos, 2004; Nurse, 1999; Smith, 1991). For Bennett and
150 Woodward (2014, p. 13), '*A critical function of the festival is to allow a collective representation,*
151 *a collective celebration and in many cases a collective outpouring of commonly articulated*
152 *forms of socio-cultural identity*'. Representing and celebrating a shared past in festivals not only
153 manipulates the image of a place for tourism, but also continuously naturalises and legitimates
154 national identities.

155 As the idea of nation and its uniqueness are often expressed and shared through cultural
156 heritage (Pretes, 2003; Zhang et al., 2015), historical monuments surrounding the festival are
157 often utilised to link festivals and national identity (e.g., Sumartojo, 2015). This utilisation is
158 widely applied in political commemorative events. Viol et al. (2018) found that there is a need to
159 develop the tourism value of those events. Within festival studies, environmental cues or
160 festivalscapes have been commonly used to understand the festival environment. Festivalscapes
161 represent the general atmosphere experienced by festival visitors. The concept originally
162 developed from that of servicescapes, which argues that the retail environment can influence the
163 emotions of consumers and contribute to enhancing behavioural intention (Davis, Wang &
164 Lindridge, 2008). Taking servicescapes forward, festivalscapes add physical environmental cues,
165 which contain the unique cultural fabric that exists before the festival and contribute to the nature
166 of the festival atmosphere (Davis, 2017; Lee et al., 2011). Cultural heritage sites surrounding
167 festival sites are historical evidence to enhance emotional sentiments, especially for residents
168 (Palmer, 2005). The functional and emotional environmental cues come together to (re)shape the
169 festival experience (Cheon, 2016; Grappi & Montanari, 2011) and identity embedded within
170 festivals (Jeong & Santos, 2004).

171 Despite festivals playing an essential role in the identity of a nation, comprehensive discussion
172 on this topic is still lacking, especially in tourism (Gatz, 2010; Smith, 2009). The success of
173 hosting events (including festivals) provides festival destinations a great way to enhance its
174 destination image and competitiveness. Studies have thus focused on the economic and
175 marketing opportunities festivals can bring to a hosting community (e.g., Gatz, 2012; Li & Jago,
176 2012; Litvin et al., 2013). Increasingly, the recognition of the residents' support of achieving
177 successful events has been well documented (e.g., Boo, Wang & Yu, 2011; Chi, Ouyang & Xu,

178 2018; Woosnam & Aleshinloye, 2015). Studies have implicitly expressed that residents view
179 cultural festivals as a way to enhance identity (Chen et al., 2017; Buch, Milne & Dickson, 2011).
180 The possible failure to recognise the identity embedded in festivals can significantly hamper the
181 social-political role played by festivals in hosting destinations. With this study focusing on how
182 to create an event-based identity for a better event experience (Davis, 2017; Hopkins et al., 2016),
183 the perceptions of the identities embedded in festivals remain incomplete. This study focuses on
184 the role national identity plays in understanding the relationship between festivalscapes and
185 festival experiences.

186

187 ***2.2 Festival experience and evaluation***

188 To provide a good festival experience, festival organisers must efficiently manage all activities
189 involved in the creation and development of a festival. Many studies have shown that increasing
190 festival visitors' behavioural intentions is primarily concerned with enhancing the efficiency
191 (e.g., Grappi & Montanari, 2011; Lee et al., 2008; Wu & Ai, 2016). Within festival studies,
192 behavioural intentions have been investigated using customer loyalty, switching intentions and
193 re-patronising intention. Despite their differences in term of terminology, the underlying
194 assumption is to encourage repeat visitations. Repeat festival visitors are more likely to spread
195 positive comments about the festival than occasional visitors and are less likely to switch to other
196 competitors (Hume, 2008; Wu & Ai, 2016). Although festival visitor loyalty is important for
197 festival organisation, what remains in question is the predictors of customers' re-patronising
198 intention (Hume, 2008), especially for local festival visitors. For Grappi and Montanairi (2011),
199 re-patronising behaviour is a better term for understanding festival visitors' behavioural intention,
200 as it addresses novelty and variety in festival consumption choices. For cultural festivals, the re-

201 patronising intention is not only related to the managerial implications for the festival
202 organisation, but also linked to its social-political role. For local festival visitors, their re-
203 patronising intention greatly indicates the degree of acceptance to the promoted national values
204 and identities embedded in cultural festivals (Smith, 2009).

205 Substantial festival research has been devoted to understanding the relationships between
206 festival satisfaction, hedonic value and re-patronising intention (e.g., Grappi & Montanairi, 2011;
207 Lee et al., 2008). Satisfaction is often conceptualised as a positive reaction resulting from a
208 favourable appraisal of a consumption experience (Babin & Griffin, 1998). Therefore,
209 satisfaction is regarded as a determinant of consumer retention behaviour and suggests that
210 building satisfaction plays a crucial role in building long-term relations with consumers (Babin
211 & Griffin, 1998; Grappi & Montanari, 2011). As hedonic value highlights the imaginative and
212 emotional elements of a consumption experience, it becomes an important element to predict
213 behavioural intention (Babin, Lee, Kim & Griffin, 2005). For example, Calver and Page (2013)
214 find that if visitors expect the heritage experience to deliver hedonic value, they are more likely
215 to return to the heritage sites in future. This hedonic value also highlights the fundamental need
216 for individuals to join tourism activities for the purpose of hedonism (McKercher, 2015). Within
217 their festival studies, Grappi and Montanairi (2011) find that hedonic value and satisfaction
218 mediate the effects of environmental cues and visitors' re-patronising intention. This study aims
219 to understand the role that national identity and the associated emotions play in affecting those
220 relationships in a postcolonial cultural festival.

221

222 *2.3 Postcolonial identity and Macao's cultural festivals*

223 Although individuals view cultural festivals as reinforcing a sense of identity (Buch et al.,
224 2011, Merkel, 2015), the identity-making in postcolonial destinations is dynamic (Amoamo &
225 Thompson, 2010; Hall & Tucker, 2004), including the festival (Bridges & Ho, 2015). Macao
226 became a Portuguese colony in the 16th century and was handed over to China as a special
227 administrative region (SAR) under the unique ideology of ‘one country, two systems’ in 1999. A
228 strong discourse of change has emerged along with this newly acquired political identity.
229 Economic development and security improvement have become priorities, as Macao was famous
230 for its casino politics and gangsters, especially after the Portuguese Army left in the 1970s (Hao,
231 2011). For these reasons, Macao is relatively in favour of its emerging Chinese identity with a
232 positive rating of 8.01/10 for being a citizen of the People’s Republic of China (PRC; POP,
233 2018b). With relatively positive emotions towards being Chinese, Macao has relatively softer
234 identity debates, but the state identity and ethnicity have not yet fully convinced Macao to
235 become socio-culturally Chinese (Kaeding, 2010; Zhang et al., 2018). Macao identity debates are
236 often related to the search for accelerating integration with the PRC and at the same time not
237 losing Macao’s distinguishing character (du Cros, 2009). Hence, Macao’s identity is a hybrid
238 (Zhang et al., 2018).

239 The hybridity of Macao’s identity is demonstrated by its UNESCO heritage sites. Twenty-two
240 historical buildings and public spaces provide a unique testimony to the meeting of aesthetic,
241 cultural, religious, architectural and technological influences from the East and West (UNESCO,
242 2017). The appreciation of the hybrid heritage sites surrounding Macao has been encouraged at
243 all levels of society (du Cros, 2009), including its cultural festival. One of the most outstanding
244 cultural festivals to celebrate Macao’s hybrid identity is the Macao International Parade, also
245 known as the ‘Parade Through Macao, Latin City’ (Figure 1). Situated within the heart of

246 Macao's world heritage sites, the festival has been an annual signature festival since 2011. It
247 attracts more than 130,000 festival visitors every year. Organised by the ICM, the festival has a
248 clear political agenda to celebrate Macao's handover and bring the community together (ICM,
249 2017). To celebrate Macao's hybrid identity, the parade features performing groups from Latin-
250 speaking countries and local artistes (MGTO, 2017). At the community level, organising this
251 cultural festival enhances its value and identity (Smith, 2009). A gap remains in the literature in
252 terms of how perceived identities influence festival experiences, especially in hybrid postcolonial
253 destinations. This study seeks to address the social-political role festival tourism plays by
254 examining how perceived national identity influences local attendees' festival experiences.

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259 **Figure 1. Macao International Parade (ICM, 2017)**

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261

262 **3. Research design**

263 This research adopted a sequential mixed-method approach with a qualitative phase (Study1)
264 followed by the dominant quantitative phase (Study 2) (Creswell, Clark, Gutmann & Hanson,
265 2003). Study 1, on the event organiser, used a qualitative method. The qualitative phrase
266 provides a contextual understanding of the role that national identity plays in the postcolonial
267 festivals, which facilitated the design of the testable conceptual framework in Study 2. Study 2,
268 on local attendees, used a quantitative method. It examines the relationships between national
269 identity, festivalscapes and festival evaluation. The methodological details will be explained
270 within the respective study.

271

272 **4. Study 1: Qualitative research and findings**

273 For the qualitative part of this study, the major goal is to seek an in-depth understanding of the
274 relationships between national identity and festivals, in particular the rationale behind organising
275 the Macao International Parade to celebrate the handover annually. This qualitative phase is used
276 also due to the controversial and limited discussion of the role national identity plays in the
277 postcolonial festival context. This context-based understanding explores the complexity between
278 national identity and festival experience from the event organiser perspective. The main
279 technique for obtaining the qualitative information was semi-structured in-depth interviews,
280 which provided insights that could not be readily obtained through mere observation. The
281 interview questions included various questions related to Macao's uniqueness, changes after the
282 handover, the role of the festival in Macao, the rationale behind organising the festival and its
283 implication for Macao's identity.

284 The two authors interviewed eight senior staff members at the ICM in Cantonese (Table 1).
 285 The interviewees were deemed appropriate and knowledgeable given their seniority and
 286 professional experience, which dated back to the late pre-handover period in the ICM. On
 287 average, each interview took approximately 60 minutes. The ICM could be considered as a
 288 special event organiser, as it acts as both the festival organiser and a cultural government
 289 department. Hence, these informants provided rich and in-depth information about the socio-
 290 political role festivals play in Macao. The interviews were audio recorded with the consent of the
 291 interviewees. To maintain their confidentiality, only basic information is displayed in the
 292 findings sections. Following the suggestions of Decrop (1999), portions of the transcripts were
 293 cross-checked by the authors to ensure accuracy in the transcription process. The interviews were
 294 then transcribed verbatim in Chinese for further data analysis. The study adopted the thematic
 295 analysis to analyse the data (Boyatzis, 1998). Themes were derived from the data (an inductive
 296 approach) based on the meaning captured in the interviews and existing literature (a deductive
 297 approach). The authors conducted a coding check to maximise the utilisation of the qualitative
 298 data in generating the themes (Decrop, 1999). The major findings were summarised into two
 299 themes to explain the rationale behind organising this postcolonial festival.

300

301 **Table 1. Profile of the participants in Study 1**

Socio-demographics		Number (N = 8)
Age	25-35	2
	36-65	6
Sex	Female	2
	Male	6
Educational level	Undergraduate	3
	Master	5

302

303 ***4.1 Celebrating Macao's hybrid identity: China and Macao***

304 Situated in the historic centre of Macao, the festival *'highlights Macao's unique cultural*
305 *features and the city's multicultural atmosphere'* (ICM, 2017). After the festival was renamed in
306 2017, *'features of local districts and historic monuments'* were addressed as the core theme for
307 the Macao International Parade. The cultural space surrounding the festival provides the identity
308 of people and places (Davis, 2017). One respondent said, *'Macao's UNESCO heritage makes the*
309 *city outstanding. They represent Macao's uniqueness. The route shows Macao from historical*
310 *Macao to modern Macao'* (Man in his 50s).

311 With its UNESCO heritage in the background, such festivalscapes are also essential for
312 identities (Smith 2009). While surrounded by a lot of Portuguese colonial heritage sites, all
313 festival organisers insist that all cultural activities including the current festival have always
314 focused on making postcolonial Macao *'become more Chinese'*. Unlike most postcolonial
315 destinations blending with cultures of the East and West (Hall & Tucker, 2004), Macao's
316 blurring colonial identity provides the conditions to make Macao more Chinese. Extensive
317 studies have argued that the Portuguese influence is limited to the physical look of the city (Hao,
318 2011), with all respondents indicating that *'its meaning has been changed'*. To explain the
319 existence of the Portuguese, they stated, *'Interactions between the Portuguese and Chinese are*
320 *known as cultural, religious and business exchanges...all conflicting Portuguese political figures*
321 *have been largely removed. A harmonious city where East meets West'* (Woman in her 40s). In
322 fact, as the Portuguese culture had remained separate from the Chinese communities in Macao, it
323 failed to locate individuals within the collective Portuguese identity (Smith, 1991). It indicates
324 that Portuguese identity does not play any significant role in Macao's contemporary identity
325 (Hao, 2011). As one respondent said, *'we don't live in that culture. So we do not really feel that*
326 *we are or we were part of the Portuguese culture'* (Man in his 60s).

327 When Macao was becoming an SAR in China, reunification projects were focused on
328 economic development with support from the central government. Transforming from an isolated
329 casino city to today's international Macao, its hybridity involves both Macao and China
330 (Keading, 2010; Zhang et al., 2018). Here, *'Macao's national identity is becoming more Chinese.
331 To integrate Macao into China, the Portuguese culture has been re-named to multiculturalism
332 and has even become the international feeling in the city'* (Man in his 50s). The
333 internationalisation of Macao has gradually downplayed the Portuguese legacy, simultaneously
334 addressing its superiority of being an SAR in China and its role in linking China with
335 Portuguese-speaking countries. The purpose of renaming the festival from 'Parade Through
336 Macao, Latin City' to 'Macao International Parade' is in line with the internationalisation of
337 Macao. As one respondent described, *'First, the old route was all in the narrow street. The new
338 route ends on the modern side of Macao to celebrate Macao's multiculturalism since the
339 handover'* (Man in his 40s). Unlike many postcolonial destinations, the cultural festival
340 celebrated the unique China and Macao identity.

341

342 ***4.2 Identity-making through generating positive handover emotions***

343 The Macao International Parade has had the theme of promoting *'love, peace and cultural
344 integration'* to celebrate the handover since 2011 (ICM, 2017). As Macao's hybrid identity
345 involves both Macao and China, this Portuguese-style festival becomes *'evidence to generate
346 positive emotions towards the Chinese government.'* (Man in his 60s). To elaborate the role that
347 the festival has played in Macao's national identity, all of the respondents commonly agreed that
348 generating positive emotions towards the handover is the designed objective for the festival to
349 achieve identity-making (Smith, 2009). As one respondent described, *'the main purpose is*

350 *always to celebrate the handover. Along with this, the festival provides the opportunity for local*
351 *artists to exchange ideas with international artists. We hope this can be a long-term event that*
352 *celebrates the multicultural and international Macao”* (Man in his 50s). Similarly, another
353 respondent commented, *‘share the joy of Macao’s handover...to be proud and confident of being*
354 *Macao people.’* (Man in his 40s).

355 It seems that the festival has been designed to commemorate the handover. However, unlike
356 commemorative festivals (Sumartojo, 2015), no significant handover symbols or venues were
357 utilised. Although the festival takes place in December, none of the past festivals have taken
358 place on the day of the handover, which was 19th December 1999. The festival becomes a
359 prelude to any political commemoration of the handover. One respondent explained, *‘around the*
360 *handover, identities were very sensitive topics, we do not do any massive celebration to both*
361 *Chinese and Portuguese style performance. It’s better now. We combined everything to show*
362 *Macao’s unique identity’* (Woman in her 50s). Additionally, extensive research has argued that
363 differences in emotional feelings towards the handovers in Hong Kong and Macao make their
364 identities distinctive (Keading, 2010, Zhang et al., 2018). For Macao, *‘Macao’s handover was*
365 *much smoother than Hong Kong’s...And we saw that the government could provide Macao with*
366 *a bright future...Macao became more peaceful when the Chinese flag was raised here’* (Woman
367 in her 40s). Here, Macao’s hybrid identity determines its national identity has not yet become
368 purely Chinese. The festival symbolises a softer process to legitimate the Chinese national
369 identity. In particular, the handover was designed to be associated with the celebratory
370 atmosphere of a festival to generate positive emotions and inform identity (Hall, 1992; Jeong &
371 Santos, 2004). The handover thus becomes an emotional cultural symbol and a watershed for
372 Macao’s bright future as a Chinese city.

373

374 **5. Study 2: Quantitative research and findings**

375 Study 2 further examines the social-political role the festival plays in postcolonial destinations.

376 Figure 2 is the proposed research framework, which incorporates the festivalscapes, national

377 identity, handover emotion, hedonic value, festival satisfaction and re-patronising intention.

378 Based on the literature (Grappi & Montanairi, 2011; Wang & Lindridge, 2008) and Study 1,

379 festivalscapes is positively associated with emotion. For cultural festivals, emotion is highly

380 associated with the celebrated historical event, the handover. The findings of Study 1 reveal that

381 the handover emotion is associated with the national identity and festivalscapes. Although the

382 hybrid Macao identity is still in the process of development (POP, 2018), which is also reflected

383 during the cultural festival, this study proposes national identity as a mediator of the relationship

384 between festivalscapes and handover emotion. Proposing national identity as a mediator

385 highlights national identity as critical to understanding the emotions towards the celebrated

386 historical event of the handover. The relationships between hedonic value, festival satisfaction

387 and re-patronising intention in festivals have been well studied (Babin et al., 2005; Calver &

388 Page, 2013; Grappi & Montanairi, 2011).

389 The following hypotheses are tested.

390

391 **H1:** Festivalscape is associated with handover emotion.

392 **H1a:** Festivalscape is positively associated with positive handover emotion.

393 **H1b:** Festivalscape is negatively associated with negative handover emotion.

394 **H2:** National identity mediates the relationship between festivalscape and handover emotion.

395 **H2a:** National identity to Macao mediates the positive relationship between festivalscape
396 and positive handover emotion.

397 **H2b:** National identity to Macao mediates the negative relationship between festivalscape
398 and negative handover emotion.

399 **H2c:** National identity to China mediates the positive relationship between festivalscape and
400 positive handover emotion.

401 **H2d:** National identity to China mediates the negative relationship between festivalscape
402 and negative handover emotion.

403 **H3:** Festivalscape is positively associated with hedonic value.

404 **H4:** Handover emotion mediates the positive relationship between festivalscape and hedonic
405 value.

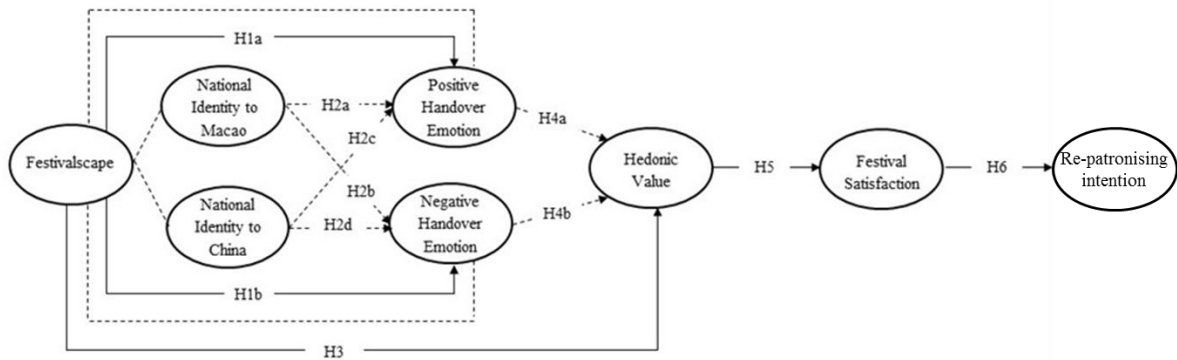
406 **H4a:** Positive handover emotion mediates the positive relationship between festivalscape
407 and hedonic value.

408 **H4b:** Negative handover emotion mediates the positive relationship between festivalscape
409 and hedonic value.

410 **H5:** Hedonic value is positively associated with festival satisfaction.

411 **H6:** Festival satisfaction is positively associated with re-patronising intention.

412



413

414 **Figure 2. Proposed research framework**

415

416 **5.1 Data collection**

417 The population for this study included all of the Macao residents who participated in the
 418 Macao International Parade. As this cultural festival is in an open space, there is no existing
 419 database depicting the exact number of the population. A street-intercept survey, which
 420 happened during the festival, was conducted to collect the data on 17 December 2017. The
 421 participants were all 18 years old or above and residents of Macao, allowing two related
 422 screening questions to be asked when the survey interview started. Twenty-two experienced
 423 interviewers were recruited and trained before they were sent out to collect data at various spots
 424 along the parade route. Seven supervisors spot-checked the interviewers to ensure that the data
 425 collection procedures were strictly followed. Under the crowded street conditions of the parade
 426 route and in the dimmed environment at the latter stage of data collection, the interviewers
 427 managed to collect 287 responses.

428

429 **5.2 Measurements**

430 The measures were constructed based on the findings of Study 1 and an extensive search of
431 the literature. Ten Macao residents who had been to the festival were interviewed to ensure that
432 the items reflected the views of potential survey respondents and that the interviewees were
433 diverse in age and sex. On average, each interview lasted approximately 20 minutes and
434 information was sought concerning festival experience, the surrounding festivalscapes, the
435 handover and their self-claimed national identity. All items were measured on 5-point Likert-
436 type scales with 1 representing ‘strongly disagree’ and 5 representing ‘strongly agree’.
437 Festivalscape was operationalised by 13 items developed from Study 1 and previous studies
438 (Grappi & Montanairi, 2011; Lee et al., 2011). These previous studies featured measurement
439 scales developed from many earlier studies and a comprehensive literature review, while the
440 scales have been validated by statistical modelling. The scales encompass a wide range of
441 aspects including the surrounding areas of the festival, the intensification of the festival’s essence,
442 the variety of activities, the organisation, the signage, the guiding service, the accessibility and
443 transportation. These aspects were all incorporated in our measure. Based on Grappi and
444 Montanairi (2011), positive and negative handover emotions were measured by four and three
445 items, respectively. The six items for measuring national identity to Macao and the other six for
446 China were adapted from Keading (2010). The four hedonic value items, three festival
447 satisfaction items and four re-patronising intention items were borrowed from Grappi and
448 Montanairi (2011) and Lee et al. (2011). The measurement items are shown in Table 2, whereas
449 the deleted item is included in the notes of the table. Before the end of survey, the respondents’
450 sex, age and education were asked.

451

Table 2. Outer loadings and cross loadings of the reflective constructs

Items		FTS- CS	FTS- ME	PEM O	NEMO	IDM	IDC	HV	FSAT	RINT
FTS-CS1	The festival atmosphere is pleasant.	0.623	0.490	0.357	-0.123	0.317	0.320	0.409	0.474	0.432
FTS-CS2	The festival area has beautiful UNESCO heritage.	0.778	0.457	0.362	-0.084	0.363	0.310	0.383	0.401	0.413
FTS-CS3	The surrounding historical monuments and local district were special.	0.811	0.427	0.393	-0.053	0.418	0.272	0.392	0.416	0.392
FTS-CS4	The festival area intensifies the festival's essence of promoting Macao's multicultural characteristics.	0.844	0.443	0.433	-0.164	0.433	0.381	0.446	0.413	0.401
FTS-CS5	The handover celebration symbols around the festival area intensify the festival's aim of celebrating the handover.	0.768	0.416	0.416	-0.095	0.437	0.417	0.412	0.384	0.371
FTS-CS6	The festival area intensifies the festival's essence of promoting Macao's cultural harmony.	0.777	0.395	0.448	-0.163	0.433	0.383	0.413	0.337	0.359
FTS-ME1	The festival programme has a variety of performances and activities.	0.466	0.635	0.333	-0.058	0.281	0.227	0.418	0.412	0.325
FTS-ME2	The festival programme was well organised.	0.348	0.748	0.269	-0.029	0.200	0.211	0.361	0.304	0.290
FTS-ME3	The signage enhanced my understanding of information and directions.	0.307	0.722	0.157	0.048	0.139	0.185	0.272	0.266	0.209
FTS-ME4	The festival staff provided good guiding service.	0.374	0.712	0.304	-0.015	0.326	0.371	0.373	0.300	0.340
FTS-ME5	The festival area is easy to reach.	0.490	0.705	0.303	0.013	0.247	0.221	0.422	0.430	0.345
FTS-ME6	The festival transportation services are adequate.	0.400	0.717	0.274	0.001	0.244	0.269	0.379	0.370	0.299
PEMO1	My feeling towards the handover	0.549	0.396	0.898	-0.273	0.579	0.547	0.678	0.588	0.624

	celebration is happy.									
PEMO2	... pleased.	0.509	0.399	0.908	-0.268	0.601	0.572	0.660	0.593	0.669
PEMO3	... energetic.	0.420	0.310	0.881	-0.163	0.560	0.519	0.596	0.504	0.589
PEMO4	... excited.	0.314	0.234	0.799	-0.118	0.491	0.428	0.517	0.456	0.509
NEMO1	... bored.	-0.173	-0.053	-0.250	0.917	-0.190	-0.178	-0.135	-0.153	-0.130
NEMO2	... angry.	-0.116	0.022	-0.193	0.932	-0.163	-0.160	-0.103	-0.093	-0.084
NEMO3	... annoyed.	-0.110	0.016	-0.225	0.934	-0.121	-0.162	-0.089	-0.065	-0.069
IDM1	I feel a strong sense of belonging to Macao.	0.454	0.333	0.573	-0.220	0.888	0.608	0.584	0.545	0.603
IDM2	I am proud of Macao in general.	0.495	0.330	0.600	-0.173	0.905	0.624	0.603	0.570	0.601
IDM3	I am proud of Macao's history and culture.	0.454	0.263	0.556	-0.188	0.899	0.543	0.547	0.490	0.558
IDM4	I am proud of Macao's economic development.	0.478	0.330	0.561	-0.116	0.858	0.574	0.594	0.574	0.604
IDM5	My Macao identity makes me feel confident.	0.437	0.269	0.585	-0.126	0.899	0.621	0.552	0.510	0.583
IDM6	I am proud of Macao's international position.	0.456	0.289	0.537	-0.102	0.874	0.653	0.540	0.516	0.624
IDC1	I feel a strong sense of belonging to China.	0.418	0.313	0.577	-0.150	0.573	0.883	0.533	0.420	0.485
IDC2	I am proud of China in general.	0.396	0.302	0.538	-0.184	0.571	0.910	0.512	0.412	0.497
IDC3	I am proud of Chinese history and culture.	0.395	0.270	0.443	-0.170	0.531	0.861	0.449	0.417	0.451
IDC4	I am proud of Chinese economic development.	0.357	0.280	0.524	-0.184	0.553	0.856	0.526	0.413	0.486
IDC5	My Chinese identity makes me feel confident.	0.361	0.313	0.510	-0.133	0.646	0.856	0.485	0.384	0.466
IDC6	I am proud of China's international position.	0.421	0.349	0.504	-0.122	0.670	0.844	0.498	0.413	0.488
HV1	This experience was truly enjoyable.	0.412	0.396	0.593	-0.118	0.505	0.496	0.842	0.606	0.572
HV2	I truly felt it like an escape.	0.325	0.417	0.530	-0.034	0.430	0.441	0.692	0.432	0.494
HV3	I enjoyed the experience for its own	0.475	0.469	0.541	-0.083	0.558	0.461	0.861	0.739	0.643

	sake.									
HV4	I truly felt delighted.	0.507	0.453	0.653	-0.146	0.597	0.499	0.869	0.727	0.718
FSAT1	I was satisfied with my visit to this festival.	0.501	0.477	0.605	-0.123	0.570	0.462	0.749	0.925	0.730
FSAT2	I felt very good about this festival.	0.476	0.462	0.550	-0.126	0.557	0.424	0.732	0.943	0.717
FSAT3	I was satisfied with this festival.	0.482	0.443	0.568	-0.078	0.554	0.430	0.686	0.920	0.734
RINT1	I will visit this festival again next time.	0.459	0.345	0.613	-0.117	0.592	0.453	0.653	0.650	0.868
RINT2	I will recommend the festival to my friends and family.	0.489	0.422	0.636	-0.096	0.611	0.521	0.700	0.763	0.936
RINT3	I will encourage my friends and family to visit the festival next time.	0.446	0.397	0.624	-0.080	0.590	0.498	0.700	0.733	0.919
RINT4	I will say positive things to other people.	0.465	0.392	0.630	-0.094	0.644	0.528	0.661	0.686	0.905

Notes: The values in boldface are the outer loadings, whereas the others are the cross-loadings; FTS-CS = Festivalscape dimension: Cultural space; FTS-ME = Festivalscape dimension: Management of event; PEMO = Positive handover emotion; NEMO = Negative handover emotion; IDM = Identity to Macao; IDC = Identity to China; HV = Hedonic value; FSAT = Festival satisfaction; RINT = Re-patronising intention.

One item was deleted from the scale of management of event: 'The festival programme was interesting'.

As Chinese is the primary language used in Macao, a Chinese questionnaire was developed. Translation and back-translation procedures were conducted. Specifically, the English instrument was translated into Chinese, which was then refined by the first author. A third person then translated the Chinese questionnaire back into English. All of the authors confirmed that the English questionnaire was semantically equivalent to the original version. Before it was used in the main study, the questionnaire was pretested on 10 respondents. They did not indicate any misunderstanding or language problems. The questionnaire can be found in Appendix A.

5.3 Data cleaning and respondent profiles

Of the 287 responses collected in the main study, 23 responses with missing values were identified and removed. The retained 264 responses were checked for outlier cases. Nine cases with standardised values in certain variables greater than the absolute value of 4 (Mertler & Vannatta, 2010) were trimmed. Therefore, 255 responses were used in the subsequent analyses. The mean values and standard deviations of the items are reported in Appendix B.

Of the 255 respondents, there were slightly more females ($n = 134$, proportion = 52.5%) than males. Most of the respondents were young individuals from 18 to 24 years old ($n = 117$, proportion = 45.9%), followed by respondents from 25 to 29 years old ($n = 35$, proportion = 13.7%) and their older counterparts. Almost half of the respondents had a Bachelor's degree or above ($n = 126$, proportion = 49.4%), whereas 45.1% of the respondents ($n = 115$) completed high school but not undergraduate studies. The respondents with education levels of primary or below recorded 5.5% ($n = 14$)

5.4 Measurement model

Although the measure of festivalscape includes items developed from our in-depth interview with event organisers and respondents, a factor analysis was conducted to identify the underlying dimensions. Using principal axis factoring and oblique factor rotation, the analysis generated two factors (Kaiser-Meyer-Olkin = 0.862; Bartlett's test of sphericity, $p = 0.000$; total variance explained 54.42%). Considering the meaning of the items in each factor, one of them was named cultural space and the other management of event (Table 2).

To examine the hypotheses, partial least squares structural equation modelling (PLS-SEM) was used. As festivalscape has two dimensions (cultural space and management of event), a reflective-reflective hierarchical component model was constructed for this construct. Such a measurement model is appropriate only if the correlation between the two dimensions is above 0.5 (Hair, Sarstedt, Ringle & Gudergan, 2018). This was the case for festivalscape in this study, as the correlation between cultural space and management of event was 0.568.

As PLS-SEM was used, which is inherent with bootstrapping estimation, data normality was not a concern. The sample size (i.e., 255) was adequate after considering the largest number of structural paths directed towards a construct, power analysis (Hair, Hult, Ringle & Sarstedt, 2017) and the inverse square root method (Kock & Hadaya, 2018).

Before the structural model test, the adequacy of the measurement model had to be ensured. The validity and reliability of the measures were assessed using multiple

methods and criteria. First, the outer loadings of the items were assessed. All loadings were above 0.4 (Hair et al., 2017), but the average variance extracted (AVE) of management of event (FTS-ME) was below 0.5. Therefore, one of its items (The festival programme was interesting), the one that had the lowest loading (as shown in the notes section of Table 2), was removed to increase the AVE. The elimination of this item was also based on nomological validity. The deleted item concerns the general feeling about the programme, whereas other items in the FTS-ME concern the functional aspects including the variety of activities, the organisation, the signage, the guiding service, the accessibility and transportation. After the item's deletion, the AVE of the FTS-ME reached the threshold (i.e., 0.5). As the other AVEs also exceeded 0.5, the convergent validity of the measures was attained (Table 3). Second, the reliability of the measures was demonstrated by all Cronbach's alpha and composite reliability values greater than 0.7 (Table 3). Third, the discriminant validity of the measures was confirmed by the facts that (1) the outer loadings of the items were greater than their cross-loadings to other constructs (Table 2); (2) the square root of the AVE for each construct exceeded its correlations with other constructs (Table 3); and (3) all heterotrait-monotrait ratio (HTMT) values were less than 0.9, whereas the $HTMT_{inference}$ criterion of the bias-corrected confidence intervals not including 1 were met (Henseler, Ringle & Sarstedt, 2015).

Table 3. Assessment of the reliability and validity of the reflective constructs

Correlation between constructs	FTS-CS	FTS-ME	FTS	PEM O	NEMO	IDM	IDC	HV	FSA T	RIN T
FTS-CS	1.000									
FTS-ME	0.568	1.000								

FTS	0.918	0.848	1.000							
	***	***								
PEMO	0.522	0.391	0.527	1.000						
	***	***	***							
NEMO	-0.148	-0.010	-0.101	-0.243	1.000					
	*			***						
IDM	0.522	0.342	0.503	0.642	-0.175	1.00				
	***	***	***	***	**	0				
IDC	0.451	0.351	0.463	0.596	-0.181	0.68	1.00			
	***	***	***	***	**	0***	0			
HV	0.531	0.529	0.599	0.707	-0.121	0.64	0.57	1.00		
	***	***	***	***		3***	8***	0		
FSAT	0.524	0.496	0.577	0.618	-0.118	0.60	0.47	0.77	1.00	
	***	***	***	***		3***	2***	8***	0	
RINT	0.512	0.430	0.538	0.690	-0.106	0.67	0.55	0.74	0.78	1.00
	***	***	***	***		1***	2***	8***	2***	0
Average variance extracted (AVE)	0.593	0.500	0.781	0.761	0.861	0.78	0.75	0.67	0.86	0.82
Square root of AVE	0.770	0.707	0.654	0.873	0.928	0.88	0.86	0.81	0.92	0.90
Composite reliability	0.896	0.857	0.877	0.927	0.949	0.95	0.94	0.89	0.95	0.94
Cronbach's alpha	0.860	0.799	0.724	0.895	0.921	0.94	0.93	0.83	0.92	0.92

Notes: FTS-CS = Festivalscape dimension: Cultural space; FTS-ME = Festivalscape dimension: Management of event; FTS = Festivalscape; PEMO = Positive handover emotion; NEMO = Negative handover emotion; IDM = Identity to Macao; IDC = Identity to China; HV = Hedonic value; FSAT = Festival satisfaction; RINT = Re-patronising intention. * $p < 0.05$; ** $p < 0.01$; *** $p < 0.001$

5.5 Common method bias

A statistical approach was used to assess whether common method bias existed in this cross-sectional study. A preliminary assessment was conducted using Harman's single-factor test, in which the factor analysis of all of the items (without rotation) generated more than one factor (i.e., seven factors), whereas the first factor accounted for less than half of the variance (i.e., 41.089%). These results signal the non-existence of common method bias. The unmeasured latent market construct method was further used to

examine common method bias (Fong, Lam & Law, 2017). A coherent conclusion was drawn given that (1) the majority of the method factor loadings were not statistically significant; (2) the substantive variances of the items were greater than their method variances; and (3) the ratio of the average substantive variance to the average method variance was 95:1, largely exceeding the 42:1 ratio in Liang, Saraf, Hu and Xue (2007).

5.6 Structural model

Before examining the structural model, specifically the hypotheses, it is imperative to ensure that the predictions were accurate and not threatened by multicollinearity issues. The blindfolding test (omission distance = 7) reported satisfactory predictive accuracy, with Q^2 values above 0. Additionally, the largest variance inflation factors were below 5 (2.031), indicating that multicollinearity was not a concern.

The hypothesis testing results are reported in Table 4 and Figure 2. Supporting H1a, festivalscape was positively associated with positive handover emotion (coefficient = 0.234, $p = 0.000$, effect size $f^2 = 0.078$). However, H1b was not supported, as festivalscape was not related to negative handover emotion (coefficient = 0.001, $p = 0.993$, effect size $f^2 = 0.000$). The mediation effects of national identity to Macao and that to China on the relationship between festivalscape and positive handover emotion were supported (H2a: coefficient = 0.180, $p = 0.000$; H2c: coefficient = 0.113, $p = 0.003$). Specifically, festivalscape was positively associated with national identity to Macao (coefficient = 0.503, $p = 0.000$), which was in turn positively associated with positive handover emotion (coefficient = 0.358, $p = 0.000$). Festivalscape was positively associated with national identity to China (coefficient = 0.463, $p = 0.000$), which was in

turn positively associated with positive handover emotion (coefficient = 0.245, $p = 0.002$). In contrast, between festivalscape and negative handover emotion, both national identity to Macao and that to China had no mediation effect (H2b: coefficient = -0.049, $p = 0.154$; H2d: coefficient = -0.054, $p = 0.098$). The results were not surprising, as national identity to Macao and that to China were not significantly related to negative handover emotion (Macao: coefficient = -0.097, $p = 0.293$; China: coefficient = -0.116, $p = 0.177$).

Supporting H3, festivalscape was positively related to hedonic value (coefficient = 0.311, $p = 0.000$, effect size $f^2 = 0.164$). This relationship was mediated by positive handover emotion (H4a: coefficient = 0.130, $p = 0.000$), but not by negative handover emotion (H4b: coefficient = 0.000, $p = 0.496$). Particularly, as noted earlier, festivalscape was positively associated with positive handover emotion (H1a), which in turn was positively related to hedonic value (coefficient = 0.554, $p = 0.000$). However, neither of the festivalscape hedonic value links – negative handover emotion (H1b) or negative handover emotion – was statistically significant (coefficient = 0.045, $p = 0.245$).

As hedonic value was positively associated with festival satisfaction (coefficient = 0.778, $p = 0.000$, effect size $f^2 = 1.532$), H5 was supported. Finally, H6 was also supported, with festival satisfaction positively related to re-patronising intention (coefficient = 0.782, $p = 0.000$, effect size $f^2 = 1.576$). The R^2 values are shown in the notes of Table 4.

Table 4. Hypotheses testing results ($n = 255$)

Hypotheses	Path coefficients	t -values	p -values	Bias-corrected CIs
H1a: FTS → PEMO	0.234	4.197	0.000	[0.127, 0.346]
H1b: FTS → NEMO	0.001	0.008	0.993	[-0.168, 0.157]
H2a: FTS → IDM → PEMO	0.180	4.318	0.000	[0.111, 0.249]
H2b: FTS → IDM → NEMO	-0.049	-1.023	0.154	[-0.127, 0.030]

H2c: FTS → IDC → PEMO	0.113	2.800	0.003	[0.047, 0.180]
H2d: FTS → IDC → NEMO	-0.054	-1.296	0.098	[-0.122, 0.014]
H3: FTS → HV	0.311	5.075	0.000	[0.188, 0.429]
H4a: FTS → PEMO → HV	0.130	4.198	0.000	[0.079, 0.180]
H4b: FTS → NEMO → HV	0.000	0.009	0.496	[-0.008, 0.008]
H5: HV → FSAT	0.778	22.902	0.000	[0.705, 0.840]
H6: FSAT → RINT	0.782	24.505	0.000	[0.716, 0.841]

Notes: FTS = Festivalscape; PEMO = Positive handover emotion; NEMO = Negative handover emotion; IDM = Identity to Macao; IDC = Identity to China; HV = Hedonic value; FSAT = Festival satisfaction; RINT = Re-patronising intention.

R² of PEMO = 0.499 ($p = 0.000$), NEMO = 0.038 ($p = 0.191$), IDM = 0.253 ($p = 0.000$), IDC = 0.214 ($p = 0.000$), HV = 0.573 ($p = 0.000$), FSAT = 0.605 ($p = 0.000$) and RINT = 0.612 ($p = 0.000$).

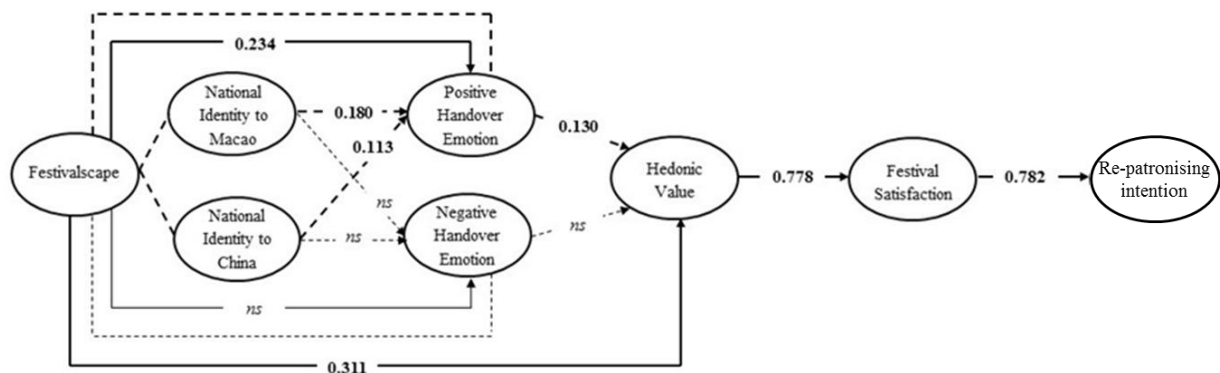


Figure 3. Model estimation results

(Note. Statistically significant results are bolded; ns denotes non-significant results.)

6. Conclusions and discussion

This study responds to the increasing need to understand the social-political role cultural festivals play in society. Specifically, it takes the first step towards exploring national identity and its associated construct in influencing festival experiences. A conceptual framework is also confirmed (Figure 3). The mixed methods of the qualitative and quantitative studies enable the investigation of the socio-political role cultural festivals play in a hosting destination from both the event organiser and attendee

perspectives, thereby telling a more comprehensive story about the relationships between national identity and cultural festivals in a postcolonial destination.

The results of the qualitative study address the first research questions. This study makes a theoretical contribution to national identity with an emphasis on postcolonial identity enhanced in the context of events. From the perspective of the ICM, the relationship between national identity and cultural festivals is intimate. First, for a new postcolonial destination, such as Macao, the historical event that changed its identity from a colony to an SAR of China is magnificent. Hence, the annual festival is designed to celebrate this historically significant event: the handover. Festivals with the notion of celebration are often attached to positive emotions, including joy and happiness. Encouraging positive emotions towards the handover should eventually legitimate Macao's newly acquired Chinese national identity (Smith, 2009). This finding also confirms the previous observation that tourism has been utilised as a soft tool to strengthen political power in China (e.g., Keading, 2010; Zhang et al., 2018).

Second, although the UNESCO heritage sites surrounding Macao become the natural backdrop for the festival, its embedded identities are not Chinese and Portuguese, but a combination of China and Macao. According to ICM senior staff members and the literature, the Portuguese identity had faded from Macao far before the handover. Like many postcolonial destinations, 'East meets West' is commonly used to demonstrate the hybrid culture in those postcolonial destinations (Hall & Tucker, 2004). Unlike them, the hybridity born out of Macao's 'East meets West' is a blending between Macao and China. The global nature of tourism accentuates Macao's unique hybridity and magnifies the complexities of relationships underlying national identities (Appadurai, 1990). Festivals

become hybrid sites for the negotiation of national identities among various social groups (Macao, China and Portuguese). The festival hybridity is interwoven between the cultural continuity and the emerging political identity, in which identity construction and postcolonial power relations jointly shape the hybridisation process of cultural festivals. The process of hybridity is widely visible in postcolonial destinations; the organisation of cultural festivals and events has gone through a process similar to Macao, where identities are negotiated to demonstrate local uniqueness and international position. This process is visible from the display of Māori tourism (including festivals) (Amoamo & Thompson, 2010) to promoting cultural festivals in Hong Kong (Zhang et al., 2015). There is also a clear global process whereby festivals are increasingly used to celebrate local identities and multiculturalism in transcultural settings. For example, the Trinidad carnival and the overseas Caribbean carnivals (e.g., London, Toronto, New York) are products of and responses to the process of negotiation between the unique Caribbean identity and globalisation (Nurse, 1999). Here, the obvious international feeling of Macao is unproblematically conceptualised as a multicultural identity, whereby residents have been acculturated to feel comfortable in relation to being an international platform for China rather than being the underdeveloped and out-dated Portuguese colony.

The quantitative study answered the last research question: how do perceived festivalscapes and national identities affect the constructs concerning the evaluation of the festival experience? In Study 2, as suggested by previous studies (Babin et al., 2005; Calver & Page, 2013; Grappi & Montanairi, 2011; Wang & Lindridge, 2008) and the findings of Study 1, a research framework is developed.

This study enriches the theories of national identity and festivalscapes in particular with a deeper understanding of the relationships between festivalscapes, national identity and festival evaluation. It finds that the festivalscape, which contains the dimensions of cultural space and management of events, is positively associated with positive handover emotion and is also positively associated with national identity to China and Macao. The results indicate that environmental cues generate positive feelings towards the celebrated historical event, which is the handover in this case. A very important finding concerns the role national identity plays in understanding visitors' festival re-patronising behaviour. The results show that the national identities of Macao and China play a mediating role in the positive relationship between festivalscape and positive handover emotion. That is, a positive evaluation of the festivalscapes leads to the generation of positive handover emotion rather than negative handover emotion through positive effects on Macao's hybrid identity. In fact, their positive hybrid identity plays a significant role in linking the festival atmosphere and emotion to the celebrated event of the handover.

Another important finding concerns the role played by hedonism. In line with the research of Grappi and Montanairi (2011), the results confirm that the festivalscape is positively associated with hedonic value. Positive evaluation of both cultural space and management of the festival enhance the hedonic feeling of local visitors. However, previous research (Chen et al., 2017; Grappi & Montanairi, 2011; Lee et al., 2008) has often argued that both positive and negative emotions mediate the relationship between the festivalscape and hedonic value. When focusing more specifically on the emotion of the celebrated historical event (the handover), only positive emotion has a partial mediation effect between the festivalscape and hedonic value. Positive handover emotion

may enhance the evaluation of festival atmosphere and generate hedonism. Therefore, the emotion of the handover acts as a soft facilitator between individuals' judgement of environmental cues and hedonic feeling in the event.

The crucial role of festivalscapes in national identity, positive handover emotion and hedonism suggest that event organisers should well design cultural spaces. Specifically, event organisers are suggested to design cultural space for the event by taking into account the rationale of the event and by making full use of the peculiarities of the cultures, architecture and environment of the event location. They must find a festival environment that is unique and in line with the celebrated historical events. As a good practice, to promote international cultures, the route of the Macao International Parade is surrounded by historical monuments, which are important parts of the UNESCO heritage of Macao. To reinforce the Chinese identity, the slogan of celebrating the 18th Anniversary of Macao's handover to China is displayed in the Macao International Parade (Figure 1).

Hedonic value also affects local visitors' re-patronising intention through festival satisfaction (Calver & Page, 2013; Grappi & Montanairi, 2011). The more a local visitor enjoys the experience of obtaining hedonic rewards, the more they are satisfied with the festival experience, which is more likely to lead to future re-patronising intention. Festival satisfaction and re-patronising intention is strongly influenced by the pleasure individuals feel within this process. They are therefore more likely to come to the next year's festival. Local festival visitors' presence not only enhances the authenticity of the festival (Woosnam & Aleshinloye, 2015), but also is a great indication for the government (event organiser) to understand the acceptability of the embedded identity

and the celebrated historical event (Smith, 2009). Therefore, re-patronising local celebrations plays a significant role in sustaining the proposed identities embedded within the festival experience. With both national identity and handover emotion having positive effects on hedonic value, the cultural festival becomes an effective tool for generating positive emotions towards Macao's hybrid identity while having fun.

The findings reveal that the utilisation of the Macao International Parade to celebrate the handover and to softly enhance national identity seems a successful case, which may provide some implications for other postcolonial destinations. Through recognising that the postcolonial identity-making is a long-term process (Zhang et al., 2018), the cultural festivals did not directly enforce multiple Chinese political symbols upon Macao residents, but instead an entertaining celebration was softly associated with the handover and later their national identity. Organising a cultural festival to celebrate the city's uniqueness and newly acquired identity may be a better means to achieve identity-making. This soft process more rely on the social and cultural aspects is proved to be useful to generate positive emotions. In addition, organising the cultural festival to achieve identity-making, the emphasis could be on the downplaying of the colonial legacy through transferring the colonial cultural to a multi-culture.

7. Limitations and future research directions

One of the main contributions of this study is its clarification of the role national identity plays in cultural festivals. Hence, only local attendees are included. For future research, it would be interesting to compare how the different national identities of local and international attendees influence cultural festival experiences. This study

demonstrates the importance of emotional feelings towards the historical events celebrated in festival evaluation. Future studies would benefit from exploring whether differences exist between different domestic festival visitors to national cultural festivals. Future research would also benefit from the analysis of other postcolonial cultural festivals to support these findings and make comparisons with other national contexts.

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