

EVENTS BRAND PERSONALITY: INSIGHTS FROM MUSIC FESTIVALS IN PORTUGAL

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ABSTRACT

The changing trends in the marketplace and the proliferation of events, have become a reality in which those responsible for managing them seek adequate differentiation strategies through brand management approaches. Although brand personality has been studied in the case of different products, the theory has not been analysed in music festivals contexts. This study aims to analyse what extent is the scale of brand personality developed by Aaker et al. (2001) useful to characterize the brand personality of musical festivals?

This research focuses on the study of four of the most iconic music festivals in Portugal: Rock in Rio, MEO Sudoeste, Optimus/NOS Alive and Super Bock Super Rock. Empirical data was collected from university students whose profile matches the profile of the target segments of these four events. This study contributes to the theory as it elaborates on the BP scale in the special case of musical events. It will be also particularly useful to musical events' organisers as it will enrich their knowledge about the most relevant personality traits that best characterizes this kind of events brands.

Keywords: Brand Personality, Music Events, Exploratory Factor Analysis.

JEL Classification: M31

1. INTRODUCTION

With the growing importance of the “symbolic” (Lash & Urry, 1994; Zukin, 2004) and experiences (Pine & Gilmore, 1999), public events in general have been growing in popularity over the last 50 years (Tafesse, 2016). They have become an important instrument to politicians and policy makers to whom events are seen as contributing to create a festive atmosphere in the city (Richards & Palmer, 2010). Especially mega-events and Hallmark events (Getz, 2008), by attracting large numbers of visitors, contribute to the adoption of measures conducive to urban revitalization and generate economic impacts, thus contributing to the quality of life of cities' residents.

Regions, particularly cities, become stages where events contribute to creating a festive atmosphere (Hughes, 1999; Deffner & Labrianidis, 2005; Richards & Palmer, 2010). On the one hand, residents and visitors are receptive to entertainment consumption and, on the other hand, policy makers use events as a mechanism through which they seek to revitalize the urban and social environment of their regions, with impacts on economic development.

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In a marketplace where competition is intense and where brand positioning, based only on tangible attributes, is recognizably insufficient (Aaker, 1997; Azoulay & Kapferer, 2003; Austin et al., 2003), managers struggle to identify brand attributes that stand out. As Aaker (1997) states, any brand has emotional and symbolic meaning beyond utilitarian or functional attributes that influence consumers' behaviour.

In the American Marketing Association's definition of brands, personality becomes a crucial dimension of brand management (AMA, 2015). To say that a brand has personality is to argue that there are human characteristics associated with it (Aaker, 1997). Actually, the management of brand strategies is mainly directed towards the establishment and strengthening of affective and emotional connections between consumers and products.

Brand personality (BP) is recognized by marketing scholars and practitioners as a key element of a successful brand, as it is related to product preference and usage and it is a basis for a long-term relationship with a brand (Sheena, 2012; Eisend & Stokburger-Sauer, 2013; Mathews, 2015). It can be used by marketing professionals to successfully differentiate brands from competitors (Aaker, 1997; Buresti & Rosenberger, 2006; Keller, 2008).

Brand personality emerges as an approach for identifying intangible attributes through which the personification of brands take place. Kang et al. (2016: 2) concluded that "through marketing efforts, consumers could easily attribute human personality traits to inanimate subjects such as brands." Consumers tend to choose or remain loyal to brands with personality traits relevant to and consistent with their own self-concept (Levy, 1959; Aaker, 1997; Keller, 2003; Shena, 2012). Once brand personality can be seen as a marketing tool used by companies with the purpose of differentiating brands from competitors in their search for sustainable competitive advantage (Buresti & Rosenberger, 2006; Keller, 2008; Kang et al., 2016), the identification of the brand personality profile in music festivals in order to better select the target publics of each event as well as to communicate with them is of the utmost relevance.

Although brand personality has been studied in the case of different products, including sport events (Lee & Cho, 2012; Čáslavová & Petráčková, 2011; Kang et al., 2016; Alexandris, 2016), the theory has not been analysed in music festivals contexts.

The changing trends in the marketplace, as well as the proliferation of the supply of events (Mair & Whitford, 2013), have become a reality in which those responsible for managing them seek adequate differentiation strategies that guarantee competitive advantage in a global and strongly competitive scenario.

This research focuses on the study of four of the most iconic music festivals in Portugal: Rock in Rio (RR), MEO Sudoeste (MS), Optimus/NOS Alive (OA) and Super Bock Super Rock (SBSR). The selection of these four festivals is for three reasons: they are the oldest festivals in Portugal, they are the ones that attract the largest audiences, and they enjoy great notoriety, with the population in general and the young people in particular.

Based on the literature review, the following research question was posed: to what extent is the scale of brand personality developed by Aaker et al. (2001) useful to characterize the brand personality of musical festivals? Empirical data were collected from university students whose profile matches the profile of the target segments of these four events.

Addressing critiques according to which the development of a BP scale is relevant for specific categories (Azoulay & Kapferer, 2003; Avis, 2012; Batra et al., 2012), this study contributes to the theory as it proposes a new scale to evaluate BP in the particular case of musical events. It will be also particularly useful to musical events' organisers as it will enrich their knowledge about the most relevant personality traits that best characterizes this kind of events brands.

2. LITERATURE REVIEW

2.1 Theoretical background regarding brand personality

Fournier (1998) recognized that, in their search for fulfilling self-definitional needs, individuals tend to perceive brands as partners with whom they will start some kind of relationship. This means that they attribute human characteristics to objects (Azoulay & Kapferer, 2003; Aggrawal & McGill, 2007; Sheena, 2012; Kang et al., 2016) and any product “can be perceived by consumers as having personality-like traits, in the same way that individuals have” (Alexandris, 2016: 3). Just like individuals, brands also have their own personalities which are pointed out in relation to the consumers’ perception (Carr, 1996; Lee & Cho, 2009).

Brand personality, which has been studied since the ‘50s, is seen as affecting the level of symbolic consumption and the basic premise of this construct is that consumers attribute human characteristics to brands (Aaker, 1997). It is a “set of human characteristics associated with a brand” (Aaker, 1997: 347).

Some researchers found that there is a relevant congruity between the personality traits of a brand and the personality of the consumer (Levy, 1959; Aaker, 1997; Keller, 2003). As a consequence, one important managerial implication is that managers should target the segments whose personalities are congruent with their brands’ personality (Eisend & Stokburger-Sauer, 2013).

Brand personality as a metaphor was first introduced by Gardner and Levy in 1955 based on their research about projective methods (Gardner & Levy, 1955). In the marketing field, this subject was, in a pioneering way, explored by Martineau (1958) who investigated the personality and the store image. The author takes as a premise that the success of some retailers studied goes beyond price, location or the variety of products they offer. “This force is the store personality or image — the way in which the store is defined in the shopper’s mind, partly by its functional qualities and partly by an aura of psychological attributes” (Martineau, 1958: 47). The author was referring to the image and personality of the shop as the same construct (Guerreiro et al., 2015). In fact, as Wang, Byon and Zhanh (2016) noted, brand personality and brand image are related but different constructs. Image is a concept that encompasses both the cognitive and affective realms (Baloglu & McCleary, 1999), while brand personality is more affective in nature (Hosany et al., 2006). Anyway, as Aaker (1997: 348) suggested, “personality traits come to be associated with a brand in a direct way by the people associated with the brand – such as the brand’s user imagery ...”. Brand personality refers to “the set of human characteristics associated with the typical user of a brand ...” Aaker (1997: 348) which, in many situations, refers to the people who endorse the product.

Later, Alt and Griggs (1988) and Batra et al. (1993) analysed the link between human and brand personality. However, the measurement of brand personality became prominent with the seminal research of Aaker, published in 1997. Aaker (1997) rescued the Big Five dimensions of human personality (Azoulay & Kapferer, 2003) from the area of human psychology and adapted them to business with the aim of identifying the dimensions of brand personality. Since then, and in spite of the critiques (Phau & Lau, 2000; Azoulay & Kapferer, 2003; Austin et al., 2003; Bosnjak et al., 2007; Milas & Mlacic, 2007; Avis, 2012), the great majority of investigation around the theme in different areas was dominated by Aaker’s methodology, using her measurement scale and factor analytic research methods (Avis, 2012).

In fact, Aaker (1997: 353) herself found that in a principal components factor analytic study of American consumers that, just as many studies have found five dimensions of personality, her participants perceived five personality dimensions of brands: Sincerity,

Excitement, Competence, Sophistication, and Ruggedness. Eisend and Stokburger-Sauer (2013), in their brand personality meta-analysis, found many studies utilizing Aaker's five-facet brand personality measurement scale.

Aaker (1997) highlights the idea that the main function of brand personality is adding a symbolic meaning to the products. A brand with a clearly defined personality will have greater success in ensuring its differentiation, becoming more easily memorable and effective in trying to develop a positive and lasting relationship with its target audiences (Guerreiro et al., 2015).

Aaker (1997) recognized and Batra et al. (2010) confirmed that the category of the product can influence the perceptions that consumer have about related brands. Avis (2012: 90) noted the surprising amount of variability amongst the models given that each model was developed using similar methods. Additionally, he observed that "The purpose of factor measures is to provide 'generalized' measures for brands across different categories. However, as the meanings of words change in relation to categories, it is not clear that it is possible to develop a generalized scale..." (Avis, 2012: 92). The author argues that "...each scale is not a generalized BP scale, but a scale that is skewed to the associations with the categories that are the subject of the scale development" (Avis, 2012: 93). Anyway, "despite the later BP models being developed in response to critiques ... it has continued to be used in research on brand personality". To Avis (2012: 94) the category or domain adjustment problem can be solved with the development of "BP models for specific categories, rather than general models". Regarding these limitations, several brand personality scales have been developed in specific professional fields such as tourism destinations (e.g., Ekinci & Hosany, 2006; Sahin & Baloglu, 2011; Usakli & Baloglu, 2012) and sports (Braunstein & Ross, 2010; Lee & Cho, 2012; Vila-López & Rodríguez-Molina, 2013; Wang et al., 2016; Alexandris, 2016).

In the same way, some dimensions that make up the personality of the brands on the scale proposed by Aaker (1997) are recognized as deeply related to the American cultural context. In order to address this gap, Aaker et al. (2001) carried out a cross-cultural study applied to Spanish and Japanese populations in order to test the adaptation of the scale to different cultural contexts for purposes of personality attribute selection. Results demonstrated that there are specific cultural elements as well as generic meaning elements, both visible in the development of the respective scales (Aaker et al., 2001). "Therefore, the selection of Japan and Spain provides a context that allows for potential replication, as both cultures share an endorsement of allocentric values, but also an extension whereby the values unique to Mediterranean cultures such as Spain may be identified" (Aaker et al., 2001: 495). The brand personality scale for the Spanish context includes the following dimensions: Excitement, Sincerity, Sophistication, Peacefulness and Passion (Aaker et al., 2001). Each dimension consists of two facets, except Excitement, which is made up of three. The facets are in turn composed of three personality traits - 33 in total. According to Bernaud (1998), each trait refers to a component or facet of personality, with each component being independent and characterizing a very precise dimension of the individual.

As Vila-López and Rodríguez-Molina (2013: 718) pointed out, "as the number of brands has proliferated, leading to increased competition in all industries, differentiation and positioning are increasingly based on symbolic and emotional meanings previously associated with the brand". According to Kang et al. (2016: 442) "Aakers' study is an important work assisting researchers and practitioners not only in understanding the symbolic meaning of brands, but also with measuring the symbolic human personality aspects of brands". Indeed, this is very relevant information, as BP has to be built up by managers (Eisend & Stokburger-Sauer, 2013). Companies must attract segments whose personalities are congruent with their own brands' personality (Azoulay & Kapferer, 2003; Eisend & Stokburger-Sauer, 2013).

From a management perspective, brand personality is a construct that is recognized as relevant due to its capacity to influence consumer's preferences and choices (Phau & Lau, 2000; Alexandris, 2016) as well as a grounded basis for differentiation (Aaker, 1996; Phau & Lau, 2000; Vila-López & Rodríguez-Molina, 2013; Wang et al., 2016). It is associated with several positive behavioural and attitudinal outcomes (brand trust, brand relationships, brand involvement, trust and loyalty, and brand image) (Aaker, 1996; Fournier, 1998; Eisend & Stokburger-Sauer, 2013; Vila-López & Rodríguez-Molina, 2013; Wang et al., 2016).

As Avis (2012) and Azoulay and Kapfere (2003) argue, in addition to the cultural context that characterizes the behaviour of consumption, the dimensions of a brand's personality are influenced by the type of product and by the marketing strategy implemented by each organization. This argument can justify the relevance of studying the brand personality in the specific case of big musical events. From a marketing perspective, this information can contribute to a "better understanding with fans, spectators and public, for creating a communication strategy, and for creating the brand value with the public" (Čáslavová & Petráčková, 2011: 92).

In this study the authors used the same scale as that used in research conducted in Spain, given the socio-cultural proximity between Spain and Portugal (Aaker et al., 2001).

3. METHODOLOGY

3.1 Events and Music Festivals

Since the second half of the 20th century, professionals and politicians recognized the potential of events to "generate positive impacts ... [playing] a significant role in the development of culture, arts, urban regeneration, education and tourism" (Mair & Whitford, 2013: 6). There are two main reasons for the rapid growth of events in the marketplace, especially over the last three decades. From a demand perspective, publics became more segmented as individuals have developed increasingly specific interests; from the supply side, there has been a growth of not-for-profit organizations and small or medium size companies staging events (Hassanien & Dale, 2011).

One of the most relevant reasons why events are so attractive to people in our societies is because "they are never the same, and you have to 'be there' to enjoy the unique experience fully; if you miss it, it's a lost opportunity" (Getz, 2008: 404). Events are spatio-temporally planned phenomena (Getz, 1991, 2008) that have "a beginning and an end. They are temporal phenomena" (Getz, 2009: 18).

Concerts or music festivals are events whose primary goal is to provide entertainment (Getz, 2008; Čech, 2010). Residents and visitors are receptive to entertainment consumption and policymakers use events as mechanisms through which they seek to revitalize the social environment, with impacts on their economic development (Richards & Wilson, 2004; Getz, 2008, 1991; Guerreiro, 2013; Guerreiro et al., 2015). To Richards and Wilson (2006) the most interesting characteristic of any festival is its ability to offer a temporary distinctive environment. However, in addition to the physical setting, it also develops affect and meaning (Johnstone, 2012).

In this scenario, the intense offer of events, especially music festivals (Leenders et al., 2005), results in difficulty in creating a differentiated and relevant value proposition to the public. Event managers are seeking innovative strategies aiming to differentiate the offer in order to attract and retain audiences. A strong and appealing image requires that the event's brand personality has been correctly defined whereby this should be seen as a crucial issue in modern event management (Ferrand & Pagès, 1996; Leenders, 2010; Čáslavová & Petráčková, 2011).

As recognized in the literature, brands are represented by emotional meanings and messages (Murray, 2013) delivered to the target publics through relevant communication strategies. The aim of these activities is to build distinct personality profiles in order to attach symbolic and emotional meanings to brands that must be relevant to targets (Murray, 2013). As the brand personality scale allows you to measure the symbolic and emotional meaning that brands have to customers, this is relevant information to better develop useful messages to communicate with target markets (Vila-López & Rodríguez-Molina, 2013). According to Vila-López and Rodríguez-Molina (2013: 713) “for some years, musical festivals have been very popular events attended by young consumers en masse. Many brands have started to organize or sponsor this type of festival (FIB-Heineken, Heineken Greenspace, MTV Day, MTV Winter, Rock in Rio, ...)”.

2.2 The selection of the music festivals for the purposes of the study

For this research, we selected four of the most iconic music festivals that take place in Portugal: Rock in Rio (RR), MEO Sudoeste (MS), Optimus/NOS Alive (OA) and Super Bock Super Rock (SBSR). There were four criteria for the choice of these festivals: 1) Differentiation - based on its location, frequency, duration and music style; 2) Popularity – based on the number of participants (BLITZ, 2014) and media visibility (Cision, 2014), the number of fans on Facebook (E.Life, 2014), and won awards and distinctions; and 3) Longevity - history and festival editions. Except for the Optimus Alive festival that until the date of this research had eight editions, all others had taken place on more than 10 occasions. 4) In addition, these festivals were chosen because all young adults in Portugal know their brands due to strong and long lasting promotional campaigns on television, radio, newspapers and on the internet.

Rock in Rio Festival, held in Lisbon over five days, is a biannual festival and it includes various musical styles. With an average of 355,000 participants and more than 450,000 followers on facebook, it is considered one of the biggest music festivals in the world and it was first staged in Rio de Janeiro, in 1985 (Hombach, 2012). The goal of this event is to promote music as a universal language, and has a worldwide image as a vehicle for communication of emotions.

Optimus Alive festival is held annually on the outskirts of Lisbon and lasts for three days. The musical styles on display are rock, alternative rock, heavy metal and electronic. It has an average of 150,000 participants in each edition and over 400,000 followers on facebook (E.Life, 2014).

Meo Sudoeste festival takes place in the Alentejo region, has had 18 editions and is held annually over five days. Musical styles on display include reggae, pop, rock and electronic music. It has, on average, about 154,000 participants and over 30,000 followers on facebook (E.Life, 2014).

Super Bock Super Rock is one of the oldest music festivals in Portugal (20th edition) and lasts for three days. Music styles on display includes rock, alternative rock, and heavy metal. It has an average of 85,000 participants and more than 200,000 followers on Facebook (E.Life, 2014).

2.3 Study population and sample

Experiences may arise in a wide variety of settings, including when a product or a service is presented in an advertisement (Kempf & Smith, 1998). In line with Kempf and Smith (1998), we assume in this study that respondents have an indirect experience, since they have been exposed to a wide range of advertising and marketing communication campaigns about the festivals being studied. This makes the selected university students a suitable

population for this study, as these four festivals are specifically marketed to young people in Portugal (Cision, 2014).

Furthermore, in general university students are well-informed about the selected four music festivals, because they have been exposed to a wide range of advertising and marketing communication campaigns about the festivals, which makes it possible for them to respond to surveys with well-formed judgments, attitudes and preferences. In addition, young people with an above-average education constitute most potential festival consumers and are more likely to participate in surveys than older people, making university students a suitable population for this study (Cision, 2014). The target population of this research included all undergraduate and graduate students at a public university with about 7,500 students.

It was defined to survey a sample with a size large enough to assure a maximum sampling error of 5% for a 95% confidence level. The sample elements were selected from the student population through systematic sampling, according to a random starting point at the campus (e.g. library, building 1, building 2, building 3, restaurant, bus stop), and on each day of the fieldwork students' participation was solicited at the chosen location until 15 students had been surveyed.

2.4 The design of the questionnaire

A questionnaire was developed in order to survey the respondents regarding the attributes associated with the brand personality of music festivals. This questionnaire included three sections: the first section was intended to assess the awareness and level of participation of respondents in music festivals in Portugal; in the second section of the questionnaire the 33 items of brands' personality were presented, and participants responded on a 5-point Likert scale (1=strongly disagree and 5=strongly agree), as in Aaker et al. (2001); the last section of the questionnaire contained questions about socio-demographic characteristics of respondents. A pilot test was conducted to evaluate the appropriateness of the measuring instrument. It was applied to a small convenience sample of university students, but no need to improve the questionnaire was identified.

The questionnaire was self-administered, with an interviewer present who presented the study objectives, distributed and collected the questionnaires and clarified any doubts raised by respondents. Data collection took place during November of 2014. A total of 432 questionnaires, each of which took approximately 5-8 minutes to fill in, were distributed to the selected sample of students. A total of 405 questionnaires were validated for data analysis after discarding 27 incomplete questionnaires.

2.5 Data analysis

Data analysis was performed using univariate and multivariate techniques. We performed an exploratory factor analysis in order to identify the latent dimensions of brand personality of music events. This analysis were performed using the principal components method with orthogonal varimax rotation. Brand personality items with a loading greater than 0.40 were used to represent the factors (Hair et al., 1998). First, the 33 items were grouped into a few factors and, further, a separate factor analysis of the attributes within each factor was performed to identify facets (Aaker et al., 2001). A reliability analysis (Cronbach's alpha) was also done for the entire scale and for each factor, to estimate the internal consistency of the dimensions (Hair et al., 1998). Mann-Whitney tests were then used to identify differences in the brand personality dimensions between events' "participants" and "non-participants". All data analysis were run using SPSS statistical software.

4. RESULTS

4.1 Sample characterization and characterization of participation in events

A descriptive analysis has shown that 38% of respondents were male and 62.2 % female. The minimum age of the respondents was 17 years old and their maximum age was 60 years old; the average age was approximately 22 years. About 89% of respondents were attending the 1st cycle (bachelor's degree), 10% were attending the 2nd Cycle (Master's degree) and 0.5 % were attending the 3rd cycle (PhD degree).

The results shown in Table 1 attest a strong awareness of the events studied (> 90%). However, few respondents had participated in previous editions of the festivals. However, it was found that most of those who never participated intends to do it in the future. Most of the respondents who participated in music festivals were accompanied by their friends or colleagues.

Table 1. Events awareness, participation level, intention to participate and companion

	Awareness (%)	Participation (%)	Intention to participate in the future: Yes (%)	Companion Friends/Colleagues (%)
Rock in Rio	99,5	17,6	66,4	64,3
MEO Sudoeste	97,5	22,9	57,4	82,2
SBSR	96,8	7,9	40,3	79,3
Otimus Alive	97,5	14,4	52,1	76,8

Source: Own Elaboration

4.2 Events' Brand personality attributes

To identify the underlying dimensions of the festivals' brand personality, an exploratory factor analysis was used. The Kaiser-Meier-Olkin measure of sampling adequacy (KMO=0.906) and results of the Bartlett's test of sphericity ($\chi^2=7441.5$; $df=528$; $p\text{-value}<0.001$) indicated that the use of a factor analysis was deemed appropriate. A summary of the results is shown in Table 2. An assessment of the scree plot, the component matrix, the eigenvalues (>1.0) and the total variance explained (>60%) lead to generation of five factors. All these brand personality dimensions, which had eigenvalues greater than one and explained 61.92% of the total variance, had the ability to reduce to one meaningful dimension at least two attributes. All items had factor loadings of 0.4 or above, with a majority of them above 0.6. Factor loadings were then used to assign a name to each factor. The reliability coefficient of the whole scale was 0.928 and all factors got alpha coefficients exceeding 0.6 and 80% of them even 0.8, showing a good level of internal consistency among items.

The first factor was labelled "Sweet" because it included items such as "Sweet", "Affectionate", "Affable" and "Glamorous". This factor explained 32.35% of the total variance with a reliability coefficient of 0.904. Items related to reputation (e.g. "sincere", "correct", "realistic" and "real") were strongly correlated with the second factor, which was labelled as "Sincere". This factor accounted for 15.06% of the variance with a reliability alpha of 0.886. The third factor, "Fun", included five items: "fun", "happy", "outgoing", "lively" and "young". This factor explained only 5.96% of the total variance but had a reliability coefficient of 0.895. The fourth factor, labelled as "Intense", included eight items such as "intense", "fervent", "bohemian", "passionate" and "modern". It accounted for 4.88% of the variance with a reliability coefficient of 0.842. The last factor, labelled as "Daring", explained 3.68% of the variance and revealed the lowest reliability, with a Cronbach's alpha value of 0.609. This factor consisted of only two items: "daring" and "creative".

Table 2. Results of factor analysis of the brand personality attributes and mean differences of attributes between participants and non-participants on music festivals

Brand personality factors	Factor loadings	Mean			p-value [#]
		Overall	Participants	Non-participants	
Factor 1 sweet (32.35%; $\alpha=0.904$)[§]		2.92	2.98	2.89	0.136
sweet	0.893	2.83	2.91	2.79	0.347
affectionate	0.853	2.96	3.04	2.92	0.268
kind	0.831	2.93	2.99	2.90	0.537
affable	0.771	2.98	3.01	2.97	0.426
naive	0.708	2.61	2.60	2.62	0.892
glamorous	0.674	2.79	2.79	2.78	0.829
spiritual	0.640	2.93	3.09	2.83	0.019
elegant	0.615	2.98	2.98	2.98	0.910
mystical	0.593	3.17	3.28	3.11	0.075
peaceful	0.461	3.02	3.14	2.95	0.098
Factor 2 sincere (15.06%; $\alpha=0.886$)[§]		3.54	3.60	3.51	0.135
sincere	0.743	3.48	3.48	3.48	0.823
correct	0.713	3.48	3.57	3.42	0.067
realistic	0.681	3.62	3.59	3.63	0.851
real	0.680	3.79	3.83	3.77	0.510
weighted	0.674	3.32	3.39	3.28	0.062
watchful	0.652	3.44	3.49	3.41	0.220
independent	0.523	3.52	3.62	3.46	0.043
unique	0.492	3.67	3.81	3.59	0.029
Factor 3 fun (5.96%; $\alpha=0.895$)[§]		4.15	4.17	4.14	0.854
fun	0.826	4.22	4.27	4.19	0.353
happy	0.808	4.16	4.21	4.14	0.388
outgoing	0.808	4.12	4.11	4.13	0.714
liveliness	0.790	4.21	4.24	4.19	0.868
young	0.680	4.06	4.03	4.07	0.477
Factor 4 intense (4.88%; $\alpha=0.842$)[§]		3.70	3.80	3.65	0.016
intense	0.716	3.90	3.98	3.86	0.170
fervent	0.711	3.66	3.72	3.63	0.246
persistent	0.633	3.72	3.80	3.68	0.130
leader	0.590	3.59	3.75	3.51	0.002
confident	0.573	3.70	3.85	3.62	0.003
passionate	0.556	3.40	3.55	3.32	0.009
modern	0.531	3.89	3.89	3.89	0.954
bohemian	0.528	3.76	3.84	3.72	0.267
Factor 5 daring (3.68%; $\alpha=0.609$)[§]		3.70	3.80	3.65	0.038
daring	0.650	3.68	3.77	3.63	0.116
creative	0.492	3.72	3.84	3.66	0.016

Note: [§] For all factors: (% of variance; Cronbach's alpha); [#] Mann-Whitney test

Source: Own Elaboration

The results based on the mean scores (table 3) indicated that the attributes most linked with music festivals were related to "Sweet" (factor 3). This finding is valid for both participants and non-participants, since there are not statistically significant differences between those groups of respondents on that factor.

Following Aaker et al. (2001), further exploratory factor analysis of the attributes within each brand personality dimension was carried out. Results of these new factor analyses, using the same criteria as explained above, yielded both two facets for factors 1 and 4. Other factors revealed only one facet. Table 8 displays factor loadings, variance explained and Cronbach’s alpha reliability coefficients for each facet and dimension. This table also shows the results for the KMO measure as well as Bartlett’s sphericity test for each of the factor analysis. These results show that both the factorial analysis are appropriate.

Table 3. Results of factor analysis of the brand personality dimensions 1 and 4

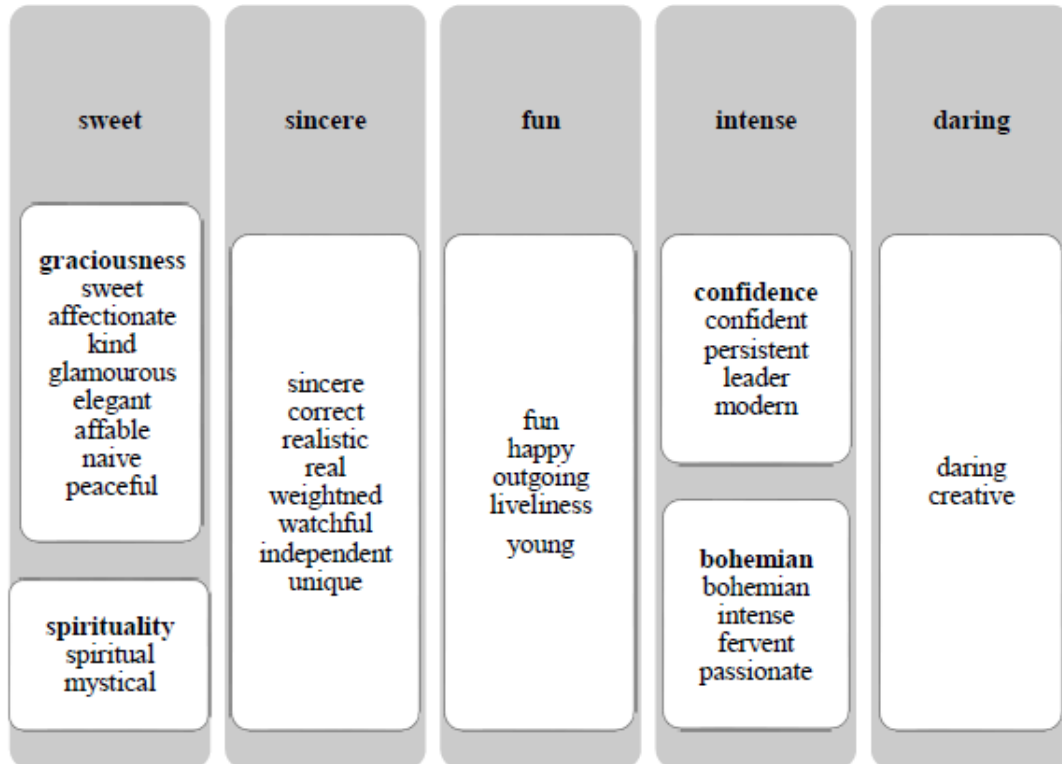
Facets of factor 1	Factor loadings	Mean	Facets of factor 4	Factor loadings	Mean
KMO= 0.874; Bartlett: p-value<0.001			KMO=0.850; Bartlett: p-value<0.001		
Facet 1 – Graciousness (55.12%; $\alpha=0.903$)[§]			Facet 1 Confidence (47.56%; $\alpha=0.812$)[§]		
sweet	0.883	2.83	confident	0.838	3.70
affectionate	0.881	2.96	persistent	0.831	3.72
kind	0.851	2.93	leader	0.751	3.59
glamorous	0.721	2.79	modern	0.601	3.89
elegant	0.694	2.98	Facet 2 Bohemian (13.38%; $\alpha=0.904$)[§]		
affable	0.691	2.98	bohemian	0.786	3.76
naive	0.685	2.61	intense	0.745	3.90
peaceful	0.508	3.02	fervent	0.675	3.66
Facet 2 Spirituality (10.82%; $\alpha=0.810$)[§]			passionate	0.584	3.40
spiritual	0.884	2.93			
mystical	0.871	3.17			

Note: [§] For all facets: (% of variance; Cronbach’s alpha)

Source: Own Elaboration

As shown in Table 3, factor 1 (Sweet) comprises two facets that together explain approximately 66% of the total variance. The first facet includes the following attributes: “sweet”, “affectionate”, “kind”, “glamorous”, “elegant”, “affable”, “naive” and “peaceful”; the second one includes two other attributes: “spiritual” and “mystical”. Factor 4 (Intense) also comprises two facets: “confidence,” with four personality traits (“confiant”, “persistent”, “leader” and “modern”), and “bohemian,” which also includes four personality traits (“bohemian”, “intense”, “fervent” and “passionate”). The total variance of factor 4 explained by its two facets is around 61%. The results demonstrate that all facets are “highly reliable” since its Cronbach’s alpha is between 0.8 and 0.9. Finally, the facets were labelled based on the attribute with the highest loading representing a higher correlation with the factor. Figure 1 shows the dimensions of brand personality of music festivals in Portugal, which are explained by a scale of five dimensions (*Sweet*, *Sincere*, *Fun*, *Intense* and *Daring*) and 33 personality traits. *Sweet* and *Intense* are explained by two facets each (Graciousness and Spirituality; Confidence and Bohemian, respectively) (Figure 1).

Figure 1. Music festivals brand personality dimensions



Source: Own Elaboration

5. DISCUSSION

The importance of the symbolic meaning of brands to the consumer’s decisions is seen as one of the main arguments that justify the increasing interest in brand personality studies across a wide range of product categories. Batra et al. (2010) and Aaker (1997) recognized that product category impacts brand perceptions and Avis’ (2012) proposal is that specific models addressed to specific product categories should be developed, as they will reflect the particular associations that consumers have with each category. Looking at events management, this construct has been studied in the context of sport events (Čáslavová & Petráčková, 2011; Lee & Cho, 2012; Kang, Bennett & Peachey, 2016; Alexandris, 2016) but, in the specific case of musical events, this is a theme where the research is scarce (Vila-López & Rodríguez-Molina, 2013).

Since the original BP scale was developed by Aaker (1997) in the American socio-cultural context, research has been done in different cultural contexts (Aaker et al., 2001), as it was recognized that this variable influences the way consumers are related themselves to brands. For this reason, the present research utilized the BP scale designed for the Spanish cultural context (Aaker et al., 2001).

The Aaker’s scale has been used in several studies and by several authors concerned with studying and deepening the knowledge about the problematic of the personality of the brands. The results they have reached are far from being consensual with regard to the application of this method in different sectors and different products. According to Mark Avis (2012; 89) “to date, Aaker’s (1997) brand personality five factor model has been the subject of several critiques, including concerns regarding the exclusion of negative factors in the scale development (Bosnjak et al., 2007), the inclusion of items that are not properly personality traits (Azoulay & Kapferer, 2003), as well as questions about whether

the scale might be used as a general scale (Austin et al., 2003; also see Milas & Mlacic, 2007)". Kumar and Kayak (2004) recognized two important limitations of the BP Scale when tested in the context of tourist destinations: on the one hand, the non-inclusion of negative traits and, on the other hand, the need to incorporate specific attributes to each tourism destination. Subsequently, in the same context, in 2007, Murphy, Moscardo and Benckendorff recognized that the personality dimensions of the two destination brands were not consistent, suggesting the need to incorporate "more common personality descriptors" into the model (Murphy, Moscardo & Benckendorff, 2007: 12). However, for example, Vila-Lopez and Rodríguez-Molina's (2013) concluded that this scale is useful to characterize the personality in event settings.

The results obtained in the present study show the emergence of new dimensions of the brand personality in the specific case of four music festivals with strong notoriety that are intended to differentiate themselves among young audiences.

The overly generic features of the scale contribute to respondents who have already participated in at least one edition of these festivals and those who have never participated in any of them, have a very similar global picture.

This, therefore, limits the practical implications of the study for marketing managers of this type of event.

The different studies carried out allow us to draw a line of thinking that converges to the idea that Aaker's traditional product brand personality model does not meet the sufficient conditions to translate the most relevant personality traits the brands. This conclusion is particularly evident in the case of products with intangible characteristics, where the experience may lead to a better alignment between the personality traits of consumers and the personality traits of the experiences.

The results of this investigation showed different factors as well as different facets and items (see, for example, Aaker et al., 2001; Supphellen & Gronhaug, 2003; Rojas-Mendez et al., 2004; Sung & Tinkham, 2005). We identified some new guidelines both in terms of dimensions or facets and personality traits when compared with the original brand personality scale developed by Aaker et al. (2001). For example, Aaker et al. (2001) found, for each dimension, at least two facets. In this study, the dimensions Sweet and Intense are explained by two facets—Graciousness and Spirituality, and Confidence and Bohemian, respectively. Noteworthy is the significantly reduced number of brand personality facets in the case of the music festivals whose brand personalities were assessed in this study. Aaker et al. (2001) identified 11 facets, as opposed to only four in this study. However, the total number of personality traits do not differ significantly (34 and 33, respectively). In line with Azoulay and Kapferer (2003) and Avis (2012), the results obtained in this study reinforce the idea that not only the socio-cultural context, but also the product type could give rise to the design of specific personality scales. On table 4 we compare both results.

Overall, it can be said that Rock in Rio, MEO Sudoeste, SBSR and Optimus Alive festivals are seen as *fun* and *lively* events, features that are compatible with someone who is sociable. This idea is reinforced by Čech (2010) who states that the primary purpose of music festivals is entertainment, as well as to offer opportunities for positive feelings about the event, offering the stage for pleasant, memorable and unique experiences to consumers.

Table 4. Comparison of results

			Portuguese music festivals			
Excitement	Happiness	happy	Sweet	Graciousness	sweet	
		outgoing			affectionate	
		fun			kind	
	Youth	daring			glamorous	
		young			elegant	
		spirited			affable	
	Independence	unique			naive	
		imaginative			peaceful	
		independent			Spirituality	
Sincerity	Thoughtfulness	considerate	Sincere		spiritual	
		thoughtful			mystical	
		well-mannered			sincere	
	Realness	real			correct	
		sincere			realistic	
		down-to-earth			real	
Sophistication	Style	good looking	Fun		weighted	
		glamorous			watchful	
		stylish			independent	
	Confidence	confident			unique	
		persistent			fun	
		leader			happy	
Peacefulness	Affection	affectionate	Intense	Confidence	outgoing	
		sweet			liveliness	
		gentle			young	
	Naivety	naive			Bohemian	confident
		mild				persistent
		mannered				leader
		peaceful				modern
Passion	Intensity	fervent	Daring		bohemian	
		passionate			intense	
		intense			fervent	
	Spirituality	spiritual			daring	
		mystical			creative	
		bohemian				

Source: Own Elaboration

6. CONCLUSIONS

Brand personality is recognized as a relevant theme either from the perspective of academic research and from the perspective of marketing professionals. Despite the theory of brand personality having already been more deeply studied in the case of sports events (Čáslavová & Petráčková, 2011; Lee & Cho, 2012; Kang et al., 2016; Alexandris, 2016), in musical events research is scarce (Vila-López & Rodríguez-Molina, 2013).

Based on the scale of brand personality developed in Spain (Aaker et al., 2001), this study was devoted to understanding the brand personality of music festivals in Portugal.

From the perspective of a sample of university students who were respondents to the questionnaire, the brand personality scale of the studied music festivals includes five dimensions—Sweet, Sincere, Fun, Intense and Daring— 4 facets and 33 personality traits. These results therefore show how this particular typology of products is perceived by the publics in terms of its embodiment in human characteristics.

According to these findings, events' organizers might focus their branding and communication decisions on establishing a Sweet, Sincere, Fun, Intense and Daring brand by investing in specific personality characteristics.

Theoretically, this study provides further empirical testing and support for the scale used to measure brand personality in the case of music events. This study identifies which traits should be used to understand brand personality in the case of musical festivals. Brand personality traits will be effective in endorsing the positioning of brands and organizers' promotion strategies, enabling them to better differentiate them from competitors.

It also will allow the events' organizers to understand whether the perceived brand personality is aligned with the organizations' mission, vision and goals. This information can be further used for a modification of current or the creation of new marketing and brand strategies. Also, if the musical festivals' organizers truly understand consumer perceptions about their brands' personalities, they could more effectively promote the brand when dealing with corporate sponsors, or target potential sponsors that share similar brand personalities.

As is recognized in the literature, consumers tend to adhere to brands that match their own personalities. This finding can be of utmost importance to select those who will endorse the advertising and the social media strategies and campaigns looking at be affecting in communicating with the targets of these musical events.

The exclusive use of imposed-centric instruments is a limitation of this research. As such it is considered that, in subsequent studies, an exploratory qualitative approach is needed in order to identify specific attributes of this product category (Herbst & Merz, 2011). In addition, the population of the study, university students, may produce some skewing of results. However, even if it may inhibit the generalisation of the findings to the entire population, the use of undergraduate students in developing scale measures, particularly brand personality scales, is frequent (Austin et al., 2003; Milas & Mlacic', 2007; Braunstein & Ross, 2010; Huang et al., 2012; Lee & Cho, 2012; Kang et al., 2016). For this reason, in future research the target population should be more comprehensive. Besides that, this research should be done within the publics who attend the musical events as well as, in future research it should also be addressed to more diverse music festivals.

Since the current study did not produce the same results as the original scale, this suggests a need for future research in order to adapt the scale (Aaker et al., 2001) for this specific type of product. Additionally, it may still be appropriate to consider the development of a new scale to assess the brand personality of musical events.

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