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Exploring Brand Gestalt Dimensions in the Tomohon International Flower Festival

Menjelajahi Dimensi Brand Gestalt dalam Festival Bunga Internasional Tomohon

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ABSTRACT
Understanding the dimensions that shape a festival's brand gestalt is crucial for enhancing its appeal and long-term success. This study aims to examine the influence of storyscape, sensescape, servicescape, and stakeholder engagement on brand gestalt in the context of the Tomohon International Flower Festival. A quantitative research approach was employed using Structural Equation Modeling to analyze the relationships among these variables. Data were collected from 171 respondents, consisting of festival attendees, through an online survey. The hypothesis testing results indicate that sensescape and stakeholder engagement have a significant positive effect on brand gestalt, while storyscape and servicescape do not exhibit a significant influence. These findings suggest that sensory experiences and stakeholder involvement are key drivers in shaping the festival's brand gestalt, whereas narrative elements and physical servicescape aspects may play a less critical role. The study offers theoretical contributions by expanding the understanding of festival branding through the brand gestalt framework and provides practical implications for event organizers in designing impactful festival experiences.
Keywords: Brand Gestalt; Story; Sensescape; Servicescape; Stakeholder, Festival Tourism

ABSTRAK
Memahami dimensi-dimensi yang membentuk brand gestalt sebuah festival sangat penting untuk meningkatkan daya tarik dan kesuksesan jangka panjang. Penelitian ini bertujuan untuk menguji pengaruh storyscape, sensescape, servicescape, dan keterlibatan pemangku kepentingan terhadap brand gestalt dalam konteks Tomohon International Flower Festival. Pendekatan penelitian kuantitatif digunakan dengan menggunakan Structural Equation Modeling untuk menganalisis hubungan di antara variabel-variabel tersebut. Data dikumpulkan dari 171 responden, yang terdiri dari pengunjung festival, melalui survei online. Hasil pengujian hipotesis menunjukkan bahwa sensescape dan keterlibatan pemangku kepentingan memiliki pengaruh positif yang signifikan terhadap brand gestalt, sedangkan storyscape dan servicescape tidak menunjukkan pengaruh yang signifikan. Temuan ini menunjukkan bahwa pengalaman indrawi dan keterlibatan pemangku kepentingan merupakan pendorong utama dalam membentuk brand gestalt festival, sedangkan elemen naratif dan aspek servicescape fisik mungkin memainkan peran yang tidak terlalu penting. Penelitian ini menawarkan kontribusi teoritis dengan memperluas pemahaman tentang branding festival melalui kerangka kerja brand gestalt dan memberikan implikasi praktis bagi penyelenggara acara dalam merancang pengalaman festival yang berdampak.
Kata kunci: Brand Gestalt; Cerita; Sensescape; Servicescape; Pemangku Kepentingan, Pariwisata Festival.

1. Introduction

Tomohon International Flower Festival (TIFF) is an annual event that has been held since 2008 with the primary goal of showcasing Tomohon City's potential as the "City of Flowers" and developing the horticulture sector, particularly the flower industry, as one of the region's economic strengths (Kowaas et al., 2017). Additionally, this festival plays a strategic role in enhancing Tomohon's appeal as a leading tourist destination in North Sulawesi (Mandagi, 2023). Since 2015, TIFF has been recognized by Indonesia's Ministry of Tourism as one of the national calendar events, significantly increasing its exposure and competitiveness at both national and international levels (Kemenparekraf, 2020). The festival originated from Tomohon's anniversary celebration in 2006, when the city government organized a floral parade along the main roads.

Over time, this event evolved into a large-scale festival involving various community elements and key stakeholders. In 2012, the festival, formerly known as the Tournament of Flowers (ToF), was officially renamed Tomohon International Flower Festival (TIFF), reflecting its expanded scope and international recognition (Manoppo, 2018). By 2014, Indonesia's Ministry of Tourism had designated TIFF as one of the national festivals with significant potential to attract both domestic and international tourists (Kementerian Pariwisata, 2020).

As a cultural and tourism-based festival, TIFF not only contributes to the development of the tourism sector but also has a substantial economic impact on the local community. The festival creates opportunities for businesses across various sectors, including hospitality, restaurants, transportation, and small and medium enterprises (SMEs) involved in the creative industries (Waworuntu & Mandey, 2021). Moreover, the active involvement of multiple stakeholders, such as local governments, community groups, tourism industry players, and investors, plays a crucial role in ensuring the festival's sustainability and success (Tangkere et al., 2022). However, despite its growing prominence, there remains a research gap in understanding the interaction and perception of various stakeholders regarding the festival's brand identity. While numerous studies have examined festival branding and its implications for tourism, limited research has explored how different stakeholders—including organizers, participants, local residents, and visitors—contribute to shaping the identity and reputation of the festival. Therefore, further investigation is necessary to comprehensively understand these dynamics, as a deeper insight into stakeholder interactions can provide valuable knowledge for developing more effective marketing and festival management strategies.

Within the context of festival brand development, the concept of Brand Gestalt offers a relevant approach to understanding how multiple stakeholders perceive TIFF's identity and image. Brand Gestalt refers to a holistic perception of a brand formed by various sensory, emotional, and functional elements experienced by those involved (Schmitt, 2012). In this study, Brand Gestalt will be analyzed through four key dimensions: Brand Gestalt (Story), Brand Gestalt (Sensescape), Brand Gestalt (Servicescape), and Brand Gestalt (Stakeholder), each contributing to the overall experience and perception of TIFF as a flower festival destination. Despite the significance of Brand Gestalt in shaping festival branding, limited studies have comprehensively examined its application in the context of an international flower festival, particularly from a multi-stakeholder perspective. This study seeks to address this gap by investigating the role and viewpoints of different stakeholders in constructing and reinforcing TIFF's brand identity.

Therefore, this research aims to explore dimension of brand gestalt in the context of festival tourism. By analyzing the interactions among these dimensions, this study is expected to provide in-depth insights into sustainable festival branding strategies that enhance competitiveness in Indonesia's tourism industry. The findings will not only contribute to the theoretical framework of festival branding but also offer practical recommendations for policymakers, festival organizers, and tourism industry players in developing strategies that align with stakeholder expectations and market demands. The urgency of this research lies in the need to establish a strong, cohesive festival brand that ensures long-term sustainability, increased visitor engagement, and economic benefits for the local community.

2. Literature Review
2.1 Brand Gestalt

Brand gestalt refers to the holistic perception and overall impression that consumers develop about a brand. It encompasses the entire identity of a brand, integrating various elements to form a cohesive and comprehensive image in the consumer's mind (Mandagi et al., 2021; Mandagi & Aseng, 2021). This concept is crucial in marketing and branding as it helps measure the overall identity and effectiveness of a brand, significantly influencing consumer attitudes, satisfaction, and loyalty (Mandagi et al., 2022; Walean et al., 2023).

Understanding brand gestalt is essential for several reasons. First, it allows brands to differentiate themselves in a crowded marketplace by creating a unique identity that resonates with consumers (Mandagi & Centeno, 2024; Walean et al., 2024). A strong brand gestalt fosters trust and loyalty; when consumers have a consistent and positive experience, they are more likely to return and recommend the brand to others (Pongoh & Mandagi, 2025; Tumober et al., 2024). Additionally, a well-defined brand gestalt can enhance the perceived value of products or services, as consumers may be willing to pay a premium for brands that align with their identity or values (Mandagi et al., 2022; Mandagi et al., 2024).

Brand gestalt is multidimensional, typically comprising four main components: storyscapes, sensescapes, servicescapes, and stakeholderscapes. Storyscapes involve the narratives and stories a brand communicates to its audience, shaping how consumers connect with the brand on an emotional level (Mandagi & Sondakh, 2022). Sensescapes refer to the sensory experiences associated with the brand, including visual, auditory, and olfactory elements that create memorable impressions (Walewangko et al., 2024). Servicescapes encompass the physical and digital environments where consumers interact with the brand, influencing their overall experience (Lebo & Mandagi, 2023). Finally, stakeholderscapes highlight the involvement and influence of various stakeholders—such as employees, customers, and partners—in shaping the brand's identity (Sijabat et al., 2022). The process of brand gestalt is inherently collaborative, involving multiple stakeholders in co-creating the brand's identity (Mandagi & Centeno, 2024). This collaboration enhances the brand's value proposition and aligns branding efforts with collective visions (Wulyatiningsih et al., 2023). Consumer perceptions of co-creation play a critical role in shaping brand gestalt, emphasizing the need for active stakeholder engagement in brand development.

2.2 Festival Tourism

Festival tourism is a significant and growing segment of the tourism industry, characterized by travel to attend festivals and events. This type of tourism has multifaceted impacts on local economies, cultures, and communities, making it an essential area of focus for both tourism professionals and local governments. Festivals can significantly stimulate local economies by attracting tourists who spend money on accommodations, food, and other services. For example, events like the Bristol Harbour Festival in the UK and the Rio Carnival in Brazil generate substantial economic benefits, showcasing how festivals can serve as powerful economic engines. Additionally, festivals create employment opportunities across various sectors, including hospitality, retail, and event management, further contributing to local job creation. They can also lead to increased investment and trade in the host region, enhancing business growth and regional development.

Beyond their economic impact, festivals play a crucial role in promoting cultural exchange and understanding by showcasing local traditions and customs to a global audience. This cultural exchange enhances the richness of a destination, allowing visitors to engage with and appreciate the local heritage. Festivals often foster a sense of community and belonging among local residents, enhancing social cohesion and community spirit. They also help preserve and promote local traditions and heritage, contributing to cultural sustainability. By celebrating indigenous practices and customs, festivals can instill pride in local communities while educating visitors about their cultural significance.

In terms of tourism development, festivals can significantly improve the image of a destination, making it more attractive to tourists. For instance, the Drama International Short Film Festival has enhanced the tourism infrastructure and image of the city of Drama, demonstrating how festivals can elevate a location's profile. Moreover, festivals can help extend the tourist season or introduce new seasons, thereby increasing the duration of tourist stays and spreading tourism benefits throughout the year. They offer unique experiences that

differentiate a destination from others, such as the Lucca Comics & Games festival, which attracts a loyal audience and has a significant economic impact.

However, festival tourism also presents challenges that need to be addressed for sustainable development. Managing the environmental impact of festivals is crucial, as they can lead to increased waste and resource consumption. Effective management strategies are necessary to mitigate these effects and promote sustainability. Additionally, the influx of tourists and investment can lead to gentrification, displacing local residents and altering the character of the community, as seen in Bangkok's Pak Khlong Flower Market. Balancing the needs of local residents and tourists is essential for long-term success, which involves engaging local communities in the planning and execution of festivals to ensure that benefits are shared equitably.

Festival tourism encompasses various types of events, including local heritage festivals that focus on indigenous traditions and local culture, enhancing community pride and cultural preservation, as well as global contemporary festivals that attract international audiences with themes that resonate globally, such as music and arts festivals. In conclusion, festival tourism is a dynamic and impactful segment of the tourism industry, offering economic, socio-cultural, and developmental benefits. Effective management and sustainable practices are essential to maximize these benefits while mitigating potential negative impacts, ensuring that festivals continue to enrich both local communities and the experiences of visitor.

2.3 Tomohon International Flower Festival

The Tomohon International Flower Festival (TIFF), is a vibrant event that celebrates the rich floral heritage of Tomohon, a city in North Sulawesi, Indonesia, known for its stunning natural beauty, including lakes and mountains. This festival attracts flower enthusiasts and tourists alike, showcasing a variety of local flowers while promoting cultural exchange and community engagement. The event features a series of activities, including flower parades, exhibitions, and cultural performances, highlighting the unique flora of the region and the creativity of local florists.

The economic impact of TIFF is significant. Studies conducted by Kawatak et al. (2021) indicate that the festival has a positive effect on the income of farmers and flower sellers in Tomohon. During the festival, there is an increase in income of approximately 30% to over 50% compared to periods without the festival. Additionally, around 80% of respondents reported that they were able to absorb seasonal labor during the festival, particularly in the three days leading up to and following the event. This influx of visitors not only boosts local businesses such as hotels, restaurants, and shops but also creates employment opportunities across various sectors, including hospitality, retail, and event management. The festival may also encourage investment in local infrastructure and services, enhancing the overall economic landscape of Tomohon.

Culturally, TIFF serves as a platform for cultural exchange, allowing visitors to experience the traditions and customs of the Minahasa people. Local residents actively participate in the festival, fostering a sense of pride and community spirit. By showcasing traditional floral arrangements and local customs, the festival helps preserve the cultural heritage of the region, ensuring that these practices are passed down to future generations. Moreover, the festival plays a crucial role in strengthening the image of Tomohon as a premier tourist destination, enhancing the city's reputation at both national and international levels (Kowaas et al., 2023). The organization of TIFF is expected to have a sustainable effect, encouraging the community and various stakeholders to promote Tomohon as a globally recognized tourist destination, thereby contributing to the welfare of local residents.

In terms of tourism development, the Tomohon International Flower Festival enhances the city's image as a tourist destination, attracting both domestic and international visitors. The

festival contributes to extending the tourist season in Tomohon, encouraging year-round tourism activities. Visitors can enjoy unique experiences, such as flower arranging workshops and guided tours of local gardens, which set Tomohon apart from other destinations. Social media plays a vital role in building the brand gestalt of the tourist destination (Waworuntu et al., 2022). Research by Mandagi (2023) examines the effectiveness of social media marketing strategies on brand gestalt and visitor loyalty in the context of TIFF. The findings indicate that effective social media marketing can strengthen brand gestalt, which in turn contributes to increased tourist loyalty. Additionally, previous studies highlight how tourism campaigns through social media and collaboration with influencers positively and significantly impact brand equity (Warbung et al., 2023; Manggopa et al., 2023; Marhareita et al., 2022). This synergy between social media marketing strategies and influencer engagement can enhance brand awareness, perceived quality by tourists, and their loyalty to the destination (Sijabat et al., 2022; Pasuhuk et al., 2023).

However, the festival also presents challenges that need to be addressed for sustainable development. Organizers must consider environmental concerns, ensuring that the festival promotes sustainable practices and minimizes waste. It is crucial to balance the interests of local residents and tourists, ensuring that the festival benefits the community while providing an enjoyable experience for visitors. Additionally, the influx of tourists and investment could lead to gentrification, necessitating careful planning to maintain the character of the community. The development of festivals like TIFF involves various stakeholders, including local government, business actors, community members, and tourists. Collaboration among these stakeholders is a key factor in ensuring the success and sustainability of the festival (Mandagi & Centeno, 2024).

Research shows that active involvement of local communities in the planning and execution of the festival can enhance a sense of ownership and ensure that the economic and social benefits of the festival are distributed equitably. Furthermore, close cooperation between the government and the private sector in promoting and executing the festival can strengthen the destination's image and attract more tourists. For example, TIFF is part of the Tomohon City Government's strategy to solidify the city's image as the "City of Flowers" and a premier tourist destination in North Sulawesi and at the national level.

2.3 Hypothesis Development

Brand stories or narratives play a crucial role in shaping brand perception. Previous research has shown that strong and relevant narratives can create emotional connections with consumers, enhance trust, and strengthen brand identity (Mandagi & Sondakh, 2022). Narrative transportation theory posits that when individuals are immersed in a story, they experience a psychological state known as "transportation," which enhances their emotional engagement and receptivity to the brand's message. A compelling brand story can create strong emotional connections with consumers, making the brand more relatable and memorable. As a result, this emotional engagement significantly influences the overall perception of the brand, contributing to a cohesive brand gestalt that reflects consumers' identities and aspirations. Empirical studies have shown that brands employing effective storytelling strategies experience higher levels of consumer loyalty and positive brand associations, further validating the impact of narrative transportation on brand gestalt. Therefore, the first hypothesis proposed is:

H1: Story has a significant effect on brand gestalt

Sensescape, or the sensory environment of a brand, includes elements such as visuals, audio, aroma, and touch that shape the brand experience. Research on sensory marketing shows that sensory stimuli can influence brand perception, emotions, and consumer behavior. This aligns with Environmental Psychology Theory, which posits that the physical environment significantly affects human behavior, emotions, and perceptions. This theory emphasizes that sensory experiences—such as sight, sound, smell, touch, and taste—can shape how individuals

perceive and interact with brands. Empirical studies, such as those by Spangenberg et al. (2005) and Brakus et al. (2009), demonstrate that sensory elements in retail environments enhance consumer engagement, influence purchase intentions, and shape overall brand perception. Case studies of successful brands, like Starbucks, further illustrate how a well-crafted sensescape creates a cohesive brand experience that resonates with consumers. Based on this theoretical and empirical foundation, the second hypothesis is that:

H2: Sensescape dimension has a positive and significant effect on brand gestalt

Servicescape, or the service environment, refers to the physical layout and other elements that influence consumer interactions with a brand in the context of services. Research in the field of service management shows that a well-designed servicescape can enhance consumer satisfaction, loyalty, and brand image (Inaray et al., 2024; Kelejan et al., 2022). Service environment theory emphasizes the importance of creating an environment that is comfortable, efficient, and aligned with consumer expectations (Rondonuwu et al., 2023). Therefore, the third hypothesis is:

H3: Servicescape has a positive and significant effect on brand gestalt

Stakeholders in a brand include employees, suppliers, partners, and the community. Research on stakeholder management shows that positive relationships with stakeholders can enhance brand reputation, trust, and support. Previous studies documented evidences that building transparent and accountable relationships with stakeholders leads to a positive brand perception (Jonathan et al., 2023; Kainde et al., 2023). Based on this, the fourth hypothesis posits that.

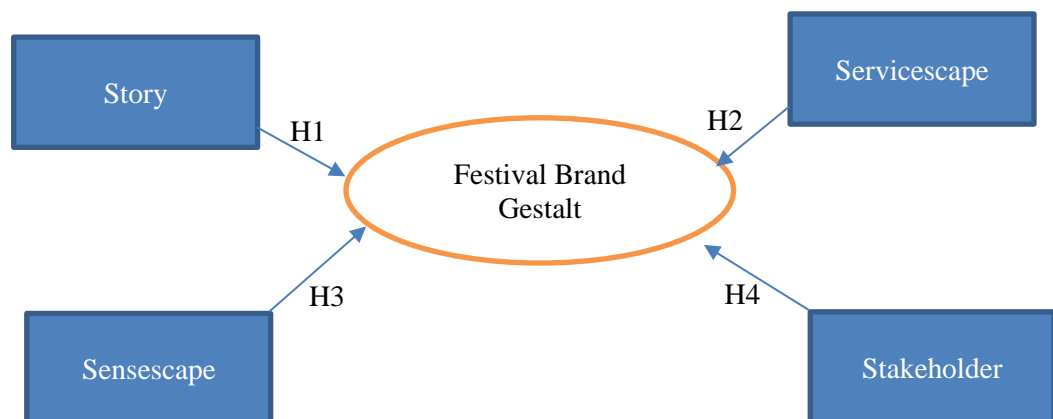**H4**: Stakeholder has a positive and significant effect on brand gestalt

Figure 1. Proposed Conceptual Model

2. Methodology

This research employs a descriptive and correlational quantitative design, which is well-suited for analyzing the relationships between variables in a measurable and systematic manner. The descriptive aspect allows for a comprehensive overview of the characteristics of the study population, while the correlational component facilitates the examination of the relationships among the identified variables. This design is justified as it enables the objective testing of hypotheses, yielding findings that can be generalized to a broader context. Additionally, the use of precise statistical analysis techniques, such as PLS-SEM, enhances the reliability and validity of the results.

The population for this study consists of all visitors who have attended the Tomohon International Flower Festival (TIFF). To gather data, the research utilizes purposive sampling, a technique that allows researchers to select participants based on specific criteria relevant to the study. The criteria for inclusion are: 1) individuals who have attended the TIFF festival, 2)

individuals aged 17 and above, up to 65 years old, 3) individuals residing in North Sulawesi, and 4) individuals who are willing to participate and respond to the survey. The sample size is determined using the formula N5, which results in a total of 95 respondents, calculated from the 19 indicators multiplied by 5. This sample size is deemed adequate to ensure the robustness of the analysis and the generalizability of the findings.

Table 1. Respondents' Demographic Profile

Table	Level	n	%
Age	17-25	73	43%
	26-35	40	23%
	36-45	10	6%
	46-55	15	9%
	56-65	3	2%
Gender	Male	47	28%
	Female	124	73%
Residence	North Minahasa	90	53%
	Minahasa	15	9%
	South Minahasa	12	7%
	Bitung	10	6%
	Manado	24	14%
	Tomohon	10	6%
	Others	5	4%
Occupation	Civil Servant	9	5%
	Private Employee	36	21%
	Student	38	22%
	Teacher	14	8%
	Housewife	27	16%
	Others	43	25%

Table 1 summarizes the demographic data of the respondents reveals that the largest group is aged 17-25 years, comprising 73 individuals or 42.7% of the total sample, indicating a strong appeal of the festival to younger attendees. Gender distribution shows a significant majority of female respondents, totaling 124 individuals (72.5%), compared to 47 males (27.5%), suggesting that the festival attracts more female visitors. Additionally, most respondents reside in Minut Regency, with 90 individuals (52.6%), followed by Manado (24 respondents, 14.0%) and Minahasa Regency (15 respondents, 8.8%). These insights into age, gender, and city of residence can inform future marketing strategies and event planning to better cater to the preferences of the audience.

The data for this research is derived from primary sources, obtained through direct and online interactions with respondents. The research instrument employed is a questionnaire divided into three sections. The first section contains instructions for the respondents, the second section includes demographic questions, and the third section consists of indicators related to the brand gestalt variable, measured through 19 items adapted from the study by Mandagi et al. (2021). The questionnaire is designed to collect the necessary data to capture the perspectives of visitors to the Tomohon International Flower Festival (TIFF). It is distributed to all individuals who have attended the festival. The responses gathered from the questionnaire will be analyzed, and the key points identified will be formulated into the research findings. All questions in the questionnaire utilize a Likert scale, where respondents provide answers ranging from 1 to 7.

Data collection is conducted through a questionnaire distributed to the general public

interested in and attending the TIFF, consisting of various questions. The questionnaire is shared online via Google Forms by the researcher. Data collection took place during October and November 2023. Structural Equation Modeling (SEM) is employed as the analytical technique to investigate the complex relationships involving both measurable and unmeasurable variables. The SEM analysis begins with the development of a theoretical model framework based on literature review and research hypotheses. Subsequently, this model will be tested for its fit with empirical data. If the model aligns with expectations, the analysis results will be interpreted to understand the cause-and-effect relationships between latent variables, thereby addressing the research problem.

4. Results and Discussions
4.1 Descriptive Statistic
In Table 2, it is evident that the average value of the Story variable is 5.93, which is higher than the standard deviation of 1.009. This indicates that the Story variable exhibits homogeneity and does not show significant differences in its distribution. A similar pattern is observed in other variables such as Sensescape, Serviscape, and Stakeholder, all of which have average values exceeding their respective standard deviations, leading to a comparable conclusion regarding their consistency.

Table 2. Descriptive Statistic

	N	Min	Max	Mean	Std. Dev
Story	171	2	7	5.93	1.009
Sensescape	171	1	7	5.97	1.114
Servicescape	171	1	7	6.21	0.909
Stakeholder	171	4	7	6.33	0.667

4.2 Measurement Model
The first step involves evaluating the measurement model, focusing on assessing the validity and reliability of specific variables, such as Brand Gestalt, which consists of four indicators: story, sensescape, serviscape, and stakeholder. In this measurement model analysis, the Partial Least Squares (PLS) method is employed using SmartPLS software. Initial results indicate that most indicators meet the validity standards, with factor loadings above 0.70. However, several indicators within the Brand Gestalt variable—specifically stor1, stor2, serve1, serve2, sense1, and sense4—exhibit factor loadings below 0.70, indicating unsatisfactory levels of validity. Additionally, one indicator, stor4, as shown in Figure 1, is also below the threshold of 0.70 and will be removed. Consequently, these indicators will be excluded from the analysis due to their lack of alignment with the validity criteria.
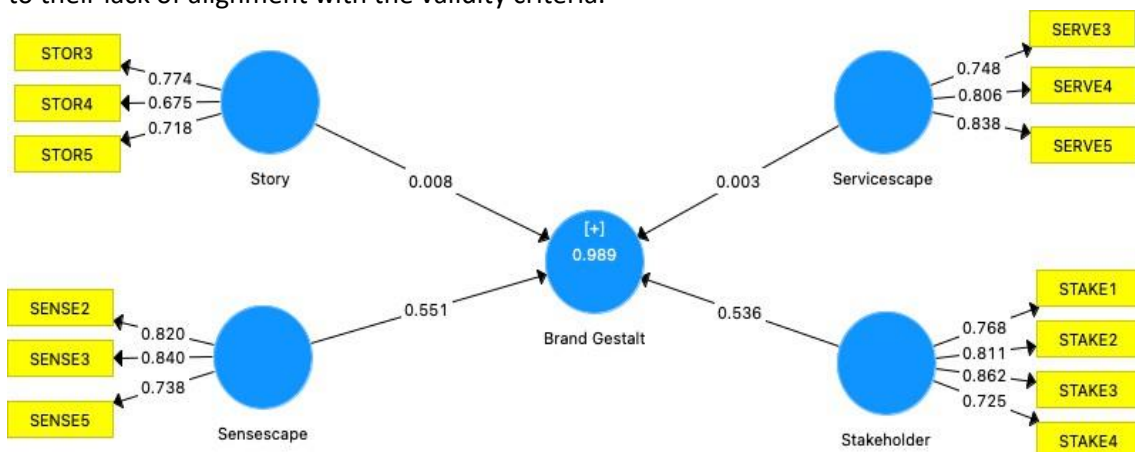
Figure 1. *Measurement Model*

In the first stage of the measurement model testing, the indicators stor1, stor2, serve1, serve2, sense1, and sense4 were gradually removed due to their factor loadings falling below the recommended threshold of 0.7. The results of the analysis indicate that all remaining indicators have factor loadings exceeding 0.7, with only one indicator showing a loading of 0.6, which will also be eliminated. Consequently, convergent validity has been successfully achieved for all four variables in this study.

Table 3. Measurement Model Test Result (Factor Loading)

Variables	Indicators	Factor Loading
Sensescape	SENSE2	0.82
	SENSE3	0.84
	SENSE5	0.738
Servicescape	SERVE3	0.748
	SERVE4	0.806
	SERVE5	0.838
Stakeholder	STAKE1	0.768
	STAKE2	0.811
	STAKE3	0.862
	STAKE4	0.725
Story	STOR3	0.774
	STOR4	0.675
	STOR5	0.718

The next step in the measurement model involves checking for discriminant validity, which requires an evaluation of specific criteria within the context of this research. The first step is to compare the square root of the Average Variance Extracted (AVE) for each of the four variables, analyzing them individually in relation to the correlations among the variables in the model. Discriminant validity is considered achieved when the square root of the AVE exceeds the correlations between the different variables. Table 4 below presents the results of the validity test based on calculations using the Fornell-Larcker Criterion. Let us take a closer look at the table below.

Table 4. Fornell-Larcker Criterion

	Brand Gestalt	Sensescape	Servicescape	Stakeholder	Story
Brand Gestalt	0.74				
Sensescape	0.91	0.80			
Servicescape	0.59	0.52	0.80		
Stakeholder	0.90	0.66	0.57	0.79	
Story	0.46	0.47	0.49	0.36	0.72

Subsequently, a reliability test is conducted. A variable is considered reliable if it meets the following criteria: Cronbach's alpha exceeds the threshold of 0.7, composite reliability is

greater than 0.70, and the Average Variance Extracted (AVE) reaches at least 0.50. When these conditions are satisfied, the variable is deemed reliable and valid. The results for the four variable indicators are presented in Table 5, which summarizes the findings of the reliability analysis. This table provides a clear overview of the reliability metrics, allowing for a comprehensive assessment of each variable's consistency and dependability within the study.

Table 5. Result of the Reliability Testing

	Cronbach's Alpha	rho_A	Composite Reliability	Average Variance Extracted (AVE)
Brand Gestalt	0.84	0.84	0.88	0.55
Sensescape	0.72	0.72	0.84	0.64
Servicescape	0.72	0.72	0.84	0.64
Stakeholder	0.80	0.82	0.87	0.63
Story	0.67	0.78	0.77	0.52

From the data presented in Table 5, it can be observed that the Cronbach's Alpha values for most variables exceed 0.70, with the exception of the story variable, which is below the threshold and therefore considered insignificant. Each variable shows a rho A value above 0.70, and all variables have composite reliability scores exceeding 0.70. Additionally, the Average Variance Extracted (AVE) indicates that all four variables in this study meet the acceptable standard of 0.50. As a result, it can be concluded that three of the variables in this research are classified as reliable, while the story variable remains less significant. However, the other variables have been validated and are confirmed to meet the necessary criteria for reliability.

4.3 Structural model (inner model)

After conducting the validity and reliability tests as outlined in the tables above, the next step is to perform structural model testing. This phase focuses on evaluating the validity of each hypothesis in the research. Hypothesis testing can be carried out by simultaneously assessing the results of the structural model using PLS Bootstrapping, as presented in Table 6. This approach allows for a comprehensive evaluation of the relationships among the variables and the overall model fit, providing insights into the hypotheses under investigation.

Table 6. Result of the Hypothesis Testing Structural Models

	Sample Mean (M)	Standard Deviation (STDEV)	T Statistics (|O/STDEV|)	P Values	Significant?
Sensescape -> Brand Gestalt	0.551	0.029	18.891	0.000	YES
Servicescape -> Brand Gestalt	0.005	0.012	0.252	0.801	NO
Stakeholder -> Brand Gestalt	0.534	0.031	17.217	0.000	YES
Story -> Brand Gestalt	0.006	0.01	0.801	0.424	NO

The results of the hypothesis testing for the structural model are summarized in the tables and figures above, indicating support for the hypotheses. Below is a brief explanation of the findings, integrated with relevant theoretical and empirical information.

Regarding the first hypothesis (H1), the analysis shows that the story variable does not have a significant impact on brand gestalt, with a sample mean of 0.006, a T statistic of 0.801, and a p-value of 0.424, indicating a lack of statistical significance. This finding contrasts with existing literature that emphasizes the importance of brand stories or narratives in shaping brand perception. Previous research has demonstrated that strong and relevant narratives can create emotional connections with consumers, enhance trust, and strengthen brand identity. Narrative transportation theory suggests that when individuals are immersed in a story, they

experience a psychological state known as "transportation," which enhances their emotional engagement and receptivity to the brand's message. However, in this study, the lack of significant effect from the story variable may suggest that the specific narrative employed was not compelling enough to create the desired emotional connection or that other factors overshadowed its impact.

For the second hypothesis (H2), the analysis indicates that the sensescape variable has a significant positive effect on brand gestalt, evidenced by a sample mean of 0.551, a high T statistic of 18.891, and a p-value of 0.000, confirming its statistical significance. This finding aligns well with the theoretical framework surrounding sensory marketing, which posits that sensory stimuli can significantly influence brand perception, emotions, and consumer behavior. Empirical studies, such as those by Spangenberg et al. (2005) and Brakus et al. (2009), support the notion that sensory elements in retail environments enhance consumer engagement and shape overall brand perception. The strong effect of the sensescape variable in this study underscores the importance of creating a cohesive sensory environment that resonates with consumers, as seen in successful brands like Starbucks.

In relation to the third hypothesis (H3), the analysis reveals that the servicescape variable does not have a significant influence on brand gestalt, with a sample mean of 0.005, a T statistic of 0.252, and a p-value of 0.801, further supporting the lack of significance. This finding is somewhat surprising given the established research in service management that highlights the importance of a well-designed servicescape in enhancing consumer satisfaction, loyalty, and brand image. The servicescape theory emphasizes creating an environment that is comfortable and efficient, aligned with consumer expectations (Rondonuwu et al., 2023; Toding et al., 2022). The lack of significant impact in this study may suggest that the specific elements of the servicescape were not adequately aligned with consumer expectations or that other factors played a more dominant role in shaping brand gestalt.

Finally, the fourth hypothesis (H4) demonstrates a significant positive effect on brand gestalt, as indicated by the stakeholder variable, which has a sample mean of 0.534, a T statistic of 17.217, and a p-value of 0.000, confirming its statistical significance. This finding is consistent with research on stakeholder management, which shows that positive relationships with stakeholders can enhance brand reputation, trust, and support. Reputation management theory emphasizes the importance of building transparent and accountable relationships with stakeholders, which can significantly influence brand perception. The strong effect of the stakeholder variable in this study highlights the critical role that stakeholder engagement plays in shaping a cohesive brand gestalt.

Overall, the analysis suggests that while the sensescape variable has the highest effect on brand gestalt, along with the stakeholder variable, the story and servicescape variables do not show significant relationships. This underscores the importance of focusing on sensory experiences and stakeholder engagement in shaping brand gestalt, while also indicating that further exploration of narrative strategies may be necessary to enhance their effectiveness in influencing brand perception.

4. Results and Discussions

This study aims to analyze the impact of each dimension of Brand Gestalt on the Tomohon International Flower Festival (TIFF). Utilizing a quantitative approach through numerical data analysis and data collection via questionnaires from TIFF attendees, this research provides insights into the contribution of each Brand Gestalt dimension in shaping perceptions of the festival as a whole.

The findings indicate that not all dimensions of Brand Gestalt have a significant impact on the festival. The first hypothesis (H1), which proposed a relationship between Brand Gestalt and Story, was not supported significantly. This finding suggests that the narrative or storytelling

elements within TIFF have yet to make a meaningful impact on the overall brand perception of the festival. Conversely, the second hypothesis (H2), which examined the connection between Brand Gestalt and Sensescape, yielded significant results. The study found that a rich sensory experience can enhance the overall brand perception. This result underscores the importance of sensory elements in the festival, playing a crucial role in creating a profound holistic impression for visitors. However, the third hypothesis (H3), which evaluated the influence of Brand Gestalt on Servicescape, was not found to be significant. This finding indicates that the service aspects of the festival need improvement to enhance visitor experience and engagement with TIFF. On the other hand, the fourth hypothesis (H4) demonstrated that Brand Gestalt has a significant influence on stakeholders. It was found that a strong brand perception positively and consistently impacts various stakeholders involved in TIFF. This emphasizes that building a cohesive and robust brand identity can yield widespread benefits for all parties involved in the festival.

Overall, the results of this study highlight the critical role of sensory elements in shaping brand perception at the festival, while the storytelling (Story) and servicescape aspects still require enhancement to effectively strengthen Brand Gestalt. Critiques of the festival, particularly regarding weaknesses in storytelling and service, provide valuable insights for TIFF management in developing more optimal strategies. By improving these aspects, TIFF is expected to further solidify its brand identity and enhance the overall experience and satisfaction of its visitors.

The findings of this research can serve as a reference for similar festivals in formulating more effective branding strategies. Additionally, this study opens avenues for future research to explore other factors that may influence Brand Gestalt in the context of cultural and tourism festivals.

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