

The Influence of Cultural IQ and Performer's Involvement on Organizational Attraction

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ABSTRACT

Organizational attractiveness is one of the key factors of organizational competence. This study, which is informed by a framework for describing the role of cultural competences as an antecedent for international business (international band festival performance), seeks to explicate the connection between event image and event performance, using cultural intelligence and performance engagement as two mediating variables. The authors conducted empirical tests using a culturally diverse sample of 141 amateur and professional musicians at the 2017 Chiayi City International Band Festival, a large international event. The results reveal that cultural intelligence fully mediates the effect of event image on event performance. This finding has implications for the internationalization of employees in international organizations and for international business research.

Keywords: Event marketing, event image, event performance, cultural intelligence, performer engagement, organizational attractiveness

1. INTRODUCTION

This section discusses the research background and motivation for the current study and the purpose of the study.

1.1. Research Background and Motivation

Globalization increases interaction among people in different cultures. Unlike political and legal borders, however, cultural borders cannot be easily eliminated. Managing diversity is an ongoing process and is the key component of effective people management to improve productivity. The art of managing diversity is therefore the most important concern to all people with responsibility for improving productivity. For this reason, international organizations seeking to become totally inclusive need to focus on cultural diversity (Kanter, 1995).

Cultural intelligence (CQ) is defined as the capability to function effectively in situations characterized by cultural diversity. It can increase an individual's ability to interact with people from different cultures and is therefore essential for any individual who works with people from other cultures.

Cultural diversity is a broader concept than national diversity. People who are culturally intelligent are able to interact effectively with individuals from different cultures. They can detect, assimilate, reason, and act on cultural cues appropriately in situations characterized by cultural diversity. Poor cultural intelligence leads to stereotyping, unnecessary conflicts, cultural shock, stress, and unhealthy relationships.

Cultural intelligence is a new concept that has emerged as an important factor in effective performance and interaction inside and among various cultural environments (Kewalramani & Chaubey, 2017). Despite its importance, there is only limited research on the topic. Prior studies have focused on its outcomes (Ang et al., 2007; Ismail, Reza, & Mahdi, 2012; Kelidbari, Dizgah, & Jourshari, 2012; Khani, Etebarian, & Abzari, 2011; Kumar, Rose, & Subramaniam, 2008; Lee & Sukoco, 2010; Ramalu, Rose, Kumar, & Uli, 2010, 2012).

Both companies and communities can gain cultural awareness through event marketing. Special events are an effective promotional strategy for attracting people. Visitors see them as unique offerings (Litvin & Fetter, 2006). Special events also provide opportunities for attendees to learn more about local culture and history (Xie, 2004) and can generate economic benefits for hosting communities (Litvin & Fetter, 2006; Long & Perdue, 1990) by stimulating the regional tourism industry (Long & Perdue, 1990). Studies have suggested that special events are an effective strategy for building a distinctive community image (Felsenstein & Fleischer, 2003; Li & Vogelsong, 2006; Mehmetoglu & Ellingsen, 2005). A successful community event builds favorable impressions and attracts long-term participation.

There has been no research, however, on the staff who work at special events nor on cultural intelligence as a mediator between event image and performance. Numerous people are involved in organizing and managing community events. Event organizers often invite a variety of people to participate in a community event to deliver a better experience for attendees, and their engagement may differ depending on the event image. However, some of the invited participants may experience cultural differences.

This study examines the 2017 Chiayi City International Band Festival, which is a community-led event organized by the Chiayi City government in southern Taiwan. Numerous national and international performers (professional and amateur) were invited to participate in the event. The performers interacted with one another, thus promoting understanding, friendship, and a cultural exchange of ideas and interests. The Chiayi City government expected the event to promote Chiayi City and anticipates that the event will grow in popularity.

1.2. Purpose of Study

The current study examines whether a positive image of the 2017 Chiayi City International Band Festival among professional performers is related to an increase in event performance and continued participation by those performers. In addition,

the study examines cultural intelligence (CQ) and whether the performers' level of engagement mediates the relationships. Specifically, the study has the following objectives:

- (1) To determine whether there is a relationship between event image and event performance
- (2) To determine whether there is a relationship between event performance and organizational attractiveness
- (3) To determine whether CQ mediates the relationships between event image and event performance
- (4) To determine whether the performers' engagement mediates the relationships between event image and event performance

2. LITERATURE REVIEW

This section reviews the literature relating to event marketing; event image; event performance; the relationship between event image and event performance; organizational attractiveness; the relationship between event performance and organizational attractiveness; cultural intelligence and its role as a mediator in the relationship between event image and event performance; and performer engagement and its role as a mediator in the relationship between event image and event performance. This section also presents the conceptual framework for the current study, based on the literature review.

2.1. Event Marketing

Event marketing is a type of promotional strategy that companies use to interact with consumers face to face through special events such as fairs, concerts, and sporting events. *Event marketing* has been defined as the "practice of promoting the interests of an organization and its brands by associating the organization with a specific activity" (Shimp, 1993; Van Heerden, 2002). In contrast to sponsorship, in which companies support an activity or organization to enhance their brand image or awareness, event marketing refers to the practice of

staging an event to associate with entity events, which sometimes involves a sponsorship fee (Close, Finney, Lacey, & Sneath, 2006).

Companies can accomplish various goals through event marketing, such as an increase in brand awareness, image enhancement, and sales growth (Gardner & Schuman, 1987; Gross, Traylor, & Shuman, 1987; Sneath, Finney, & Close, 2005). In traditional advertising, companies typically promote themselves through general television or billboard messages that can reach a large number of consumers at the same time. In this context, consumers receive the marketing messages passively. In contrast, event marketing gives companies an opportunity to target specific individuals or groups at gathering spots. For many companies, the most appealing aspect of event marketing is that marketing messages can be incorporated into social gatherings. Message elements are "inextricably linked and imagery is delivered by association with particular activities and events" (Meenaghan & Shipley, 1999). Therefore, consumers may not consider themselves as attending a marketing-oriented event when it is planned strategically (Close et al., 2006).

Compared with traditional advertising, event marketing allows brands to reach consumers more directly. It is often effective because it gives attendees an opportunity to engage with a brand. Moreover, attendees can decide if, when, and how they would like to engage with a brand at an event. Companies that invest in event marketing try to give their target customers a hands-on experience (Sneath et al., 2005). With a successful event, brands can establish favorable impressions and long-lasting relationships with consumers.

2.2. Event Image

An image is a perception of specific elements that eventually becomes an impression or value in one's mind. It is a mental structure that is based on knowledge and emotional perceptions (Espelt & Benito, 2005). An event image is a subjective perception of an activity. Gwinner (1997) suggested three factors that

can affect one's perception of an event: event type, event characteristics, and individual factors.

A festival can reposition a region's image or even modify it (Prentice & Andersen, 2003). Richards and Wilson (2004) stated that people's image of a city can positively change when they learn that the city is planning to host a large community event. Boo and Busser (2006) suggested, however, that people's impressions of a hosting community do not change if they do not attend the community event (Li & Vogelsong, 2006). That is, people's experience within an event is a feasible measure.

The event experience can be shaped by two factors. The first is past experiences, and the second is the image people form when attending the event. Research has shown that people are most influenced by their most recent event experience (Bagozzi & Warshaw, 1990). According to Gwinner (1997), new experiences can be divided into the activities people engage in or observe and the interactions with other event attendees and event staff.

Studies have shown that an organization's image can potentially affect the recruitment of applicants (Chatman, 1989; Rynes, 1989). Other studies have proposed that recruiters are attracted to organizations that share their values and sense of identity (Chatman, 1989; Turban & Keon, 1993). Although event performers do not necessarily work for the community, they are regarded as professional participants at events, and their goal is to make the event more successful. Therefore, the more positive an event's image, the greater the performers' willingness to participate.

2.3. Event Performance

In this study, *event performance* refers to the performance of the event, which can be measured as organizational performance. Organizational performance is considered to be an analysis of an organization's output compared with its goals and objectives. The dominant approach, however, is to measure performance

financially (Venkatraman & Ramunujan, 1986). Three major outcomes are often used to analyze organizational performance; namely, financial performance, market performance, and shareholder value performance. These are considered objective data.

It is difficult, however, to measure organizational performance. When examining organizational performance based on the perceptions of the staff, researchers have proposed a measurement that examines subjective performance – for instance, perceptions – as a reasonable alternative (McCracken, McIlwain, & Fottler, 2001). Studies have suggested that, when evaluating organizational performance, both internal and external criteria should be considered. *Internal criteria* refer to employees' perceptions, whereas *external criteria* refer to customers' (attendees') perceptions (Cameron, 1986; Connolly, Conlon, & Deutsch, 1980). Epstein (1992) suggested that one should look not only inward to the operations, but also outward when measuring the performance of a public service organization. A community-led event, therefore, should be measured internally and externally.

2.4. Relationship Between Event Image and Event Performance

People are generally attracted to a community-led recurrent event because of its reputation. Studies have shown that people's impressions of an event tend to be influenced by word of mouth (Oppermann, 2000; Shoemaker & Lewis, 1999). Word of mouth not only influences the attendees, but also the event participants. In many instances, large established community events that are properly promoted are generally considered more attractive in the community than smaller events (Gwinner, 1997). An event's performance is likely higher when the community's impression of that event is more favorable. Thus, we propose the following hypothesis:

Hypothesis 1: Event image positively relates to event performance.

2.5. Organizational Attractiveness

Organizational attractiveness is defined by Aiman Smith et al. (2001) as "an attitude or expressed general positive affect toward an organization and toward viewing the organization as a desirable entity with which to initiate some relationship" – that is, an applicant's willingness to pursue job offers from an organization. Moreover, when employees are satisfied within an organization, the organization's attractiveness encourages existing employees to stay.

Researchers have proposed factors influencing organizational attractiveness. Cable and Turban (2001) found that organizational attractiveness is influenced by recruitment activities such as a company's job advertisements. However, Tsai and Yang (2010) argued that these activities rarely reveal sufficient information about a company's attributes. Rynes (1989) argued that organizational image is the main factor that determines organizational attractiveness, as determined by the intention to remain at or leave an organization.

According to social identity theory, employees experience self-enhancement and social approval when they have a favorable impression of the organization at which they work (Ashforth & Mael, 1989). Companies with a positive image are considered to have more attractive employers, and thus a positive image is positively related to employees' intention to be involved in the organization (Gatewood, Gowan, Lautenschlager, & Mayfield, 1990).

2.6. Relationship Between Event Performance and Organizational Attractiveness

Community-led festivals are often repeat festivals. Communities might set a harmonious atmosphere for people engaged in festivals to attract more participants to future events and to create a long-lasting relationship with them and do a good performance. Therefore, we suggest that, when participants have a good impression of an event, they are more willing to participate in the next event and

are more willing to work better in the organization. Thus, we propose the following hypothesis:

Hypothesis 2: Event performance positively relates to organizational attractiveness.

2.7. Cultural Intelligence

The construct of cultural intelligence (CQ) was first defined by Earley and Ang (2003) and is based on the definition of general intelligence presented by Schmidt and Hunter (2000). CQ is defined as an individual's capability of functioning effectively in a multicultural setting. CQ is especially vital today because of globalization, particularly in intercultural settings (Earley & Ang, 2003). CQ, which is different from general intelligence, is a measurement of one's ability to be understanding and adaptable in intercultural situations and to behave effectively in culturally diverse environments (Schmidt & Hunter, 2000).

CQ has four dimensions: metacognitive, cognitive, motivational, and behavioral. Metacognitive CQ, cognitive CQ, and motivational CQ relate to mental capabilities, whereas behavioral CQ relates to a behavioral capability (Sternberg, 1986). *Metacognitive CQ* refers to an individual's ability to understand cultural differences through observations and interactions. *Cognitive CQ* refers to an individual's understanding of the knowledge within different cultures (knowledge structures). *Motivational CQ* refers to an individual's compassion for culturally related issues, as well as the confidence to adapt to different cultures. Finally, *behavioral CQ* refers to an individual's actions in intercultural communications (Earley & Ang, 2003).

We consider motivational CQ as an indicator of participants' cross-cultural interactions. Motivational CQ emphasizes an individual's capability to learn about cultural differences and function in intercultural situations. One study argued that motivational capabilities "provide agentic control of affect, cognition, and behavior that facilitate goal accomplishment" (Kanfer & Heggestad, 1997). According to expectancy value theory (DeNisi & Pritchard, 2006), two factors

motivate an individual to complete a challenging task; namely, expectations of success and values of success. Therefore, people with high motivational CQ concentrate their attention on cross-cultural issues that interest them (Deci & Ryan, 1985) and are confident in their cross-cultural effectiveness (Bandura, 2002).

2.8. Cultural Intelligence as a Mediator in the Relationship Between Event Image and Event Performance

People with higher motivational CQ are particularly capable of adjusting to cross-cultural settings. They also tend to enjoy multicultural conditions, which may improve their ability to adapt to cross-cultural settings. Performers with a higher motivational CQ are more willing to accept cultural differences and typically have more positive interactions with local performers and event staff, consequently improving event performance. Thus, we propose the following hypothesis:

***Hypothesis 3:** CQ mediates the relationship between event image and event performance. Specifically, the higher the performer's cultural intelligence, the higher the event performance is.*

2.9. Performer Engagement

Engagement is most often defined as organizational commitment, which is emotional and intellectual (Baumruk, 2004; Shaw, 2005), or the amount of effort an individual makes in his or her job (Frank, Finnegan, & Taylor, 2004). Studies have proposed that an employee's engagement can be used to predict career outcomes, organizational performance, and financial performance (Harter, Schmidt, & Hayes, 2002; Richman, 2006; Saks, 2006).

Furthermore, Kahn (1990) defined *personal engagement* as "the harnessing of organization members' selves to their work roles: in engagement, people employ and express themselves physically, cognitively, emotionally and mentally during role performances." In other words, Kahn conceptualized engagement as a psychological aspect of organizational role performance.

Others have defined *engagement* as “a positive, fulfilling, work-related state of mind that is characterized by vigor, dedication, and absorption.” To clarify, it is proposed that engagement is not a specific state or temporary moment, but is “a more persistent and pervasive affective-cognitive state that is not focused on any particular object, event, individual, or behavior.” To summarize, engagement is not an attitude; it is a specific state of an individual when he or she is absorbed in his or her organizational role (Saks, 2006). Engagement involves the use of emotions and behaviors (May, Gilson, & Harter, 2004).

2.10. Performer Engagement as a Mediator in the Relationship Between Event Image and Event Performance

A *performer's engagement* is defined as the amount of effort he or she puts into his or her performance at an event. We propose that event performance is directly related to the engagement of the performers; the more engaged the performers are, the higher the event performance is. Thus, we propose the following hypothesis:

***Hypothesis 4:** Performer engagement mediates the relationship between event image and event performance. Specifically, the higher the engagement of the performer, the higher the event performance is.*

2.11. Conceptual Framework

Based on the literature review, we propose the research framework for this study, as shown in Figure 1.

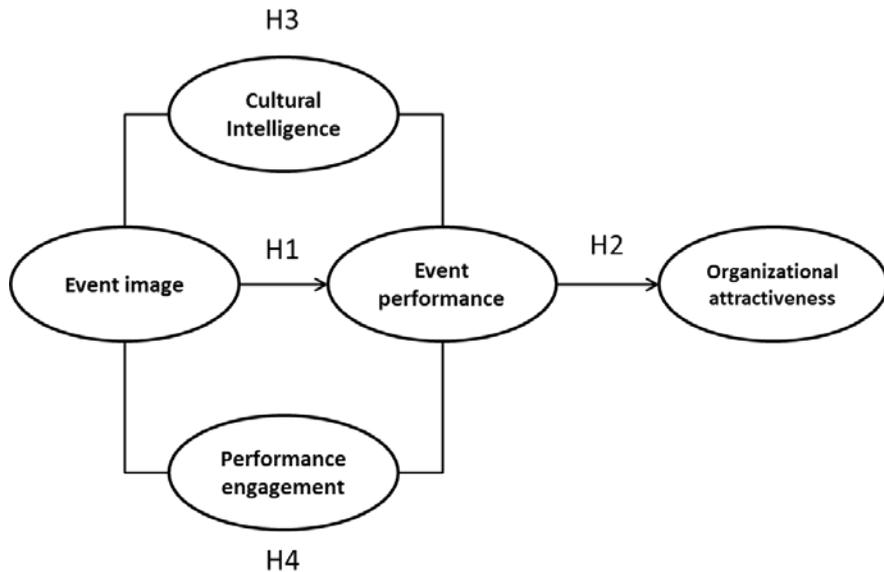


Figure 1. A Model of Event Marketing

2. METHODOLOGY

This section discusses the study methodology as it relates to participants and procedures and to measures.

3.1. Participants and Procedure

The data for the current study were collected from performers in the 2017 Chiayi City International Band Festival in southern Taiwan from December 22, 2017, to January 1, 2018. The study included national performers who are amateur and professional musicians. A total of 196 performers completed questionnaires about how they think they performed in the Festival. After missing cases were deleted, the sample yielded 141 questionnaires, representing a response rate of 72%.

3.2. Measures

The participants indicated their responses to questionnaire items on a 5-point Likert-type scale with the anchors (1) “strongly disagree” to (5) “strongly agree.” The conceptualization of the constructs is depicted in Table 1 and discussed in the paragraphs that follow.

Table 1
Operationalization of Constructs

Construct	Operational Definition	Source of Measure
Event Image	The perceived event image of performers	Adapted from part of the festival image scale developed by Huang, Li, & Cai (2010)
Event Performance	Whether the organization does well in discharging the functions pursuant to the mission	Adapted from the partial organizational performance scale developed by Kim (2004)
Organizational Attractiveness	Degree to which an organization draws the performer’s attention and encourages existing performers to continue working for the organization	Adapted from the overall organizational attractiveness scale developed by Aiman-Smith, Bauer, & Cable (2001)
Motivational CQ	Degree to which the performer has motivational CQ	Adopted from the overall motivational CQ scale developed by Ang, Van Dyne, Koh, Ng, Templer, Tay, & Chandrasekar (2007)
Performer Engagement	Degree to which the performer is attentive and absorbed in the performance	Adopted from the overall job engagement and organization engagement scale developed by Saks (2006)

Event Image

Huang, Liu, and Cai (2010) proposed a model to identify image. Their model comprised four constructs; namely, attributes, family and friendliness, affective association, and overview evaluation. *Attributes* relate to the specific features of a festival, *family and friendliness* relate to the hospitality at the festival, and *affective association* relates to the attendees' emotional attachment to the festival. *Overview evaluation* relates to the attendees' overall impression of the festival.

In our study, the constructs are simplified into two dimensions; namely, attributes (which are combined with family and friendliness) and affective association (which are combined with overview evaluation) to focus on the view of the performers. The statements were redesigned for suitability to the study context. A sample item for attributes is: "There are many things to see and do at this event." For family and friendliness, the only item is: "People at this event are warm and friendly." For affective association, a sample item is: "The event is my favorite event," and for overview evaluation, the item is: "The event is for people of all ages."

Event Performance

According to Kim (2004), the internal and external attributes of organizational performance should be examined. However, because we used a questionnaire to evaluate the event performance from the perspective of the performers, some items are not appropriate. Therefore, we used only one item that relates to internal efficiency and revised it as: "This event has made good use of my skills in looking for ways to become more efficient." For external efficiency, a sample item is: "This event has been very successful."

Organizational Attractiveness

We adapted the framework developed by Aiman-Smith, Bauer, and Cable (2001) for examining the degree of organizational attractiveness. All five items were redesigned. A sample item for organizational attractiveness is: "This would be a good organization to work for."

Motivational Cultural Intelligence

The framework for examining motivational CQ was adopted from Ang, Van Dyne, Koh, Ng, Templer, Tay, and Chandrasekar (2007). A sample item for motivational cultural intelligence is: "I enjoy interacting with people from different cultures."

Performer Engagement

For examining performer engagement, we adopted the job engagement and organizational scale from Saks (2006). A sample item for job engagement is: "Sometimes I am so into the rehearsal that I lose track of time." A sample item for organizational engagement is: "Being a member of this event is very captivating."

3. EMPIRICAL RESULTS

This section discusses empirical results for the measurement model, evaluation of the structural model, and multiple mediations analysis.

4.1. Measurement Model

This study used statistical product and service solutions (SPSS) and partial least squares (SmartPLS2) to investigate the proposed hypotheses. Eight questions were used to measure the dependent variable, perceived event image ($\alpha=0.90$). Five questions were used to measure the moderator variable, perceived motivational CQ ($\alpha=0.83$). Nine questions were used to measure the moderator variable, perceived performer engagement ($\alpha=0.90$). Five questions were used to measure the independent variable, perceived organizational attractiveness ($\alpha=0.83$). Five questions were used to measure the independent variable, perceived event performance ($\alpha=0.90$). All scales in the questionnaire were found reliable.

The current study also examined the factor loading and average variance extracted (AVE) to assess the convergent validity of dimensions. The AVE values shown in Table 2 demonstrate internal consistency for the indicators of all latent variables. When assessing the measurement model, one must demonstrate a satisfactory level of reliability and validity (Fornell & Larcker, 1981). Fornell and

Larcker (1981) suggested that the factor loading should be above 0.7, and that the threshold value of AVE should be above 0.5. It is recommended that the square root of AVE of a latent variable should be greater than the correlations between it and any other latent variable in the model (Chin, 1998; Fornell & Larcker, 1981; Hulland, 1999). Based on the AVE and factor loading, we confirmed that the convergent validity of the measurement scales was acceptable. These results are shown in Table 2.

4.2. Evaluation of the Structural Model

The partial least squares procedure estimated the importance of the performers' image of the event when responding to questions about event performance or organizational attractiveness, whereas motivational CQ and performer engagement are mediator variables. The measurement model and the structure model and their results are shown in Figure 2.

Researchers typically examine the R^2 values for the dependent latent variables (Chin, 1998; Hulland, 1999). In the current study, the model goodness of fit was evaluated on the R^2 of event performance and organizational attractiveness. Figure 2 summarizes the PLS analysis results. The model is able to explain 69% of what drives event performance ($R^2 = 0.69$) and 44% of what drives organizational attractiveness ($R^2 = 0.44$). The two R^2 indicate reasonable explanations and good overall fit. The findings, therefore, indicate good support for the developed model. The model shows that event image cannot directly influence event performance. Instead, cultural intelligence and performance engagement are shown to affect event performance.

Table 2
The Value of Constructs' Cronbach Alpha, Composite Reliability, AVEs, and Correlations

Construct	Cronbach's Alpha	Composite Reliability	AVE	Event Image	Event Performance	Organizational Attractiveness	Motivational CQ	Performer Engagement
Event Image	0.90	0.92	0.58	0.76				
Event Performance	0.90	0.92	0.71	0.58**	0.84			
Organizational Attractiveness	0.83	0.88	0.60	0.54**	0.66**	0.77		
Motivational CQ	0.83	0.88	0.59	0.57**	0.77**	0.47**	0.77	
Performer Engagement	0.90	0.92	0.57	0.69**	0.64**	0.60**	0.55**	0.75

Note: ** p<0.01; the diagonal line values are the square root of AVE while other values are correlation coefficients.

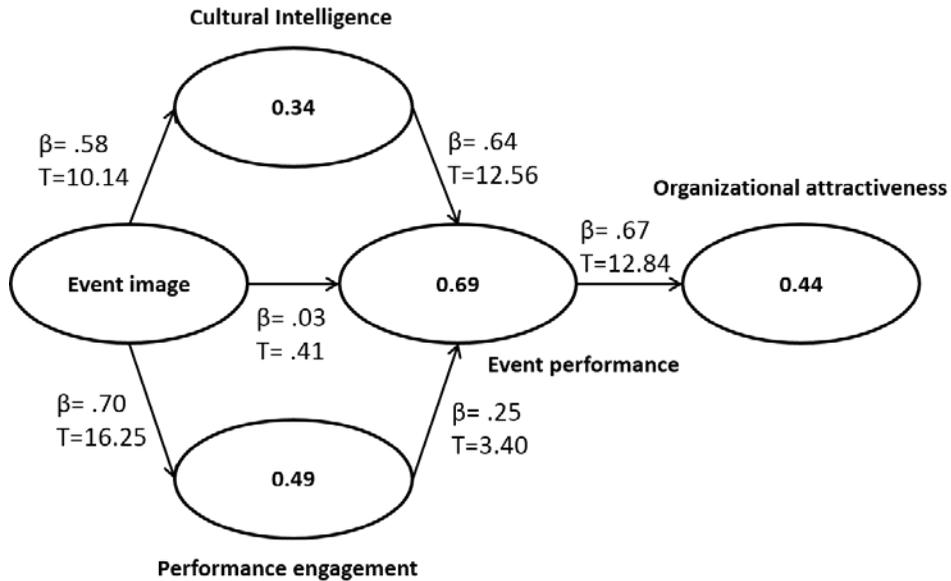


Figure 2. Model Analysis Results

4.3. Multiple Mediations Analysis

Table 3 is a summary of the respective hypotheses, estimated impacts, t-values to test impact, and the conclusions of the test. Several interesting results can be derived that also have implications for the planning of events. These implications are discussed in the next section. The approach for mediation analysis is to calculate the ratio of the indirect-to-total effect. This ratio is also known as the *variance accounted for* (VAF) value. The general rule is that, if the VAF is less than 20%, nearly zero mediation occurs; a situation in which the VAF is larger than 20% and less than 80% could be characterized as a typical partial mediation (Hair et al., 2016); and a VAF above 80% indicates a full mediation. Therefore, the VAF value of CQ is 93% ($0.58 \times 0.64 / 0.58 \times 0.64 + 0.03$) and the VAF value of performer engagement is 85% ($0.7 \times 0.25 / 0.7 \times 0.25 + 0.03$). These data mean that the effect from event image to event performance is fully mediated by CQ and performer engagement.

Table 3
Summary of Hypotheses, Conclusions, Impacts, and t-Values

Hypotheses	Conclusion	Path Coefficient		t-Value	
H1: Event image positively relates to event performance.	Not Support	0.03		0.41	
H2: Event performance positively relates to organizational attractiveness.	Support	0.67		12.84	
H3: CQ mediates the relationship between event image and event performance. Specifically, the higher the performer's cultural intelligence, the higher the event performance is.	Support	0.58	0.64	10.14	12.56
H4: Performer engagement mediates the relationship between event image and event performance. Specifically, the higher the engagement of the performer, the higher the event performance is.	Support	0.70	0.25	16.25	3.40

Preacher and Hayes (2008) argued that the incorporation of multiple mediators and the comparison of their specific mediating effects are also useful for comparing different competing theories. Given this background, comparing the strengths of specific mediating effects in complex models is needed (Williams & MacKinnon, 2008). To test two mediator variables if mediator CQ has a stronger mediator effect than mediator event performance, we used the following equation: $DM = M1 - M2$, where M1 and M2 are the specific indirect effects, and DM is the difference between these two specific indirect effects. Therefore, $DM = (0.58 * 0.64) - (0.7 * 0.25) = 0.2$. The mediator effect CQ is stronger than event performance.

5. DISCUSSION AND CONCLUSION

The goal of this study was to prove that there is a relationship between event image and event performance and a relationship between event performance and organizational attractiveness. At the same time, we examined whether motivational CQ and performer engagement will mediate the relationship. We show that, for multicultural individuals, cultural intelligence positively influences performance, in the sense of event performance. Our contribution is to provide empirical evidence for key aspects of this framework in an international band festival performance, not just for groups but also for multicultural individuals. We focus on multiculturalism as a personal attribute, such that people internalize different cultural schemas that can enhance their cognitive complexity. This study focuses on investigating the performers' aspect in order to contribute to the community-led event. This study discusses the results of testing hypotheses as follows.

First, this study reveals that event image is not a significant effect to event performance; thus, Hypothesis 1 is not supported. However, event performance is a significant effect to organizational attractiveness, as predicted in Hypothesis 2. The findings suggest that the organization can exert effort to promote itself, in

order to create superior performance, while making the performers more willing to continue performing in this event. Therefore, Hypothesis 2 is supported.

Second, as shown earlier in Figure 2, the coefficient for **motivational CQ** is positive and has a significant mediating effect on event performers. In line with Ang et al. (2007), we recognize the importance and extend the measure of metacognitive CQ. In the current study, CQ fully mediates the relationship between event image and event performance. Thus, it appears that CQ enables people to reconcile their different cultural schemas and to integrate multiple cultural identities, functioning as a catalyst in the organizational performance process. Therefore, Hypothesis 3 is supported.

Third, as shown earlier in Figure 2, **performer engagement** is also significant as a mediating effect from an event image to event performance. As a result, we suggest that the coefficient is negative because the more performers are engaged in the event, the more they expect the event to be highly performed. Therefore, Hypothesis 4 is supported.

To what extent are employees capable of leveraging their multicultural background and using their multiculturalism synergistically? The extent demands appropriate employee and managerial competencies. As shown in this study, CQ is a full mediator of the relationship between event image and event performance. Accordingly, we propose that the recruitment and development strategies of a firm should consider the CQ of employees. Incorporating such measures can enhance the effectiveness of talent management and employee selection. However, the mere presence of multicultural individuals in the firm is not enough. Ensuring that employees also receive engagement training may help them acquire involvement of emotions, as is necessary for performer engagement. Especially in a service organization, the role of CQ for employees' event performance has extra impact because it benefits both their own and their clients' organizations.

This study has some limitations. The target group in this study comprises the performers in the event; however, our study partially collected the data from

national performers. Since this event included national and international performers, we were unable to collect national performers' data. As a result, we could have missed the correct data for the motivational CQ.

Another limitation is that the event did not provide enough opportunities for performers to interact with others because they performed on different days. Also, we did not collect data from every band, which may lead to some mistakes. We suggest that future research focus on a larger international sample.

Despite the limitations, this study extends event marketing research. It is natural that event image would positively relate to event performance. We suggest that organizations that are going to hold a large event should not only focus on building good image, but also care more about operational procedures that may thus give rise to higher willingness for the performers to continue perform in the event.

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