

# Measuring brand equity of a performing artist: A new instrument

**Miss B van Rensburg**

*School of Tourism Management  
TREES (Tourism Research in Economics, Environs and Society) North-  
West University*

biancavanrensburg94@gmail.com



<https://orcid.org/0000-0002-9445-2467>

**Prof E Slabbert**

*Director: School of Tourism Management  
TREES (Tourism Research in Economics, Environs and Society) North-  
West University*

elmarie.slabbert@nwu.ac.za



<https://orcid.org/0000-0003-4311-6962>

## ABSTRACT

Music can be seen as one of the most popular elements in the event sector, forming part of the tourism industry. However, the competition is strong among artists and, for an artist to be successful and his/her concerts to be sold out, therefore having a competitive advantage. Branding can play an important role in the marketing of tourism products and services as well as for artists. One should therefore not view an artist's brand merely as a name or symbol, but as an entire value offering or experience which, in turn, represents certain benefits and/or level of brand equity. The lack of a suitable measuring instrument that measures the brand equity of an artist within the event sector is evident. The purpose of this article is to empirically measure the brand equity of a selected performing artist in South Africa based on a newly developed instrument. A local South African artist was selected, and his fan base was quantitatively surveyed (n=352 questionnaires) in 2018. The most significant findings were that brand equity for artists relies on brand loyalty, brand awareness, brand image and experience and brand satisfaction of which brand awareness is the most important dimension. The items (aspects in the questionnaire) measuring each of these dimensions are unique to the artist context. Furthermore, the instrument developed for this research is the first of its kind and can be used in future studies.

**Keywords:** Brand equity, brand image, brand experience, brand association, measuring instrument, brand loyalty, customer-based brand equity, brand satisfaction, artist's brand, brand awareness, music industry

Given the level of competition amongst artists to be popular, have a bigger fan base, sell the highest number of records, have a significant number of social media followers and optimise their shows and concerts, it is imperative to give attention to the development of their individual brands and reach the highest levels of equity (Smith, 2011; Quast, 2013; Hillman, 2018). Some artists are excellent at developing their brand which leads to a competitive advantage. The importance of branding should therefore not be underestimated. Although applied with success to the marketing of products, it is not very prominent in the marketing of events and specifically artists (Hood, 2015). Certain brand names, or more popular artists, can command a higher price premium which can help market the brand against its competitors. The difference with the brand of an artist is that it cannot be seen merely as a name or symbol, but as an entire value offering or experience (Anderson, 2011:8) which represents certain benefits and/or level of brand equity (Baker, 2007).

It is evident from studies on branding that researchers use different methods, contexts, dimensions and measuring instruments to assess brand equity. Many previous studies on brand equity in a tourism and event context focused on destinations (Pike, 2013; Gartner, Schneider, Templin, Schlueter, Meyer & Bengston, 2013) or service providers such as hotels (So & King, 2010), but none focused on the brand equity of a person (in this case an artist) (Hood, 2015). One study that was found that, by doing a review of all brand equity articles from 2001-2018, measured the brand equity of a music festival (Leenders, 2010). This study focused on the consumer's experience of a destination

music festival with not one specifically chosen artist, but numerous different artists performing. The lack of research studies in this line emphasises the absence of a suitable measuring instrument that measures the brand equity of an artist in the event sector. This knowledge can lead to improved marketing efforts for artists, a standardised measuring instrument to determine artists' brand equity as well as filling the gap in literature with regards to the branding of artists in the event sector. The purpose of this article is to empirically measure the brand equity of a performing artist in South Africa based on a newly developed instrument.

## BRAND EQUITY IN PERSPECTIVE

Brand equity is one of the most influential marketing concepts studied in recent decades. It represents a set of characteristics (Clow & Baack, 2014), which are unique to a specific brand and create value for both the customers and the organisation (Lehmann & Winer, 2005). David Aaker formulated one of the most well-known definitions in 1996, where he explained that brand equity can be seen as "assets and liabilities, including brand awareness, loyalty, perceived quality and brand associations linked to a brand's name and symbol that add to (or subtract from) the value provided by a product or service to a firm and/or that firm's customers" (Aaker, 1996:7-8). Authors such as Stojanovic, Andreu and Curras-Perez (2018), Chakraborty and Bhat (2018), Shriedeh and Ghani (2017) and Keller (2003) interpret this definition by further stating that brand equity can be seen as the value of a certain product in the minds of its consumers.

Brand equity, with regards to consumer opinions was thus initially introduced within marketing literature by David Aaker in 1996 with a focus mainly on consumer products (Tasci, 2018). Since then, many product-based brand equity studies have been completed, but only a few studies recognised the importance of branding within a service context - where the experience plays a more important role. Within the tourism industry, studies have been done on brand equity and it has been applied with extensive focus on destinations (Konecnik & Gartner, 2006; Konecnik & Go, 2008; Chen & Myagmarsuren, 2010; Pike, 2010; Bianchi, Pike & Lings, 2014; Wong & Teoh, 2015; Dias & Cardoso, 2017; Kim, Schuckert, Im & Elliot, 2017), service providers such as hotels (Kim, Kim & An, 2003; Kayaman & Arasli, 2007; Pike & Noel, 2009; So & King, 2010; Hsu, Oh & Assaf, 2012; Oh & Hsu, 2014; Lin, Huang & Lin, 2015; Seric, Gil-Saura & Mikulic, 2017), and casinos (McAlexander, Kim & Roberts, 2003; Tsai, Cheung & Lo, 2010; Wong, 2018) but none of these focuses on the brand equity of a person. The lack of research and instruments measuring this concept for an artist was evident in the review of previous research. This directed the selection of brand equity dimensions and items to be developed from previous product and service research studies and adapted to the current context.

### *Aspects contributing to brand equity*

A review of 137 brand equity articles published over a period of 18 years (Van Rensburg, 2018) revealed that many researchers have combined or modified Aaker's (1996) and/or Keller's (2008) original customer-based brand equity models to accommodate the context of their studies. The most popular dimensions (the main equity factors) used to measure brand equity were, brand awareness, perceived quality, brand loyalty, and brand associations.

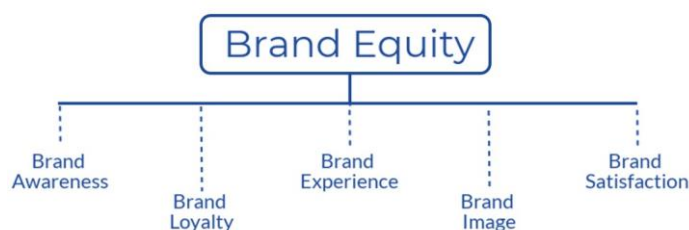
This then formed the basis of the newly developed questionnaire for this study. However, given the event context and the importance of experience (which differentiates a product from a service) in the context of the artist environment, this dimension was included to represent the service context in the questionnaire. Thus the following five equity dimensions, brand awareness, brand loyalty, brand experience, brand image and brand satisfaction are discussed below.

**FIGURE 1**  
**BRAND EQUITY DIMENSIONS**



Source: Aaker (1996)

**FIGURE 2**  
**CONCEPTUAL ARTIST BRAND EQUITY ELEMENTS**



**Source:** Adapted from Aaker (1996); Jalilvand, Samiei and Mahdavinia (2011); Nam, Ekinci and Whyatt (2011); Su and Tong (2015); Girard, Trapp, Pinar, Gulsoy and Boyt (2017); Chakraborty and Bhat (2018); Martin, Herrero, Del Mar and De los Salmones (2018)

### *Brand awareness*

Fathabadi, Nejad and Alizadeh (2017) explain that brand awareness is a very important element within branding and that consumers buy brands they know and love. Brand awareness can be seen as one of the first steps towards a loyal consumer (Konecnik & Gartner, 2006). Choosing a familiar brand gives the consumer the necessary confidence to speed up the process of deciding which product to buy as well as reducing the risk of being let down by the chosen brand. Aaker (1996) and Kim and Lee (2018) support their statement by adding that brand awareness consists of a consumer's ability to recall a specific brand stored in their memory whilst Chakraborty and Bhat (2018:65) note that brand awareness can be seen as "the reason behind well-known brands (artists) performing better, compared to less-known brands (artists) in the marketplace". They further indicate that online reviews and social media facilitate brands or have a positive effect on brand awareness because the brands are seen by a much broader spectrum of consumers. Consumers want to feel included in the lives of their favourite artists, therefore following them on different social media platforms, wanting to be aware of when and where their next concert is taking place as well as when a new album will be released. Brand awareness items in the measuring instrument included items such as: I regularly read news / information about the artist; I want to be up to date with the artist's performances and music; I will recognise the artist's music anywhere; He is a well-known Afrikaans artist and His music motivates a love of Afrikaans music.

### *Brand loyalty*

Loyalty, according to Lehmann and Winer (2005) is the strongest measurement of a brand's equity and can include indicators such as price sensitivity, preferences, repeated purchase intentions, positive attitudes and word-of-mouth communication (Yoo & Donthu, 2001; Rodder, van Eyk & Swiegelaar, 2015; Tasci & Guillet, 2016). Brand loyalty can also be driven by emotion and value, thus representing what the brand stands for to the consumer on a more emotional level. Once a consumer states that a certain brand is good or reliable, they will be more likely to select it the next time they visit a store, minimising the effort they have to put into selecting a brand (Lehmann & Winer, 2005). Loyalty to an event or artist, on the other hand, can be seen as devotee-based brand equity (Keller, 2008) and is characterised by a consumer's attitude or behaviour towards the given brand (event / artist). Dias and Cardoso (2017:15) support Keller by revealing that it "consists of the attachment that a customer has to a brand", thus also emphasising Konecnik and Gartner's (2006) statement that awareness is the first step to loyalty. If consumers are loyal to an artist, they would most probably buy a new album as soon as it is released or know where to get tickets to their next concert. A loyal consumer equals a valuable consumer. Brand loyalty items in the measuring instrument included the following items: I am loyal to the artist; I attend as many performances of the artist as I can; I buy all the new music that appears by the artist; I like to support the artist because he is a unique artist; I encourage others to attend or listen to his music and I play his music to other people.

### *Brand experience*

Creating an experience is one of the focus areas in the tourism industry (Saayman, 2001; United Nations World Tourism Organisation, 2017). The context, concerning the unique aspects of assembling tangible components to create the intangible product of an event experience, is where the real difference between a product brand and service brand lies. Different types of events attracting different groups of people (Tassiopoulos, 2010), which can also be applied to artists. Not all artists are equally famous. The various genres such as Afrikaans, rock, country or jazz also attract different markets, which highlights the importance of knowing the market, to focus all marketing efforts on the right segment and to make sure they are completely satisfied with the overall brand experience. With regards to an artist's brand, the overall experience can include different songs and albums as well as the artist's creative process, concerts and his or her stage personality and social media platforms. Brand experience items in the measuring instrument included: I like the artist's music; His music is enjoyed by different types of people / ages; He is innovative / creative in his music; His music inspires me; I know the words of some of the artist's songs and I think of good times when I hear the artist's music.

### *Brand image*

The image of an artist's brand can mainly be described as the brand's logo, symbol or the first song that comes to mind when thinking of the brand. It can also have the direct opposite effect, and remind consumers of the brand's negative aspects. It is the knowledge associated with a given brand that is stored in a consumer's mind (Cifci, Ekinici, Whyatt, Japutra, Molinillo & Siala, 2016; Zwakala, Steenkamp & Haydam, 2017). San Martin, Herrero and Del mar Gracia de los Salmones (2018) point out that a brand's image can be seen as certain beliefs, feelings, expectations and ideas towards that specific brand which customers accumulate over time (Kim & Richardson, 2003). This definition is in line with Aaker's (1996) which states that various different brand associations can collectively create a brand's image and Kim and Lee's (2018) in which they also state that the definition of brand image can be seen as a perception reflected by a cluster of associations (certain songs, the stage personality of the artist or the way he or she looks), based on the connection to the brand's name in the consumer's memory. Anderson (2011:5) further adds that "brands with more favourable brand associations generate more positive customer response and greater financial rewards to the firm" or the artist for that matter. Brand loyalty items in the measuring instrument consisted of: His image as an artist is positive; His popularity encourages me to attend his performances / buy his music; The artist is unique in his style of music; He is one of the top artists in Afrikaans music; The artist's personality appeal to me etc.

### *Brand satisfaction*

Satisfaction, according to Laurens (2013), indicates the level of satisfaction consumers experience towards a given brand as well as the outcome measure of their expectations. Quality or perceived quality can be defined as the overall judgement in terms of the excellence of the brand, or what a consumer thinks of the overall brand (Kim & Lee, 2018). When a consumer is satisfied with a given brand (for example an artist) or experiences value for money when buying a CD or attending a concert, it is more likely that they will make use of the brand again or attend another concert, spread positive word-of-mouth and hopefully become a loyal fan (Linsheng & Pan, 2009; Cole, 2012; Laurens, 2013; Wiese, 2016). An increase in consumer satisfaction will have a direct impact on a positive brand equity and vice versa. That is, if consumers are not satisfied with a brand or its quality, they will not make use of it again. Brand satisfaction items in the measuring instrument included: I get value for money when I buy the artist's music; I enjoy listening to the artist's music / performances; He is proudly South African and I like the way the artist executes performances etc.

The challenge or reason for undertaking this study is to take the first step towards the measurement of performing artist brand equity in event tourism. Knowledge in this regard can lead to improved marketing efforts for artists and a standardised measuring instrument to determine artists' brand equity. The five chosen aspects (brand awareness, brand loyalty, brand experience, brand image and brand satisfaction) were based upon the number of times a certain equity element was analysed in different studies (product and service related studies) and the main focus area of the studies. Attention was given to studies based within the product, service and event sector (where available).

## METHODOLOGY

For the purpose of this study, an exploratory quantitative research method was followed, more specifically questionnaires. This approach was motivated by the lack of empirical research and instruments regarding the brand equity of an artist from a consumer perspective. The South African music industry consists of hundreds of artists portraying their own music using different themes, cultures, genres and languages. The Afrikaans genre has a long, colourful history supporting the development of the language as well as the South African music industry whilst consisting of many different influences such as French, Dutch and German music. The given artist was chosen because of his popularity within the market as well as his high number of followers on social media.

Two approaches were followed, on-line survey and questionnaires. Questionnaires were distributed at the Innibos National Arts Festival 2018 in Mbombela using both the stratified and convenient sampling methods. A total of 386 questionnaires were administered and 352 completed questionnaires were returned. (186 online and 166 hardcopy questionnaires). The two datasets were aggregated due to the fact that the demographic profile were very similar between the two groups. It is generally acknowledged that for a population (N) of 1,000,000, the recommended sample size (n) should be 384 (Krejcie & Morgan, 1970). The artist's Facebook page consisted of 89,137 followers at the time the survey was conducted, therefore validating the sample (n) size of 352 respondents. The questionnaire consisted of three sections. The first section of the questionnaire addressed demographic information (age, gender, home language, occupation, income level, residential province and marital status). The second section addressed general music preferences. The third section addressed the artist's brand equity. The questionnaire used a 5-point Likert scale where respondents were asked to indicate to what extent they agree or disagree with the given constructs (1= totally disagree and 5= totally agree). The final part of the questionnaire used thirty-two constructs to test the artist's brand equity including constructs measuring brand awareness (6 items), brand loyalty (10 items), brand satisfaction (12 items), brand experience and brand image (12 items) (Tsang, Lee & Li, 2001; Nam et al., 2011; Evangelista & Dioko, 2011; Hyun & Kim, 2011; Laurens, 2013; Hood, 2015; Cifci et al., 2016; Londono, Elms & Davies, 2016; Weng, 2016; Girard et al., 2017; Anselmsson, Burt & Tunca, 2017; Canziani & Byrd, 2017; Chekalina, Fuchs & Lexhagen, 2018; Kim & Lee, 2018; Stojanovic et al., 2018; Tasci, 2018). Descriptive statistics were performed and an exploratory factor analysis was undertaken.

## RESULTS AND FINDINGS

The results are divided into the following categories: the demographic and behavioural profile followed by the assessment of a selected South African artist's level of brand equity.

### *Demographic and behavioural profile*

No research has yet been done on the artists, so there is nothing to compare the demographic findings with or know what the profile looks like. It was determined that based on the Facebook and the Innibos respondents, the profile were mainly female (82.1%), between the ages of 21 and 30 years (31.6%) with the average of 33. The majority speak Afrikaans (97.4%), are married (39.3%), have an annual income of less than R140,000.00 and live in the Gauteng province (40.3 %). The top three occupations were classified as Students (29.9%), Administrative (17%) and Professional (16.8 %). With regards to the behavioural profile, respondents indicated that their average level of loyalty towards the artist is 5 (1 = extremely loyal and 10 = extremely disloyal) which means they are very neutral when it comes to loyalty. They are willing to pay an average of R209.50 for a 90-minute concert. This is relatively high (nearly double) in comparison to the the amount payable for these kind of concerts and they have attended an average of two concerts in the previous three years. Furthermore, it was indicated that Facebook is the top social media platform on which to follow the artist (78%).

### *Assessing the brand equity of a selected artist in South Africa*

The 32 items used in the measuring instrument were determined and examined by means of a literature review. An analysis was performed to determine whether the empirical results were compared with the findings of the literature



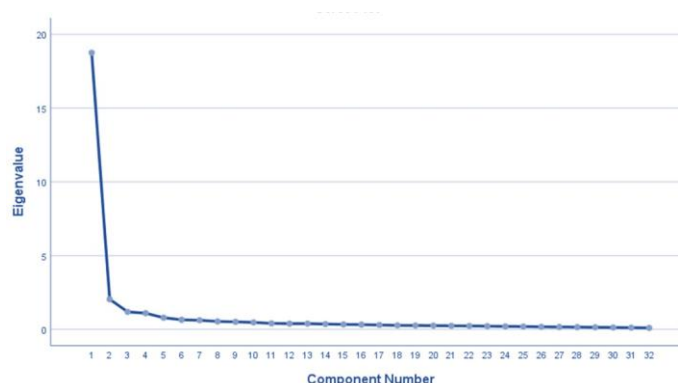
review and where the unique items lie for artist brand equity. The items listed in the instrument were based on a mixture of product, service and event brand equity related studies. The absence of a measuring instrument for brand equity linked to an artist therefore required an exploratory factor analysis to be done. For the purpose of this study, a principle component analysis with Oblimin rotation with Kaiser normalisation was applied. To determine whether the data is applicable for a factor analysis, specific measures were considered: Kaiser-Meyer-Olkin (KMO), Bartlett's test of sphericity and the total variance explained. It was found in the factor analysis that the KMO indicated a value of 0.967, the Bartlett's test of sphericity was significant ( $p < 0.000$ ) and the total variance explained was 58.61%, thereby confirming distinct and reliable factor structures. Only factors with an Eigen value of above one were included in the factor analysis. Artist awareness contributed the highest percentage to the factor analysis, which is also visible in the Scree Plot.

Factor 1 (Artist Awareness) included items regarding the artist's overall fame, type of music genre and popularity within the South African music industry. The reliability of this factor is very high with a Cronbach Alpha value of 0.927 and a mean value of 4.38 on a scale from one to five. Therefore, one can argue that the awareness factor is considered as the most important of the four factors by the respondents and plays a significant role in the brand equity of this artist. This converse with studies done on destinations who also indicated the importance of brand awareness. But in the case of an artist it seems that awareness is the most important dimension (Bailey & Ball, 2006; Li, Petrick & Zhou, 2008; Pike, 2010). The inter-item correlation indicated a value of 0.684 which showed the inter-relatedness of these items. Factor 2 (Artist Loyalty) consisted of items based on news about the artist, the artist's social media platforms, the consumer's recall abilities, concert attendance, value for money and encouragement towards other consumers. The study most similar to this article, measured the brand equity of an entire music festival, not a single artist's (Leenders, 2010). Brand loyalty was evident to play an important role in this study and it was found that emotions played a key part in distinguishing between loyal and non-loyal audiences. The factor's reliability was tested and the value of the Cronbach Alpha stated as 0.942. It furthermore indicated a mean value of 3.77 out of 5 and an inter-item correlation of 0.623.

The third factor, Artist Satisfaction, consisted of four items, all indicating quality, value for money and overall enjoyment. Studies done within the hotel sector shows high levels of importance towards measuring satisfaction which influences respondents return visit rates (Dioko & So, 2012; Tsai, Lo & Cheung, 2013). This is important because when a respondent is happy and satisfied by an artist's performance, they will automatically attend more performances in the future. The factor's mean value was identified as 4.13 on the scale from one to five, indicating that the respondents were very satisfied with the artist and his brand. The inter-item correlation for this factor was the highest of all the factors (0.782) and the Cronbach Alpha value highly acceptable for the purpose of this study and development of the questionnaire (0.934). The fourth and final factor (Artist image and experience) consisted of 12 items all indicating the artist's uniqueness, his personality, stage presence, nostalgia, popularity and performance standards. Image also contributed to Leenders's (2010) study in an attempt to measure a music festival's brand equity where image was measured by indicating if the festival had a positive image or not. The reliability of this final factor is extremely high considering its Cronbach Alpha value of 0.955, mean value of 4.13 and an inter-item correlation of 0.645.

The development of the instrument and the items were selected from previous studies in product, service and event related studies and adapted to be relevant to an artist context. Literature indicated that brand equity can be measured by means of Aaker's (1996) five brand equity dimensions (brand association, brand loyalty, brand

**FIGURE 3  
SCREE PLOT**



awareness, perceived quality, and other proprietary brand assets). These dimensions were evaluated and it was clear that artist equity is different with specific items (aspects in the questionnaire). The dimensions were therefore adapted to measure items directly related to each of the dimensions.

**TABLE 1**  
**EXPLORATORY FACTOR ANALYSIS**

<b>Brand equity statements</b>	<b>Factor 1 Artist Awareness</b>	<b>Factor 2 Artist Loyalty</b>	<b>Factor 3 Artists Satisfaction</b>	<b>Factor 4 Artists Image &amp; Experience</b>
He is a well-known Afrikaans artist (14-4)	0.709			
His music motivates a love for Afrikaans music (14-5)	0.665			
His music is enjoyed by different types of people / ages (14-20)	0.630			
He is proudly South African (14-14)	0.614			
I like the artist's music (14-19)	0.526			
I enjoy listening to the artist's music / performances (14-13)	0.372			
I buy all the new music that appears of the artist (14-8)		0.891		
I want to be up to date with the artist's performances and music (14-2)		0.792		
I regularly read news / information about the artist (14-1)		0.773		
I attend as many performances of the artist as I can (14-7)		0.767		
I play his music for other people (14-11)		0.733		
I am loyal to the artist (14-6)		0.695		
I encourage others to attend or listen to his music (14-10)		0.650		
I get value for money when I buy the artist's music (14-12)		0.611		
I like to support the artist because he is a unique artist (14-9)		0.541		
I will recognise the artist's music anywhere (14-3)		0.430		
I like the way the artist executes performances (14-15)			0.771	
He delivers a good quality performance (14-18)			0.768	
I will surely attend a performance (14-17)			0.742	
His performances are fairly praised (14-16)			0.726	
The artist's personality appeal to me (14-29)				0.882
The artist is unique in his style of music (14-27)				0.858
His image as an artist is positive (14-25)				0.726
The fact that he is so popular encourages me to attend his performances/ buy his music (14-26)				0.724
He regularly communicates with his followers on Facebook and other social media platforms (14-31)				0.722
He is one of the top artist's in Afrikaans music (14-28)				0.713
I think of good times when I hear the artist's music (14-24)				0.689
The same standards are linked to all of the artist's performances (14-32)				0.633
He is humble for an artist with his level of success (14-30)				0.629
He is innovative / creative in his music (14-21)				0.615
His music inspires me (14-22)				0.599
I know the words of some of the artist's songs (14-23)				0.538
<b>Mean values and standard deviation</b>	4.38 (±0.749)	3.77 (±0.888)	4.13 (±0.871)	4.13 (±0.771)
<b>Cronbach Alpha</b>	0.927	0.942	0.934	0.955
<b>Inter-item correlation</b>	0.684	0.623	0.782	0.645

The factor analysis resulted in a different factor structure supporting the uniqueness of the instrument for an artist. This is emphasised by certain items that were originally stated in one factor (because it was based on a product or service context) and finally forming part of a different factor in an artist context. It seems that, for the purpose of an artist's brand equity, certain items moved to be more valid, reliable and yielding higher inter-item correlations in the new structure (Durrheim & Wassenaar, 2002; Leedy & Ormrod, 2005; Maree & Pietersen, 2010; Andres, 2012). The movement of items

was mainly between the Artist Awareness and Artist Loyalty factors, whilst two Artist Satisfaction items moved to the Artist Awareness factor and the experience and image factors were combined to form one factor. This study therefore, introduces this unique measuring instrument that applies to artists.

## RECOMMENDATIONS

The following findings are evident resulting in specific implications. From the literature review it was clear that brand equity has been studied within different sectors and industries, especially the marketing of products. However, this was not evident in the marketing or management of events or even a person (in this case an artist).

Firstly, from the empirical research, it was found that measuring brand equity differs between sectors (dimensions include awareness, association, quality, loyalty and experience) and that brand equity for artists relies on Artist Awareness, Artist Loyalty, Artist Satisfaction and Artist Image and experience. There were similarities and differences. Brand awareness, perceived quality and brand association were important in the different sectors, especially the Hotel and Destination sectors, but for artists' loyalty and experience were more important. In terms of the differences, brand awareness and satisfaction were the most important dimensions for artists but in a destination context (Chen & Myagmarsuren, 2010; Tsang, Lee & Li, 2011) or maybe a festival context (Keller, 2003; Netemeyer, Krishan, Pullig, Guangping, Yagei, Dea, Ricks & Wilth, 2004; Konecnik & Gartner, 2006) Brand image and association were found to be more important. These dimensions are therefore unique to the artist environment. It is more important for supporters to be aware of, and satisfied with the artist, than to associate with them. However, their experience, matters and artists should not lose sight of this in building their brand. This can also be further explored for other artists, in other genres or in other contexts such as sport tourism.

Secondly, one of the most important tasks of an artist is to create more awareness of their brand and music. This is highlighted by the high level of competition between artists (both national and international). This can be done by more regular announcements on social media platforms (Facebook, Instagram and Twitter). Artists can document their everyday life, new music or collaborations with other musicians by posting pictures and videos on these platforms. Supporters want to be updated on the whereabouts of the artists.

Thirdly, this study proves that a different application of brand equity is essential when measuring it for an artist as opposed to measuring it for a service or product. The creation of an experience adds to the brand equity of an artist which is focused on the affective behaviour of supporters. Consumers listen to artists because they enjoy their music, it creates certain memories, or the supporter can relate to the artist. This confirms the complex nature of brand equity and different measurements for different contexts. It is recommended that the experience dimension is further explored in research (nationally and internationally) since the creation of an experience (not previously measured) is one of the core aspects of the tourism product and service.

## CONCLUSION

The purpose of this article was to empirically measure the brand equity of a selected performing artist in South Africa based on a newly developed instrument. It was found that the empirical measurement of artist brand equity is possible, different and important. Based on an in-depth literature review the measuring instrument was designed and

**TABLE 2**  
**CHANGES TO THE MEASURING INSTRUMENT**

Original literature brand equity dimensions	Artist brand equity dimensions
Brand awareness (items 1-5)	Artist awareness (items 4, 5, 13, 14, 19, 20)
Brand loyalty (items 6-11)	Artist loyalty (items 1-3, 6-12)
Brand satisfaction (items 12-18)	Artist satisfaction (items 15-18)
Brand experience (items 19-24)	Artist image and experience (items 21-32)
Brand image (items 25-31)	



applied in the current research, the unique artist brand equity factors include: Artist awareness, Artist loyalty, Artist satisfaction and Artist image and experience. The importance of awareness should not be underestimated by artists. It was also clear that the role of experience (different from product branding) was important and this aspect can be further developed. This instrument can be used on both a national and international scale. The results obtained from this measuring instrument can direct the marketing strategies of the artist which, in this case, should be focused on awareness. This study directly contributes to the development of literature by determining the brand equity dimensions for an artist, but it also contributes to the development of appropriate methodology by developing a research instrument.

## REFERENCES

- Aaker, D.A. 1996. *Building strong brands*. New York: Free Press.
- Anderson, J. 2011. Measuring the financial value of brand equity: the perpetuity perspective. *Journal of business administration*, 10(1):1-11.
- Andres, L. 2012. *Designing and doing survey research*. London: Sage.
- Anselmsson, J., Burt, S. & Tunca, B. 2017. An integrated retailer image and brand equity framework: re-examining, extending, and restructuring retailer brand equity. *Journal of retailing and consumer services*, 38:194-203.
- Bailey, R. & Ball, S. 2006. An exploration of the meaning of hotel brand equity. *The service industries journal*, 26(1):15-38.
- Baker, B. 2007. *Destination branding for small cities: the essentials for successful place branding*. Portland, Ore.: Creative Leap Books.
- Bianchi, C., Pike, S. & Lings, I. 2014. Investigating attitudes towards three South American destinations in an emerging long haul market using a model of consumer-based brand equity (CBBE). *Tourism management*, 42:215-223.
- Canziani, B. & Byrd, E.T. 2017. Exploring the influence of regional brand equity in an emerging wine sector. *Journal of wine economics*, 12(4):370-377.
- Chakraborty, U. & Bhat, S. 2018. The effect of credible online reviews on brand equity dimensions and its consequence on consumer behavior. *Journal of promotion management*, 24(1):57-82.
- Chekalina, T., Fuchs, M. & Lexhagen, M. 2018. Customer-based brand equity modeling: the role of destination resources, value for money, and value in use. *Journal of travel research*, 57(1):31-51.
- Chen, C.F. & Myagmarsuren, O. 2010. Exploring relationships between Mongolian destination brand equity, satisfaction and destination loyalty. *Tourism economics*, 16(4):981-994.
- Cifci, S., Ekinici, Y., Whyatt, G., Japutra, A., Molinillo, S. & Siala, H. 2016. A cross validation of consumer-based brand equity models: driving customer equity in retail brands. *Journal of business research*, 69(9):3740-3747.
- Clow, K.E. & Baack, D. 2014. *Integrated advertising, promotion, and marketing communications*. 6th ed. Harlow: Pearson. Cole, M.S. 2012. *Is your brand going out of fashion? A quantitative, causal study designed to harness the web for early indicators of brand value*. Atlanta, Ga.: Georgia State University. (Thesis - PhD.)
- Dias, F. & Cardoso, L. 2017. How can brand equity for tourism destinations be used to preview tourists' destination choice? An overview from the top of Tower of Babel. *Tourism and management studies*, 13(2):13-23.
- Dioko, L.A.N. & So, S.I. 2012. Branding destinations versus branding hotels in a gaming destination: examining the nature and significance of co-branding effects in the case study of Macao. *International journal of hospitality management*, 31(2):554-563.
- Durrheim, K. & Wassenaar, D. 2002. Putting design into practice: writing and evaluating research proposals. (In Terre Blanche, M. & Durrheim, K., eds. *Research in practice: applied methods for the social sciences*. Cape Town: University of Cape Town Press. p. 54-71.)
- Evangelista, F. & Dioko, L.A.N. 2011. Interpersonal influence and destination brand equity perceptions. *International journal of culture, tourism and hospitality research*, 5(3):31-328.
- Fathabadi, H., Nejad, M.R.O. & Alizadeh, H. 2017. An investigation of the factors affecting tourism destination brand equity. *Asian journal of social sciences and humanities*, 6(1):101-113.

- Gartner, W.C., Schneider, I.E., Templin, E., Schlueter, A., Meyer, C. & Bengston, P. 2013. Assessing the state of customer- based brand equity among select Minnesota Historical Society stakeholders. University of Minnesota Tourism Center.
- Girard, T., Trapp, P., Pinar, M., Gulsoy, T. & Boyt, T.E. 2017. Consumer-based brand equity of a private-label brand: measuring and examining determinants. *Journal of marketing theory and practice*, 25(1):39-56.
- Hillman, J. 2018. Decoded: a complete guide to branding yourself as a musical artist. <https://spinnup.com/blog/artist-branding/> Date of Access: 8 April 2019.
- Hood, J.W. 2015. A conceptual instrument to measure the success of branding in the tourism industry. Potchefstroom: North-West University. Potchefstroom Campus. (Dissertation - MCom.)
- Hsu, C.H.C., Oh, H. & Assaf, A.G. 2012. A customer-based brand equity model for upscale hotels. *Journal of travel research*, 51(1):81-93.
- Hyun, S.S. & Kim, W. 2011. Dimensions of brand equity in the chain restaurant industry. *Sales and marketing focus: food service*, 52(4):429-437.
- Jalilvand, M.R., Samiei, N. & Mahdavinia, S. H. 2011. The effect of brand equity components on purchase intention: an application of Aaker's Model in the automobile industry. *International business and management*, 2(2):149-158.
- Kayaman, R. & Arasli, H. 2007. Customer based brand equity: evidence from the hotel industry. *Managing service quality*, 17(1):92-109.
- Keller, K.L. 2003. Understanding brands, branding and brand equity. *Interactive marketing*, 5(1):7-20.
- Keller, K.L. 2008. Building, measuring, and managing brand equity. 3rd ed. Upper Saddle River, N.J.: Pearson.
- Kim, H. & Lee, T. 2018. Brand equity of a tourism destination. *Sustainability*, 10(1):431-452.
- Kim, H.K. & Richardson, S.L. 2003. Motion picture impacts on destination images. *Annals of tourism research*, 30(1):216-237.
- Kim, H.W., Kim, W.G. & An, J.A. 2003. The effect of consumer-based brand equity on firms' financial performance. *Journal of consumer marketing*, 20(4):335-351.
- Kim, S., Schuckert, M., Im, H.H. & Elliot, S. 2017. An interregional extension of destination brand equity: from Hong Kong to Europe. *Journal of vacation marketing*, 23(4):277-294.
- Konecnik, M. & Gartner, W.C. 2006. Customer-based brand equity for a destination. *Annals of tourism research*, 34(2):400-421.
- Konecnik, M. & Go, F. 2008. Tourism destination brand identity: the case of Slovenia. *Brand management*, 15(3):177-189. Krejcie, R.V. & Morgan, D.W. 1970. Determining sample size for research activities. *Educational and psychological measurement*, 30(3):607-610.
- Laurens, M. 2013. Towards a brand value model for the Southern Africa Tourism Services Association. Potchefstroom: North-West University. (Thesis - PhD.)
- Leedy, P.D. & Ormrod, J.E. 2005. Practical research: planning and design. 8th ed. Upper Saddle River, N.J.: Pearson Prentice Hall.
- Lehmann, D.R. & Winer, R.S. 2005. Product management. 4th ed. Singapore: McGraw Hill.
- Leenders, M. 2010. The relative importance of the brand of music festivals: a customer equity perspective. *Journal of strategic marketing*, 18(4):291-301.
- Li, X., Petrick, J.F. & Zhou, Y. 2008. Towards a conceptual framework of tourists' destination knowledge and loyalty. *Journal of quality assurance in hospitality and tourism*, 8(3):79-96.
- Lin, A., Huang, Y. & Lin, M. 2015. Customer-based brand equity: the evidence from China. *Contemporary management research*, 11(1):75-94.
- Linsheng, F. & Pan, X. 2009. Study on the brand value promotion of hotel service industry. (Proceedings of the 1st International Conference on "Wireless Networks and Information Systems". p. 354-357.)
- Londono, J.C., Elms, J. & Davies, K. 2016. Conceptualising and measuring consumer-based brand-retailer-channel

- equity. *Journal of retailing and consumer services*, 29:70-81.
- Maree, K. & Pietersen, J. 2010. The quantitative research process. (In Maree, K., ed. *First steps in research*. 5th ed. Pretoria: Van Schaik Publishers. p. 144-153.)
- Martin, H.S., Herrero, A., Del Mar, M. & De los Salmones, G. 2018. An integrative model of destination brand equity and tourist satisfaction. *Current issues in tourism*: 1-22. DOI: 10.1080/13683500.2018.1428286
- McAlexander, J.H., Kim, S.K. & Roberts, S.D. 2003. Loyalty: the influence of satisfaction and brand community integration. *Journal of marketing theory and practice*, 11(4):1-11.
- Nam, J., Ekinci, Y. & Whyatt, G. 2011. Brand equity, brand loyalty and consumer satisfaction. *Annals of tourism research*, 38(3):1009-1030.
- Netemeyer, R.G., Krishnan, B., Pullig, G., Wang, G., Yagci, M., Dean, D., Ricks, J. & Wirth, F. 2004. Developing and validating measures of facets of customer-based brand equity. *Journal of business research*, 57(2):209-224.
- Oh, H. & Hsu, C.H.C. 2014. Assessing equivalence of hotel brand equity measures in cross-cultural contexts. *International journal of hospitality management*, 36:156-166.
- Pike, S. 2010. Destination branding case study: tracking brand equity for an emerging destination between 2003 and 2007. *Journal of hospitality and tourism research*, 34(1):124-139.
- Pike, S. 2013. Measuring a destination's brand equity between 2003 and 2012 using the consumer-based brand equity (CBBE) hierarchy. (Paper presented at the 8th Consumer Psychology in Tourism, Hospitality & Leisure Research Symposium, Istanbul, June 2013.)
- Pike, S. & Noel, S. 2009. Destination brand equity among the host community: a potential source of comparative advantage for DMO's. *Acta turistica*, 21(2):160-183.
- Quast, L. 2013. Personal branding 101. <https://www.forbes.com/sites/lisaquast/2013/04/22/personal-branding-101/#2b54beed297c> Date of Access: 8 April 2018.
- Rodder, L., van Eyk, M. & Swiegelaar, C. 2015. Levels of customer loyalty and perceptions of loyalty programme benefits: a South African retail example. *The retail and marketing review*, 11(1): 92-105.
- Saayman, M. 2001. *Tourism marketing in South Africa*. 2nd ed. Potchefstroom: Leisure Consultants and Publications.
- San Martin, H., Herrero, A. & Del Mar Gracia de los Salmones, M. 2018. An integrative model of destination brand equity and tourist satisfaction. *Current issues in tourism*: 1-22. DOI: 10.1080/13683500.2018.1428286
- Seric, M., Gil-Saura, I. & Mikulic, J. 2017. Customer based brand equity building empirical evidence from Croatian upscale hotels. *Journal of vacation marketing*. <https://doi.org/10.1177%2F1356766716634151>
- Shriedeh, F.B. & Ghani, N.H.A. 2017. Service quality as an antecedent of brand equity: empirical evidence in the medical tourism from Jordan. *International review of management and marketing*, 7(1):15-19.
- Smith, C.F. 2011. Band members need to build individual brands. <https://www.hypebot.com/hypebot/2011/07/band-members-need-to-build-personal-brands.html> Date of Access: 8 April 2019.
- So, K.K.F. & King, C. 2010. When experience matters: building and measuring hotel brand equity-the customers' perspective. *International journal of contemporary hospitality management*, 22(5):589-608.
- Stojanovic, I., Andreu, L. & Curras-Perez, R. 2018. Effects of the intensity of use of social media on brand equity: an empirical study in a tourist destination. *European journal of management and business economics*, 27(1):83-100.
- Su, J. & Tong, X. 2015. Brand personality and brand equity: evidence from the sportswear industry. *Journal of product and brand management*, 24(2):124-133.
- Tasci, A.D.A. 2018. Testing the cross-brand and cross-market validity of a consumer-based brand equity (CBBE) model for destination brands. *Tourism management*, 65:143-159.
- Tasci, A.D.A. & Guillet, B.D. 2016. Hospitality cobranding: an experimental investigation of enhancement and erosion in consumer-based brand equity. *International journal of hospitality and tourism administration*, 17(4):397-428.
- Tassiopoulos, D. 2010. *Events management: a developmental and managerial approach*. Cape Town: Juta.

- Tsai, H., Cheung, C. & Lo, A. 2010. An exploratory study of the relationship between customer-based casino brand equity and firm performance. *International journal of hospitality management*, 29(1):754-757.
- Tsai, H., Lo, A. & Cheung, C. 2013. Measuring customer-based casino brand equity and its consequences. *Journal of travel and tourism marketing*, 30(8):806-824.
- Tsang, N.K.F., Lee, L.Y.S. & Li, H. 2001. An examination of the relationship between employee perception and hotel brand equity. *Journal of travel and tourism marketing*, 28(5):481-497.
- Van Rensburg, B. 2018. Measurement of performing artist brand equity in event tourism. Potchefstroom: North-West University. (Dissertation - MCom).
- Weng, P.W.P. 2016. The influence of customer-based brand equity on event loyalty: a case study of the Three Gorges Migrant Cultural Festival, Chongqing, China. *TEAM journal of hospitality and tourism*, 13(1):15-26.
- Wiese, M. 2016. Ensuring satisfied, committed shoppers - store variety or entertainment? *The retail and marketing review*, 12(1): 54-69.
- Wong, P.P.W. 2018. Role of components of destination competitiveness in the relationship between customer-based brand equity and destination loyalty. *Current issues in tourism*, 21(5):504-528.
- Wong, P.P.W. & Teoh, K. 2015. The influence of destination competitiveness on customer-based brand equity. *Journal of destination marketing and management*, 4(4):206-212.
- World Tourism Organisation (UNWTO). 2017. UNWTO definition of tourism. Madrid, Spain: UNWTO.
- Yoo, B. & Donthu, N. 2001. Developing and validating a multidimensional consumer-based brand equity scale. *Journal of business research*, 52(2):1-14.
- Zwakala, K., Steenkamp, P. & Haydam, N.E. 2017. Brand identity: theory versus practice in the South African banking sector. *The retail and marketing review*, 13(2): 1-14.