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The role of participation in memorable tourism experience: a comparative case of Cap Go Meh festival and Linggarjati festival in Indonesia

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ABSTRACT

The study aimed to analyze the role of participation in creating memorable tourism experience in Cap Go Meh festival and Linggarjati festival to create loyal visitors. This study used a questionnaire of 42 questions on 5-point Likert-scale ranged from one to five range (1 = strongly disagree up to 5= strongly agree) to the festival visitors after the event. The data were analyzed using Structural Equation Modelling (SEM) with Confirmatory Factor Analysis (CFA) and the structural model using regression analysis. It showed that the visitors have different motives to attend and take a part in the festival. The group socialization has a positive effect on participation, which lead to immersion, then influences vivid memory and loyalty in Cap Go Meh while novelty has a positive effect on participation in Linggarjati festival, which lead to immersion, then influences vivid memory and loyalty. Practically, it implied that this study has the benefit for event manager to understand the visitors characteristics. Cap Go Meh festival can be higher in group socialization. Event manager should facilitate visitors to participate as a group on God Statue parade. In Linggarjati, the visitors gain the novelty of historical site and city history merge with the stage of angklung -traditional music instrument-colossal.

ABSTRAK

Penelitian ini bertujuan untuk menganalisis peran partisipasi dalam menciptakan pengalaman pariwisata yang berkesan di festival Cap Go Meh dan festival Linggarjati untuk menciptakan pengunjung yang loyal. Penelitian ini menggunakan kuesioner dari 42 pertanyaan pada skala Likert 5 poin yang berkisar dari satu hingga lima rentang (1 = sangat tidak setuju hingga 5 = sangat setuju) kepada pengunjung festival setelah acara. Data dianalisis menggunakan Structural Equation Modeling (SEM) dengan Confirmatory Factor Analysis (CFA) dan model struktural menggunakan analisis regresi. Itu menunjukkan bahwa para pengunjung memiliki motif yang berbeda untuk menghadiri dan berpartisipasi dalam festival. Sosialisasi kelompok berpengaruh positif pada partisipasi, yang mengarah pada kebersamaan/immersion, kemudian memengaruhi memori dan kesetiaan yang jelas dalam Cap Go Meh sementara berpengaruh positif pada partisipasi dalam festival Linggarjati, yang mengarah pada immersion, kemudian memengaruhi memori dan loyalitas yang jelas. Secara praktis, tersirat bahwa penelitian ini memiliki manfaat bagi manajer acara untuk memahami karakteristik pengunjung. Festival Cap Go Meh lebih tinggi dalam sosialisasi kelompok. Manajer acara harus memfasilitasi pengunjung untuk berpartisipasi dalam grup pada parade Patung Dewa. Di Linggarjati, para pengunjung mendapatkan kebaruan situs sejarah dan penggabungan sejarah kota dengan panggung angklung - instrumen musik tradisional - kolosal. Temuannya adalah pengunjung memiliki motif berbeda.

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1. INTRODUCTION

Nowadays, attending events might be one of the tourists' alternative to enjoy pleasure, culture, social interaction, and destination in their travel agenda. Events, such as performing arts and other festivals, are now a worldwide tourism phenomenon (Getz, 1991; Rolfe, 1992 in Prentice & Andersen, 2003; Chacko & Schaffer, 1993; Grant & Paliwoda, 1998). Manthiou, Lee, Tang, and Chiang (2014) argued that festivals itself are not only considered tourism attractions (Rao, 2001) and image builders for the destinations (Prentice & Andersen, 2003; Gokce & Culha, 2009), but also as an economic engine for local communities (Crompton & McKay, 1997).

Getz (2007) defined three general types of event such as business, sport, and festivals. Festivals might become a tourist attraction, then use the positioning to gain legitimacy or foster growth. Nowadays, the variant of events grows significantly. It is not only the quantity but also the variety of the events. It ranges from supply factors (such as cultural planning, tourism development, and civic re-positioning) through to demand factors (such as serious leisure, lifestyle sampling, socialization needs, and the desire for creative and authentic experiences by some market segments) (Prentice & Andersen, 2003).

Getz (2007) explained that events are unique because of interactions among the setting, people, and management systems—including design element and the program. The most appealing event is that they are never the same, and you have to be there to enjoy the unique experience. Therefore, tourists attend festival as they need an authentic and unique experience about a destination to make it memorable. Events are an interesting tool to promote experiences, because consumers have the opportunity to become actively involved in areas of personal interest and interaction processes that are not possible in daily life (Sistenich, 1999).

A destination may establish distinctiveness through creative tourism as proposed by Prentice and Andersen (2003). It incorporates festivals keep on adding new components so as to keep the festival intriguing to the gathering of people. The uniqueness of this festival is that they energize the communication amongst tourist and local residents which creating a sense of togetherness in a diversified environment (Dash & Samantaray, 2018). Chen and Rahman (2018) stated that since cultural

contact reflects the tourist's experience and interaction with local culture, higher level of cultural contact is expected to create a higher level of Memorable Tourism Experience (MTE) in the context of cultural tourism.

Since each destination has their own characteristic and culture, their cultural festival will reflect that. Furthermore, Hughes (1996) classify cultural tourists into those for whom their primary consumption style that is cultural, incidental, or accidental, assuming that all festival tourist is essentially different to mainstreamers (in Prentice & Andersen, 2003). At one level, cultural festival facilitates the integration and inclusion of smaller communities of families and friends within the wider community. On another level, they allow outsiders and tourists from different cultures to join and share the process (Raj, Walters, & Rashid, 2013).

Zhang, Wub, and Buhalis (2018), also stated that there is a growing recognition that destinations must create and deliver MTE to their consumers to increase their competitiveness (Neuhofer, Buhalis, & Ladkin, 2012, 2015). Festival can help to develop the image and profile of a destination and may attract visitors outside of the holiday season (Raj et al., 2013). Festivals are an important motivator of tourism, and figure prominently in the development and marketing plans of most destination (Getz, 2007). However, the findings still needs to discuss further. In other words, it needs more studies especially in ASEAN countries. Therefore, the authors developed the conceptual model to describe the relations among the construct and tested the model in different events: Cap Go Meh festival (cultural event) and Linggarjati festival (historical event).

Cap Go Meh is a night celebration of 15 days after Chinese New Year. The idea of street Cap Go Meh festival appeared in 2008 which later became the festival of Bogor city. From year to year, this event is thriving and flourishing, in the number of events or visitors. In 2012, the festival was inaugurated by the Governor of West Java became a cultural festival. Since then, the cultural acculturation that featured on the Cap Go Meh festival from year to year is increasingly diverse.

Kunungan is a district in West Java Province, Indonesia. This city is unique with its historical. There is Linggarjati museum that recall people about Linggarjati agreement in one of the events of Indonesian independence

history and the place where angklung-traditional music instrument- was first introduced.

2. THEORETICAL FRAMEWORK AND HYPOTHESES

Memorable Tourism Experience (MTE)

MTE has attracted the researchers and practitioners' attention. MTE are those experiences that are selectively constructed from tourist experiences and can be remembered and recalled after a trip (Zhang, Wub, & Buhalis, 2018). It is more important because only remembered experiences would influence the tourists' future decision making (Kerstetter & Cho, 2004; Kim, Ritchie, & Tung, 2010). When making a decision, tourists rely on previous experiences and memories to formulate future trips (Wirtz, Kruger, Scollon, & Diener, 2003; Lehto et al., 2004). Kim et al. (2010) supported Zhang et al. (2018) described MTE as a tourism experience positively remembered and recalled after the event. This has occurred as a subset of Memorable Experiences or ME (Tung & Ritchie, 2011a). MTE is selectively constructed based on the individual's assessment of his/her tourism experience (Kim, Ritchie, & McCormick, 2012), and serves to consolidate and reinforce their collection of pleasurable memories of the destination experience (Ritchie & Ritchie, 1998).

Researchers argue that MTE is the best predictor of future behavior and represents a new benchmark (Kim et al., 2012; Neuhofer, Buhalis, & Ladkin, 2014 in Zhang et al., 2018; Chandralal, Rindfleish, & Valenzuela, 2015). Zhang et al. (2018) argue that MTE's literature mainly discusses the essence and structure of MTE and develops measurement scales (Tung & Ritchie, 2011a; Kim et al., 2012; Kim, 2013, 2014; Kim & Ritchie, 2014). Researchers call for more studies to test the MTE's scales in new contexts to validate them. Empirical research to investigate the antecedents and consequences of MTE remains sparse. A few studies explored the relationship between MTE and guest interactions, sensory impressions, place attachment, recollection, satisfaction, behavior intention, loyalty, word of mouth, and revisit intention (Torres, 2016; Tsai, 2016; Barnes, Mattsson, & Sørensen, 2016; Manthiou, Kang, & Chiang, 2016; Semrad & Rivera 2017; Agapito, Pinto, & Mendes, 2017).

Morgan (2006) in Tung (2009) had already attempted to uncover how a visitor's

positive, unique and memorable experience by evaluating unprompted feedback of a festival. Larsen (2007, p. 1r, in Sthapit & Coudounaris, 2018), verified tourist experiences to be past, personal, travel-related events "strong enough to have entered long-term memory". In the long run, such memorable experiences may contribute to a "sense of exhilaration, a deep sense of enjoyment that is long cherished and that becomes a landmark in memory for what life should be like." (Csikszentmihalyi, 1990, p. 3). MTE, as a subset of memorable experiences or ME has been documented (Ritchie & Hudson, 2009; Ritchie, Tung, & Ritchie, 2010; Kim et al., 2010; Tung & Ritchie, 2011a; Zhang et al., 2018). The emergence and ongoing evolution of the tourism experience owes its origins to the pioneering works of Csikszentmihalyi (1975, 1990), Csikszentmihalyi and Larson (1984), Abrahams (1986), and others who have formed part of a continually evolving process. It begins with sowing the seeds of the experience (Csikszentmihalyi, 1975), a phenomenology of tourism experience (Cohen, 1979), branding, marketing, and managing the delivery of the experience that lead to extraordinary experience which generate to memorable experience (Pine & Gilmore, 1999; Schmitt, 1999; Marconi, 2005; Denove & Power, 2005).

Ritchie et al. (2010) and Abrahams (1986) proposed that memorable events are often memorable because they are unanticipated and unburdened by expectations. Kim (2009) made the first attempt to develop a measurement instrument for MTEs by using a sample of college students as subjects and publishing the results in a series of papers (Kim, 2010, 2013; Kim et al., 2010, 2012). Kim et al. (2012) developed a 24-item MTE's scale consisting of seven dimensions. Then, Chandralal research (2015) confirmed the 24 items across the ten experiential dimensions. Later, Chen and Rahman (2018) significance of the theory of MTE originates from the influential power of past memory.

Since the emphasis is on delivering unique, extraordinary, and memorable tourism experiences, the result was increasing recognition of the significance of MTE among both tourist experience, researchers, and tourism professionals (Kim, 2009; Pizam, 2010; Tung & Ritchie, 2011a in Chandralal, 2015; Kim et al., 2012). Several scholars have tried to conceptualism the meaning of MTE from both tourists' and institutional perspectives. Many experiential dimensions have been proposed

by these studies as integral components of MTE, for example social interactions and relationship development (Larsen & Jenssen, 2004; Morgan, 2006; Morgan & Xu, 2009; Tung & Ritchie, 2011a, 2011b), novelty/adventure (Gunter, 1987; Morgan, 2006; Morgan & Xu, 2009; Kim et al., 2012), extreme/extraordinary experiences (Arnould & Price, 1993; Larsen & Jenssen, 2004), identity formation (Gunter, 1987; Tung & Ritchie, 2011a, 2011b) and moments of amazements (Morgan, 2006; Tung & Ritchie, 2011a).

Tung and Ritchie (2011a) identified four dimensions or aspects; affect, expectation, consequentiality, and recollection of experience that make them memorable for tourists. In this case, Kim (2009) made the first attempt to develop a 24-item MTEs scale measurement instrument for MTE by using a sample of college students as subjects and publishing the results in a series of papers (Kim, 2010, 2013; Kim et al., 2010; Kim et al., 2012). Kim (2009) study the scale to measure memorable tourism experiences including the following components: a) relaxing, b) hedonic, c) stimulating, d) freeing, e) refreshing, f) adverse feelings, g) sociable, h) happy, i) meaningfulness, j) knowledge, k) challenge, l) value, m) service, n) unexpected happenings, o) personal relevance, p) novelty-familiarity, q) participation, and r) planning. Then, Kim et al. (2012) were the first researchers to develop a quantitative scale to measure MTE. They developed a 24-items scale consisting of seven domains: hedonism, refreshment, local culture, meaningfulness, knowledge, involvement, and novelty. The scale was later validated cross-culturally using Taiwanese tourists by Kim and Richie (2014 in Chen & Rahman, 2018).

Many of the studies that suggest specific experiential factors as dimensions of MTE use student samples, who can hardly be considered to be "typical" tourists, and the findings cannot be generalized to more authentic travel populations (Chandralal et al., 2015; Sthapit & Coudounaris, 2018). Tung and Ritchie (2011a, 2011b) identified four key dimensions of MTE (i.e. affect, expectations, consequentiality, and recollection) and five characteristics of MTE (i.e. identity formation, family milestones, relationship development, nostalgia reenactment, and freedom pursuits) respectively in two qualitative studies. Some quantitative research has examined the effect of tourist experience on memory (Kim et al., 2010; Quadri-Felitti & Fiore, 2013;

Ali, Hussain, & Ragavan, 2014; Ali, Ryu, & Hussain, 2016). Their results indicate that the experience dimensions of educational, esthetic, entertainment, escapist, involvement, hedonism and local culture influence tourists' memories significantly and become memorable experiences.

Tung (2009) has another version of MTE with Memorable Travel Experience. The terms 'tourism experience' and 'travel experience', in the context of his study, are used interchangeably. A "travel experience" is considered an overnight trip that an individual has had which covers the whole period that he/she has travelled away from his/her location of permanent residence (place he/she has lived for most of the past 12 months). He found five broad types of travel experiences were most frequently recalled as memorable: social and family travel, exploration, get-to know-your-global-friends and understand-the real-world, get-away-from-it-all relaxation and quick get-away, and nature-based experiences. Sthapit and Coudounaris (2018) mentioned that a study by Pillemer, Wink, and DiDonato, and Sanborn (2003) found that women frequently recollected more specific life episodes than men. Tourism remembrances also appear to have more psychological importance for women than for men and the majority of souvenir purchases are made by women (Anderson & Littrell, 1995). With reference to age, Hamond and Fivush (1991) showed that seniors were able to recall recent memories and recounted more specific details of their experience than their younger counterparts. Dijkstra and Kaup (2005) suggested that older adults are more likely to retain memories with distinctive characteristics, such as self-relevant selectively and emotionally intense memories. Among of the researcher, Yadav and Krishnan (2017) study about relation of MTE to strong feelings of nostalgia and vividness of records of such experiences in the memory of tourists. Falk and Dierking (1990) investigated the memories of museum professionals in their young adulthood and found the social dimension of their experience as the most memorable aspect of their trip. Meanwhile, Zhang et al. (2018) examines the effects of two crucial constructs - country image and destination image - on MTE.

Based on the previous studies, the researchers argue that there is a gap between the roles of participation in MTE specially in festival. It seems reasonable to expect that

festival can significantly give more opportunity to bring the role of participation in terms MTE. Therefore, the purpose of this study is to analyze the role of participation in creating memorable tourism experience, especially in festival.

Construct Development

Conceptualizing relationship among participation, immersion, vivid memory, and loyalty.

Experience in the festival context is a complex phenomenon, which needs to be systematically and comprehensively analyzed (Getz 2007). As a complex phenomenon, Pine and Gilmore (1998) divide it in two dimensions as the two most of important, guest participation (on the horizontal axis) and one that describes the kind of connection or environmental relationship (on the vertical axis). These two dimensions are commonly called as experience realms. Staging experiences is not about entertaining customers, it's about engaging them. Furthermore, Pine and Gilmore scheme the experiences in four experience realms.

There are four axes and are divided into two dimensions, vertical and horizontal. The first dimension (on the horizontal axis) corresponds to the level of guest's participation, passive and active. Customer becomes passive participant when he/she do not directly affect or influence the performance. This kind of participation experience of the events purely as observer or listener. In another level, customer becomes active participant when he/she personally affect the performance or event; the guests participate in creating their own experience.

Moreover, Schmitt (1999) stated that the act of taking part in an activity is an important factor that influences the customer experience. Some customers may perceive participant in event or festival could be a once-in-a lifetime experience (Slåtten, Krogh, & Connolley, 2011). Those assumption supports Pine and Gilmore (1998), which stated that the orientation of the experience industry has shifted significantly away from creating potential spectators to creating possibilities for participants. The second dimension (vertical) of Pine and Gilmore (1999) experience realms describes the kind of connection, or environmental relationship, that unites customers with the event or performances which is absorb and immerse. Occupying a person's attention by bringing the experience into the mind from a distance is defined as absorption. Besides,

becoming physically (or virtually) a part of the experience itself is immersion. The status of immersion in consumption is particularly not only interesting but also confusing, as it is understood both as a process (access to an intense experience through appropriation steps) and as a finalized state of being (a sheer sense of pleasure and detachment) (Frochot, Elliot, & Kreziak, 2017). More importantly, once participants became increasingly immersed, they willingly developed strategies to remain in that immersion. They regretted the intrusion of reminders of everyday life (Frochot et al., 2017).

Today's, tourist not only seek tourism spot only to relish themselves, but also to participate, passively or actively, to immerse and get lost themselves on the moment. Frochot et al. (2017) stated that immersion closely tied in with the feeling of getting away: the more immersed they got, the more they forgot about everyday life. Therefore, here again, consumers actively chose to "play the game". In Tung (2009), Arnould and Price (1993) stressed one considerable challenge in their data collection: "the experience itself is vividly recalled but difficult to describe because of its emotional content and perceived distinctiveness" (p. 42). Since festival has unique and distinctive character, those experience might be something beyond visitors' expectation. Abrahams (1986) proposed that memorable events are often memorable because they are unanticipated and unburdened by expectations.

Memorable experiences also relate to loyalty.

Consumer loyalty is essential to the festival and event industry sector (Cole & Illum, 2006). Previous studies have confirmed that attendees' satisfactory experience predicts their loyal attitude and behavior, such as the spread of positive commentary and repeat visitation (Cole & Illum, 2006). Lehto et al. (2004) mentioned that activity involvement, where one's interests will become more focused on specific types of activities and places with activity participation becoming more in-depth prior experiences positively influence revisit behaviors at a destination. Experience has a positive effect on vivid memory, which consequently influences loyalty (Manthiou et al., 2014).

Theoretical Model

The researchers argue from the previous studies, there is a gap in the role of participation

in memorable tourism experience still remain. Therefore, authors established a theoretical model that represents the relationships between motive, experience, memory vividness, and loyalty, as shown in Figure 1.

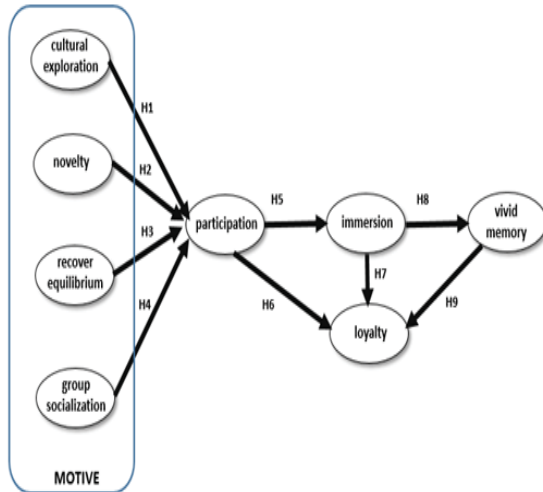


Figure 1
Theoretical Model

Motive

The researchers put a motive to become an antecedent in theoretical model. A motive as the trigger of experience (active or passive) can be considered as the antecedent that leads to loyalty as the outcome. A motive is an internal factor that arouses, directs, and integrates a person's behavior (Iso-Ahola, 1980 p.230). Motive explicitly becomes the trigger decision, whether come or not to the festival, which also affects the satisfaction of one's experience. A decision to visit a festival is a directed action which is triggered by a desire to meet a need to satisfy them through a festival visit (Crompton & McKay, 1997).

Participation

From the perspective of festival attendees, their experience is the primary benefit or value they can get from festivals. Providing satisfactory experience to attendees is the key for the long-term success of festivals (Cole & Illum, 2006). Pine and Gilmore (1998) proposed the context of evaluating the experiences generated by dimension which influences the richness of experience in business offerings through customer level of participation (active or passive) as well as forms of connection (immersion or absorption) in the event. The orientation of the experience industry has shifted significantly away from creating

potential spectators to creating possibilities for participators (Pine & Gilmore, 1998). Therefore, in this research, authors focus on the role participation which is the active of level participation.

Participation can be defined as the degree of interaction between consumers and products, services or environments during consumption (Kao, Huang, & Yang, 2007). Pine and Gilmore (1998) found that successful experiences get consumers involved in the activities rather than simply entertain them. Therefore, active consumer participation during the event is required (Pine & Gilmore, 1998). Based on Su, Lebrun, Bouchet, Wang, Lorgnier, and Yang (2015) configuration's, they suggest that tourists can make their experience more favorable by proactively, rather than passively, co-creating value derived from the experience. We therefore hypothesize that:

H1. Cultural exploration is positively associated with participation

H2. Novelty is positively associated with participation

H3. Recover equilibrium is positively associated with participation

H4. Group socialization is positively associated with participation

The relationship between participation and immersion

Pine and Gilmore (1998, 1999) argued that active immersion is an experience of 'diverging to a new self' based on the sense of 'doing' where the customer becomes engaged in what is happening and participates actively. Whereas passive immersion is an experience of 'indulging in environments' based on the sense of 'being' that involves passive participation, but with a greater depth and immersion with respect to what is seen or experienced. Morgan (2009) supported that successful festivals provide attendees space and time away from everyday life in which extraordinary experience can be created and shared.

Immersion occurs simply by being there and interacting with other people and other elements of the environment (López & Molina, 2013). Immersion is the involvement of consumers when enjoying the consumption and the ability to forget the passing of time (López & Molina, 2013). Immersion makes consumers emphasize consumption processes rather than results (Kao et al., 2007). The

individual disconnects with the real world (López & Molina, 2013). For event managers, the interest lies in producing a state of immersion that is able to capture consumers in an unforgettable process, leading them to feel unique experiences (Arnould, Price, & Zinkhan, 2002). Therefore, it could be supposed that this is the most significant and important experiential antecedent of those mentioned, as it is not only a question of participation in the event, but also the event being able to transport an individual in time and space (Caru` & Cova, 2006). Based on that reason, it can be hypothesized as the following that:

H5. Participation is positively associated with immersion

Vivid memory and loyalty

Manthio et al. (2014) found that experience has a positive effect on vivid memory, which consequently influences loyalty. Each dimension of experience economy significantly influences vividness of memory. According to script theory, the script is a knowledge structure (experience) which is stored in the memory (vividness) and this script which has been stored in memory is used to direct behavior (loyalty) when activated (Bozinoff & Roth, 1983; Delamere & Hinch, 1994; Manthio et al., 2014). Vividness is particularly important to tourism studies, which has long had the goal of creating vivid memories in the minds of visitors, memories which they will remember for the rest of their lives (Tung & Ritchie, 2011 in Manthio et al., 2014).

Loyalty is a multidimensional concept (Manthiou et al., 2014). Wirtz et al. (2003) found that tourists are more likely to revisit a destination when they have had a pleasant memory of previous trips because they expect to encounter the same positive experience as they had before. In addition, Morgan and Xu (2009) study identified the significance of tourists' past memorable experiences as tourists' memory influenced future travel aspirations, based on the destination-oriented memories, personally-oriented memories, and socially-oriented memories. Among these three memories, socially-oriented memories influenced the most for tourists' future travel aspiration.

Similar to Manthiou et al. (2014,) in the present study, loyalty was evaluated as a consequence of festival attendees' experiences. The hypothesis is posited as follows:

H6. Participation is positively associated with loyalty

H7. Immersion is positively associated with loyalty

H8. Immersion is positively associated with vivid memory

H9. Vivid memory is positively associated with loyalty

3. RESEARCH METHOD

Questionnaire Design

The questionnaire was adjusted from Crompton and Mckay's (1997) six dimension of visitors' motives to visit festival: 1) cultural exploration; 2) novelty; 3) recover equilibrium; 4) known-group socialization; 5) external interaction; 6) gregariousness. The refining process commenced with the pilot test to test of the items. This procedure was to ensure the validity of the questionnaire. Pilot test conducted on 30 marketing undergraduate students at Universitas Prasetiya Mulya, Indonesia. Then, the researchers conducted a review of the result. The results indicate that only four dimensions: cultural exploration, novelty, recover equilibrium, and group socialization are reliable (above 0.930), which means that internal consistency is accepted, while two others (gregariousness and external interaction) are unaccepted. The remaining instrument purification steps result four items are retained. Then, the word sequence was changed as a result of the input of the respondents on the pilot test of the initial questionnaire.

The procedure is frequently used by scholars and is widely recommended as an important step for securing face validity of the instrument (Hardesty & Bearden, 2004; Worthington & Whittaker, 2006). The self-complete questionnaire was designed for both of Cap Go Meh and Linggarjati festival to survey visitor motivation for attending festivals. The questionnaire was divided into three section. The first section was collecting socio-demographic information. Next section was filling instruction. The final section is the main section of the questionnaire. The researcher used a questionnaire instrument consisting of 42 questions on 5-point Likert-type scales of one to five range (1 = strongly disagree up to 5= strongly agree). Respondents were asked to rate their level of agreement/

disagreement at that range. Data were gained by giving a questionnaire to festival visitor after the events.

Sample

From the sample profile of the survey respondents, for Cap Go Meh festival from 207 valid data, 117 respondents were male and 90 respondents were women. Most respondents (56.6%) were in the 15- 25 age range. For festival visitors' origin, the majority domicile was from Jakarta with total 13 respondents. While for Linggarjati festivals, 160 valid data, 97 respondents were male and 62 respondents were women. Most respondents (55.6%) were in the 16-25 age range. For festival visitors' origin, 45% is domicile from Kuningan.

The timing was chosen as consideration to the time that visitors already have participated and immersed in the whole events. The process of filling the questionnaire was spread by 3 research teams and 3 trained students. The questionnaires were given to festival visitors randomly by explaining in advance the purpose of this research. If the visitor has the willing to voluntary be a respondent, the questionnaire will be given to fill by their own. If the visitor is unwilling, they can refuse it. Respondents who have participated will be given souvenirs. For Cap Go Meh festival, the result of the questionnaire obtained 207 sample (n=207) from 400 questionnaires. While for Linggarjati festival, the result of the questionnaire obtained 160 sample (n=160) from 160 questionnaires.

4. DATA ANALYSIS AND DISCUSSION

Measurement model

Authors calculated the fit indices using Structural Equation Modeling to determine how the model is fit through CMIN/df, Comparative Fit Index (CFI), and Root Mean Square Error of Approximation (RMSEA). For represent a good model fit: CMIN/df values less than 2 (Byrne, 1989); CFI values greater than 0.9; RMSEA values less than 0.07 indicate a good model fit, whereas values less than 0.1 are acceptable (Hu & Bentler, 1999; Kline, 2005). Figure 4 and 5 indicates that the model of Cap Go Meh festival (CMIN/df = 1.1587; CFI= 0.911; and RMSEA = 0.053), and model of Linggarjati festival (CMIN/df = 1.1523; CFI= 0.902; and RMSEA = 0.057) revealed are a good fit.

Table 1 and Table 2 depict composite reliability (CR) and average variance extracted (AVE). CR value for each construct must be

≥.60 (Awang, 2015), and AVE -that represents construct validity- value for each construct must be >.05 (Hair, Black, Babin, & Anderson, 2010). For Cap Go Meh festival, group socialization and vivid memory are valid and reliable; for Linggarjati festival, cultural exploration, novelty, recover equilibrium, participation, immersion, and vivid memory are valid and reliable.

Structural model

After having established the reliability and validity of the constructs, the researchers tested the full structural model. Figure 2 specifically shows that group socialization associated with participation (standardized estimate= 0.377, p<0.05), participation associated with immersion (standardized estimate= 0.688, p<0.05), immersion associated with vivid memory (standardized estimate= 0.858, p<0.05), and vivid memory associated with loyalty (standardized estimate= 0.360, p<0.05). Therefore, for figure 4, H4, H5, H8, and H9 was supported; H1, H2, H3, H6 and H7 was not supported.

Figure 3 shows that novelty associated with participation (standardized estimate= 0.340, p<0.05), participation associated with immersion (standardized estimate= 0.445, p<0.05), immersion associated with vivid memory (standardized estimate= 0.832, p<0.05), and vivid memory associated with loyalty (standardized estimate= 0.575, p<0.05). Therefore, for figure 5, H2, H5, H8, and H9 was supported; H1, H3, H4, H6 and H7 was not supported.

Discussion

The results emphasize that there is a different participation motive both of Cap Go Meh and Linggarjati festival. In the present study, the researchers found that the desire of festival attendees to participate depend on each characterized festival. In Cap Go Meh festival, group socialization that are more positively associated with visitor participation affect to vivid memory and lead to loyalty. Cap Go Meh festival facilitated visitors to join the procession of the statue of the gods in self-will during the parade. The desire to assemble with others as a group as a motive of visitor to attend festival are very prominent in Cap Go Meh festival. Either coming as individuals or already in groups or either being there with old friends or new friends, it is certain that visitors come because they want to gather with people.

In Cap Go Meh festival, visitors have choices either become an active one, taking part and immersing in activity, or passive audience, enjoying the ambience from distance. Since this festival ambience encourage them to take a part, the desire to socialize arise as a motive. One of example, the Goddess Parade is a routine activity in this annually festival, so that, attendees are welcome to join spontaneously in parading the statues of the gods along the parade area. There are also some attendees whom not only join the parade but also insert money on envelope in their goddess wishing to bless, but some of them only take a part on the procession relish the excitement.

In another festival, Linggarjati is a unique as its novelty in which mix the heritage site with historical and traditional music colossal. Linggarjati festival is named by its background setting, museum Linggarjati that named after Linggarjati Agreement historical. The novelty is angklung colossal performance with Linggarjati museum as the background. Angklung colossal performance is aimed to perform together with all festival attendee. So, attendees can take part and immerse in activity, rather than being passive audience and enjoying the ambience from distance. Since the festival ambience encourage and facilitate them to take a part, the desire to feel the novelty arise as a motive.

Table 1
Composite Reliability and Average Variance Extracted of Cap Go Meh festival

Variable	Indicator	Standardized loading	Measurement error	Composite reliability	Average variance extracted
Cultural exploration	cultex 1	.699	.403	.798	.499
	cultex 2	.549	.499		
	cultex 3	.446	.918		
	cultex 4	.697	.272		
	cultex 5	.692	.302		
Novelty	novel 1	.715	.549	.717	.466
	novel 2	.738	.399		
	novel 3	.486	.531		
Recover Equilibrium	recov 1	.705	.715	.758	.442
	recov 2	.827	.546		
	recov 3	.739	.481		
	recov 4	.590	.868		
Groip Socialization	groupsoc 1	.743	.667	.805	.508
	groupsoc 2	.754	.587		
	groupsoc 3	.764	.328		
	groupsoc 4	.768	.637		
Participant	partic 1	.809	.884	.791	.490
	partic 2	.830	.446		
	partic 3	.891	.630		
	partic 4	.669	.730		
Immersion	immerse 1	.262	.637	.656	.333
	immerse 2	.563	.750		
	immerse 3	.625	.801		
	immerse 4	.604	.551		
	immerse 5	.600	.897		
Vivid Memory	vivid 1	.299	.542	.808	.653
	vivid 2	.723	.660		
	vivid 3	.819	.397		
	vivid 4	.857	.308		

Source : Precessed Data

Table 2
Composite Reliability and Average Variance Extracted of Linggarjati festival

Variable	Indicator	Standardized loading	Measurement error	Composite reliability	Average variance extracted
Cultural exploration	cultex 1	.584	.144	.863	.559
	cultex 2	.488	.124		
	cultex 3	.493	.283		
	cultex 4	.466	.251		
	cultex 5	.581	.281		
Novelty	novel 1	.602	.326	.829	.619
	novel 2	.723	.248		
	novel 3	.699	.271		
Recover Equilibrium	recov 1	.521	.526	.772	.603
	recov 2	.908	.585		
	recov 3	.682	.175		
	recov 4	.635	.936		
Groip Socialization	groupsoc 1	.318	.851	.554	.383
	groupsoc 2	.115	.691		
	groupsoc 3	.754	.235		
	groupsoc 4	.467	.424		
Participant	partic 1	.886	.821	.811	.655
	partic 2	.845	.577		
	partic 3	.847	.519		
	partic 4	.584	.412		
Immersion	immerse 1	.340	.532	.811	.653
	immerse 2	.927	.410		
	immerse 3	.731	.176		
	immerse 4	.378	.554		
	immerse 5	.664	.550		
Vivid Memory	vidid 1	.693	.537	.938	.884
	vidid 2	.841	.243		
	vidid 3	.923	.113		
	vidid 4	.920	.116		

Source : Precessed Data

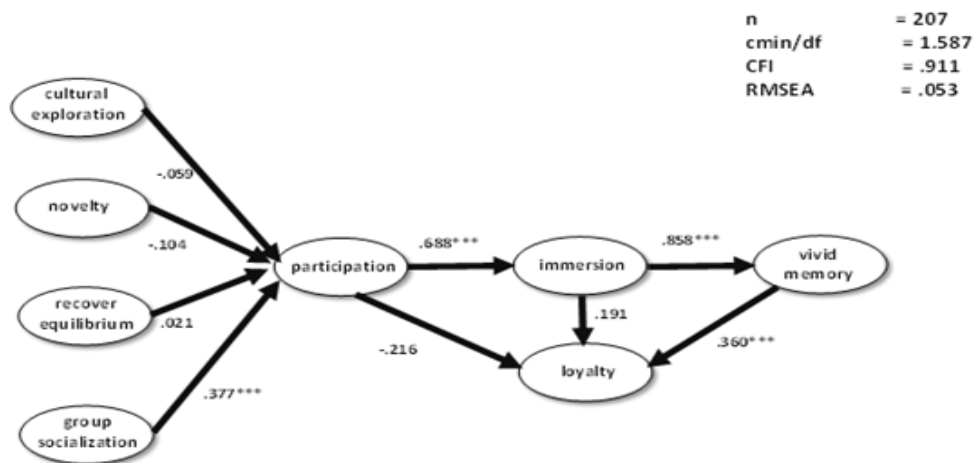


Figure 2
Structural Model of Cap Go Meh festival

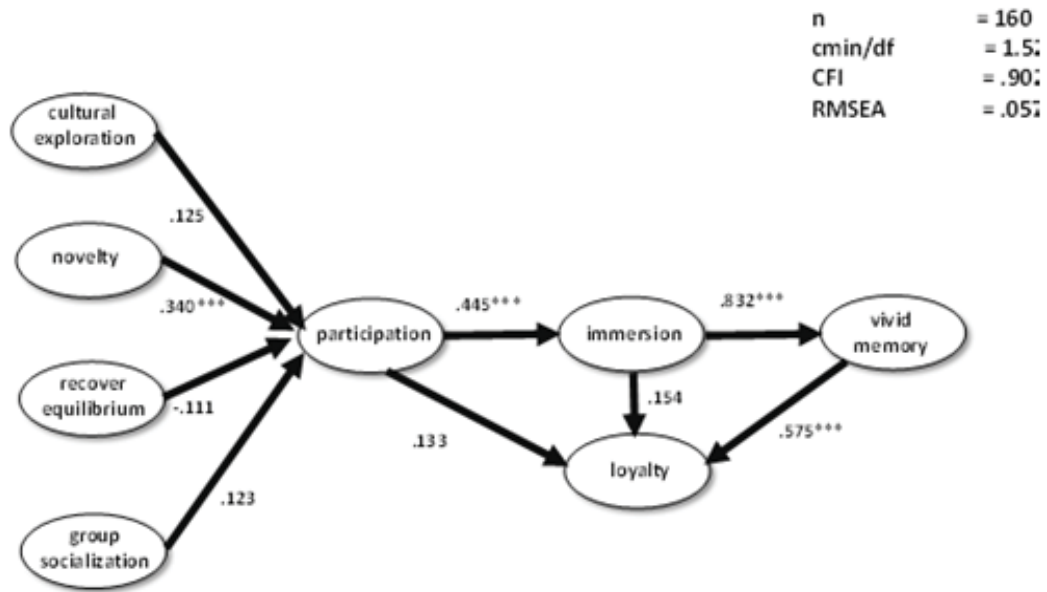


Figure 3
Structural Model of Linggarjati festival

From the results, each festival has their own uniqueness, the motive of festival attendees could not be generalized. Then, the emphasis is now on delivering unique, it is festival advantages to be different to be easily memorable. The role of participation could be a way for festival attendees to get festival uniqueness then immerse on the festival to have vivid memory then lead to loyalty. The role of participation could also be a tool for event management to deliver the value of the festival for the attendees.

5. CONCLUSION, IMPLICATION, SUGGESTION, AND LIMITATIONS

In this paper, authors examine the role of participation which affect immerse to create vivid memory and loyalty. Our findings reveal that group socialization and novelty are two significant motive which positively associated with participation. But, both motives do not work on the same festival. Group socialization is positively associated with participation in Cap Go Meh festival, novelty is positively associated with participation in Linggarjati festival. Both motive results not only significant to participation, but also leads to immerse, vivid memory, and loyalty.

Implications

One practical implication of the present study is the importance of engagement on the visitor's experience (participation, immersion) in festival, in order to create vivid memory

and loyalty. The present findings would be a particular interest to Linggarjati and Cap Go Meh festival as a cultural festival. Event manager should notice how important of the role of participation to fill their motive's attending to immerse in festival and to create vivid memory and loyalty. Another practical implication of our study is the benefit of event manager to understand the characteristic of each customer towards festival.

Cap Go Meh festival attendees can be higher in group socialization as the festival facilitate them to participate as a group to participate on God Statue parade. Whereas in Linggarjati festival, the attendees gain the novelty of historical site and city history merge with the stage of colossal angklung. Third, the practical implication is festival delivering uniqueness, event manager should notice how to educate the tourists about the festival and its activity, such as the meaning of the parade in Cap Go Meh festival, and the meaning of angklung in Linggarjati festival. Moreover, festival can not only attract local tourist but also outside region or foreigner, and therefore, others who are not local citizens understand. Non-local tourists need to be educated on the meaning of the parade so that they feel they want to be participate because the end of this event is their memorable experience in participate on the festival that make them loyalty.

Limitations and Suggestion

This study has several limitations to be addressed. First, the participants surveyed were only attendees of a city annual festival. The results may not be applicable to other types of festivals. Future research is advised to assess the model in diverse festivals and events. Second, the sample investigated in the study are not large sample since not all attendee has a willing to participate on the survey. To validate the findings in this study, future research should be directed toward larger samples. Third, the results of the study indicated that among of the four motive attending festivals, novelty and group socialization are the most significant to Linggarjati and Cap Go Meh festival in contributing on vivid memory and loyalty.

For that reason, the results of this study may be partially explained by the features of both festivals. The authors suggest future research in order to further assess the motives that effect on consumer attitude and behavior in other festivals with different themes. Fourth, this study did not investigate any control effect in the conceptual model. Future studies can include some control variables, such as theme and value. Last but not least, this study only investigated memory vividness as memory dimension. Therefore, future research can incorporate other memory dimensions into the model, such as emotions, recollections, and narrative reasoning.

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