Measurement of performing artist brand equity in event tourism

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Declaration with regards to independent work

I, Bianca van Rensburg, identity number 9408140139086 and student number 24160369, hereby declare that this research submitted to the North-West University, for the MCom study: ***Measurement of performing artist brand equity in event tourism***, is my own independent work; and complies with the Code of Academic Integrity, as well as other relevant policies, procedures, rules and regulations of the North-West University; and has not been submitted before to any institution by myself or any other person in fulfilment (or partial fulfilment) of the requirements for the attainment of any qualification.

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Abstract

Measurement of performing artist brand equity in event tourism

Music can be seen as one of the most popular elements in the event sector within the tourism industry today, but for a music concert to be successful and have a competitive advantage, the right artist should be involved. Some artists can be seen as more successful than others, because of their bigger fan base, more social media followers, higher album sales, as well as their ability to attract a higher number of attendees. The reason therefore might be related to marketing and the artist's ability to brand him-/ herself. Branding can play an imperative role when it comes to the marketing of tourism products and services; this counts for artists as well. 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 return represents certain benefits and/or level of brand equity. It is evident, from studies on branding, that researchers use different methods, contexts, dimensions and measuring instruments to assess brand equity and, that in the case of artists, brand value is measured and not brand equity. Brand equity with regard to this study refers to all marketing efforts that accrue to a brand with a name compared to those who do not have a brand name. Therefore, the goal of this study was to identify and measure the brand equity of a performing artist in event tourism. In order to achieve this aim, the following objectives were identified and applied to the various chapters. Objective one was to analyse branding, brand equity and the application of brand equity methods by means of a literature review, whilst the second objective was to analyse branding and the importance thereof in marketing, the tourism industry and the event sector by means of a literature review. For the third and fourth objectives to be achieved, two articles were written.

The purpose of the first article (*Critically review the measurement of brand equity in the tourism industry with specific reference to the events sector*) was to undertake a review of research conducted on brand equity within the tourism industry and contribute to a better understanding of how it was applied, the equity dimensions used, the main techniques used, research location as well as to identify the main goals. Thus, taking the first step towards the measurement of performing artist brand equity in event tourism. A review of 137 tourism brand equity papers, published in accredited journals during the period 2001-2018, was undertaken to identify the gaps in literature with regards to brand equity in the events tourism sector. The most significant findings were that the four brand equity dimensions most frequently found were brand awareness, brand loyalty, brand association and perceived quality, whilst the most popular brand equity research categories were on destinations and hotels. It is clear that progress has been made in terms of research within different tourism categories and/or fields indicating an even higher level of

expertise within the research community. There is a lack of recent research on this topic within the tourism industry and there is still no standardised questionnaire available, including the lack of a questionnaire measuring artist branding through brand equity measures. Finally, one of the most significant findings is that there were only a few published articles found within the Southern hemisphere, especially the fact that only one of those studies was undertaken in Africa. The article most relevant to this study focused on the overall experience of a music festival, but still not on a specific artist. Most of the above mentioned articles assisted in the development of the questionnaire for Article 2 (Chapter 4).

The purpose of the second article (*Developing and validating the measurement of the brand equity of a selected Afrikaans artist in South Africa*) was to empirically measure the brand equity of a selected Afrikaans artist in South Africa by means of developing and validating a new measuring instrument. The lack of a suitable measuring instrument which measures the brand equity of an artist within the event sector, as indicated by Article 1, is non-existent. The knowledge obtained from this questionnaire can lead to improved marketing efforts for artists, standardised measuring instruments 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 most significant findings were that brand equity for artists rely on brand awareness, brand loyalty, brand satisfaction and brand image and experience of which brand awareness is the most important dimension. Furthermore, no measuring instrument for artist brand equity could be found within literature and the brand equity dimensions for an artist are different to that of a product or a service.

This is the first study focusing on the measurement of an artist's brand equity in the events sector as a whole, not only in South Africa, but worldwide. All previous studies done throughout literature mainly focused on financial or economic aspects (brand value perspective) and not on the perspectives of the consumers. Therefore, identifying and understanding the dimensions that can be used to measure an artist's brand equity can contribute to better marketing, management and the overall success of any given artist. The information obtained from this measuring instrument can assist with new marketing or management strategies and can help with the development of new shows, collaborations and partnerships. Artists would be able to identify the weakest contributor to their overall brand equity, and have the power and ability to change or better it, thus becoming more competitive within the market.

This study directly contributes to the development of literature by determining the equity dimensions, but it also contributes to methodology by developing a research instrument and it contributes practically, because the quality of articles can now be measured based on the opinions of the consumers.

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Chapter 1

Introduction, problem statement, objectives and method of research

1.1 Introduction

Tourism can be seen as a very complex phenomenon (Urosevic *et al.*, 2017) as well as a broad-based industry (Saayman, 2001). It can be described as the "total experience that originates from the interaction between tourists, job providers, government systems and communities in the process of providing attractions, entertainment, transport and accommodation to tourists" (United Nations World Tourism Organisation, 2018). Page and Connell (2014:8) refer to tourism as a "broad framework of the movement of people, the journey and the temporary visit to a destination". According to this framework there are five main subsectors dividing the tourism industry, namely accommodation, transport, catering, attractions and entertainment.

Event tourism is a major component of the entertainment subsector that attracts millions of attendees to various destinations. The success thereof is determined by effective event management principles and is, according to Silvers (2010), very similar to general management. The context, concerning the unique aspects of assembling tangible components to create the intangible product of an event experience, is where the real difference lies. Event management according to Getz (2005) has become a fast growing professional field; Engelbrecht (2012) supports this statement by emphasising the importance of understanding visitor expectations when attending certain events. Events management, as defined by Tassiopoulos (2010:5), is the "systematic development, planning, marketing and hosting of events as tourist attractions." The planning phase can be divided into three categories, according to Manners *et al.* (2015a), which include pre-event planning, during-event planning and post-event planning. It is clear that event management, including the managing of live music events, is a very complex component (Manners *et al.*, 2016) playing an important role in the host economy.

South Africa has taken advantage of hosting events in various forms and places (Slabbert & Viviers, 2013). Big Concerts is the leading promoter of live music performances in South Africa and since its establishment, early 1989, it has grown the South African event sector comprehensively (Big Concerts, 2016). On the local scene arts festivals, concerts and shows have significantly contributed to the growth of artists and their number of followers in the last decade. For instance, the number and size of the festivals held in South Africa are annually increasing (Arcodia & Whitford, 2006; Scholtz *et al.*, 2018) and together with this so are the exposure of different artists. For companies such as Big Concerts, arts festivals, events and even artists themselves it is crucial to target and obtain the most appropriate customer segments

(Iacobucci, 2013) given the competition for visitors, attendees and supporters (fans). Charron (2017) declared that worldwide revenue from live music performances grew nearly 10 % in the past decade, amounting to €194.5 million in 2015. In South Africa alone, nearly R970 million was generated through live music performances from 2010 to 2013 (Manners *et al.*, 2015a).

Different types of events attract different groups of people (Tassiopoulos, 2010). This creates opportunities to attract people with different spending patterns, socio and demographic profiles, family lifecycle stages and from certain geographic areas (Reisinger, 2009). The type of visitors can significantly change the economic impact of a specific concert or event on the host community, provided that there are limited leakages. The various genres such as Afrikaans, rock, country or jazz, to mention a few, also attract different markets This highlights the importance of knowing the market and to focus all marketing efforts upon the right segment. According to Farlex (2012), a music genre can be defined as a music category of artistic compositions, as in literature or music, which is marked by a distinctive style, content or form. 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 South African music industry, according to Hopkins (2006), had a major explosion during the early 2000's stating that the number of artists have grown significantly and so have their opportunities to perform live. The number of new artists has risen profoundly in the last decade and the competition has never been this high. Thus, emphasizing the reason for specifically choosing an Afrikaans artist to base this study on. It has never been done before. Each one of them is building their brand and increasing their number of supporters.

Hudson *et al.* (2015:68) declare that "music tourism is a significant and growing sector of tourism" which involves individuals traveling to different locations to either listen to live performances or to experience the history relating to the creation thereof. Music can be seen as one of the most popular aspects in the event industry, but for a music concert to be successful, the artist should be specifically chosen with the market in mind, thus adding to the competitive advantage of the event (Labuschagne & Saayman, 2014). Saayman (2006) further points out that demand is people's ability, desire and willingness to pay for something. Marketing is used to ensure that the highest number of people from the right market segment/s are targeted and attend events such as music events to optimise return on investment. Music events offer many tangible and intangible benefits, in different ways, for the host communities and areas to grow (Saayman, 2007).

Concerning economic benefits, events create job opportunities as well as entrepreneurial opportunities for the hosting community (Tassiopoulos, 2010). As attendees visit such music events, they contribute to the host economy, by spending foreign or local currency in South Africa. This is also true for music events where in some cases up to 40,000 people attend such events

in South Africa (Manners *et al.*, 2015b), thus taking all managerial aspects in consideration such as the location, venue, artist and fan base (Labuschagne & Saayman, 2014). These events can also add social benefits to the hosting community. Ultimately Allmers and Maennig (2008) argue that the "feel-good effects" of hosting a particular artist may be the biggest social benefit. Attendees can experience a sense of belonging or nostalgia as well as receive physical benefits as explained above.

The importance and benefits of events such as music events are clear. This is however directly linked to the artist/s performing at events as this will influence the number of people attending and the creation of benefits for the surrounding community. It is also true that some artists are more successful than others (bigger fan bases, more social media followers, higher album sales) and their ability to attract a high number of attendees might be related to their brand equity.

1.2 Background to the study

Branding is a key component of marketing. In its basic form marketing refers to marketers trying to please their customers (Iacobucci, 2013). Bowdin *et al.* (2011) indicate that marketing is an important, yet complex term used to describe a concern with satisfying customer needs by exchanging ideas or goods for something of value. It is important to understand consumers' needs as changes are occurring at an unprecedented pace in areas such as technology, social mobility and communication (Picard & Robinson, 2006).

Baker (2007) explains that branding involves several aspects such as the designing of a specific name, symbol or sign which can help differentiate tourism offerings from their competitors. A certain brand can also represent the equity and/or benefits expected when buying or using a certain product or service. Laurens (2013:23) declare that the significance of a successful brand "lies in its potential to reduce substitutability and represent some promise of value". Therefore, brands that keep their promise / word, deliver value and respect their customers and will thus be more likely to attract and retain loyal customers. One can state that brands have the ability to shape their consumers' lives by reflecting organisation strategies that influence the minds of consumers to rather buy brands than mere products (Simões & Dibb, 2001).

Branding can lead to a number of positive outcomes. These outcomes include:
• simplifying the consumer's decision-making process;
• simplify identification and differentiation of product offerings;
• indicating product quality;
• offering legal protection for organisations;
• offering economic returns and

- establishing brand loyalty (Blain *et al.*, 2005; Pike, 2009; Davidson & Rogers, 2006; Klopper & North, 2011; Kapferer, 2008; Moolla, 2010; Boo *et al.*, 2009; Iglesias *et al.*, 2011).

Branding, according to Hood (2015) can play an imperative role when it comes to the marketing of tourism products and services. Brand names can command a price premium which in return can help a marketer against low-price competitors. Strong, simple brands can provide more sense in the marketplace, especially when they stand for something (Ross, 2009). When making marketing decisions, marketers should consider that strong brands can contain many different associations (Keller, 2008). Branding studies are very prominent in marketing research, however only a few recent studies have been done in the tourism industry, even less in the events sector and very few in South Africa. When it comes to personal branding, even less studies can be found throughout literature. Personal branding, according to Shaker and Hafiz (2014:8) is based on how "the personal brand is being communicated and presented by others by showcasing attributes of the individual self which will differentiate the personal brand from others". Only a few studies can be found on personal branding within tourism literature, with only two studies focussing on celebrities and a few on social media or online personal branding, but none of which with regards to brand equity or the measuring of an artist's brand equity (Thompson, 2006; Centeno & Wang, 2017). See Table 2.2 in Chapter two.

Brand equity represents a set of characteristics (Clow & Baack, 2014) unique to a specific brand which can create value for both the customers and the organisation (Lehmann & Winer, 2005). Neal and Strauss (2008) point out that brand equity can be seen as a subset of brand value whilst McQueen (1991) states that brand equity can be seen as the difference between the value that a product has for a consumer and the value that same product has without all of its branding. These characteristics are all unique to a specific brand, thus one can state that brand equity can overall be defined as the added value a brand name can give to a specific product or service. This value can be seen either in "financial terms, or in how consumers perceive the brand" (Elliott & Percy, 2007:81). For the purpose of this study the latter will be investigated.

According to different researchers, brand equity mainly consists of five elements, namely brand loyalty, brand awareness, perceived quality, brand associations and other brand assets (Aaker & Biel, 1993; Aaker, 1996; Seetharaman *et al.*, 2001; Morrison, 2013; Aaker, 2016). Loyalty can be seen as the strongest measurement of a brand's equity. 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). Consumers, according to Seetharaman *et al.* (2001) attach different ideas, memories and reasons as to why they chose to associate (brand association) with one brand and not another. They also suggest that price premiums and quality products should go together, because consumers are

willing to pay more for products when they know the quality is better, thus contributing to the brand's perceived quality. Brand awareness can also be seen as a very important element in the branding process (Seetharaman *et al.,* 2001) and can be linked to aspects such as familiarity, commitment and liking. Lehmann and Winer (2005) further add that brand equity can include other assets such as trademarks and patents, which are also very valuable.

The measurement or prediction of a brand's equity is extremely important (Huang, 2010) and can be seen as an "important performance metric for both organisations and managers" (Laurens, 2013:24). Managers need to make informed decisions (Burns & Bush, 2014) and research can assist them in presenting the right products and services to customers. Consumers today are faced with an overwhelming amount of products and services, with less time to make serious decisions (Burger, 2015). Established brands make these decisions easier.

Mossberg and Getz (2006) point out that branding is a concept that is generally applied to products and to a lesser extent to services. Only a few studies have recognised the importance of branding in the early 2000's in a service context. The literature has evolved by offering more branding and brand equity research concerning marketing for tourism offerings (products and services) such as service providers like hotels (So & King, 2010; Linsheng & Pan, 2009; Nel *et al.,* 2009; Kayaman & Arasli, 2007; Kim & Kim, 2005; Prasad & Dev, 2000), airlines (Ross, 2009), casinos (Tsai *et al.,* 2013), tourist attractions (Gartner *et al.*, 2013) and festivals (Mossberg & Getz, 2006). Methods utilised in these research studies included the application of Aaker's perceptual brand equity components, brand equity concerning communities, services and brand experiences as well as different dimensions of brand equity such as brand loyalty, awareness, image, quality, use, perceptions and satisfaction.

Brand equity research has also been done with regards to tourism marketing, extensively focussing on destinations in relation to image (O'Cass & Sok, 2015; Pike, 2013; Bianchi & Pike, 2011; Gartner & Konecnik, 2011; Pike *et al.*, 2010; Marzano & Scott, 2009; Mysicka, 2009; Boo *et al.*, 2009; Konecnik & Go, 2008; Gnoth, 2007; Hankinson, 2007; Cai *et al.*, 2007; Murphy *et al.*, 2007; Lee & Black, 2007; Tasci *et al.*, 2007; Konecnik & Gartner, 2006; Hankinson, 2005; Yeoman *et al.*, 2005; Foley & Fahey, 2004; Cai, 2002; Gnoth, 2002; Morgan *et al.*, 2002). Indicators of brand equity include inter-influences between brand loyalty, brand quality, brand image and brand salience. Furthermore it included methods such as the brand essence wheel, the application of Aaker's personality dimension, Quasi-experimental design and the customer-based brand equity model.

Table 1.1: Previous brand research in tourism

		Previous brand research			
Year	Author(s)	Study	Category	Location	Brand equity dimensions/ Evaluation methods
2015	O'Cass & Sok	An exploratory study into managing value creation in tourism service firms: Understanding value creation phases at the intersection of the tourism service firm and their customers	Hotel & Resort	Cambodia	Value Proposition Value offering Perceived value Financial performance
2015	Hood	A conceptual instrument to measure the success of branding in the tourism industry.	Resort	South Africa	Brand awareness Brand loyalty Brand image Brand associations
2013	Laurens	Towards a brand value model for the Southern Africa Tourism Service Association.	Tourism organisation	South Africa	Brand image Brand loyalty Brand quality Brand awareness
2013	Pike	Measuring a destination's brand equity between 2003 and 2012 using the consumer-based brand equity (CBBE) hierarchy	Destinations	Australia	Brand image Brand salience Brand associations Brand loyalty
2013	Tsai, Lo & Cheung	Measuring customer-based casino brand equity and its consequences	Casino	Macau	Brand image Perceived quality Brand loyalty Brand awareness
2013	Gartner, Schneider, Templin, Schlueter, Meyer & Bengston	Assessing the state of customer-based brand equity among select Minnesota Historical Society stakeholders	Tourist attraction	America	Brand image Brand loyalty Brand quality Brand awareness
2011	Bianchi & Pike	Antecedents of attitudinal destination loyalty in longhaul market: Australia's brand equity among Chilean consumers	Destinations	Australia	Brand image Brand loyalty Brand attitude
2011	Gartner & Konecnik	Tourism destination brand equity dimensions: Renewal versus repeat market	Destinations	Slovenia	Brand image Brand loyalty Brand quality Brand awareness
2010	Pike, Bianchi, Kerr & Patti	Consumer-based brand equity for Australia as a long haul tourism destination in an emerging market	Destinations	Australia	Brand image Brand salience Brand quality Brand loyalty
2010	So & King	When experience matters: building and measuring hotel brand equity - the customers' perspective	Hotels	Australia	Service impressions and perceptions Brand awareness
2009	Linsheng & Pan	Study on the brand value promotion of hotel service industry	Hotels	China	Product value Market value Service value Management value
2009	Marzano & Scott	Power in destination branding	Destinations	Australia	Australia's Golden Coast branding process (forms of power)
2009	Mysicka	Designing a model for the valuation of tourism brands based on an empirical study	Destinations	Switzerland	Monetary value
2009	Ross	Building brand value and influence in the airline industry	Airlines	General	Communities Services Brand experience
2009	Boo, Busser & Baloglu	A model of customer-based brand equity and its application to multiple destinations	Destinations	America	Brand image Brand loyalty Brand quality Brand awareness Perceived value
2009	Nel, North, Myburgh & Hern	A comparative study of customer-based brand equity for a destination	Hotels	South Africa	Brand image Brand loyalty Brand awareness Perceived quality

2008	Konecnik & Go	Tourism destination brand identity: the case of Slovenia	Destinations	Slovenia	Theoretical framework
2008	Tores & Bijmolt	Assessing brand image through communalities and asymmetries in brand-to-attribute and attribute-to-brand associations		London	Brand-to-attribute associations Attribute-to-brand associations
2007	Gnoth	The structure of destination brands: leveraging values	Destinations		Functional dimension Experimental dimension Symbolic dimension
2007	Hankinson	The management of destination brands: five guiding principles	Destinations		Brand identity
2007	Cai, Qui & Quoxin	Towards a competitive destination brand in a mass market.	Destinations	China	Image association
2007	Kayaman & Arasli	Customer based brand equity: evidence from the hotel industry	Hotels	Cyprus	Brand image Brand loyalty Brand awareness Perceived quality
2007	Murphy, Moscardo & Benckendorff	Using brand personality to defferentiate regional tourism destinations	Destinations		Aaker's personality dimensions
2007	Lee & Back	Attendee-based brand equity	Destinations		Brand image Brand loyalty Brand awareness Perceived quality
2007	Tasci, Gartner & Cavusgil	Measurement of destination brand bias using quasi-experimental design	Destinations		Quasi-experimental design
2006	Mossberg & Getz	Stakeholder influences on the ownership and management of festival brands	Festivals	General	Brand image Brand awareness
2006	Konecnik & Gartner	Customer-based brand equity for a destination	Destinations	Slovenia	Brand image Brand loyalty Brand awareness Perceived quality
2005	Hankinson	Location branding: A study of the branding practices of 12	Destinations	United Kingdom	Brand location
2005	Yeoman, Durie, Beattie & Palmer	Capturing the essence of a brand from its history: the case of	Destinations	Scotland	Brand essence wheel
2005	Kim & Kim	The relationship between brand equity and firms' performance in luxury hotels and chain restaurants	Hotels & restaurants	Korea	Financial perspective Customer perspective Company perspective
2004	Foley & Fahey	Incongruity between expression and experience: the role of imagery in supporting the positioning of a tourism destination brand	Destinations	Ireland	Brand image
2002	Cai	Cooperative branding for rural destinations	Destinations		Conseptual model for destination brandng
2002	Gnoth	Leveraging export brands through a tourism destination brand	Destinations		Theoretical model
2002	Morgan, Pritchard & Piggot	New Zealand, 100% Pure. The creation of a powerful niche destination brand	Destinations	New Zealand	Functional benefits Emotional benefits Self-expressive benefits
2001	Yoo & Donthu	Developing and validating a multidimensional consumer-based brand equity scale		America	22 Dimensions of brand equity
2001	Seetharaman, Nadzir & Gunalan	A conceptual study on brand valuation		General	Brand awareness Brand loyalty Perceived quality
2000	Prasad & Dev	Managing hotel brand equity: a customer-centric framework for assessing performance	Hotels	America	Attitude Use Perception Satisfaction
2000	Clarke	Tourism brands: an exploratory study of the brands box model		United Kingdom	Representationality dimension Functionality dimension

It is evident from studies which investigated branding, that researchers use different methods, contexts, dimensions and measuring instruments to assess brand equity. Firstly, Table 1.1

indicates that there was a strong indication explaining that Aaker's traditional product brand personality model was not corresponding with a tourism destination brand. Secondly, in the past ten years, it was evident that there are no standardised methodology and methods to measure brand equity with reference to perceptions. Only methods for measuring brand value are indicated, but these methods and measurements are not publicly accessible, unless it is paid for. Thirdly it was found that there is a lack of measurement for artists' / personal brand's brand equity and finally it was implied that a key component of brand equity is loyalty, which is directly linked to word-of-mouth recommendations made concerning previous visits, thus implying that a well-known brand has a higher value than those who are lesser known.

It is clear from the studies listed in Table 1.1 that research has been done to some extent on the brand equity of destinations. Researchers such as Kim and Kim (2005), Lee and Back (2007), Boo *et al.* (2009) and Konecnik and Gartner (2006) examined underlying dimensions of brand equity and the effect these dimensions have on the performance of destination brands. All the studies above focused on the five dimensions of brand equity, namely brand loyalty, brand image, brand recognitions, brand awareness and perceived quality. From the main findings they show that a high scale point of the brand image indicates a positive image as well as a higher level of brand strength. Furthermore, studies done by researchers such as Yoo and Donthu (2001), Lee and Back (2007), Konecnik and Gartner (2006) and Boo *et al.* (2009) made use of Likert scale type of questions, focusing on different brand equity dimensions, all including brand image instead of brand association as one of the main brand equity dimensions. These questions all amounted to answering aspects such as brand awareness, brand recognition, perceived quality and brand image.

The findings of a study done by Ross (2009) on *airlines* (tourism service) pointed out that to build strong brand value, the industry requires a whole range of different actions, including brand experience, which is a measure for brand equity. It is the experience that counts or the fact that quality services lead to strong relationships. It was also found that for an airline to increase loyalty, the main focus must lie within the experience they offer. There are some similarities between the research studies done on different products which include brand equity dimensions such as brand loyalty, brand quality, brand image, brand awareness and perceived values. However, this is limited to products. The closest study to the current case is a study done on festivals. Festivals can be seen as both a product and a service. The study of Mossberg and Getz (2006) determined that festival branding can occur in an ad hoc manner, that both cities, as well as sponsors and stakeholders, were involved in all the different processes, and that festival organisers can do a lot more, thus stating that brands that have their own managing structures are in a better position than unbranded festivals. Throughout literature there are numerous studies done on destination brand equity, but less on the brand equity of hotels or tourist activities. To the knowledge of the

researcher no study has been conducted concerning the brand equity of an artist in an empirical study or academic publication, which is the gap that this study wants to address.

Brand equity does not only exist for products or services, but it can also be assigned to a person. From a brand value point of view, Freddie Mercury from the band *Queen* had a net worth of almost $100 million, while today an artist such as Adele has a net worth of almost $155 million (Celebrity Net Worth, 2017). This has not been applied in South Africa and not to Afrikaans artists. In 2016, Beyoncé Knowles's net worth was about $350 million, making her one of the highest earning female artists ever (Greenburg, 2017). However, the measurement of an artist's brand equity with regards to brand awareness, loyalty, experience, image and satisfaction has not been done before or is unknown. This research will fill this gap in literature and practice and lead to the development of a brand equity instrument for artists as well as the measurement thereof. Based on the analyses of previous brand equity studies it was determined that brand equity for the purpose of this study (in the case of an artist) will be measured according to brand awareness, brand loyalty, brand experience, brand image and brand satisfaction (to be empirically assessed in this study).
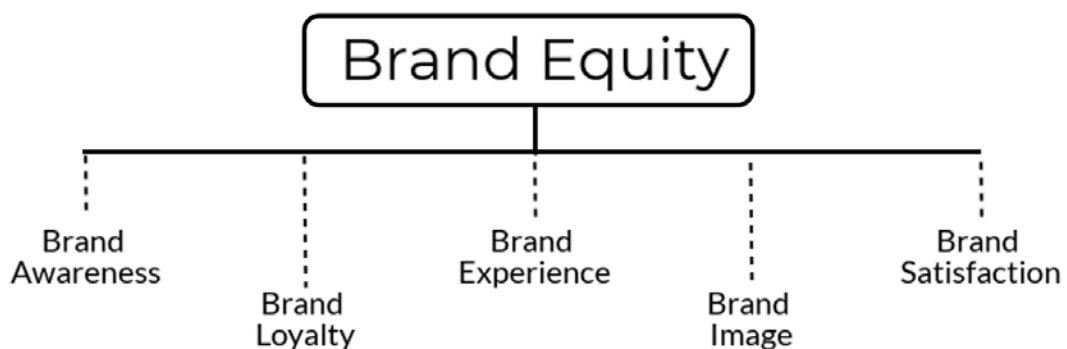
Figure 1.1 Conceptual artist brand equity elements

Source: Adapted from Aaker (1996); Jalilvand *et al*. (2011); Nam *et al*. (2011); Su and Tong (2015); Girard *et al*. (2017); Chakraborty and Bhat (2018) and Martin *et al*. (2018).

1.3 Problem statement

For this study and based on the information above three problems were identified. Firstly there were numerous previous studies done on brand equity, and it has been applied with extensive focus on destinations (Pike, 2013; Gartner *et al.,* 2013) or service providers such as hotels (Kayaman & Arasli, 2007; So & King, 2010), but none of which focus on the brand equity of a person (in this case an artist). Secondly, even though brand measuring instruments can add a lot of value to the marketing process, a standardised instrument to measure brand equity still lacks in the tourism industry (Hood, 2015) and more so for artist brand equity. Suitable measuring instruments, which include all equity elements applied to an artist or event context, do not exist.

Finally, all previous studies done throughout literature mainly focused on financial or economic aspects – thus the brand value perspective. However, the perspectives of the consumer in the assessment of brand equity are scarce. The consumers play a vital role when it comes to measuring an artist's equity since they are the people who buy the tickets to their performances, buy their albums and support them. It goes further than that since consumers directly contribute to different impacts applicable to the host community such as economic benefits, entrepreneurial opportunities as well as the strengthening of currencies (Laurens, 2013; Manners *et al.*, 2015a). Thus, 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, standardised measuring instruments to determine artists' brand equity as well as filling the gap in literature with regards to tourism, marketing and artist branding.

1.4 Goal of the study

1.4.1 Goal

To identify and measure the brand equity of a performing artist in event tourism.

1.4.2 Objectives

The following objectives applied to this study:

Objective 1

- To analyse branding, brand equity and the application of brand equity methods by means of a literature review.

Objective 2

- To analyse branding and the importance thereof in marketing, the tourism industry and the event sector by means of a literature review.

Objective 3

- To empirically measure the brand equity of a selected artist in South Africa.

Objective 4

- To make conclusions and recommendations regarding the measurement of brand equity from an attendee perspective and to provide insight to the application of the measuring instrument.

Since this research follows the article route, the following titles are relevant:

Article 1: Critically review the measurement of brand equity in the tourism industry with specific reference to the events sector. (The purpose of this article is to write a review article based upon the measurement of brand equity in the tourism industry).

Article 2: Developing and validating the measurement of the brand equity of a selected artist in South Africa. (The purpose of this article is to empirically measure the brand equity of a selected Afrikaans artist in South Africa by means of developing and validating a new measuring instrument).

1.5 Research methodology

Research can be conducted in two ways, namely qualitative and quantitative research. Quantitative research refers to any research involving a set of structured questions which answers have a predetermined response (Burns & Bush, 2014) and contain a large number of respondents. According to Schiffman *et al.* (2010) quantitative research consists of three basic designs, namely experimentation, observation research and surveys. Blaxter *et al.* (2006) further add that quantitative research can be seen as a more inexpensive approach to conduct research and it is seen as easier to interpret the findings since statistical programmes are used to analyse the given findings. Maree (2016) states that the most popular types of quantitative research are surveys, and these can be distributed by using various methods such as distributing it online or in person.

"Qualitative research involves collecting, analysing and interpreting data by observing what people do and say" (Burns & Bush, 2014:146). This type of technique involves studying customer behaviour on a more personal level. This approach can be very useful with regards to smaller sample sizes, because the representation of the given population from which the specific sample will be drawn can be seen as more accurate. Schiffman *et al.* (2010) state that the two most popular types of qualitative research are in-depth interviews and focus groups.

For the purpose of this study a quantitative research method was followed, more specifically the completion of questionnaires based on the literature reviewed for brand equity. The literature study is firstly discussed.

1.5.1 Literature study

The literature study was based on searching and collecting relevant information from the Internet and a variety of library catalogues as well as academic articles, theses, scientific articles, newspaper articles, dissertations and books. In addition, scientific databases such as

EBSCOhost, Ebooks, Academic Search Premier, Business Source Premier, Google Scholar and Science Direct were used to search for relevant information.

The keywords for this research include tourism, event tourism, event management, branding, brand valuation, brand equity, consumer, artists and brand equity measurements. Through these keywords and sources an analysis of recent studies, focussing on branding and the importance of an artist's brand equity in the competitive and ever growing music and event industry, was done.

1.5.2 Empirical research

1.5.2.1 Research design and method of collecting data

Research is characterised by three different types of research designs (Veal, 2006; Bono & McNamara, 2011; Burns & Bush, 2014; Jansen, 2016), namely exploratory research, descriptive research and causal research. Bono and McNamara (2011) note that there are a few primary principles of a well-structured design such as:

- matching the design to the specific question;
- matching the constructed descriptions with its operations;
- the model should be carefully specified (where applicable);
- measures with recognised construct validity should be used and
- selecting appropriate procedures and samples.

For the purpose of this study, the focus is on exploratory research. Babbie and Mouton (2003) point out that exploratory research help to discover new patterns as well as explore new and different issues (Cargan, 2007). Burns and Bush (2014) indicate that just as the name implies, exploratory research is a casual or informal form of research that can be used to learn something new, for example learning more about a specific research problem, learning new definitions or different research priorities.

Bono and McNamara (2011) define exploratory research as initial research or new research that is done on a theoretical or hypothetical idea. For a researcher to understand more or elaborate on a new idea, the researcher have to observe something new. They further add that exploratory research projects are different attempts to lay the groundwork that hopefully lead to future studies and can be divided into two broad categories, namely a new angle or a new topic. The lack of empirical research and instruments regarding the brand equity of an artist from the perspective of the consumer motivated this approach and thus this is developed from a new angle.

1.5.2.2 Development of the random test plan

The South African music industry consists of hundreds of artists portraying their own music using different themes, cultures, genres and languages. There are eleven official languages in South Africa, and Afrikaans, according to the Stats SA Community Survey done in 2016 (South African Government, 2017) is one of the most commonly spoken home languages with a percentage of 12.1 %. To distinguish between the best artists within the Afrikaans music genre, one can look at album sales, ticket sales, social media followers and recipients of different music awards such as The South African Music Awards (SAMA), Ghoema Awards and The Huisgenoot Tempo Awards, but also consider the opinion of the supporters. Given this information a list of the top South African Afrikaans artists was obtained; three artists were contacted and finally one willingly participated in this study, namely Dewald Wasserfall. Table 1.2 showcases the social media statistics of Dewald Wasserfall, as well as the population of possible respondents aimed at to partake in the study.

Table 1.2: Dewald Wasserfall social media statistics

Social media statistics		
Social media platform	**Account name**	**Number of members**
Facebook	@dewaldwasserfall	89,137 followers
Twitter	@DewaldWasserfall	43,839 followers 8,290 tweets
Instagram	@dewaldwasserfall	44,645 followers 804 posts
YouTube channel	Dewald Wasserfall	1,762 subscribers
YouTube song views	Eendag as ons groot is Jy is die storm Sewentien So eensaam soos die son Laat die lig inkom Vergeet wat jy weet van liefde	2,155,570 views 1,122,307 views 646,834 views 612,083 views 558,863 views 358,175 views
Google search	Dewald Wasserfall	93,900 results
Album information		
Album name and release date	**Production company**	**Status**
Vergeet wat jy weet van liefde (2012)	Inhoud Huis Musiek	Platinum status
Ek en Jy (2014)	Inhoud Huis Musiek	Gold status
Jy is die storm (2016)	Inhoud Huis Musiek	Gold status
Awards (2012- present)		
Vergeet wat jy weet van liefde • Won Best new artist (Ghoema Awards)		

• Won Best new artist (Huisgenoot Tempo Awards)		

Ek en Jy
- • Won Best contemporary music album (SAMA)
- • 4 Ghoema nominations
- • 1 Huisgenoot Tempo nomination

Films		
Name and release date	**Gross**	**Participation**
As jy Sing (November 2013)	$591,018 (R7,726,663.80)	Theme song: "Eendag as ons groot is" (Himself)

Sources: Dewald Wasserfall (2018); Box Office Mojo (2013)

According to Burns and Bush (2014), a sample is a part of the population, and the sample unit pertains to the basic level of investigation. Sampling can be divided into two sampling methods: probability and non-probability. With probability sampling, selection is not based on randomness or chance, but on an inherently biased selection process and can be divided into a few methods: simple random sampling, systematic sampling, cluster sampling and stratified sampling (Malhotra, 2007). Non-probability sampling consists of four methods: convenience sampling, purposive sampling, referral sampling and quota sampling. McDaniel and Gates (2013) state that when using non-probability sampling, researchers cannot determine the degree of sampling error that can be expected. Two approaches were followed. Firstly, an online survey was done and secondly questionnaires were distributed at the 2018 Innibos Arts Festival in Nelspruit.

a.Online survey

In the first phase, different social media platforms were considered, namely Facebook, the artist's official webpage as well as Instagram. The questionnaire was distributed on the selected artist's (in this case Dewald Wasserfall) Facebook page, where respondents were asked to partake in the survey. A stratified sampling method was used together with convenient sampling. "Stratification merely denotes that before any selection takes place, the population is divided into a number of strata, then random samples are taken within each strata" (Singh, 2010:16). The Facebook fan page of Dewald Wasserfall already consisted of a significant number of followers (89,137), thus emphasising the usage of the stratification and convenient sampling methods. The South African population were as shown on Facebook, divided into different groups (strata). These groups consist of fan bases for different artists. The sample for this study thus refers to respondents who identify themselves as a Dewald Wasserfall fan. The questionnaire development process as well as the data collection methods were thoroughly discussed with his (Dewald Wasserfall) management team and after they gave permission, the questionnaire was developed using Google Forms and the link uploaded on the given social media platforms. It was assumed that those people that "like" a specific Facebook page or follow such a page can be seen as supporters (in this case fans) of the page.

Bhutta (2012) explains that Facebook as a survey method is becoming more and more popular and its value extends beyond its size. Facebook is a social media platform where individuals can share photos, experiences, hobbies and keep in touch with one another. One of its key features is Facebook groups. "Users can create new groups and join existing groups based on anything, ranging from special interests to special events or shared workplaces, regions, high schools or colleges (Bhutta, 2012:61)". Online surveys, especially Facebook-driven surveys have a lot to offer; both to the researcher as well as the respondents (Evans & Mathur, 2005; Bhutta, 2012; Baltar & Brunet, 2012; Ho, 2014; Ho, 2015; Ho, 2016). These advantages include:

- Different formats or versions can be used for example language;
- Online surveys are very time efficient;
- Questionnaires are easier to use as well as more attractive;
- Respondents can answer the questionnaire on their own time;
- It simplifies the process to study "hard-to-reach" populations;
- It targets the correct interest groups;
- It is more representative;
- Avoids duplication;
- Costs are lower;
- Questionnaire administration allows the quality of the information to be controlled;
- It can be used without hired help;
- The researcher has all the data stored in a database;
- One can use any type of question, for example multiple choice, Likert scales and open-ended questions;
- Online surveys increase the response rate;
- Surveys can be constructed in a way that respondents must first answer a question before they can advance to the next question;
- Facebook surveys minimise problems associated with spam, impersonal contact, low response rates as well as unclear answers.

b. Distributing at the 2018 Innibos Arts Festival

In the second phase, permission was sought to distribute the questionnaire at the 2018 Innibos Arts Festival. Dewald Wasserfall was included in the line-up of the festival thus ensuring high respondent participation in the survey. A two-phase sampling method was used at the festival grounds where the grounds was divided into different blocks / areas in which the questionnaires were equally spread. The different blocks / areas imply that a stratification sampling method was used, and the distribution in each block / area was done according to convenience sampling. Questionnaires were distributed by fieldworkers accompanied by a researcher at the festival

grounds. Respondents were asked to willingly complete the questionnaire which took up to ten minutes. The collated data was stored as part of the records of TREES. It is generally acknowledged that, for a population (N) of 1,000,000, the recommended sample (n) size should be 384 (Krejcie & Morgan, 1970). Following this recommendation, the sample size for this study was predetermined at N=400 respondents to make provision for questionnaires not fully completed or spoiled.

1.5.2.3 Development of questionnaire

A questionnaire, according to Burns and Bush (2014), can be the vehicle used to present the questions that the researcher desires to be answered. The questionnaires are very important because it is at the centre of the research process and can also be called an interview schedule or survey instrument (McDaniel & Gates, 2013). The questionnaire was developed in Afrikaans to accommodate the chosen genre. The development of the questionnaire was done in two phases:

Firstly, due to the absence of a relevant questionnaire, it was developed according to the reviewed literature. After completion of the draft questionnaire it was sent to five tourism marketing academics at tertiary institutions and five marketing experts in the industry for review and to ensure face validity. Any recommendations by the quality team were reviewed, and the questionnaire were adapted accordingly. Secondly, the questionnaire was sent to Dewald Wasserfall's manager to confirm and stipulate any changes after which it was placed on the Dewald Wasserfall Facebook fan page and then distributed at the Innibos National Arts Festival 2018.

The questionnaire consisted of two different sections.

Section A:

This section focused on the demographic information of respondents with questions on gender, year of birth, home language, income and occupation. These socio-demographic questions were also utilised in previous tourism studies such as that of Kruger *et al.* (2017) and Chikuta *et al.* (2017). Since this study investigates behaviour, it is important to analyse demographic characteristics and this can have an influence on their behaviour.

Section B:

This section focused on consumer behaviour information of respondents with questions on attendance of concerts, what type of music they prefer, who their favourite Afrikaans artist is and to what extent selected marketing mediums influenced their decision to attend the particular show. Some of these behavioural questions were also utilised in studies done by Du Plessis *et al.* (2017)

and Viljoen *et al.* (2017). Furthermore, this section focused on Dewald Wasserfall's brand equity in particular by asking open-ended questions and questions using five-point Likert scale questions. This included questions such as what his brand represents to them as attendees and members; why they are members of his Facebook page or attending his shows; why they prefer him as an artist; what influenced their decision to support this particular artist performance such as the venue, price of tickets or his stage personality and how many albums they possess. The Likert scales used (1 indicating they strongly disagree and 5 indicating they strongly agree) helped by determining the brand equity of this artist and their willingness to pay for attendance as well as different prices they would pay for a ninety-minute show. The main factors used to compile this section of the questionnaire (Dewald Wasserfall's brand equity) were brand awareness, brand loyalty, brand experience, brand image and brand satisfaction (See Appendix A for complete questionnaire).

For the purpose of this study, all information gathered from respondents were confidential. By completing both questionnaire sections it was possible to measure the brand equity of an artist such as Dewald Wasserfall from the perspective of an attendee / consumer.

1.5.2.4 Data analysis

The data obtained from the online questionnaire was captured by using Google Forms, and the hard-copy questionnaires were captured in Excel. The data was then statistically analysed by means of the IBM Statistical Package for Social Sciences (SPSS v 24). Furthermore, the researcher made use of an exploratory factor analysis (EFAs) to validate and determine the reliability of the brand equity items as well as multiple regression analysis to determine the predictors of brand equity. In the end the results are presented using descriptive tables (Field, 2005; Field, 2009; Field *et al.*, 2012).

1.5.2.5 Ethical considerations

The field of ethics, also known as moral philosophy, involves defending, systematisation and recommending concepts of right and wrong behaviour (Cobanoglu & Cobanoglu, 2003). The following ethical considerations were identified by the researcher:

- For the purpose of this study no identification of respondents was possible due to the anonymous completion thereof;
- Only respondents that were willing to participate completed the questionnaire;
- All results were firstly discussed with the artist and its manager;
- Respondents could exit the survey at any time.
- Ethical number: NWU-00304-18-S4.

1.6 Defining key concepts

The following concepts are used throughout the study and therefore need clarification:

1.6.1 Brand

There are various ways to describe a brand. A brand can be seen as a symbol or names (George, 2001) which are designed in the form of a logo or trademark (Shimp, 2010), intended to relate a given product or service with its seller. Cheverton (2006) supports this statement by further adding that a brand can help to distinguish different products or services from one another and is usually legally protected and can add value to a given product (Van Auken, 2005). Van Zyl (2011) indicates that a brand can be seen as "a marketing related intangible asset including, but not limited to, names, term signs, symbols, logos and designs or a combination of these, intended to identify goods, services, entities, or a combination of these, creating distinctive images and associations in the minds of stakeholders, thereby generating economic benefits / values". A brand can represent a promise of benefits to a consumer (Raggio & Leone, 2007) which directly influences the thought process by adding value in their minds (Kapferer, 2008) and sculpting them into loyal customers (Schoeman, 2012).

1.6.2 Brand equity

Consumer knowledge is the main driver behind brand equity (Schoeman, 2012). Brand equity, according to Moolla (2010), refers to all marketing efforts that accrue to a brand with a name compared to those who do not have a brand name. Kotler and Armstrong (2006) reveal that a brand name together with consumer preferences adds tangible value to a company by gaining higher sales and profits (Jobber & Fahy, 2009). Brand equity can be seen as the difference between the value a consumer place on a product after blind testing it, and the value they place on the same product after they have identified it (Chay, 1990). McQueen (1991) supports this statement by adding that brand equity can be seen as the difference between the value a product has for a consumer and the value that same product has without all of its branding.

1.6.3 Tourism

According to Saayman (2007a), tourism can be described as the total experience that originates from the interaction between tourists, job providers, government systems and communities in the process of providing attractions, entertainment, transport and accommodation to tourists. However, Jafari (1977) argues that tourism consists of people that travel outside of their usual environment and the economic, socio-cultural and environmental impact thereof. Tourism is a very broad-based industry and can be a source of fun or relaxation or something done by people as part of their job description, as explained by Robinson *et al.* (2013). Burke and Resnick (2000) point out that tourism, according to them, refers to any activity that occurs when people travel, or

the movement of people (Burger, 2015) including all aspects from start to finish, including the planning process, travelling, length of stay at the chosen destination, all activities partaken in, all purchases made, the interactions that occurred between the traveller and the host community, the return home and the reminiscences thereafter. Tourism, according to Cook *et al.* (2010) can be seen as everything relating to travelling while Coltman (1989) defines tourism as a cross section of many industries.

1.6.4 Artist

An artist, according to Dictionary.com, is "a person who produces works in any of the arts that are primarily subject to aesthetic criteria." Mitchell and Karttunen (1991) explain that an artist's definition based on production can be seen as a person who produces works of art as well as someone who carries our artistic activities such as singing. They further add that someone who is known as an artist must have had training as well as certain demonstrations of him or her reaching the status of being a professional. Marshall and Forrest (2011) support this statement by adding that an artist is someone who receives recognition for his or her efforts, whether monetary or otherwise proclaimed.

1.6.5 Event management

An event is a planned occasion (Page & Connell, 2009), intended for the enjoyment of the public or for the needs of a particular audience, which may include a fair, carnival, religious ceremony, parade, entertainment, exhibition, concert, conference, sporting occasion and special or hallmark events (Getz, 2005). Bowdin *et al.* (2011) argue that an event can be anything which results in an organised activity at a particular venue. Thus, according to Page and Connell (2009), event management can be described as the practical aspects of preparing for and staging events.

1.6.6 Live music performances

A major music event or live music performance according to Kruger and Saayman (2012:183) can be defined as "a performance event comprising of one live performance (or an additional live performance, usually in the form of a supporting artist or band) of a specific music genre (such as rock, pop, classical, etc.), usually over a few hours (3-5 hours) on one day in a specific venue / city that attracts over 500 attendees, which is packaged as a coherent whole". According to Van der Wagen (2005) entertainment events or for the purpose of this study, life music performances, are well known for their ability to attract large audiences. Timing is critical for the financial success of such events because problems can quickly occur when ticket sales do not reach their targets. Farlex (2012) defines life music as something that can "remain in human memory", and a performance as an "artistic performance", while the Cambridge Online Dictionary (2016) argues that music is "a pattern of sounds made by musical instruments, voices, or computers, or a

combination of these, intended to give pleasure to people listening to it" and performance as "the action of entertaining other people by dancing, singing, acting or playing music".

1.6.7 Arts festival

Arts festivals, according to Pretorius (2015), focus on different art forms and offer visitors numerous different activities in which these art forms can be seen, heard or experienced. Scholtz *et al.* (2018) note that festivals are usually community-based, have some sort of theme connected to it and it may also address the development of different art forms. Hughes (2012) states that arts festivals are very unique due to the fact that the given arts can be enjoyed at a specific location over a certain period of time, with an overall artistic vision. Different art forms can include arts and crafts, music, poetry, culinary inventions, filmmaking, paintings and many more.

1.6.8 Tourism brand

Tourism is more a service than a product (Laurens, 2013), contributing to an everlasting experience (Saayman, 2006). All products involve some sort of service, while all services practically involve some kind of product. Sexton (2008) declares that, to enable a service, a product is usually needed. A tourism product is therefore unique because it consists of three interdependent elements (Saayman, 2006) including an offered experience, a service as well as a tangible product. The most important component is the experience since products are developed to portray a certain message or experience. Tourism products pose special marketing challenges because of its unique characteristics, thus affecting the manner in which a brand needs to be communicated (Sexton, 2008).

1.7 Chapter classification

The following section contains a summary of what can be expected from each of the listed chapters.

Chapter 1: Problem statement, objectives and method of research

The purpose of this chapter was to analyse branding, brand equity, brand value and the application of brand equity methods by means of a literature review. This chapter includes an introduction, the problem statement, aims and objectives, method of research and definitions of the key concepts used in this study.

Chapter 2: Understanding branding: a literature review

The purpose of this chapter is to analyse branding and the importance thereof in marketing, the tourism industry and the event sector by providing a theoretical basis in which attention is given to brand value, brand equity and the importance and understanding of brand valuation.

Chapter 3: Critically review the measurement of brand equity in the tourism industry with specific reference to the events sector

The purpose of this article is to write a review article based upon the measurement of brand equity in the tourism industry. Special reference was given to the events sector, specifically music events. Articles that were used must have been published in accredited journals between 2001 and 2017, and special reference was given to the method of measurement and brand equity dimensions used.

Chapter 4: Developing and validating the measurement of the brand equity of a selected Afrikaans artist in South Africa

The purpose of this chapter is to empirically measure and test the measuring instrument to determine reliability, face validity, and make any changes to improve the outcome when using the instrument to measure the brand equity of a selected artist in South Africa.

Chapter 5: Conclusions and recommendations

The purpose of this chapter is to draw conclusions from the discussions in the previous chapters. Results are stipulated and recommendations made concerning a model for the measurement of a specific artist's brand equity.
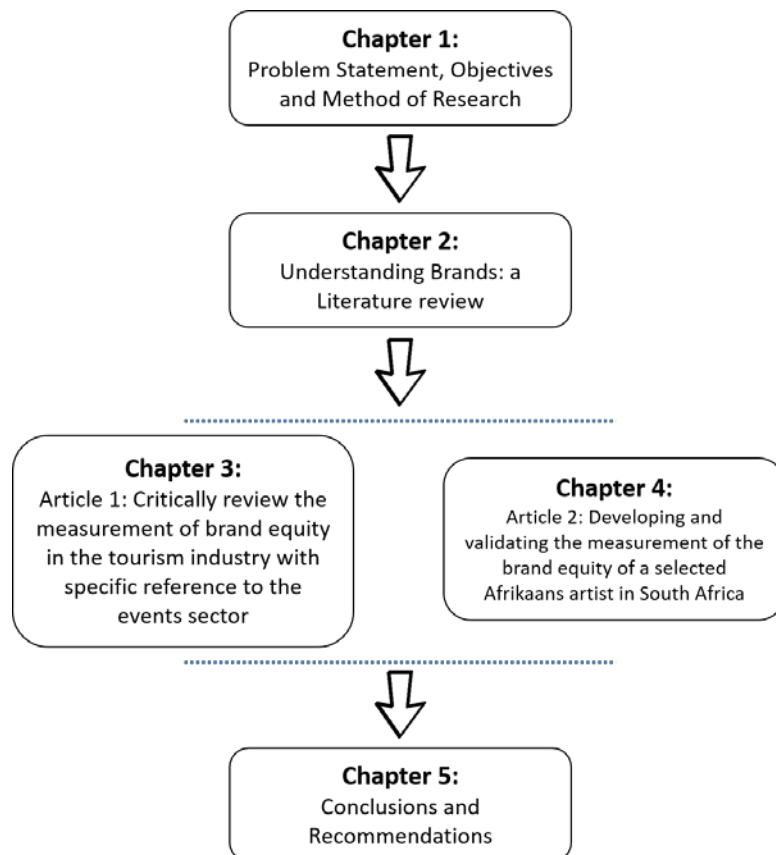
Figure 1.2: Chapter outline

Chapter 2

Understanding branding: a literature review

⟫⟶➤⟫⟶➤⟫➤⥲⟪⬅⟪⬅⟪

Introduction

Understanding tourism and the tourism industry

Understanding event management

Understanding marketing

Understanding brands and branding

Analysing brand equity

Conclusion

Stakeholders at live music events (also done on festivals)

| The audience |
| The sponsors |
| The event |

The product life cycle (Phase 1-6)

| Product |
| Place |
| Price |
| Promotion |

Analysing the marketing mix

| Advantages of branding | The creation of a new brand | Naming a new brand |

| Benefits of brand equity |
| Building brand equity |
| Measuring brand equity |
| Customer-based brand equity |
| Personal branding |

David Aaker's (1996) Brand Equity model
Keller (2008) Brand Equity model
The Three Metrics of Brand Equity
(Anon, 2017)
Papkins's (2014) Seven Brand Equity
Dimensions

Brand loyalty
Brand awareness
Perceived quality
Brand associations
Other brans assets

Figure 2.1: Schematic layout of Chapter 2

2.1 Introduction

The benefits of event management and events tourism for their respective economies are becoming more recognised by decision makers in developing countries (Manners, 2014). Managing an event can be creatively as well as emotionally rewarding (Silvers, 2010). Page and Connell (2009) describe event management as all practical aspects when preparing for, or staging events. According to Van der Wagen (2005) it is absolutely essential that all different motives for attending music performances should be analysed in order to develop a profile for the different groups. An increase in leisure time and discretionary spending has led to a proliferation of public events, celebrations and entertainment (Bowdin *et al.*, 2011). McDonald and Dunbar (2004) suspect that there is more than enough evidence to confirm that the fundamental determinants of corporate success are the correct market definition, branding and brand valuation, and these aspects are poorly understood in the corporate world. It is very important to understand the event audience or target market in order to correctly analyse and separate them into different, but similar categories. Once these categories have been introduced, marketers can portray each segment and focus on providing in their needs. This process needs to be repeated frequently in order to stay at the top of the ever-changing needs and motivations of tourists and consumers. According to Cahill (2006) one must always keep testing, keep researching, and keep measuring because the tourism industry and the event sector is ever changing.

Branding, according to Berry (2000:129), can be seen as "the cornerstone of services marketing for the twenty-first century". McCracken (1993) declared that it is the meaning of brands that gives brands their added value while Duncan and Moriarty (1998) claim that, when building brand value, perception is more important than reality. Brands should be managed strategically and for this to happen one must understand how perceptions are organised and how it can influence different behaviour (Corstjens & Corstjens, 1995). The main elements that are essential for success and profitability in the business process are brand creation and brand management (Ellwood, 2002). Seetharaman *et al.* (2001) state that the creation and maintenance of brands in today's intensively competitive environment have become significantly more important over recent decades since "several of the most valuable brands in the world are retailers" (Anselmsson *et al.*, 2017:194). Steenkamp (2014) declares brands to be the lifeblood of all companies, because it increases customer loyalty, expand market share, amplify channel power and offer higher profit margins. Brands can help guard a company against competitive attacks as well as build a revolutionary image for a company. The same can be applied to the brand of celebrities such as artists (Shaker & Hafiz, 2014). "Celebrities are human brands" (Centeno & Wang, 2017:133). The brand of an artist gives an indication of who they are as a person, the type of music / genre they prefer as well as portraying a certain image of who they want to be. The concept of brand equity can be seen as a very sensitive aspect. Kippenberger (1998) suggests that, even tough brand valuation by means of brand equity is usually seen as a problematic aspect, underlying assumptions and

sensitivity analyses can be provided by completing the evaluations. Therefore, the purpose of this chapter is to analyse marketing, brands and branding, and brand equity in the event and tourism industry to serve as the theoretical framework for this study.

2.2 Understanding tourism and the tourism industry

Tourism as reported by Jafari (1977) consists of people who travel outside of their usual environment and the economic, socio-cultural and environmental impact thereof, while Keller (1989) argues that tourism can be seen as engaging in a recreational activity, in which travel can lead to the satisfaction of the tourist. According to Saayman (2002, 2007) tourism is described as the total experience that originate from the interaction between tourists, job providers, government systems and communities in the process of providing attractions, entertainment, transport and accommodation to tourists. Tourism is a very broad-based industry and Saayman (2002) further states that tourism also involves traveling away from home (Page, 2007) for the purpose of leisure. "In essence, the tourism industry involves people with specific, but different, needs that must be satisfied during their leisure time" (Saayman, 2002:4). The World Tourism Organisation (UNWTO, 2007; 2018) states that tourism is an activity that people participate in, taking them away from their usual environment for a period of more than twenty-four hours and less than a year, for a wide variety of reasons such as leisure, business or visiting friends and relatives. Tourism can be seen as a fascinating, yet challenging phenomenon that can vary from something people do as part of their job, something people do during their time off from work or even something they do during retirement (Robinson *et al.*, 2013).

The official definition of tourism used by the United Nations and over 180 other nations for the purpose of reporting tourism statics are stated as: "The cluster of production units in different industries that provide consumption goods and services demanded by visitors. Such industries are called tourism industries because visitor acquisition represents such a significant share of their supply that, in the absence of visitors, their production of these would cease to exist in meaningful quantity" (Robinson *et al.*, 2013:4). Furthermore, these researchers state that the tourism industry, like its counterparts of hospitality, leisure, recreation and events, share certain characteristics such as intangibility, heterogeneity, inseparability, perishability and lack of ownership. One must realise that tourism is a demand-related concept and there are many different types of tourists who have a direct impact on their surroundings / communities. The economic impact on the host community or destination can be divided into four groups, namely the direct impact, indirect impact, induced impact and employment (Robinson *et al.*, 2013). The direct impact refers to all immediate results arising from visitor expenditures in the region such as accommodation, transport, shopping and meals.

Indirect impact consists of increases in local economic activities that arise from the spending of suppliers to tourism firms. Spending by employees and the relatives of a certain tourism organisation in the local community is a form of an inducted impact and lastly tourism generates more job opportunities than other sectors on any given level. The Oxford English Dictionary (2016) describes tourism with a few definitions including "the theory and practice of touring; travelling for pleasure" or "the business of attracting tourists and providing for their accommodation and entertainment" as well as "the business of operating tours".
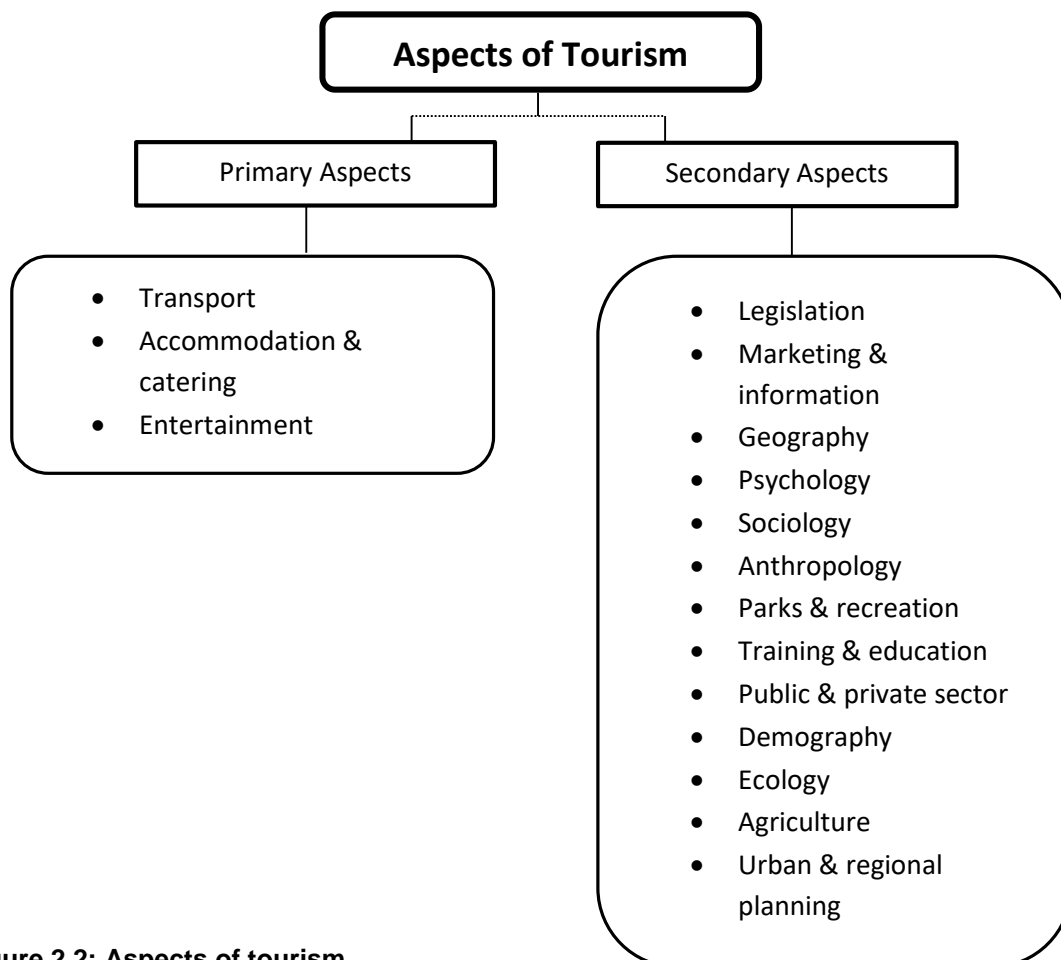
Figure 2.2: Aspects of tourism

Source: Saayman (2002)

Thus one can state that tourism can overall be defined as the activity that occurs when people travel, including the planning, traveling and all interactions occurring during the visit. It is clear from the above that tourism is a very wide industry, focusing on a lot of different aspects including both primary and secondary aspects. Primary aspects include transport, accommodation and catering, entertainment and attractions (Saayman, 2002). These aspects are the most important elements within the tourism industry and play a vital role in the overall functioning thereof. The fifteen secondary aspects are there to supplement the four core aspects, and include aspects such as marketing and information, parks and recreation, demography as well as both the private and public sectors. By understanding Figure 2.2, Saayman (2002) argues that tourism can be

seen as a very broad-based industry. For the purpose of this study the research will mainly focus on the entertainment sector, live music performances, festivals and the marketing and the brand valuation thereof.

2.3 Understanding event management

There are several definitions as to what an event really is. For event managers, however, the main purpose is to meet the needs of their clients, the persons paying for the event. One must understand the market for the specific event by doing research together with market segmentation. Different tourists have different needs and expectations; therefore it can be particularly challenging from an operational viewpoint (Van der Wagen, 2005). Silvers (2010) states that event management is very similar to general management, the context in comprising the unique aspects of assembling tangible components to create the intangible product of an event experience are where the real difference lies. According to Tassiopoulos (2010:5) events in size are increasing and becoming a great phenomenon that can be defined as the "systematic development, planning, marketing and holding of events as tourist attractions". O'Toole *et al.*, (2005) confirm Tassiopoulos's (2010) view and state that event management consists of all of the above-mentioned aspects as well as leading, designing, budgeting, risk management, staging and evaluation.

There are various different types of events such as culture, arts or entertainment, sport, political, business, social, special, religious, family, educational and corporate events (Tassiopoulos, 2010). This can furthermore be divided into hallmark or mega events (Van der Wagen, 2005). Events have a lot of different characteristics; it can be seen as a "once in a lifetime" experience, it is generally extremely expensive, take place over a short time span, can be temporary, has a purpose, it requires long and careful planning, carry a very high level of risk that can be divided, according to Tassiopoulos (2010), into three categories (high, medium or low) and there are usually a lot at stake for those involved such as the stakeholders and the management team. Section 2.3.1 consists of a summary of what exactly are at stake for the sponsors, attendees and the management team at these live music events.

2.3.1 Stakeholders at live music events (also done at festivals)

Live music events can be organised as an individual event or can be presented as part of a festival or other type of event. Tassiopoulos (2010) explains that there are three major stakeholders at live music events. These stakeholders / role players consist of the event, sponsors and the audience and can be seen in Figure 2.3: A diagrammatic representation of the main role players in an event. "An event cannot function in isolation; therefore, in order to understand the music events industry, it is crucial to understand the structure in which a music event functions"

(Manners, 2014:36). Each stakeholder is discussed individually so as to explain the role and importance he or she fulfils at live music events.

The Event

- Organisation and management
- Suppliers, buyers and other role players
- Performers / artists
- Products and themes

Sponsors

Audience
Tourist
Community
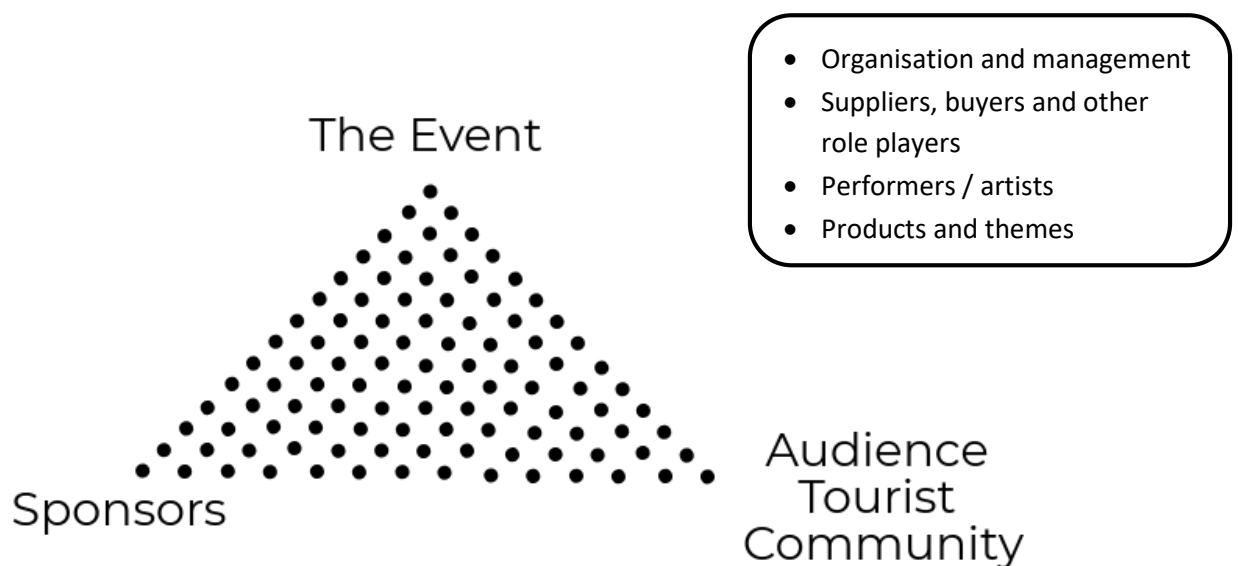
Figure 2.3: A diagrammatic representation of the main role players in an event

Source: Adapted from Schaaf (1995:46)

2.3.1.1 The audience

A consumer can be part of an audience in many different forms such as a visitor, a sponsor, a delegate, part of a group, or individual spectator (Tum *et al.*, 2006). Saayman (2004) states that an attendee can also be a representative of the media (magazines), or a merchant capitalising a unique selling opportunity. The main audience of music events will be the consumer who paid for their own ticket and then use it on a given day to enjoy the show. The current study focuses on this stakeholder since they are the reason why these music events take place in the first place and they support a specific artist. The show cannot happen if nobody is willing to pay for the amazing experience by attending the events. Thus, one can say that these events depend on consumers to show up in their masses. For this to happen, one must focus on reaching a selected target market and already have a presence in the mind of the consumer. It is of utmost importance to know who they are, where they come from, their likes, dislikes, needs, spending patterns and level of loyalty.

2.3.1.2 The sponsors

According to Tassiopoulos (2010) sponsors are companies which support, mainly in the form of providing monetary services, events organisations in return for specific benefits. Sponsorships have become a fundamental part of hosting events, since managers realised the opportunities it can generate for the companies providing it (Van der Merwe, 2008). Sponsorships, according to Van der Wagen (2005), can be seen as one of the most common funding sources for staging an event and there are different types of sponsorships that include sponsorship packages, value in

kind of sponsorship and naming rights. Long-term relations with sponsors are more in demand, even though many sponsorship agreements are of a short-term nature (Getz, 1997). Sponsorships can be seen as an investment for the sponsor, of which they expect something in return to be given to them as a token of gratitude. The two main goals of event organisers according to Van der Merwe (2008), are to financially support and market the event or the artist, which can lead to enhancing their brands as well as increase sales. The more popular the event or the artists, the easier it is to obtain sponsors and they want to be associated with excellence.

2.3.1.3 The event

According to Saayman (2004) events can be produced for various reasons and by numerous organisations. The financial success of an event lies within the framework of the above illustrated triangle in Figure 2.3: A diagrammatic representation of the main role players in an event (Schaaf, 1995). Sponsors will continue investing in events if events maintain their audiences and in doing so the triangle of the main role players in an event will forever be complete (Toronto, 2016). Events for artists can differ in numerous ways; it can be big or small, charity or community driven, and can be distinguished between solo performances, duo performances or events that include a multiple number of artists (Tassiopoulos, 2010). Multiple artists' performances can include festivals which take place over a certain period of time such as the Innibos National Arts Festival or a concert that are taking place only once (Afrikaans is Groot-concert). Live music events can also be community and/or charity driven. An example of such a sing-along event (Naxos Records, 2018) is the Spar, Ofm Carrols by Candlelight concert, which annually takes place in Potchefstroom and Bloemfontein. This event includes different artists coming together to perform Christmas carols and are usually combined with no entrance fees. Solo artist performances can include a big or small venue, it can be indoors or outdoors, or even unplugged (acoustic), all depending on the type of audience. For any and all of the above mentioned type of performances / concerts, one thing is certain: for any concert to be successful - the proper marketing needs to be done.

2.4 Understanding marketing

Kotler and Armstrong (1990) define marketing as a managerial and social process by which people can obtain whatever they desire just by creating and exchanging products and value with others, while Iacobucci (2013) claims that it can be seen as the interaction between a particular firm and its customers. It shows what the customer really want from the firm, and what the firm want from their customers. Robertson *et al.* (2013) refer to marketing as strategies that are used by an organisation to improve their communication skills as to sell more products or services to their valued consumers.

Hoffman and Bateson (2001) note that the marketing of a tourism product differs from the marketing of any other product, because it mostly applies to an intangible experience which is very relevant when marketing an artist. The potential customer will know nothing about a specific product or service unless they are informed about them, thus introducing marketing (Hingston, 2001; Lancaster & Reynolds, 2002). This is done by anticipating consumer needs followed by providing products and services to satisfy those specific needs. Provision of consumer needs and desires and maintaining a high level of customer satisfaction is one of the most important aspects in the tourism industry. If a consumer or tourist is satisfied, they tend to elaborate more, spread positive word of mouth, and have higher return visit rates. Therefore, marketing needs to be goal orientated (Saayman, 2002) in order to encapsulate the total process of managing goods and services between the user and producer and the marketing concept of the product can contain the overall success thereof. Marketing can help direct available tourism resources to meet the needs of the current or potential consumers (Hood, 2015) and marketers must therefore be up to date with this ever-changing market environment.

The key to successful marketing, according to Bualis (2000), is to approach the right target market and to provide the most appropriate combination of products and services to that particular target market. Once marketing research has been done the efforts must be focused on a specific target market. By maintaining a profile of different markets (Slabbert & Saayman, 2003) it is possible for marketers to advertise the given music event / artist performing to the right audience. Marketing is thus also important to artists, but they are depending on support from customers that attend their shows, buy their music and/or merchandise etc.

Slabbert and Saayman (2008:411) point out that marketing refers to the "management of a variety of activities". These activities are illustrated in Figure 2.4 and will further be discussed below.

Needs of tourists
Personal attributes
Previous experience

➡

Tourists/ consumer behaviour ⇄ Marketing research

Market segmentation

- -

Product ⬇   Place ⬇   Promotion ⬇   Price ⬇

- - - - - - - - - - - - - - - - - - -

Image ⬇   Brand ⬇   Positioning ⬇

Travel decision making

Satisfied tourists ⬇

Positive word-of-mouth
Repeat visits
Brand loyal tourists ⬇

Sustain/ decrease marketing efforts

Dissatisfied tourist ⬇

Negative Word-of-mouth
Consider other options ⬇

Increase marketing efforts
Find a new market

UNDERSTANDING DEMAND

MARKETING OF SUPPLY

MARKETING OUTCOME

EXPERIENCE OUTCOMES

Figure 2.4: Marketing activities from the tourism, leisure and hospitality industries

Sources: Slabbert and Saayman (2008); Lemmer (2011)

2.4.1 Analysing the marketing mix

When marketing and advertising for a certain event, one's product or service can be communicated through the marketing mix. The marketing mix can be described as all the elements of a certain marketing program (Clow & Baack, 2014) and can also be seen as the most

basic aspects of marketing (Blem, 2001). The traditional marketing mix contains four main aspects including products, prices, place and promotion (Wilson *et al.*, 2012; Saayman, 2002; Ellwood, 2002; George, 2001). "These elements appear as core decision variables in any marketing text or marketing plan" (Wilson *et al.*, 2012:20). Tassiopoulos (2010) argues that when marketing is done for an event there are not only four Ps but six. The six Ps of event marketing can be a useful tool to help the manager of certain events make difficult decisions and consist of product, price, place or location of the event, place of distribution, public relations and the positioning of the event. Harrington *et al.* (2017) further add another P, stating that their research has provided them with seven Ps. This includes the traditional four Ps as well as people, physical evidence and process (Loo & Leung, 2016). Different factors form part of each P.
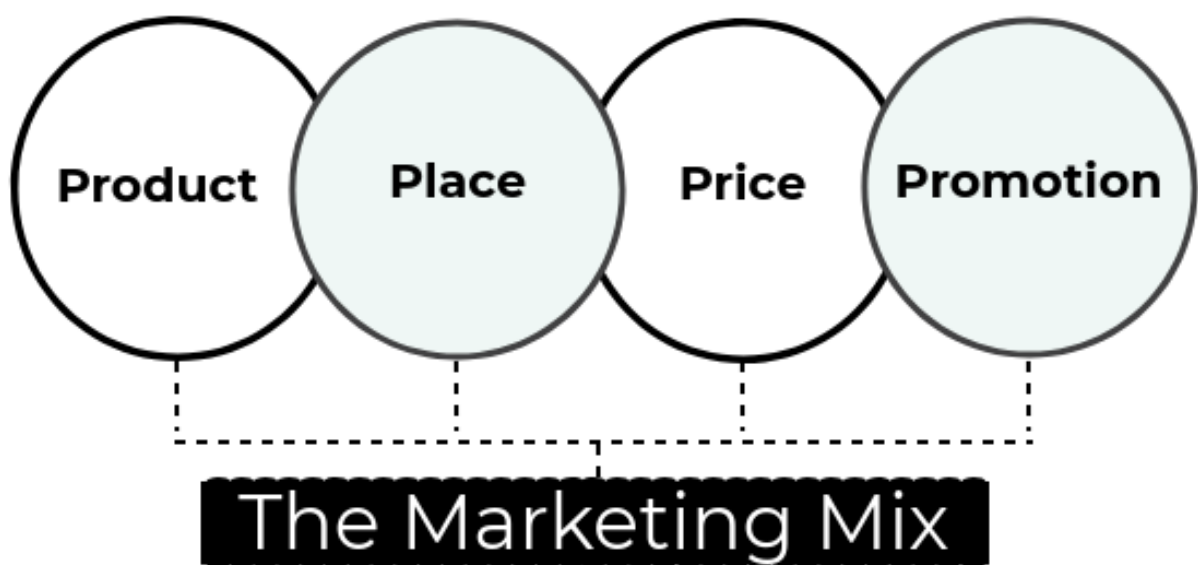
Figure 2.5: The marketing mix

Sources: Saayman (2002); Ellwood (2002); Iacobucci, 2013; Magatef, 2015; Harrington *et al.* (2017)

2.4.1.1 Product

Product can consist of any aspect or intangible service (Iacobucci, 2013) for which money is offered in exchange (Hood, 2015). The core product can be seen as the premise of the product or service and can be related to high quality and reliability (Robinson, 2013). Saayman (2002) argues that it is very important for products to stay relevant; products need to adapt according to trends and attention should be given to standardisation, grading and of course the name of the product, specifically in the tourism industry. In the music industry or for artists it is important to be relevant within their market. They must create new songs on a continuous basis and try to stay true to their sound and who they are.

2.4.1.1.1 The product life cycle

According to Saayman (2002), Ferrell *et al.* (2002) and Engelbrecht (2005), all brands (products and services) pass through different stages during their lifetime. The product life cycle emphasises the fact that all products, if not changed / modified (Saayman, 2002), can eventually indirectly die. Change must continually take place to keep the product new, fresh and acceptable. The cycle has six different stages (Reid & Bojanic, 2001; Perreault & McCarthy, 2003; Yeshin, 2006; Ruskin-Brown, 2006), namely introduction, growth, maturity, saturation phase, the decline phase and the modification phase.
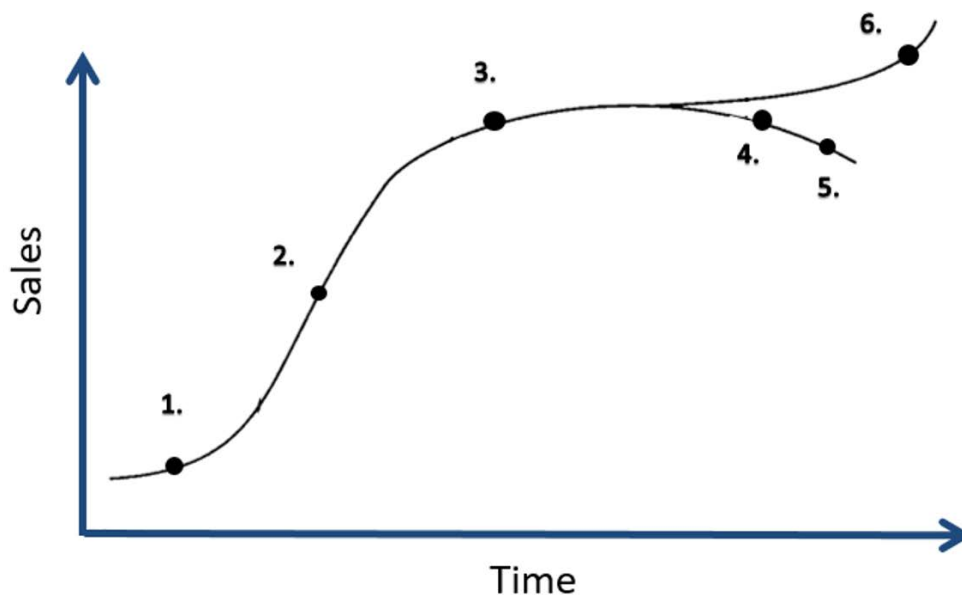
Figure 2.6: Product life cycle

Sources: Saayman (2002): Smith (2015); Hood (2015)

2.4.1.1.1.1 Introduction phase (Phase 1)

A new product / artist is introduced or launched into the tourism market (Holloway, 2004; Rusu & Sabău, 2014). During this phase sales growth can be typically low and losses can occur. Saayman (2002) explains that this can be because of all the development and promotional costs leading up to the official launch of the product. Markets for the product should be developed during this stage by building sales, awareness and overall familiarity with the product or artist. Hood (2015) sums up this phase by stating that its two most important aspects include development of tourism-related product and finding financial investors.

2.4.1.1.1.2 Growth phase (Phase 2)

This is the second phase of the product life cycle and can differ from product to product (Saayman, 2002) or artist to artist. Researchers such as Ferrel *et al.*, (2002), Engelbrecht (2005) and Ruskin-Brown (2006) claim that some products' growth phase can last a few months while some can take years to grow. This period can be characterised by profit growth and faster sales where the market

begins to accept the product faster and repeated visits occur, all leading to building brand preference. This phase is characterised by the launch of the new product into the tourism market (Hood, 2015).

2.4.1.1.1.3 Maturity phase (Phase 3)

This stage is categorised by competition and devoted to a lot of marketing (Meng *et al.* 2011; Hood, 2015). After the few months or years of initial product growth, a product reaches its maturity stage. During this stage, sales will peak and then begin to stabilise. Saayman (2002) claims that, before a product reaches this stage, a plan must already be in place according to which modifications can be made.

2.4.1.1.1.4 Saturation phase (Phase 4)

The moment when products and services struggle to be the preferred choice of customers, it is entering the saturation phase (Barcelona Field Studies Centre, 2018). For an artist this can be when album sales drop and no new concert bookings are made. During this phase all potential buyers are using your product with no new customers, which are hard to come by. The price of the products is reduced and despite this decrease and other methods to influence and inspire customers, product growth stops (Frolova, 2014).

2.4.1.1.1.5 Decline phase (Phase 5)

The product will enter the declining phase if it is not modified after the saturation phase. Sales and profits will begin to drastically fall during this phase (Reid & Bojanic, 2001; Frolova, 2015) and the marketing budgets are very low (Saayman, 2002) thus making space for new products in the market. This phase can be stretched out by innovative managers (Smith, 2015) whilst working on the modification phase.

2.4.1.1.1.6 Modification phase (Phase 6)

Modification takes place when products or services are changed or something new is added to prolong its life duration. Modifications should always be realistic and acceptable implying that the results must exceed the costs thereof (Saayman, 2002). Iacobucci (2013:91) further adds that "change is good, and change is fun!" Modifications can include anything from changing or expanding concert venues, being divers (giving lessons or playing at different type of events (Goldstein, 2017)), collaborations with other artists and/or movie soundtracks (Deadpool 2 soundtrack which is featuring Celine Deon), designing packages that include meet and greet sessions, discounts on tickets of large groups or gaining sponsorships and partnerships (Roulet, 2013) with young and modern brands. Ghostleaf (2015) supports this statement by adding that the artists who make the boldest moves generally receive the most media attention. Before Taylor Swift's new album, *Reputation* was released, she deleted all her previous social media posts. his

emphasised one of the now most famous song lyrics in the world (*I'm sorry the old Taylor can't come to the phone right now… why? Oh because she's dead*), indicating that the old Taylor Swift sound is no more; giving way to a new, fun, adult type of sound.

If suitable changes are made, one can argue that it will also improve the demand of the product (Saayman, 2002). When considering product modification there are a few basic steps that need to be considered according to Saayman (2002). These steps are:

- Objectives and work procedures needs to be determined by top management.
- The businesses profits, competition policy and future markets need to be evaluated and an in-depth study undertaken.
- The product to be changed is then chosen.
- Some products cannot be modified, so they are removed.
- The influence of the above mentioned needs to be evaluated and the acceptability decided upon.
- Recommendations are then made.
- This is followed by an evaluation of the work.

The effectiveness of products should be measured and if necessary improvement and modifications takes place, new plans must always be prepared because customers' needs are ever changing and product developers must keep up to date with this ever changing cycle.

2.4.1.2 Place

The channels that are used in the industry to get consumers to buy different products, services and brands can be seen as the "place" aspect of the marketing mix (Holloway & Robinson, 2000). Distribution channels are of major importance when deciding to buy a specific brand, because it must be both accessible and available to the intended target market as explained by Lubbe (2003). Place can also refer to the location of the live music performance, the type of venue, accommodation for the artists performing and where tickets can be purchased (Tassipoulos, 2010). Magatef (2015) further adds that "place" can also refer to all activities one undertake to make a product or service more accessible to its customers, such as artists travelling throughout the country to give live performances to their fans. "Place" can also be seen as a problematic aspect, not only for artists, but also the tourism industry, because it is based on a service and not so much a product. A certain experience is linked with this service (concert) and the value thereof can only, truly be measured whilst it is taking place or afterwards. An artist must therefore perform at its best on every single concert, thus delivering a standard experience which in return will motivate more consumers to attend the next concerts.

2.4.1.3 Price

Price indicates the amount that is being charged in return for using or occupying a specific product or service. Hood (2015) reveals that price is one of the most important variables for consumers, and price strategies must be developed (Lubbe, 2003) in response to changing market conditions. Ellwood (2002) supports this statement by explaining that the perception of price is critical to the perception of the brand because consumers tend to compare the prices of the different products (artists in this case) before purchase. Different pricing strategies can include outcomes such as:

- control demand in time,
- control demand in space,
- restrict access and
- maximise access (Seaton & Bennet, 2001; Allen *et al.*, 2008).

Price can include the price of the different categories of tickets as well as free tickets to the main sponsors of the event. The price of the tickets for a well-known artist are usually more expensive than those for a lesser-known artist. This is also true for international artists. Marketers must also include aspects such as the competitive pricing or consumer price sensitivity level (Robinson *et al.*, 2013) because not all can pay the given price.

2.4.1.4 Promotion

Last but not least, promotion can consist of all the different mediums which marketers can use to advertise the event or brand. There are a lot of different marketing mediums that can be used to try and persuade consumers to buy a specific brand (Hood, 2015). These mediums can include aspects such as leaflets, brochures, websites, direct mail, television and radio advertising as well as blogs and social networking websites. Given the artist's (Dewald Wasserfall) popular profile on social media and the number of people linked to his profile, the importance of this cannot be underestimated. In conclusion Cahill (2006) notes that marketing will always be a very important on-going (Ladzani, 2012; Guitart, 2018) aspect because people change, their values change, trends change, everything changes! It is however important to be creative in your approach to promotion to keep the attention of the market.

Marketing, as discussed throughout segment 2.4, can therefore be seen as a process for:

- Defining markets.
- Qualifying the needs of the customer segments within these particular markets.
- Marketing helps determine the value propositions to meet these needs.
- Communicating these value propositions to all those people in the organisation responsible for delivering them, and getting their buy-in to their role.
- The process plays an appropriate part in delivering these propositions.
- Monitoring the value actually delivered (Strydom, 2004; Bowie & Buttle, 2004; McDonald & Dunbar, 2010).

2.5 Understanding brands and branding

Farquhar (1989) indicates that a brand is a name, mark or symbol design that enhances a product's value beyond its functional purpose together with its associated emotional and tangible attributes (Seetharaman *et al.*, 2001). Kotler and Armstrong (2006) argue that branding is much more than just a logo; it must be as unique as possible (Hood, 2015). Bergvall (2007) supports this by stating that branding has to do with memories; everything one remembers about a company. These memories can be obtained by using a specific brand's products (Perreault & McCarthy, 2003). Clow and Baack (2014) further add that brands are names that are assigned to individual goods or services. Strong brands should provide their or any other customers with assurance of quality as well as reduce the amount of time spend in shops searching for different products. Hood (2015) states that there are three reasons why branding in the tourism industry is so important: firstly, to attract consumers; secondly, to differentiate the brand and lastly to communicate consumer needs. Ellwood (2002:1) further adds that "a brand is one of the most valuable assets that any business possesses" because it provides great communication with customers, critical differentiators can be created in the marketplace, branding helps to shape internal company culture, it leverages intellectual assets of the business and finally it can help generate business performance.

Shimp (2007, 2010) points out that a brand consists of four levels. These levels can be seen as the first basic aspects of tourism branding (Hood, 2015). These levels are:

- Generic level;
- Expected level;
- Augmented level and
- Potential level.

These four levels firstly consist of the product's ability to meet basic customer needs. Secondly, a minimum expectation of the related brand is then given. The third level consists of consumers being more experienced and sophisticated, and the fourth level indicates that there are no limits to creativity and what can be accomplished (Hood, 2015).

Jordaan and Prinsloo (2001) identify eight different functions of a brand, specifically a tourism brand. These are functions such as communication, reduction, facilitation, differentiation, expressive or social-adaptive, security, associative and economic functions. All of these functions can assist consumers when choosing a product to buy (Danesi, 2006) whilst Clow and Baack (2014) reveal that there are also several different type of brands such as family brands, flanker brands, brand extensions, co-branding, ingredient branding, cooperative branding, complementary branding and private branding; all shortly defined in the table below (Table 2.1).

Table 2.1: Types of brands

Type of brand	
Family brands	A related group of products sold under one name.
Flanker brands	A new brand that is developed and sold in the same category as other products.
Brand extensions	Products or services that are sold under the name of one brand but have nothing to do with the core brand.
Co-branding	Two or more brands in a single marketing offer.
Ingredient branding	One brand being placed within another brand.
Cooperative branding	Joint venture of two products into a new product.
Complementary branding	Two brands being marketed together for co-consumption.
Private branding	Proprietary brands marketed by an organisation and sold within the organisation's outlet.
Personal branding	A particular real person's name connected with all notions intended to identify this person and to differentiate it from others

Source: Clow and Baack (2014); Khedher, as cited by Kucharska and Mikolajczak (2018:252)

2.5.1 Advantages of branding

According to Hood (2015:70) "a well-established brand does have a competitive advantage". Benefits to help a brand develop a competitive advantage can be listed as:

- A brand cuts across countries, class and cultural backgrounds,
- a brand name is more easily recognised by consumers,
- brands provide in specific consumer needs,
- brands can be developed into different lines of products,
- brands can target specific markets,
- branding can provide a significant way for achieving differentiation and
- branding can provide great financial potential for businesses (Ellwood 2002; Kotler & Armstrong, 2006; Hood, 2015).

2.5.2 Developing a brand

In the following two sections two processes will be discussed, namely:

- The creation of a new brand (Jobber, 2001; Davis, 2005; Duncan, 2005; Hollis, 2008; Hood, 2015) and
- Naming a new brand (Shimp, 2007).

Jobber (2001) indicates that a new brand can be developed or created by distinguishing the brand value of a product from its competitors. Van Auken (2005) further adds that a new product can be presented by reintroducing and redesigning the original core product (Figure 2.7). It is important

to know the difference between features and benefits. Features can be seen as an aspect of any brand that presents itself as a benefit to the consumer. These aspects can include the services offered, packaging used, the quality and design, the brand's name and the delivery process. The features and benefits should always suit the given target market's needs better than those of the competition (Hood, 2015).
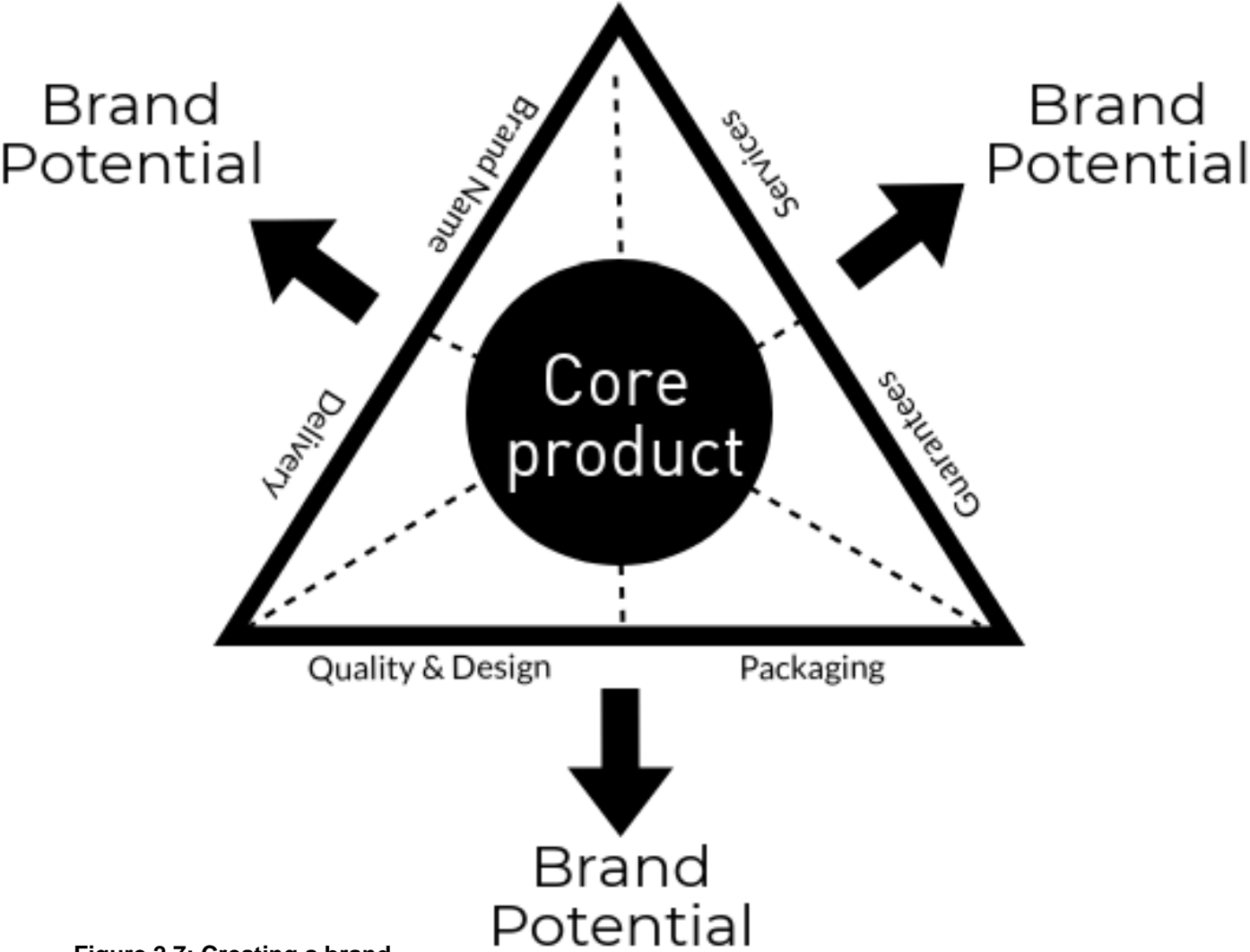
Figure 2.7: Creating a brand

Source: Jobber (2001)

The following three steps, according to Davis (2005), Duncan (2005) and Hollis (2008) can lead to the development or creation of a successful brand:

1. Selecting the desired brand position
2. Developing brand identification
3. Creating a brand image / name
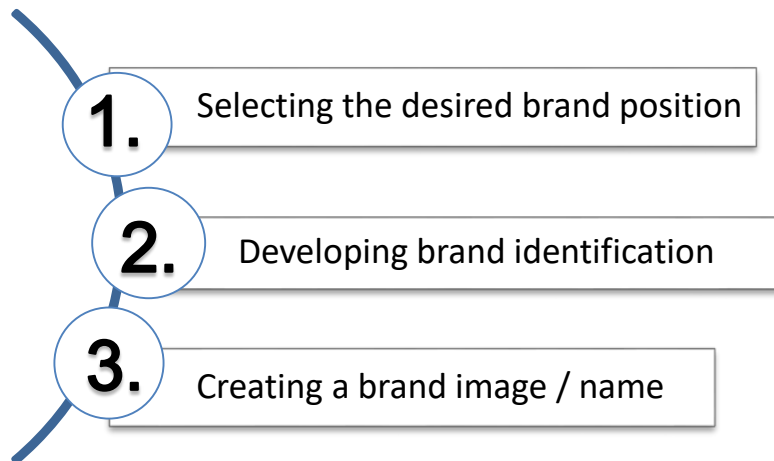
Figure 2.8: Steps to create a brand

Source: Hood (2015)

Step 1: Selecting the desired brand position

Hood (2015) states that a brand position can be seen as the standing between the tourism brand in comparison with those of its competitors, as seen through the minds of their customers. Tybout and Calkins (2005) agree by claiming that positioning is what is done to the mind of the consumer and not the tourism product. Positioning as explained by Davis (2010) and De Mooij (2005) must reflect an understanding of the target market, articulate customer value perceptions and provide a frame of reference. It also involves marketing activities including setting short-, medium- and long-term goals. A clear brand identity and position can, according to Davis (2010), create value in a few different ways including:

- providing a value proposition;
- providing future extension options;
- improving brand memorability;
- providing meaning and focus for the tourism product and
- guiding and enhancing brand strategies.

According to Saxena (2007) there are a few manners which can be used to position a tourism brand including the maximum usage of different situations, the emphasis of tangible benefits, linking the brand to different uses such as linking the tourism brand SANParks to the conservation of various species including the rhino and wild dogs (South African National Parks, 2017). Furthermore, it can include aspects such as head-on competitive positioning where the tourism brand is placed directly next to the leader in the market and then tries to uproot it on specific tangible variables, lifestyle positioning and benefits offered. Highlighting the benefits of a specific

brand can be done by positioning it in a world renowned area such as Cape Town. For example, opening a restaurant in a prime location where guests can enjoy the view of the ocean as well as one of the Natural World Wonders: Table Mountain.

Step 2: Developing brand identification

Hollis (2008) notes that a brand's symbol must identify with the given product or service and a good symbol or logo can increase a brand's recognition to a great extent. Characteristics of a good brand name can communicate any of the following;

- association;
- distinctiveness;
- benefit and
- simplicity.

Symbols or logos can also indicate the source of ownership of a given brand and can be associated with quality, longevity and consumer relations.

Step 3: Creating a brand image / name

For a brand to connect with customers, just giving it an identity and position are essentially not enough to make a brand come alive (Duncan, 2005). A brand image can make a statement about a given brand's personality thus one can state that a brand's image can be seen as an impression created by the messages and experiences assimilated into a perception or impression of the brand. Further aspects to consider during the development of a tourism brand can include:

- establishing a clear brand position;
- building a brand on an emotional benefit;
- build a brand as early as possible;
- being consistent over time and across different markets;
- making sure that employees know the brand position;
- making sure that all products and services are embodied in the brand;
- making sure that all customers know the brand's position;
- do not dilute the brand;
- always monitor the brand, and finally
- protecting the brand as the most valuable asset of the company (Duncan, 2005).

To name a brand is a very integrated process, to be explained in 2.5.3.

2.5.3 Naming a new brand

After accomplishing the three steps above, the next phase will be the process involved in naming a brand. Shimp (2007) indicates that it is a very simple process consisting of five steps.
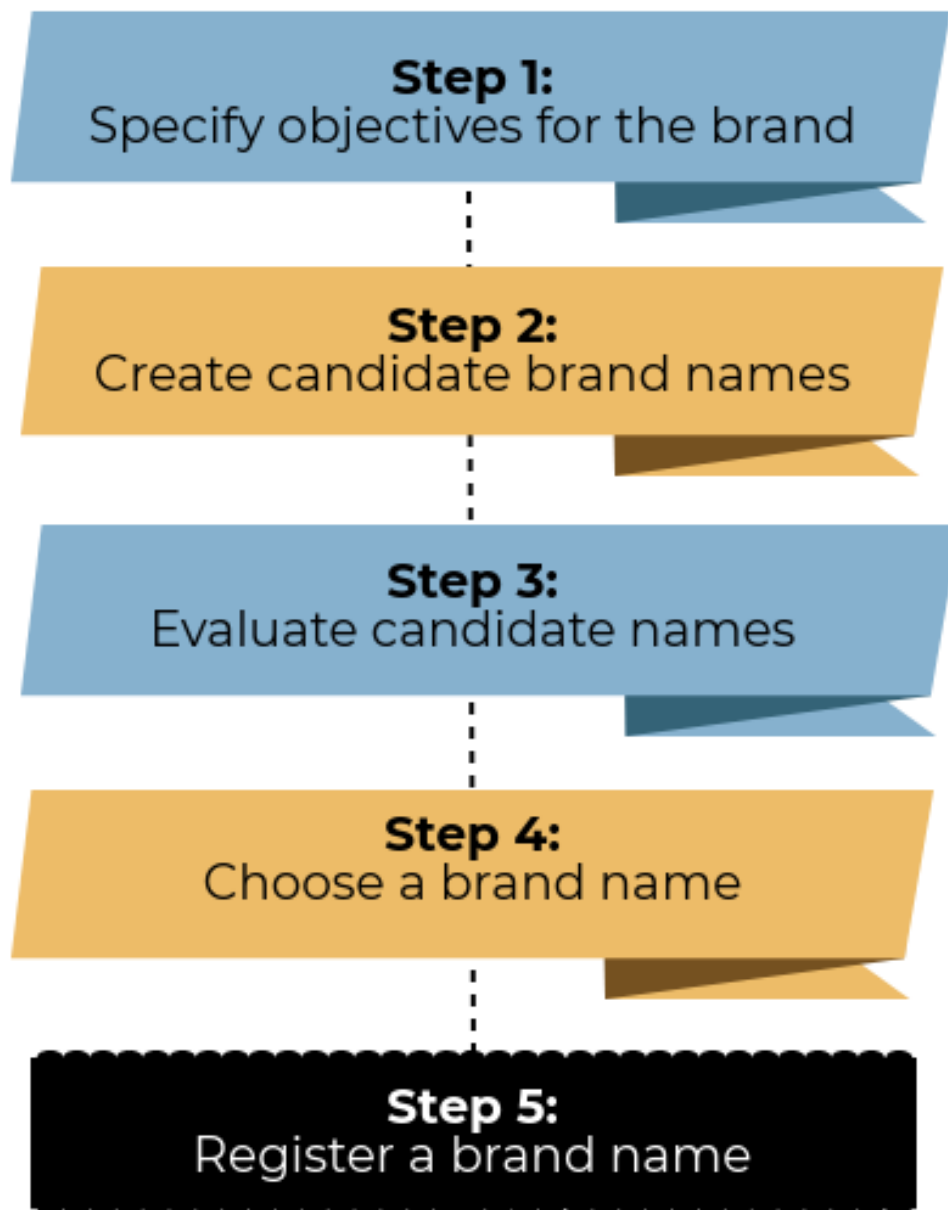
Figure 2.9: Brand naming process

Source: Shimp (2007)

Step 1: Specify objectives for the brand name

According to Shimp (2007) and Lindstorm (2005) the first and foremost step would be to identify all objectives to be accomplished including the process of selecting a name suitable and appealing to the given target market; providing an image for the brand which is both suitable and appropriate and finally distinguishing the brand from its competitors (see 2.5.2, Step 1: Selecting the desired brand position). According to Van Gelder (2003) a tourism brand can only be powerful

if it consists of a strategic device as well as a sustainable competitive advantage (Jordaan & Prinsloo, 2001). When regarding a brand as a strategic device, Hollis (2008) reports that managers should then adopt a holistic brand perspective. This involves identifying the unique advantages of the brand and "defending this position against competitors (Hood, 2015:75)". Kapferer (2008) points out that the key to success lies in having a competitive advantage which other companies cannot copy. Lindstorm (2005) supports this statement by adding that one of the biggest challenges facing these marketers is the particularly difficult problem of how to sustain this competitive advantage. The key, according to Hood (2015), lies in managing the competitive advantages in such a way that they are retained.

Step 2: Create candidate brand names
Creative thinking exercises and brainstorming sessions are usually used when brand name candidates are needed. Characteristics of a good brand name communicate one or more of the following, as discussed above: benefit, association, distinctiveness and simplicity. Outside consultants can also be used during this step.

Step 3: Evaluate candidate names
During this step all names generated in Step 2 are evaluated one by one. The criteria used include aspects such as the relevance of the product category, overall appeal of the name as well as the favourability of associations.

Step 4: Choose a brand name
This step consists of using the criteria from Step 1 to Step 3 to select a final name from all the different candidates.

Step 5: Register a brand name
A brand can be seen as the single most valuable asset to a product indicating what the product stands for to the rest of the world (Trump, 2007), thus the reason why companies apply for trademarks to be registered. Hood (2015) specifies that some companies submit up to five different names whilst some only submit one. Names are then compared against a database to eliminate any duplication, and finally be registered.

By interpreting the two processes discussed above (2.5.2 & 2.5.3), it is clear that creating a brand can be a very complexed process and cannot be done without some type of market research.

2.6 Analysing brand equity
There are numerous different definitions of brand equity (Naidoo & Abrall, 2018). Duman *et al.* (2017) state that brand equity can be seen as one of the most influential concepts within branding throughout the last decades. Brand equity can be seen as the difference between the value a consumer places on a product after blind testing it, and the value they place on the same product

after they have identified it (Chay, 1990). McQueen (1991) supports this statement by adding that brand equity can be seen as the difference between the value a product has for a consumer and the value that same product has without all its branding. Biel (1992) however explains that brand equity can be seen as the additional cash flow achieved by associating a brand with a specific product. Harrington *et al.* (2017) support the researchers above by declaring that brand equity can contain both brand value as well as brand meaning. Clow and Baack (2014) indicate that brand equity represents a set of characteristics. These characteristics are all unique to a specific brand. The perception consumers have of brand equity states that any product from a given brand name is better, different and can always be trusted. Brand equity can create value for both the customers and the firm (Lehmann & Winer, 2005). Thus, one can state that brand equity can overall be defined as the added value a brand name can give to a specific product or service. This value can be seen either in "financial terms or in how consumers perceive the brand" (Elliott & Percy, 2007:81) and can be seen as one of the most important aspects of branding (Upshaw, 1995). Figure 2.10 emphasises that there are more stakeholders within brand equity than one would think and the consumers or tourists are not the only ones evaluating brand equity.

Valuation Equity

*Financial Assets
*Retail pricing Support
*Stock Pricing Support
*Revenue/ Profit Contributions
*Corporate Borrowing Leverage

Identity Equity

*Product/ Service Performance
*Name Awareness
*Logo/ Graphic System
*Positioning
*Strategic personality
*Marketing Communications
*Brand loyalty

Valuation Audiences

*Stakeholders
*Financial Analysts
*Potential Investors
*Vested Employees

Identity Audiences

*Customers
*Prospects
*Employees
*Tourists

Figure 2.10: The nature and structure of brand equity

Source: Upshaw (1995)

2.6.1 Benefits of brand equity

According to Bick (2011:40) building a strong brand and brand equity benefits are two-fold. Firstly, to consumers these benefits help with the evaluation and purchasing of products and, secondly adding specific value for the customers and providing a "source of competitive advantage" for its organisations. The benefits of brand equity can include:

- Improvement of product performance perceptions;
- Allows manufacturer to charge more for products;

- High brand loyalty sustains future sales;

- Creates higher gross margins;

- Low price elasticity;

- New competitor barriers;

- Lower risk when introducing line or product extensions;

- Greater trade cooperation and support;

- Licensing opportunities;

- Additional brand extension opportunities;

- Provides power with retailers and wholesalers;

- Captures additional retail shelf space;

- Serves as a weapon against consumer switching due to sales promotions and

- Prevents erosion of market shares (Bick, 2011; Clow & Baack, 2014; Elliott & Percy, 2007).

Brand equity, according to Elliott and Percy (2007), often dissuades consumers from searching for special deals, products, cheaper products or other incentives, thus preventing erosion of the given products' or brands' market share at the cost of the consumer.

2.6.2 Building brand equity

The concept brand equity takes time to form and must be crafted and nurtured very carefully. This can be done, according to Kerin *et al.* (2004), by creating a favourable, strong, unique association and experience with the brand using different programmes. Brand equity can over time be formed in the minds of consumers because of everything they see, hear, feel and learn. According to Kerin *et al.* (2004) there are four steps as to how brand equity is formed (Figure 2.11).
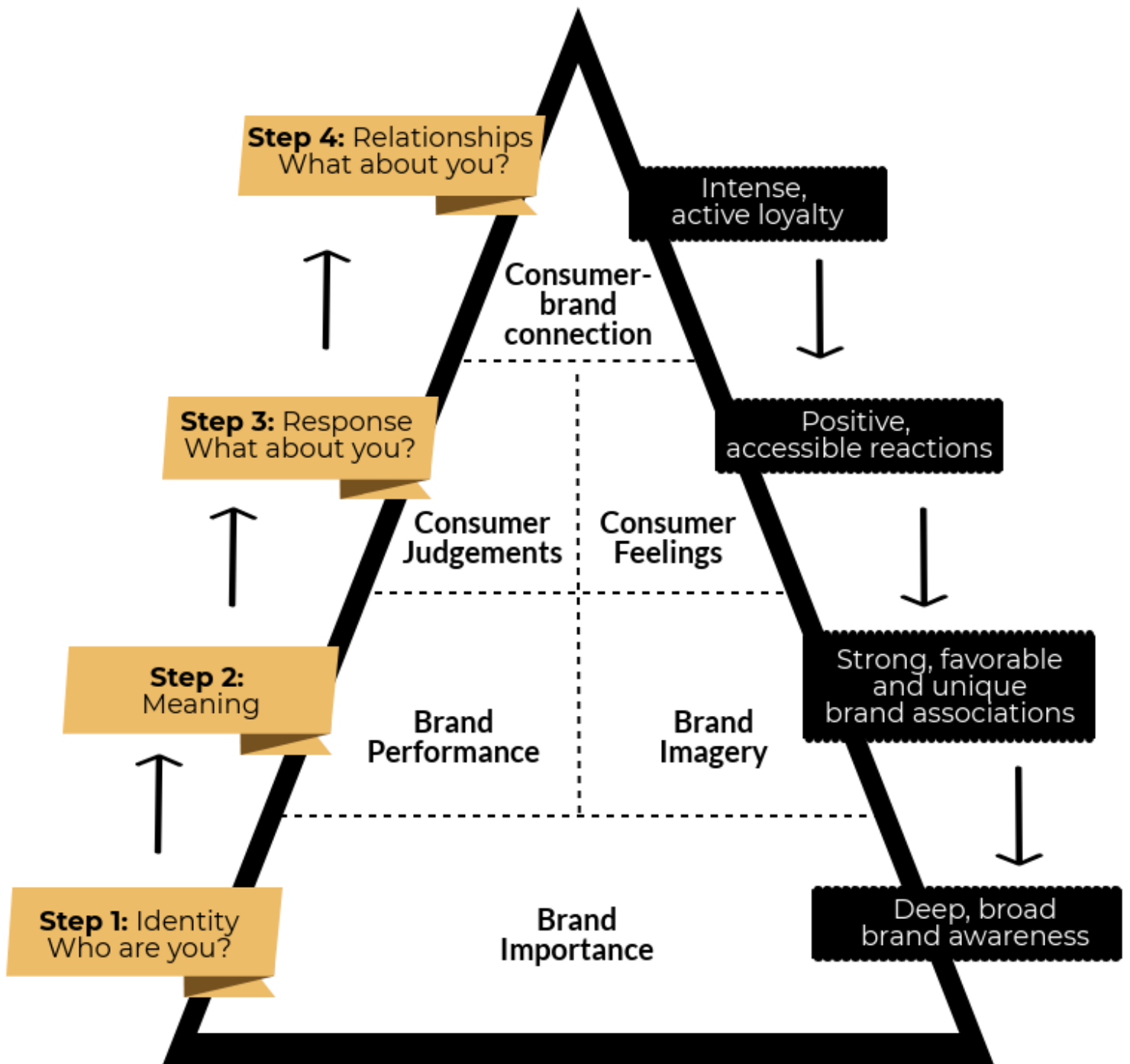
Figure 2.11: Customer-based brand equity pyramid

Source: Kerin *et al.* (2004)

Step 1: This step involves giving the brand an identity by developing positive brand awareness and a positive association in consumers' minds (Labrecque *et al.*, 2011). This can be done by focussing on specific needs (Hood, 2015) as well as using a product class in different marketing campaigns (see Section 2.5.2: Step 1 and Section 2.5.3: Step 1 and 2). Part of brand identity is to determine your brand's importance and/or salience (Shaker & Hafiz, 2014). Keller (2001) states that a brand's identity does not only confirm who they are, but also consists of aspects such as top-of-mind association or if the brand is easily recalled or recognised.

Step 2: The meaning of the brand must be established in the minds of the consumers during this step. The meaning of a brand can arise, and two different dimensions can be used for this including a functional, performance-related dimension or a more abstract dimension such as an imagery-related dimension. Another two aspects that are very important in this step are brand performance and brand imagery. Keller (2001) and Shaker and Hafiz (2014) explain that, when creating a brand's image, the first characteristic that comes to mind for the consumers must be in correlation with what the brand stands for. For an artist this can be characteristics such as a fun artist, great vocal performances or the artist's dress code. The second aspect, brand performance, "relates to the ways in which the product or service attempts to meet customers' more functional needs" (Keller, 2001:8). When an artist knows his or her fan base, it is easier to fulfil in their needs.

Step 3: A proper response to the brand's identity must be developed in this step. This response includes aspects such as consumer judgements and consumer feelings. What consumers think and feel about a brand is very important and focusing on those aspects can make this process more reachable. Hood (2015:102) indicates that "thinking focuses on a brand's perceived quality, credibility and superiority relative to other brands while feeling relates to customers' emotional reaction".

Step 4: The final and most difficult step consists of maintaining an active, loyal relationship between the brand and its consumers (brand resonance). "Brand resonance refers to the nature of the relationship that customers have with the brand and the extent to which they feel they are 'in-sync' with the brand" (Keller, 2001:15). A deep psychological bond must be formed as well as consumer's personal identification toward the brand. The level of artist brand resonance can be indicated by the repeated purchase rates (albums, concert tickets, merchandise) and the extent to which the fan base seeks information with regards to the artist.

2.6.3 Measuring brand equity

The following section will identify and explain four different brand equity models, including

- David Aaker's (1996) brand equity model;
- Keller's (2008) brand equity model;
- The three metrics of brand equity measurement (Anon, 2017), and
- Papkin's (2014) seven brand equity dimensions.

2.6.3.1 David Aaker's (1996) brand equity model

One of the most important strategic jobs facing the product manager, according to Lehmann and Winer (2005), is managing the product's reputation. Aaker (1996) developed a model to better understand brand equity which is also core to this study. This model has been used numerous

times and consists of five different categories including brand loyalty, brand awareness, perceived quality, brand associations and other proprietary brand assets.
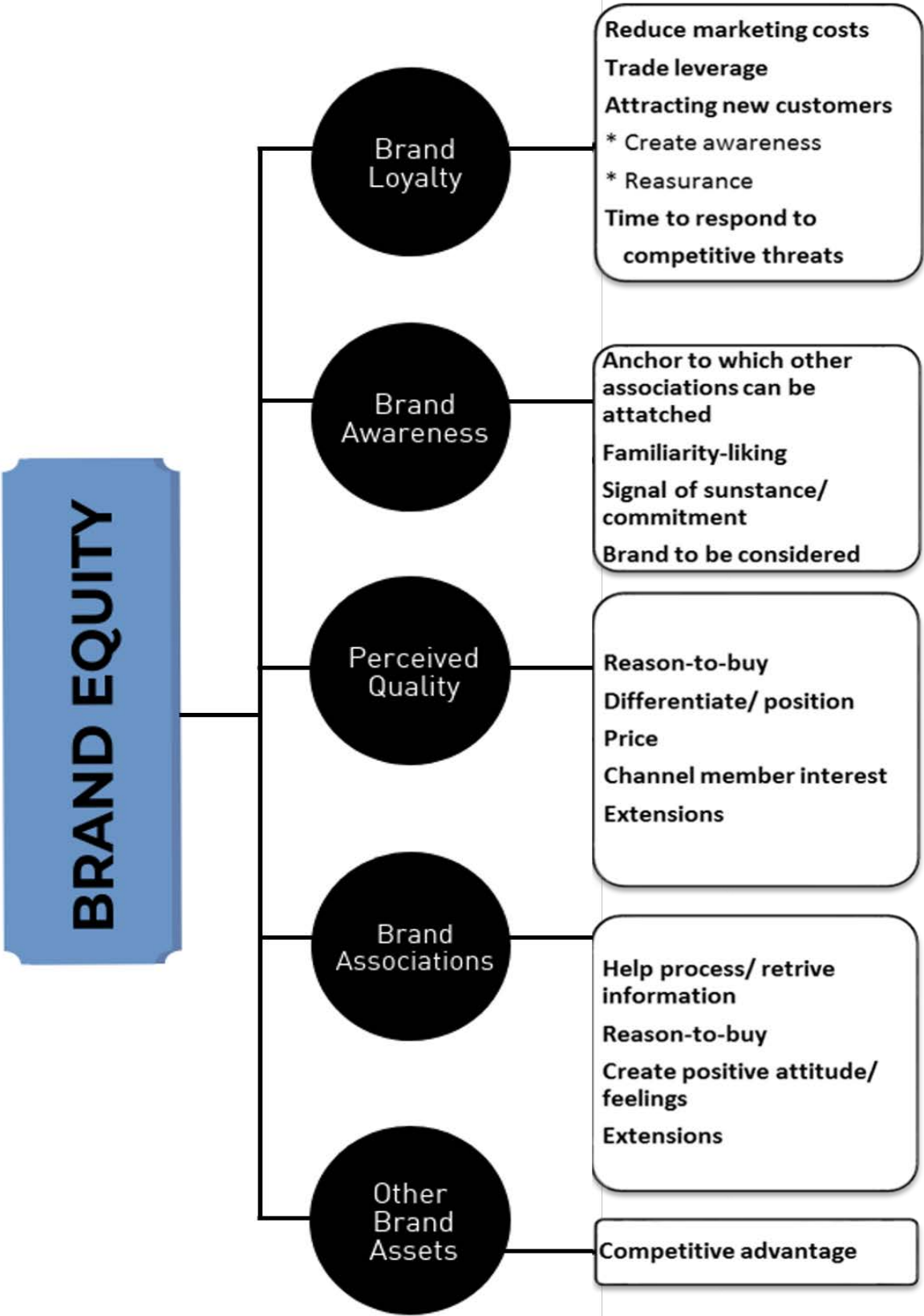
Figure 2.12: Brand equity

Sources: Aaker (1996); Lehmann and Winer (2005)

2.6.3.1.1 Brand loyalty

Loyalty can be seen as the strongest measuring method of a brand's value, thus once a consumer states that a certain brand is good or reliable, they automatically select it the next time they visit a store, minimizing the effort they have to put into selecting a brand (Lehmann & Winer, 2005; Su & Chang, 2018). The strongest form of loyalty can be seen as "attachment" − customers purchase only one brand (Clow & Baack, 2014), not even considering any other brand regardless of the price difference. Brand loyalty can be driven by emotion and value thus representing what the brand means or stands for to the consumer on a more emotional level. Consumers are committed to particular brands to different degrees (Wilson *et al.*, 2012). There are a number of factors which can influence the level of degree such as switching costs (the cost of changing brands), social ties to the company, the availability of substitutes, satisfaction obtained and the perceived risk. In short, as long as customers keep on using and enjoying (Ellwood, 2002) a specific brand, it can be said that they are loyal. Saayman (2002) points out that those "loyal customers" can be profitable to any business for the following reasons:

- When acquiring new customers, the marketing costs are higher;
- Loyal customers spend more;
- Regular customers cost less to serve because they make more frequent bookings;
- Word of mouth recommendations tend to spread because of satisfied customers sharing their experiences;
- Willingness to pay increases for satisfied customers;
- Retaining customers tend to give the business a competitive advantage and
- Regular communications are possible (Doyle & Stern, 2006).

According to Moolla and Bisschoff (2013) there are a few influences that can affect brand loyalty. These influences can work together to achieve loyalty whist other can work without one another. The influences of these aspects are quite unclear, explaining why brand loyalty research is so popular amongst marketers.

2.6.3.1.2 Brand awareness

Seetharaman *et al.* (2001:244) note that brand awareness should be seen as a "very important element in the branding process". Consumers choose products that they trust and know (Lehmann & Winer, 2005), thus having a familiarity between them and the brand. Familiarity, according to Schacter (1996) can be seen as the sense of knowing, not needing specific details, otherwise known as the simplest form of brand equity. Choosing a familiar brand gives the consumer the needed 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. Nam *et al.* (2011) state that the belief of superiority cannot be implied for as familiarity, and brand equity can simply just not imply action, only perceptions. Rossiter and Percy (1997) point out that brand awareness in terms of

the purchase, have two different forms (measuring methods), including recognition and recall (Bick, 2011). Recognition brand awareness is the ability to recognise a brand in such detail, that the only option is to buy it, while brand recall reflects the ability to remember a specific product once the need arises. Seetharaman *et al.* (2001) suggest that there are two more forms of brand awareness that should be included: dominant and top-of-mind branding. A dominant brand can be explained when customers can think of a specific product category whilst top-of-mind branding means the customer can think of the first brand, not a category of brands. "Strong brand awareness can indeed provide a significant competitive advantage" (Elliott & Percy, 2007:86), thus only if the brand is salient. The product must be familiar and linked in memory with situations where the consumers might need such a product. "The more salient the brand, the more likely it will be the chosen or preferred brand when a purchase decision is made" (Elliott & Percy, 2007:87).
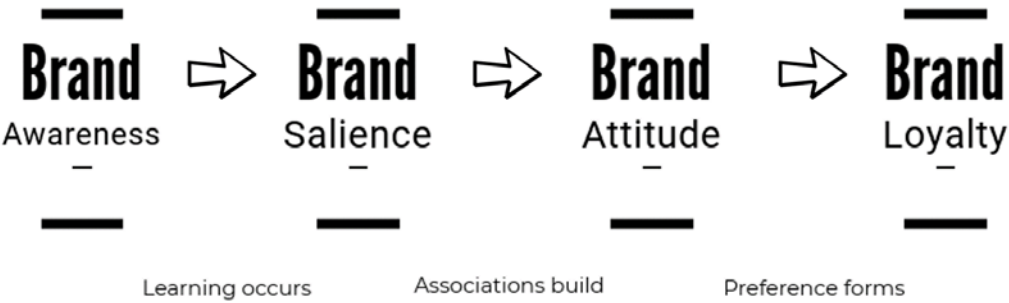
Figure 2.13: Brand awareness, salience, and attitude leading to brand loyalty
Source: Elliott and Percy (2007)

The relationship between the brand and all consumer attributes (Elliott & Percy, 2007) will lead to associations in memory therefore finally leading to brand loyalty. "Marketing is at the heart of the best companies" (Iacobucci, 2013). For one to purchase a product it is required that a customer should be aware of that particular brand (Lehmann & Winer, 2005), thus the reason marketing plays such a vital role in product management.

2.6.3.1.3 Perceived quality

Seetharaman *et al.* (2001) suggest that one of the main aspects of perceived quality is price premiums. They also suggest that price premiums and quality products should go together, because consumers are willing to pay more for products when they know the quality is better. Standards can be seen as a test of true quality and products need to live up to these certain quality standards. Bick (2011:36) declares that perceived quality is the "reason to buy" -aspect and customers differ as do their different reasons.

2.6.3.1.4 Brand association

Different brands attract different consumers. Consumers attach different ideas, memories and reasons as to why they chose one brand and not another. Subjective and emotional associations are an important part of brand value according to Lehmann and Winer (2005). There can be numerous attributes as to why a consumer choose a specific brand, for example; the flavour, taste, price of the product, packaging, size, style, availability, warranty, weight, ease of usage, durability, convenience, serviceability, freshness and of course the brand name (Aaker & Biel, 1993; Lehmann & Winer, 2005). These attributes form a brand personality which can suggest if a specific brand can be suitable or not suitable for different situations (Aaker, 1996). Iacobucci (2013) states that brand associations can include information from the company and the customer's experience, thus relating to the overall quality as well as the specific product attributes (Lehmann & Winer, 2005) and user characteristics impacting the reaction to the brand (see 2.5.3, Step 2: Creating candidate brand names).

2.6.3.1.5 Other brand assets

According to researchers such as Lehmann and Winer (2005) and Bick (2011), brand equity can also include other assets such as trademarks, channel relationships and patents, which are also very valuable because it can help to build a competitive advantage. The problem is that these assets are more so tied to the physical product or the given process and not to the given brand.

2.6.3.2 Keller's (2008) brand equity model

In contradiction to Aaker's model of brand equity (1996), Keller's model of brand equity (Keller, 2008) focuses more on customer-based brand equity. "The power of the brand lies in what resides in the minds of customers as a result of their experiences over time (Bick, 2011:38). As seen in Figure 2.14 brand equity can be seen as a subset of brand knowledge. This can be reflected in customers' perceptions, behaviour and preferences. Furthermore, it is stipulated that brand knowledge depends on brand awareness as well as brand image.
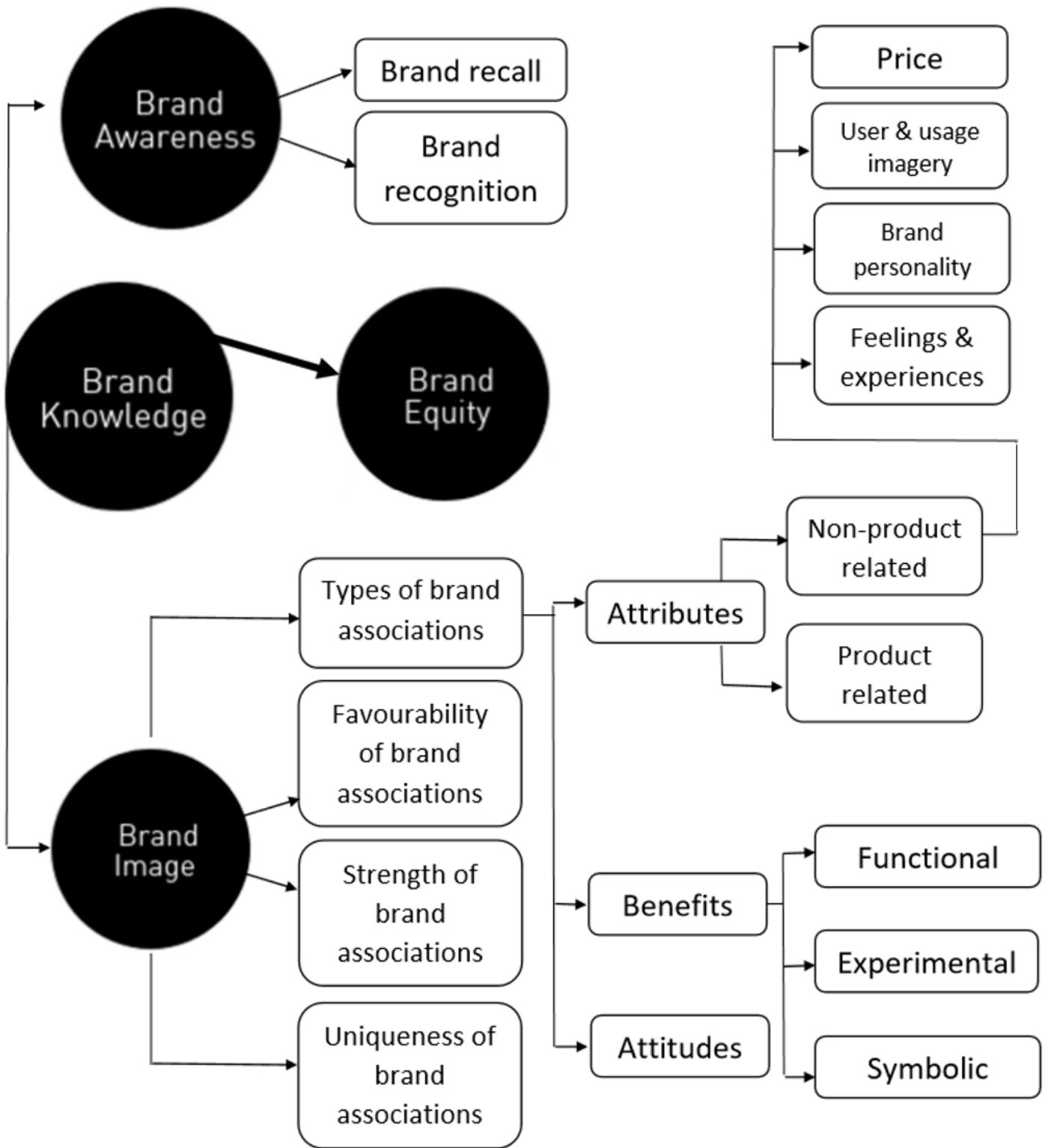
Figure 2.14: Keller's model of brand equity

Sources: Keller (1998); Bick (2011)

Both the Aaker and Keller models recognise the fact that brand equity represents the "added value" of a product which is added because of past investment in marketing management of the brand. Even though both these models have been developed from different perspectives, both mainly focus on brand image and brand awareness. The main difference is that the Aaker model

focuses on organisational benefits whereas the Keller model mainly focuses on the benefits of the consumer.

2.6.3.3 The three metrics of brand equity measurement (Anon, 2017)

Anon (2017) points out that brand equity can be measured in quantitative as well as qualitative brand research. The information concerning the research can be collected by:

- Having face-to-face interviews with focus groups;
- By collecting the data from large sample groups or audiences;
- Doing periodic surveys;
- Doing attitude and behavioural experiments on consumers, and finally
- One should analyse prospective as well as current customers.
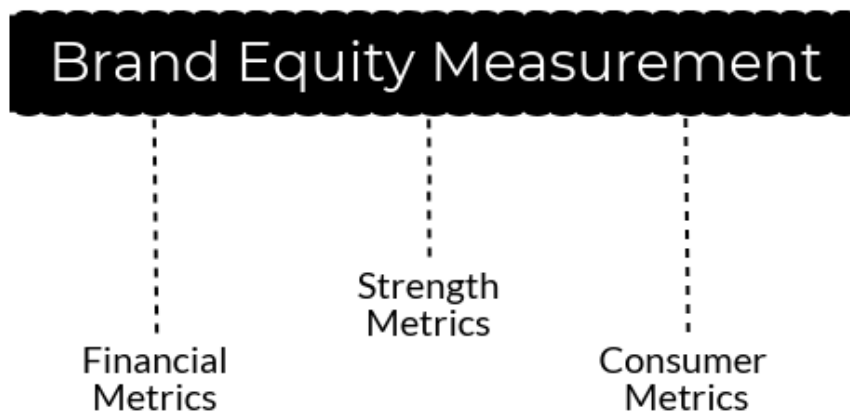
Figure 2.15: Three metrics of brand equity measurement

Source: Anon (2017)

Firstly, this anonymous researcher indicates that one must look at the financial metrics, this is important because the managerial team of the company must know how profitable the company is and how well it is performing in the market place. Aspects to keep track of include price sensitivity, the growth rate, the cost for winning new customers as well as keeping existing customers, the brand's market share and investments, brand trends and revenue and profitability. Secondly, one must establish the strength metrics. This include measuring the following aspects, namely brand awareness, brand knowledge, the buzz in the market, brand recall (aided and unaided) as well as brand loyalty. Finally, knowing and understanding your customers, what they think, feel and know about different brands, play a vital role to any organisation. Consumer metrics, according to this researcher, is the main one of the three aspects. The following are very important and should be measured by managers to portray the organisation's ultimate brand equity levels: the consumers' perceptions, sentiments, brand beliefs, brand associations, feelings and opinions about the brand, emotional connections, purchasing decision together with different driving factors and the relevance of the brand in the market place. When obtaining this data, it

can be used to explain the importance of the specific brand asset and help determine brand extensions or marketing budgets.

2.6.3.4 Papkins's (2014) seven brand equity dimensions

According to branding strategist Krisjanis Papkins (2014) there are a lot of different brand equity measuring methods throughout literature, but standardisation is a challenge. All include different aspects such as the recognition by the potential clients in general, how people perceive the given brand by portraying aspects such as awareness, associations and brand esteem and finally market share dynamics. When looking at brand equity, Papkins (2014) claims that there are seven aspects to focus on.

Figure 2.16: Seven brand equity dimensions

Source: Papkins (2014)

As seen in Figure 2.16 these aspects include availability, preference, loyalty, awareness, familiarity, image and personality and finally associations. Three of the aspects (loyalty, awareness, associations) are in correlation with Aaker's brand equity model (1996) whilst only two, namely image and awareness are mentioned in Keller's brand equity model (1998). Das *et al.* (2009) reported that a level of familiarity is always required because awareness alone is not to build an understanding of a brand. When a brand becomes more familiar it also becomes more

valuable (Gabay *et al.* 2009). Therefore, a familiar brand will always have a more competitive edge over those with a similar offering (Aaker, 1996).

After the analyses of brand equity studies and the measuring instruments and/or models completed above, it was determined that for the purpose of this study, an artist's brand equity will be measured according to brand awareness, brand loyalty, brand experience, brand image and brand satisfaction. The chosen aspects were based upon the number of times a certain equity element was analysed in different studies and the main focus area of the studies. Attention was given to studies based within the event sector as well as on personal branding.
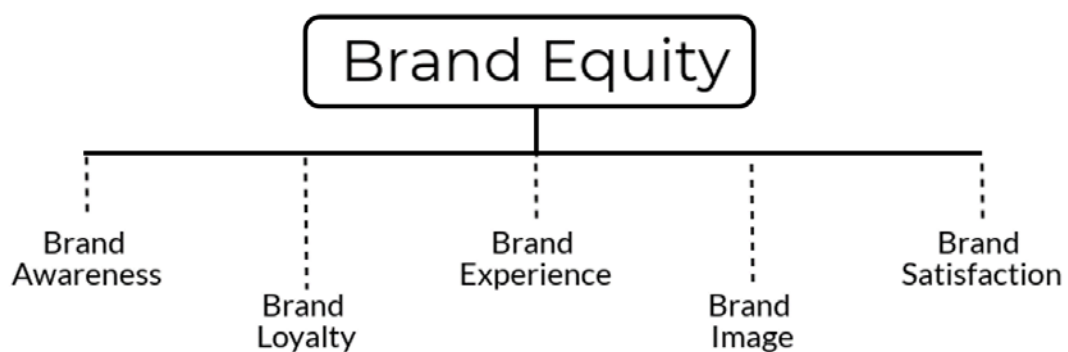
Figure 2.17 Conceptual artist brand equity elements

Sources: Adapted from Aaker (1996); Keller (2008); Jalilvand *et al.* (2011); Nam *et al.* (2011); Papkins (2014); Su and Tong (2015); Anon (2017); Girard *et al.* (2017); Chakraborty and Bhat (2018); and Martin *et al.* (2018).

2.6.4 Customer-based brand equity

As mentioned earlier, knowing and understanding your customers, what they think, feel and know about different brands play a vital role in any organisation. Consumer- or customer-based brand equity (CBBE) has received much attention over the last few years in many different fields (Chekaline *et al.,* 2018; Tasci, 2018; Wong, 2018). According to Tasci *et al.* (2018), the very first introduction of CBBE by researchers was based on or in the context of conventional summer products, but today it can be utilised within the context of the entire tourism and hospitality industries. The researchers further add that CBBE can be seen as an important factor which can affect the financial equity, including the stability of any given brand. CBBE was formulated by combining Keller's general brand knowledge, consisting of awareness and image with Aaker's five core brand equity components. This included his famous brand equity dimensions (brand awareness, brand association, perceived quality, brand loyalty and other proprietary brand assets). "Since proprietary brand assets are firm related, only consumer-related components have been adopted by subsequent researchers, resulting in a four-dimensional CBBE including awareness, association, loyalty and perceived quality" (Tasci, 2018:145). Duman *et al.* (2017) agree that there has been a growing interest in the CBBE concept and that researchers use it as

a framework for different kinds of research including destination-, hotel-, casino-, festival- as well as culinary-brand equity research.

2.6.5 Personal branding

"Everyone you meet has an impression of you … or who you are" (Rangarajan *et al.*, 2017:657). This impression can reveal an individual's personal brand. Centeno and Wang (2017) argue that celebrities can be seen as human brands because their everyday life choices (on and off stage) are on display for anyone paying attention. Most artists are self-employed (Markusen & Schrock, 2006) and are therefore managing and marketing their own personal brands. Personal branding, according to Leland (2016), can be seen as a steady stream of small efforts instead of a series of big gestures, all working together to achieve or manage an extended self (Belk, 2013). Khedher, as cited by Kucharska and Mikolajczak (2018:252) supports this statement by explaining that personal branding can be seen as "a particular real person's name connected with all notions intended to identify this person and to differentiate from others". Arruda and Dixon (2007) further indicates that personal branding can offer an individual the opportunity to create an emotional connection with others. This is very important for artists, because consumers like to feel part of something or have a deeper connection with certain songs and/or its lyrics. In this way, artists can differentiate themselves from commodities by prompting an emotional response within consumers or their fan bases. Rangaranjan *et al.* (2017) further adds that personal brands and personal development are linked together by the fact that both can be modified over time.

Kucharska and Mikolajczak (2018) point out that one of the key aspects one should consider before building a personal brand, is to analyse how the person has been perceived so far in comparison to how the person wants to be perceived. This can include the person's or brand's desired image as well as their unique values. One of the most important personal brand factors for its given audience is consistency. Everyone (artists) are born with a certain set of characteristics, which over time made you / or them the person who you / they are. These characteristics can also be found in their music and it creates an impression on the people around them, ultimately transforming them into a growing fan base; therefore emphasising that personal brands are developed and modified rather than creating a new one, in comparison to products where they are designed with certain characteristics already in mind (Rangaranjan *et al.,* 2017). Other differences between product brands and service brands include personal brands being more focused as well as being easier to change over time.

This section consists of previous studies done on personal branding (Table 2.2).

Table 2.2: Personal branding studies

Date	Author(s)	Study title	Journal	Study goal	Research category
2004	Hines, A.	The personal brand in futures	Foresight	This study aims to consider branding more in line with bringing forth self-knowledge and self-expression than the creation of a cultivated or false self.	Futures field
2006	Thompson, M.	Human brands: investigating antecedents to consumers' strong attachments to celebrities	Journal of Marketing	This article explores recent advantages in self-determination research to address why consumers develop strong attachments to human brands".	Celebrities (e.g. athletes, singers, artists)
2008	Rampersad, H.K.	A new blueprint for powerful and authentic personal branding	Performance Improvement	This article aims to introduce an authentic personal branding model that will help HPT professionals build an effective personal brand that they can project in everything they do.	Human performance technology (HPT)
2011	Harris, L. Rae, A.	Building a personal brand through social networking	Journal of Business Strategy	The goal of this article is to draw results from an ongoing research project, which is investigating the use of new technologies by entrepreneurs to build their personal brands.	Social networking (finding a job and managing a career)
2011	Labrecques *et al.*	Online personal branding: processes, challenges and implications	Journal of Interactive Marketing	The goal of this article is to examine online branding from a personal perspective.	Online personal branding
2013	Bandinelli, C. Arvidsson, A.	Brand yourself a change maker!	Journal of Macro Marketing	The goal of this article is to investigate what branding entails when it is applied to the self.	Social entrepreneurs
2013	Chen, C.P.	Exploring personal branding on YouTube	Journal of internet commerce	This article seeks to address the peculiar absence of online branding from a personal perspective.	Online personal branding (YouTube)
2014	Shaker, F. Hafiz, R.	Personal branding in online platform	Global disclosure of economics and business	The main objective for this paper is to explore various literatures from different disciplines to address the issue of developing a contextual framework of "construction of online personal brands.""	Online personal branding

2016	van Nuenen, T.	Here I am: Authenticity and self-branding on travel blogs	Tourists studies	This article aims to contribute to empirical studies of identity and authenticity in travel writing by discursively scrutinizing about pages on professional travel blogs- that is to say, commercialised blogs that (potentially) offer a source of income to their writers.	Travel blogs
2017	Centeno, D. Wang, J.J.	Celebrities as human brands: an inquiry on stakeholder-actor co-creation of brand identities	Journal of Business Research	The present study seeks to understand a set of interrelationships among parties that have a win-win stake in the activities that make up celebrity human brand identity co-creation.	Celebrities (actors)
2017	Johnson, K.M.	The importance of personal branding in social media: Educating students to create and manage their personal brand	International Journal of Education and Social Sciences	The purpose of this paper is to discuss the importance of developing, maintaining and promoting one's personal brand.	Students social media personal brand
2017	Rangarajan *et al.*	Strategic personal branding: and how it pays of			European sales executives and managers
2018	Kurcharska, W. mikolajczak, P.	Personal branding of artists and art designers: necessity or desire?	Journal of Product and Brand Management	This paper aims to discuss a problem of artists who often find it difficult to define their artistic and self-distinction identities.	Artists, designers, architecture professionals and students
2018	Thompson *et al.*	Developing an authentic personal brand using impression management behaviours: Exploring female entrepreneurs' experiences	Qualitative Market research: An International Journal	The purpose of this paper is to provide insight into how female entrepreneurs develop and communicate an authentic personal brand.	Female entrepreneurs
2018	Phua, J. Kim, J.	Starring in your own Snapchat advertisement: Influence of self-brand congruity, self-referencing and perceived humour on brand attitude and purchase intention of advertised brands.	Telematics and Informatics	The goal of the study is to examine the Snapchat geofilter brand advertisements, specifically the joint effects of self-brand congruity, self-referencing, and perceived humour through these advertisements on brand-related outcomes.	Social media platform (Snapchat)

Personal branding literature consisted of 15 articles / studies. Two of the studies were based on celebrities, five on social media or online personal branding, one on travel blogs and two on entrepreneurs. Thompson's (2006) study was based on several different variables such as attachment, strength, autonomy, relatedness, competence, self-actualisation, pleasure-stimulation, money-luxury, self-esteem and popularity-influence. From the findings it was suggested that "when a human brand enhances a person's feelings of autonomy and relatedness and does not suppress feelings of competence, the person is likely to become more strongly

attached to it" (Thompson, 2006:104). Another study which was done by Centeno and Wang (2017) also focused on celebrities, but included three stakeholders including the celebrity, the consumer and media outlets. This study tried to understand the set of interrelationships among parties that make up celebrity human brand identity co-creations; none of which entails brand equity or the measurement of a music artist's brand equity.

2.9 Conclusion

The aim of this chapter, understanding brands: a literature review, was to furnish an in-depth overview of the literature pertaining to marketing, brands and branding, brand equity and brand valuation, the importance thereof in the tourism industry and event sector as well as event management with specific regards to live music performances and the stakeholders thereof.

From the discussion it is clear that branding and different brands counts as a major advantage in hosting live music events and that an artist's brand needs to be modified regularly to remain in this industry. Consumers are ever changing; their needs, abilities, likes and dislikes. It is therefore important for artists to stay on trend and up to date with all changes happening in the word of music. This chapter has given a clear indication of the importance of branding and brand equity, including advantages, disadvantages and their importance. The next chapter will give a critical review of the measurement of brand equity in the tourism industry with specific reference to the event sector.

Chapter 3

Critically review the measurement of brand equity in the tourism industry with specific reference to the events sector

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3.1 Introduction

Brand equity have been studied since the late 1890's and has been applied to various industries, one being the tourism industry. Within the tourism industry there are numerous studies done on brand equity, and it has been applied with extensive focus on destinations (Konecnik & Gartner, 2007; Konecnik & Go, 2008; Chen & Myagmarsuren, 2010; Pike, 2010; Bianchi *et al.*, 2014; Wong & Teoh, 2015; Dias & Cardoso, 2017; Kim *et al.*, 2017), service providers such as hotels (Kim *et al.*, 2003; Kayaman & Arasli, 2007; Pike & Noel, 2009; So & King, 2010; Hsu *et al.*, 2012; Oh & Hsu, 2014; Lin *et al.*, 2015), and casinos (McAlexander *et al.*, 2003; Tsai *et al.*, 2010; Wong, 2018) but none of which focuses on the brand equity of a person, event or artist. Event tourism is a major component of the entertainment subsector that attracts millions of attendees to various destinations each year. Charron (2017) further adds that the worldwide revenue from live music performances grew nearly 10 % in the past decade amounting to €194.5 million in 2015. If one can measure the exact brand equity of any given artist it will create marketing opportunities, higher levels of awareness and satisfaction of the supporters. However, the lack of a standardised instrument to measure brand equity for an artist is still evident in the tourism industry (Kim & Kim, 2005; Laurens, 2013; Hood, 2015), including a lack of statistics and the application thereof in South Africa. The existence of suitable measuring instruments which include all equity elements applied to an artist or event context does not exist. The previous studies mainly focused on financial or economic aspects – thus the brand value component, but it ignored the relevance of brand equity. The purpose of this research is thus to undertake a review of research conducted on brand equity within the tourism industry and contribute to a better understanding of how it was applied, the equity dimensions used, the main techniques used, research location as well as to identify the main goals. Thus, taking the first step towards the measurement of performing artist brand equity in event tourism. A review of 137 tourism brand equity papers, published in accredited journals during the period 2001-2018, was undertaken to identify the gaps in literature with regards to brand equity in the events tourism sector.

Keywords: Brand equity, Customer-based brand equity, consumer equity, event tourism, measuring instrument, brand awareness, brand loyalty, brand experience, brand image, brand satisfaction

3.2 Understanding brand equity

Brand equity has been defined in different industries, contents and applications. 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). Clow and Baack (2014) indicate that brand equity represents a set of characteristics unique to a specific brand which can create value for both the customers and the organisation (Lehmann & Winer, 2005). When the same level of branded and non-branded products are compared by customers, the difference in the choice they make can also be seen as brand equity. This can also be explained by doing a blind test on the product. Brand equity is the difference between the value a consumer place on a product after blind testing it, and the value they place on the same product after they have identified it. Consumer knowledge is the main driver behind brand equity (Schoeman, 2012). Thus, one can state that brand equity can overall be defined as the added value a brand name can give to a specific product or service. Branding, according to Hood (2015), can play an imperative role when it comes to the marketing of tourism products and services. Tourism is more a service than a product (Laurens, 2013), contributing to an everlasting experience (Saayman, 2006). All products involve some sort of service, while all services practically involve some kind of product indicating the value of a tourism brand.
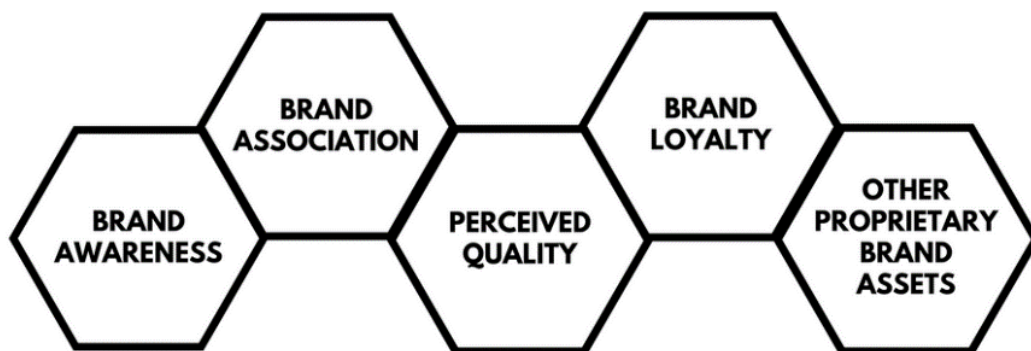
Figure 3.1 Brand equity dimensions

Source: Aaker (1996)

Brand equity consists of five elements namely brand awareness; brand loyalty; perceived quality; brand associations and other brand assets (Aaker & Biel, 1993; Aaker, 1996; Seetharaman *et al.*, 2001; Morrison, 2013; Aaker, 2016; Seric *et al.,* 2017). Firstly, brand awareness is a very important element of brand equity because consumers tend to buy the brands they know and love (Fathabadi *et al.*, 2017). Choosing a familiar brand gives the consumer the needed 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. Consumers need to be aware of an artist; which shows they present,

which new songs they release as well as any collaborations with other artists or industries. This will keep the consumer informed and thus aware of the whereabouts of the artist. Secondly, loyalty can be seen as the strongest measuring method of a brand's value, thus once a consumer states that a certain brand is good or reliable, they automatically select it the next time they visit a store, minimising the effort they have to put into selecting a brand (Lehmann & Winer, 2005; Tasci, 2018). High levels of loyalty will keep the shows full and consumers will buy each new album produced by the artist. Thirdly, perceived quality, (Chow *et al.*, 2017), is the customer's judgement of a given brand. If a consumer have a high awareness of a specific product or service brand, it does not imply that they perceive it to be of high quality. Price premiums and quality products should go together because consumers are willing to pay more for products when they know the quality are better. Customers differ as do their reasons for buying different brands because they attach different ideas, memories and reasons as to why they choose one brand and not another. Supporters of artists should always be sure that the artist will perform and produce shows and albums of high quality since that will contribute to their support. Iacobucci (2013) states that brand associations can include information from the company and the customer's experience, thus relating to the overall quality as well as the specific product attributes and user characteristics impacting the reaction to the brand. This is a critical brand equity element for an artist since consumers want to associate with their performances but also with their lifestyle, clothes etc. Artists should use the opportunity of souvenirs and appearance to improve the level of positive associations.

Brand equity, according to Stojanovic *et al.* (2018), is one of the most prominent research topics in tourism marketing literature today. With that in mind Chekalina *et al.* (2018) note that, when doing research in the field of tourism, different customer-based brand equity approaches are used. These approaches emphasise the consumers' response to different brand names as well as their opinion thereof. Denizci and Tasci (2010) further add that branding in the tourism industry is found to be more difficult than any other industry, because of its unique characteristics and more problematic is the application of brand equity principles to performing artists. Therefore, only articles from within the tourism industry were utilised for this critical review.

3.3 Methodology

Since this is a critical review, a literature search was conducted and publications such as Google Scholar, EbscoHost, SAePublications, Emerald Insight Journals and Science Direct were used. Articles to which access could not be gained (limited in number) were excluded. These consist of articles written in another language than English, research notes or those who had no indication of using the brand equity dimensions in the methodology sections. The results were analysed in terms of details regarding the distribution of articles over time, amongst journals, the research categories, their locations, the dimensions used, the number of respondents, as well as the main

techniques, questions and methods used. "Journals (accredited journals) refer to peer-reviewed periodical publications devoted to disseminating original research and new developments within specific disciplines, sub-disciplines or field of study" as defined by the Department of Higher Education and Training (Sabinet, 2018). This shows the importance with which researchers publish the data and adds to the quality of the research being peer reviewed. The keywords included in the search were artist, brand equity dimensions, event tourism, brand awareness, brand loyalty, brand image, brand association, brand satisfaction and measuring instrument. These had to appear in the title or abstract of the article whilst the keyword "tourism" had to appear somewhere within the article. A total of 137 tourism brand equity papers, published in accredited journals during the period of 2001-2018 were used for the purpose of the critical review. Table 3.1 and 3.2 (Appendix 1) were reviewed in this analysis. These studies will be presented in chronological order.

3.4 Results and findings

The results and findings from the critical review were as follows:

3.4.1 Article distribution over time

The review article sample consists of 137 articles published between 2001 and 2018. In the first year of this sample (2001) four brand equity articles were published in comparison to the eight that was published this current year (2018). The number of articles published from 2001 up to 2006 varied between two and four articles, expanding significantly to seven articles in 2007, six in 2008 and 10 in 2009. The highest point was reached in 2010 with the number of publications at a staggering 19 (Figure 3.2). Since 2010 the number of publications slowly declined, contributing eleven articles in 2017 and eight up until early 2018. It is evident that the number of published brand equity articles are increasing, but in comparison to the size of the industry, it is still not enough.

Year	
2001	●●●●
2002	●●●●
2003	●●●
2004	●●
2005	●●●
2006	●●
2007	●●●●●●●
2008	●●●●●
2009	●●●●●●●●●
2010	●●●●●●●●●●●●●●●●
2011	●●●●●●●●●●●
2012	●●●●●●●●●●●●
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2017	●●●●●●●●●●
2018	●●●●●●●●
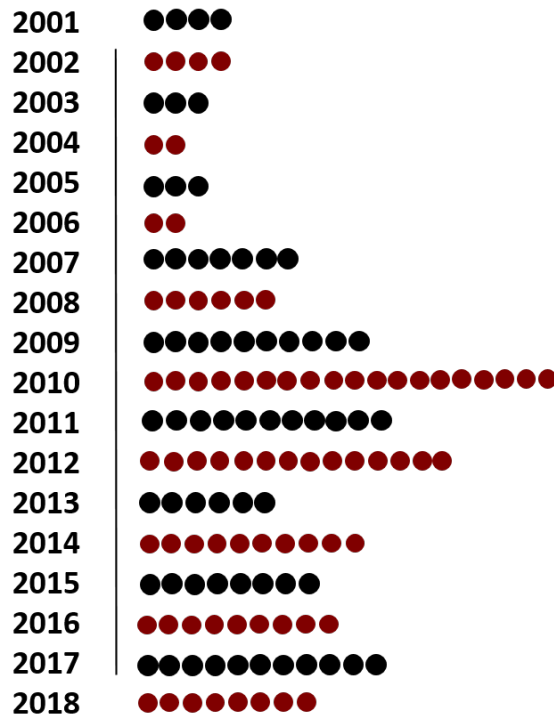
Figure 3.2 Article distribution over time

3.4.2 Article distribution amongst journals

Over the period of eighteen years it is clear that 80 % of the sample articles were published in accredited journals whilst 20 % were not (Figure 3.3).
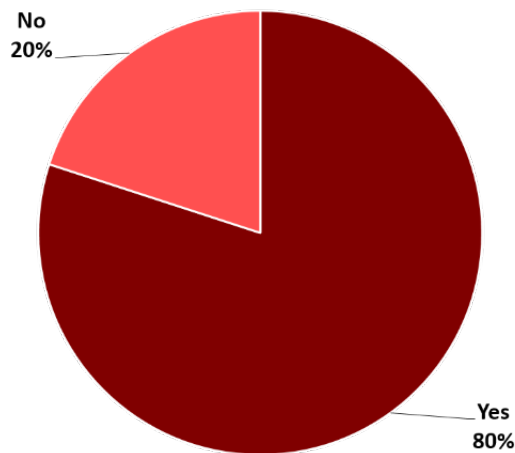
Figure 3.3 Accredited journals

Reviewing the distribution of articles among journals in Figure 3.4, it is evident that most (9 %) articles were published in Tourism Management (twelve articles published over the last decade). This is followed by the International Journal of Hospitality Management (eight articles) and the Journal of Product and Brand Management, Journal of Destination Marketing and Management and the Journal of Business Research which respectively published six articles in the last eighteen

years. Five articles were published in both the Journal of Vacation Marketing as well as the Journal of Travel and Tourism Marketing. Three journals published four articles, namely Annals of Tourism Research, Journal of Travel Research and Journal of Hospitality Marketing and Management whilst the Journal of Marketing Theory and Practice published three articles. Thus, it is clear from Figure 3.3 that the theme of brand equity has been researched, but not as much and from a consumer's perspective as needed. When looking at the top ranked journals, only five have published brand equity articles in the last two years, contributing to 15 articles published since 2015. The five most recent articles published in top ranked journals indicate scholar development within the field of brand equity in the United States of America (three articles), especially the contribution from authors such as A. Tasci (two articles published in 2018).

2007(2); 2010(2);2012(2); 2014; 2015(2); 2016; 2018	12	Tourism Management
2009; 2010(2); 2011; 2012; 2013(2); 2014	8	International Journal of Hospitality Management
2001; 2005; 2006; 2007; 2008; 2015	6	Journal of Product and Brand Management
2012(2); 2014; 2015; 2016; 2017	6	Journal of Destination Marketing and Management
2001; 2004; 2009; 2014; 2016(2)	6	Journal of Business Research
2009; 2012; 2017(2); 2018	5	Journal of Vacation Marketing
2007; 2011(2); 2012; 2013	5	Journal of Travel and Tourism Marketing
2002; 2007; 2009; 2011	4	Annals of Tourism Research
2007; 2008; 2012; 2018	4	Journal of Travel Research
2009; 2010; 2012;2013	4	Journal of Hospitality Marketing and Management
2002; 2003; 2017	3	Journal of Marketing Theory and Practice

Figure 3.4 Journal distribution of articles

3.4.3 Research categories / fields

The application of brand equity research is diverse (see Figure 3.5). The majority (40 %) of the brand equity research focused on destinations (54 articles). This is followed by 26 articles published on hotels (19 %), 19 articles published on culinary tourism and products and services respectively (14 %) as well as six articles published on festivals (4 %). The nine other articles consisted of studies done in the field of sport tourism, religious events, travel agencies, marketing firms and the automobile industry. Based on this information it is evident that numerous studies have been done on different brands, but more from a product perspective. Research of the brand equity of an artist is lacking.
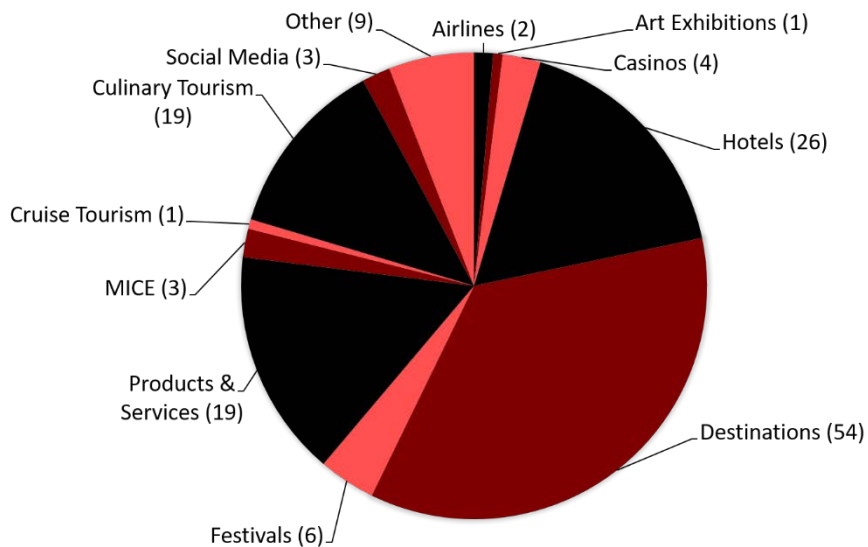
Figure 3.5 Research categories

3.4.4 Article distribution according to location

Articles were generalised according to the location of the study and then further classified according to the continent (Figure 3.6). The majority of case studies focused on Asia (53 studies), Europe (39 articles) and North America (32 articles). Within Asia, 24 studies were based in China, eight in Korea, seven in Malaysia, four in Iran as well as Pakistan, Thailand and Mongolia, each with two studies. Thirty-nine articles focused on studies within the European continent. Spain produced eleven articles and nine were from the United Kingdom whilst Croatia and Slovenia had four articles each. Three articles focused on Turkey, two on Cyprus and countries such as Germany, Greece, Netherland, Portugal, Sweden and Switzerland all contributed one article respectively. The North American articles consisted of 31 articles being published in the United States of America and one study focussing on Mexico. Australia contributed 14 articles, South America five articles and two studies were based on respondents globally. Figure 3.6 and 3.7 highlight the lack of brand equity research based on tourism, marketing and branding within the southern hemisphere, especially South African literature.

32	North America
5	South America
39	Europe
53	Asia
1	Africa
14	Australia
2	Worldwide

Figure 3.6 Distribution according to continent

14	Australia
1	Asia
2	Brazil
2	Chile
24	China
1	Columbia
4	Croatia
2	Cyprus
1	Germany
1	Greece
1	India
4	Iran
4	Italy
1	Jordan
8	Korea
7	Malaysia
1	Mexico
2	Mongolia
1	Netherlands
2	Pakistan
1	Portugal
4	Slovenia
1	South Africa
11	Spain
1	Sweden
1	Switzerland
1	Thailand
3	Turkey
9	United Kingdom
31	United States of America
2	Worldwide

Figure 3.7 Distribution according to location

3.4.5 Brand equity dimensions

This section of the analysis aimed at identifying the most common brand equity dimensions according to the results of the 137 articles used for this critical review. The four most popular dimensions were identified as brand loyalty, brand awareness, brand association and perceived quality. Sixty-five percent (89) of the articles used brand loyalty as a measure for brand equity. Within the brand loyalty dimension, three studies measured loyalty based on a different approach, including consumer loyalty, customer loyalty and destination loyalty. The second highest percentage (61 %) of articles measured brand equity by means of perceived quality; this included 84 articles. Again, there were different approaches used by researchers such as brand quality (six articles), service quality (three articles), product quality (two articles) as well as brand location quality, quality and quality of experience with respectively one article each. The brand awareness dimension came in third place with a total of 82 articles (60 %). Within this dimension, 81 articles focused on brand awareness whilst one article used the term destination awareness. Aaker's fourth brand equity dimension was utilised in 40 of the 137 articles (29 %). The brand association

dimension consisted of 39 brand association articles and one article focussing on the term organisational association. Other less assessed measures / dimensions included brand salience, brand resonance, brand performance, brand satisfaction, brand image, brand purchase intention as well as brand reputation. From Table 3.3 it is thus clear that most researchers used Aaker's brand equity dimensions as the given instrument / component in reaching their study's main goals. The variety, the differences in approaches and lack of standardisation are evident and problematic. Within the dimensions different approaches and titles were used to measure the same constructs, making it difficult to completely rely on certain resources to find the previous studies. Therefore, emphasising that the lack of a standardised questionnaire in quantitative research can be seen as challenging.

Table 3.3 Brand equity dimensions

Brand Equity Dimensions							
Brand Loyalty (89)		**Brand Awareness (82)**		**Brand Association (40)**		**Perceived Quality (84)**	
Brand loyalty	86	Brand awareness	81	Brand association	39	Brand quality	6
Consumer loyalty	1	Destination awareness	1	Organisation association	1	Brand location quality	1
Customer loyalty	1					Perceived quality	70
Destination loyalty	1					Service quality	3
						Product quality	2
						Quality	1
						Quality of experience	1

3.4.6 Article distribution according to number of respondents

When comparing the findings from the number of respondents from the different studies, it is clear that the most favourable number of respondents / sample (n) size to use can be found between 201 and 400. Krejcie and Morgan (1970) support this results by stating that the recommended sample (n) size should be 384. Table 3.3 indicates that 47 (37 %) of the articles found in the last eighteen years utilised between 201 and 400 responses, followed by 27 studies who had less than 200 responses (21.3 %) and 23 studies who captured between 401 and 600 responses. The study with the biggest sample size were done over the internet, specifically on social media and had an outcome of 11,917 positive responses.

Table 3.4 Number of respondents

Category	Frequency	Percentage
1-200 respondents	27	21.3%
201-400 respondents	47	37%
401-600 respondents	23	18.1%
601-800 respondents	7	5.5%
801-1000 respondents	9	7.1%
1001-1200 respondents	7	5.5%
1201+ respondents	7	5.5%

Research in this field of study leans towards more quantitative methods. Only few articles made use of a qualitative approach. Quantitative research refers to any research involving a set of structured questions whose answers have a predetermined response (Burns & Bush, 2014) and contains a high number of respondents. With this strong indication towards a quantitative research method, this researcher states the question as to why a standardised brand equity questionnaire has not yet been developed or published.

3.4.7 Article distribution according to research method

As distinguished above, the most popular research design among the articles were the quantitative research method. When comparing the findings from the articles published throughout the last 18 years it is evident that the methods used are very traditional. The most frequently used research method (Table 3.5) is the pen and paper survey with seventy-three out of the 137 articles utilising this study method (53 %). The second most used research method was online or web-based surveys which accounted for 27 articles (20 %) whilst 21 articles focused on face to face interviews (15 %). Other less assessed methods included focus groups, customer recommendations and company balance sheets. To date only two review articles can be found. The first article (Kladouw *et al.*, 2015) offered an in-depth view of the concept (brand equity), uncovering critical terminology, methodology and context-specific issues within the product and service category. The second article (Tasci, 2016) mainly focused on research done in the food and beverage industry (restaurants) and consisted of a critical review of over 100 conceptual and empirical studies on consumer value in different contexts in order to identify definition and measurement issues, identify its relations with other constructs and provide future research directions in different contexts including destinations.

Table 3.5 Research method used in studies

Research method	Number of articles
Pen and paper survey	73
Face to face interviews	21
In-depth interviews	7
Telephone interviews	7
Mail surveys	2
Online/ Web survey	27
Review article	2
Other	3

3.4.8 Main techniques applied in research studies

The review indicated statistical analyses. This includes factor analysis, structural equation models (SEM), regression analysis, correlation analysis and a few less assessed techniques that were used to analyse the studies such as Chi-squares, the Tucker-Lewis index (TLI) and the reliability analysis. When reviewing the studies in the sample, the most popular technique or analysis was a factor analysis which was used in 96 out of the 137 studies (70 %). Structural equation modelling (SEM) was used in 53 articles (9 %) whilst a regression analysis was used in 12 articles (15 %). Twenty articles (39 %) made use of a correlation analysis differing between an ANOVA and/or MANOVA. More innovative methods utilising quantitative data are not visible and create new opportunities for researchers.

Factor analysis	96
Structural equation model (SEM)	53
Regression analysis	12
Correlation analysis	20
Other	40
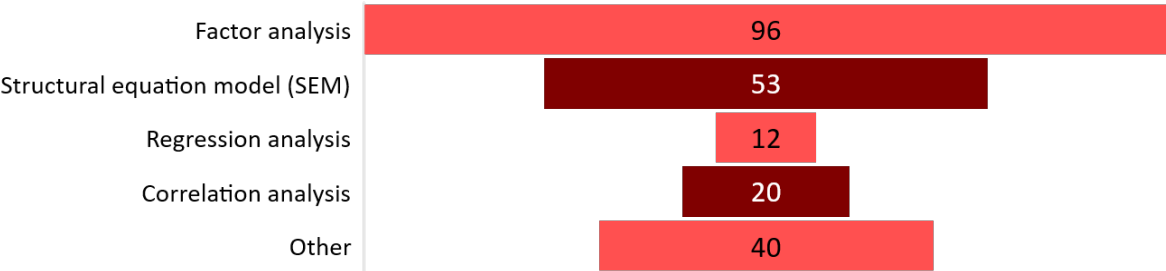
Figure 3.8 Main techniques used in articles

3.4.9 Type of questions used

Figure 3.9 indicate the type of questions in the measuring instruments. The majority of the studies made use of Likert scales (indicating a quantitative research method), the range depending on the type of question asked. The most popular scales were the five-point (59 articles) and seven-

point (44 articles) Likert scales. Respondents had to indicate to which point they agreed to certain statements (1 = strongly disagree and 5/7 = strongly agree), how likely they were to visit / attend certain attractions / events (1 = very unlikely and 5/7 = very likely), how satisfied they were (1 = very satisfied and 5/7 = very dissatisfied) as well as to rate different aspects (1 = extremely poor and 5/7 = excellent). Other type of questions that were used in some articles focused on yes and no questions (six articles), open-ended questions (11 articles) and top of mind questions.
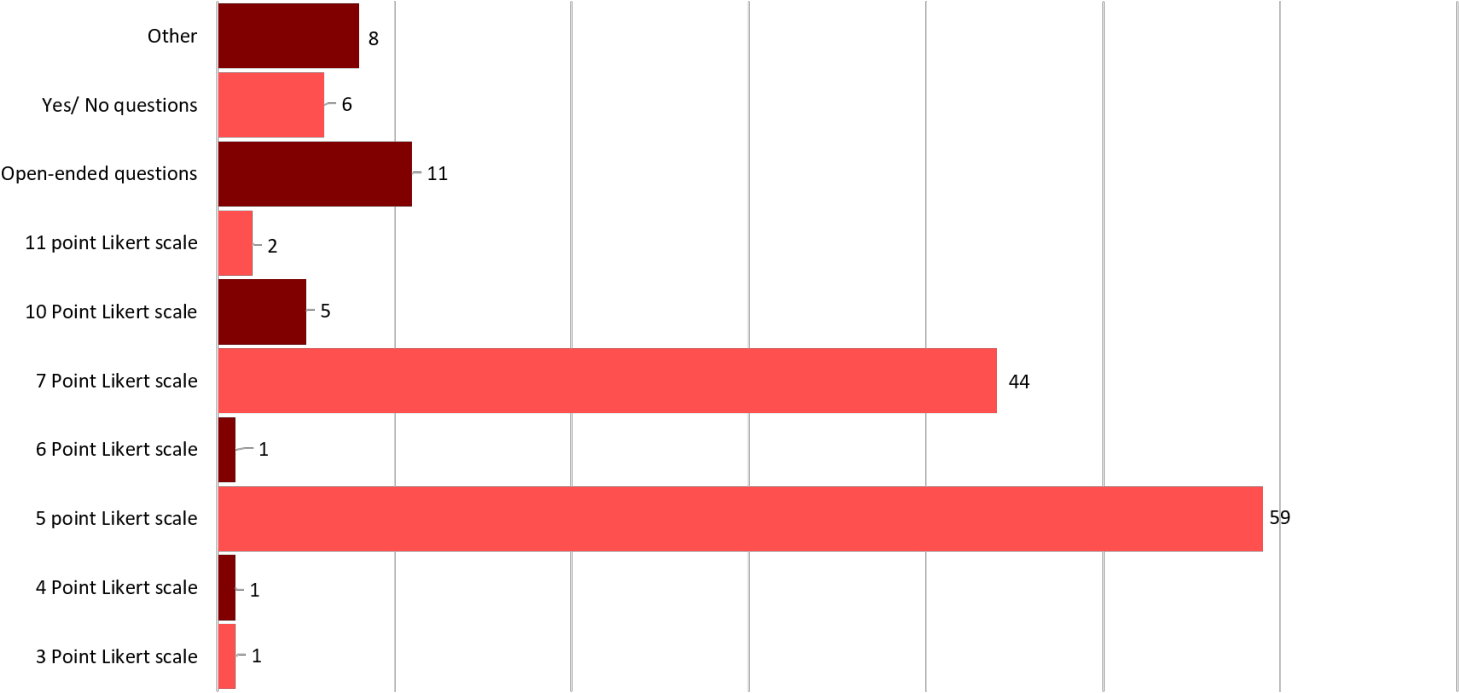
Figure 3.9 Type of questions used

3.5 Implications and recommendations

As a result of the critical review, the following findings are evident for which implications will be discussed. Firstly, it is clear that since 2001 branding equity research in a tourism context became more popular with an emphasis on publications in accredited journals, thereby showing the importance of this field of study. However, publications in top tourism journals are scarce. The over-emphasis on destination-related research, however, opens opportunities for similar research in the different sectors of tourism such as sport tourism, event tourism and artists. This implies that, although studies have increased, there is still space for research in this field to grow and contribute to the scholarly content thereof.

Secondly, the lack of standardisation of brand equity dimensions in different contexts will lead to different results and the scope for comparative analyses are limited. Added to this, the elements utilised to measure brand loyalty for example, differ between studies. It is thus recognised that the measurement of brand equity might fluctuate in different contexts and that comparisons will be a challenge. The latter adds to the complexity of brand equity which hampers the measurement

and growth thereof. The implication is that researchers have to develop core (standardised) brand equity elements and variables applicable to the tourism context in general, but develop elements directly applicable to the context measured, for example measuring artist equity.

Thirdly, significant variances were evident in the research methods applied and number of respondents involved in the analysed empirical studies. Clearly different methods are possible, varying mostly between quantitative (mostly used) and qualitative research with a preference for factor analysis. The use of quantitative research without some form of standardised measuring instrument again shows the differences in applications which influence the results obtained. This implies that researchers can use different research methods but should carefully select the research method according to the objectives and context of the study.

Fourthly, the absence of research related to measuring an artist's brand equity is evident. No current study exists to provide guidelines for the context specific questions applicable to an artist. The lack of scholarly content hampers the development of this assessment and the implication is that the brand equity elements for artists should be developed and measured for a number of artists to develop reliability.

Fifthly, from a geographical perspective most of the research was conducted in Asia, Europe and America. Only a few published articles were found within the southern hemisphere, and only one of those studies were conducted in Africa (South Africa). The implication is that the South African case might be different and more studies are needed in South Africa to analyse this phenomenon.

3.6 Conclusion

The purpose of this paper was to undertake a review of research conducted on brand equity within the tourism industry and contribute to a better understanding of how it was applied, the equity dimensions used, the main techniques used, research location as well as to identify the main goals. A review of 137 tourism brand equity papers, published in accredited journals during the period 2001-2018, was undertaken in portraying to identify the gaps in literature with regards to tourism, marketing and branding equity. When considering the results of the study it is important to take cognisance of the findings that limited research are available, that it has been applied mainly to the destination context, that a variety of research methods have been used, that the measurement elements of brand equity differs, that there is a lack of studies measuring artist brand equity as well as that there is a lack of South African studies. Brand loyalty, brand awareness, brand associations and perceived quality were popular brand equity dimensions, but the measurement thereof differed significantly between studies. It is acknowledged that restricted access to articles might influence the results, but this review paper provides insight into the development of this field of research since 2001. The identification of the current status of brand equity research in tourism provides future direction for research studies in this field of research.

Chapter 4

Developing and validating the measurement of the brand equity of a selected Afrikaans artist in South Africa

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4.1 Introduction

Music can be seen as one of the most popular elements in the event sector within the tourism industry today, but for a music concert to be successful and have a competitive advantage, the right artist should be involved (Labuschagne & Saayman, 2014). Some artists can be seen as more successful than others because of their bigger fan base, more social media followers, higher album sales, as well as their ability to attract a higher number of attendees. The reason therefore might be related to marketing and the artist's ability to brand himself / herself. Branding can play an imperative role when it comes to the marketing of tourism products and services as well as artists (Hood, 2015). Certain brand names, or more popular artists can command a higher price premium which in return can help market the brand against its competitors. One should therefore not view an artist's brand merely as a name or symbol, but as an entire value offering or experience (Anderson, 2011:8) which in return 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. Numerous previous studies done on brand equity focused on destinations (Pike, 2013; Gartner *et al.,* 2013) or service providers such as hotels (Kayaman & Arasli, 2007; 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, by doing a review of all brand equity articles (2001-2017), measured the brand equity of a music festival (Leenders, 2010). This study focused on the overall experience of a destination music festival with not one specifically chosen artist, but numerous different artists performing; therefore emphasising the lack of existence of a suitable measuring instrument which measures brand equity of an artist in the event sector. This knowledge can lead to improved marketing efforts for artists, standardised measuring instruments 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 selected Afrikaans artist in South Africa by means of developing and validating a new measuring instrument.

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

4.2 Brand equity in perspective

Brand equity can be seen as one of the most influential concepts within branding throughout the last decades and represents a set of characteristics (Clow & Baack, 2014), unique to a specific brand which can create value for both the customers and the organisation (Lehmann & Winer, 2005). David Aaker formulated one of the most well-known definitions in 1996, were 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 Stanovic *et al.* (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 initially introduced within marketing literature by David Aaker in 1996 and mainly focused on consumer products (Tasci *et al.*, 2018). Since then numerous product-based brand equity studies have been completed, but only a few studies recognised the importance of branding within a service context / industry. Within the tourism industry there are studies done on brand equity, and it has been applied with extensive focus on destinations (Konecnik & Gartner, 2007; Konecnik & Go, 2008; Chen & Myagmarsuren, 2010; Pike, 2010; Bianchi, Pike & Lings, 2014; Wong & Teoh, 2015; Dias & Cardoso, 2017; Kim *et al.*, 2017), service providers such as hotels (Kim *et al.*, 2003; Kayaman & Arasli, 2007; Pike & Noel, 2009; So & King, 2010; Hsu, Oh & Assaf, 2012; Oh & Hsu, 2014; Lin *et al.*, 2015; Seric *et al.*, 2017), and casinos (McAlexander *et al.*, 2003; Tsai *et al.*, 2010; Wong, 2018) but none of which focuses on the brand equity of a person, as stated above. Therefore the fact is emphasised that there is still no standardised questionnaire available, including the lack of a questionnaire based on personal branding or the measurement of an artist's brand equity.

4.2.1 Aspects contributing to brand equity
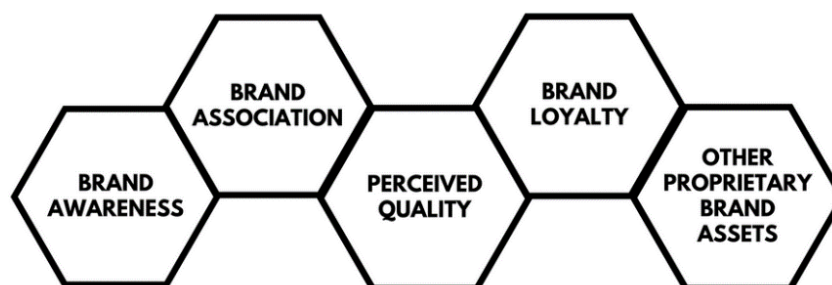
Figure 4.1 Brand equity dimensions

Source: Aaker (1996)

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, with the most popular dimensions used to measure brand equity being brand loyalty, brand awareness,

perceived quality and brand associations. The suggested measuring instrument (questionnaire) for this study (with regards to an artist) mainly focuses on five equity dimensions, namely brand awareness, brand loyalty, brand experience, brand image (association) and brand satisfaction (perceived quality).
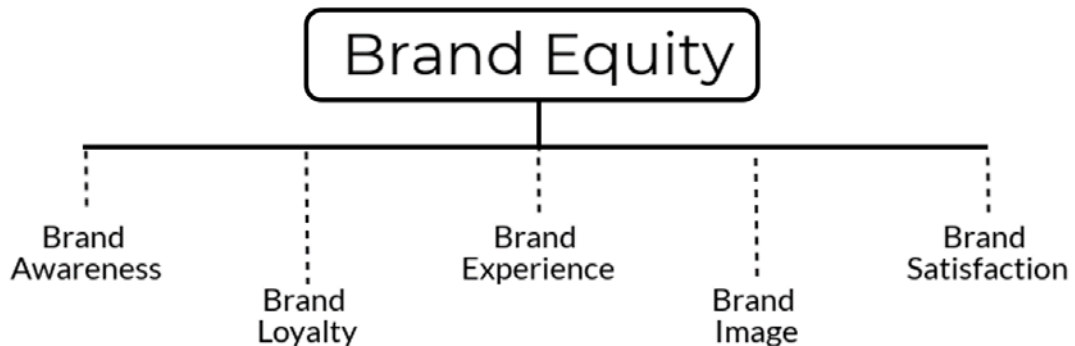
Figure 4.2 Conceptual artist brand equity elements

Source: Adapted from Aaker (1996); Jalilvand *et al*. (2011); Nam *et al*. (2011); Su and Tong (2015); Girard *et al*. (2017); Chakraborty and Bhat (2018); Martin *et al*. (2018).

4.2.1.1 Brand awareness

Fathabadi *et al*. (2017) explain that brand awareness is a very important element within branding and that consumers buy brands they know and love and can be seen as one of the first steps towards a loyal consumer (Konecnik, 2006). Choosing a familiar brand gives the consumer the needed 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 bigger 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 statements within the original measuring instrument included:

- *I regularly read news / information about the artist (14-1)*
- *I want to be up to date with the artist's performances and music (14-2)*
- *I will recognise the artist's music anywhere (14-3)*
- *He is a well-known Afrikaans artist (14-4)*
- *His music motivates a love for Afrikaans music (14-5)*

4.2.1.2 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 and positive word-of-mouth (Yoo & Donthu, 2001; Tasci & Guillet, 2016). It 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'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 statements within the original measuring instrument consisted of:

- *I am loyal to the artist (14-6)*
- *I attend as many performances of the artist as I can (14-7)*
- *I buy all the new music that appears of the artist (14-8)*
- *I like to support the artist because he is a unique artist (14-9)*
- *I encourage others to attend or listen to his music (14-10)*
- *I play his music to other people (14-11)*

4.2.1.3 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 attract 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 upon 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 statements within the original measuring instrument included:

- *I like the artist's music (14-19)*
- *His music is enjoyed by different types of people / ages (14-20)*

- *He is innovative / creative in his music (14-21)*
- *His music inspires me (14-22)*
- *I know the words of some of the artist's songs (14-23)*
- *I think of good times when I hear the artist's music (14-24)*

4.2.1.4 Brand image/ association

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. Or it can 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 *et al.*, 2016). San Martin *et al.* (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 brands 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 statements within the original measuring instrument consisted of:

- *His image as an artist is positive (14-25)*
- *The fact that he is so popular encourages me to attend his performances / buy his music (14-26)*
- *The artist is unique in his style of music (14-27)*
- *He is one of the top artists in Afrikaans music (14-28)*
- *I can appeal to his personality (14-29)*
- *He is humble for an artist with his level of success (14-30)*
- *He regularly communicates with his followers on Facebook and other social media platforms (14-31)*
- *The same standards are linked to all of the artist's performances (14-32)*

4.2.1.5 Brand satisfaction / quality

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 experience 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). An increase in consumer satisfaction will have a direct impact on a positive brand equity and vice versa, because if consumers are not satisfied with a brand or the quality thereof, they will not make use of it again. Brand satisfaction statements within the original measuring instrument included:

- *I get value for money when I buy the artist's music (14-12)*
- *I enjoy listening to the artist's music / performances (14-13)*
- *He is proudly South African (14-14)*
- *I like the way the artist executes performances (14-15)*
- *His performances are fairly praised (14-16)*
- *I will surely attend a performance (14-17)*
- *He delivers a good quality performance (14-18)*

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 standardised measuring instruments to determine artists' brand equity. This research will also fill the gap in tourism, marketing and event management literature and practice and lead to the development of a brand equity instrument for artists as well as the measurement thereof. The five chosen aspects above (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 and the main focus area of the studies. Attention was given to studies based within the event sector as well as on personal branding.

4.3 Methodology

For the purpose of this study, an exploratory quantitative research method was followed, more specifically the completion of questionnaires. This approach was motivated by the lack of empirical research and instruments regarding the brand equity of an artist from a consumer perspective. Two approaches were followed. Firstly an online survey was done and secondly questionnaires were distributed at the Innibos National Arts Festival 2018 in Nelspruit. A total of 386 questionnaires were administered and 352 completed questionnaires were obtained. It is generally acknowledged that for a population (n) of 1,000,000, the recommended sample (n) size 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.

4.3.1 Survey A

The first part of the study included the questionnaire to be developed on Google Forms and the link to be uploaded on the artist's Facebook page where respondents were asked to partake in the survey (April to June 2018). The social media page, Facebook, was chosen because of the numerous benefits it has to offer both the researcher as well as the respondents including targeting the correct interest groups, being lower in costs, avoids duplication, is time efficient as well as the fact that surveys can be constructed in a way that respondents must answer a question, before they can advance to the next question, thus ensuring more fully completed responses (Evans & Mathur, 2005; Bhutta, 2012; Baltar & Brunet, 2012; Ho, 2014; Ho, 2015; Ho, 2016). The Facebook fan page of the artist already consisted of a great number of followers, thus emphasising the usage of the stratification and convenient sampling methods. It was assumed that those people that "like" a specific Facebook page or follow such a page can be seen as supporters (in this case fans) of the artist.

4.3.2 Survey B

The second part of the survey was a destination-based survey that was undertaken at the Innibos National Arts Festival 2018 in Nelspruit (27-30 June 2018). A two-phase sampling method was used at the festival grounds where the grounds was divided into different blocks / areas in which the questionnaires (hardcopy) were equally spread. The different blocks / areas imply that a stratification sampling method was used, and the distribution in each block / area was done according to convenience sampling. Questionnaires were distributed by TREES fieldworkers accompanied by a lecturer / researcher at the festival grounds. Screening questions were asked to the respondents and those who answered in line with the purpose of the study were asked to partake. These questions consisted of "Do you listen to Dewald Wasserfall's music?" and "Have you attended any Dewald Wasserfall concerts in the previous three years?'' Respondents voluntary completed the questionnaire and it took up to ten minutes (Deutschlander, 2009). The reason to distribute at this particular festival was because the artist was included in the line-up of the festival, thus ensuring a higher respondent participation.

4.3.3 Questionnaire development

After an in-depth review of tourism, marketing and branding literature focussing on brand equity, the questionnaire was developed. The development of the questionnaire was done in two phases:

Firstly, due to the absence of a relevant questionnaire, it was developed according to the reviewed literature and sent to tourism marketing academics and experts to confirm face validity after which it was send to the artist's manager to review and confirm any changes. The first section of the questionnaire addressed demographic information, whilst the second section addressed general music preferences and the third section the artist's brand success.

Section A consisted of questions linking to the demographic information of the respondents (age, gender, home language, occupation, income level, province of residence and marital status). These socio-demographic questions were also utilised in previous tourism studies such as that of Kruger *et al.* (2017) and Chikuta *et al.* (2017).

Section B gathered information regarding the respondent's general music preferences. Respondents had to indicate who their favourite male and female South African artist was as well as the first three words that come to mind when thinking of this artist. The *final section* focussed on the artist's brand success and some off the behavioural questions were also utilised in studies done by Du Plessis, Slabbert and Saayman (2017) and Viljoen, Saayman and Kruger (2017). These studies focused on festivals, destinations and other events. Questions were developed to indicate the respondent's favourite song, festival and concert attendance behaviour, willingness to pay, social media and merchandise preferences as well as their general opinion of the artist. Furthermore, the questionnaire made use of a 5-point Likert scale were respondents were asked to indicate to what degree they agree or disagree with the given constructs (1= totally disagree and 5= totally agree). The latter tested thirty-two constructs with regards to the artist's brand equity including constructs measuring brand awareness, brand loyalty, brand experience, brand satisfaction and brand image (Tsang *et al*, 2011; Nam *et al*, 2011; Evangelista & Dioko, 2011; Hyun & Kim, 2011; Laurens, 2013; Hood, 2015; Cifci *et al*, 2016; Londono, 2016; Weng, 2016; Girard *et al.*, 2017; Anselmsson *et al.*, 2017; Canziani & Byrd, 2017; Chekalina *et al.*, 2018; Kim & Lee, 2018; Stojanovic *et al.*, 2018; *Tasci et al.*, 2018). Descriptive statistics were calculated and an exploratory factor analysis was undertaken.

4.4 Results and Findings

The results are divided into different categories. The respondents' demographic and behavioural profile will firstly be explained, followed by the assessment of a selected South African artist's Brand Equity (Exploratory Factor Analysis) and aspects influencing the same Brand Equity.

4.4.1 Demographic and behavioural profile

Table 4.1 Demographic profile of respondents (n=352)

Socio-demographic variables	Variable	Percentage
Gender	Male	17.9%
	Female	82.1%
Age	21-30 years	31.6%
	31-40 years	19.6%
	41-50 years	12.0%
	51-60 years	9.8%
	>60 years	4.3%

Home language	Afrikaans	97.4%
	English	2.6%
Occupation	Professional	7.7%
	Management	8.0%
	Self-employed	2.6%
	Technical	5.4%
	Sales	17.0%
	Administrative	9.9%
	Education	4.0%
	Housewife	2.8%
	Pensioner	21.9%
	Student	3.4%
	Unemployed	0.5%
	Other (specified)	16.8%
Level of income	< R140 000	49.8%
	R140 001 - R221 000	18.5%
	R222 001 - R305 000	14.1%
	R306 001 - R431 000	5.7%
	R431 001 - R552 000	4.4%
	R553 001 - R672 000	2.4%
	R673 001 - R772 000	1.3%
	> R772 001	3.7%
Province of residence	Western Cape	7.0%
	Eastern Cape	2.6%
	Northern Cape	2.6%
	Gauteng	40.3%
	North-West	10.1%
	Mpumalanga	22.6%
	KwaZulu-Natal	3.8%
	Limpopo	3.5%
	Free State	7.2%
Marital status	Single	28.0%
	In a relationship	26.0%
	Married	39.0%
	Divorced	4.0%
	Widow(er)	3.0%

Table 4.1 indicates that the respondents were mainly female (82.1 %), between the ages of 21 and 30 years of age (31.6 %) with the average age of respondents being 33. The majority speak Afrikaans (97.4 %), are married (39.3 %), have an annual income of less than R 140,000.00 and lives 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), they are willing to pay an average of R 209.50 for a 90-minute concert 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 to follow the artist on (78 %).

4.4.2 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 done to determine if the empirical results were in correlation with the findings of the literature review. 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 Kaizer normalisation was applied. To determine whether the data is applicable for a factor analysis, specific measures need to be considered: Kaiser-Meyer-Olklin (KMO), Barlett's test of sphericity and the total variance explained. If 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 were 58.61 %, thereby confirming distinct and reliable factor structures. Only factors with an Eigen value of above one were included in the factor analysis. The instrument was then divided into four factors namely awareness (58.60 % of the variance), loyalty (6.38 % of the variance), satisfaction (3.71 % of the variance) and image and experience (3.44 % of the variance) which is also visible in the Scree Plot.
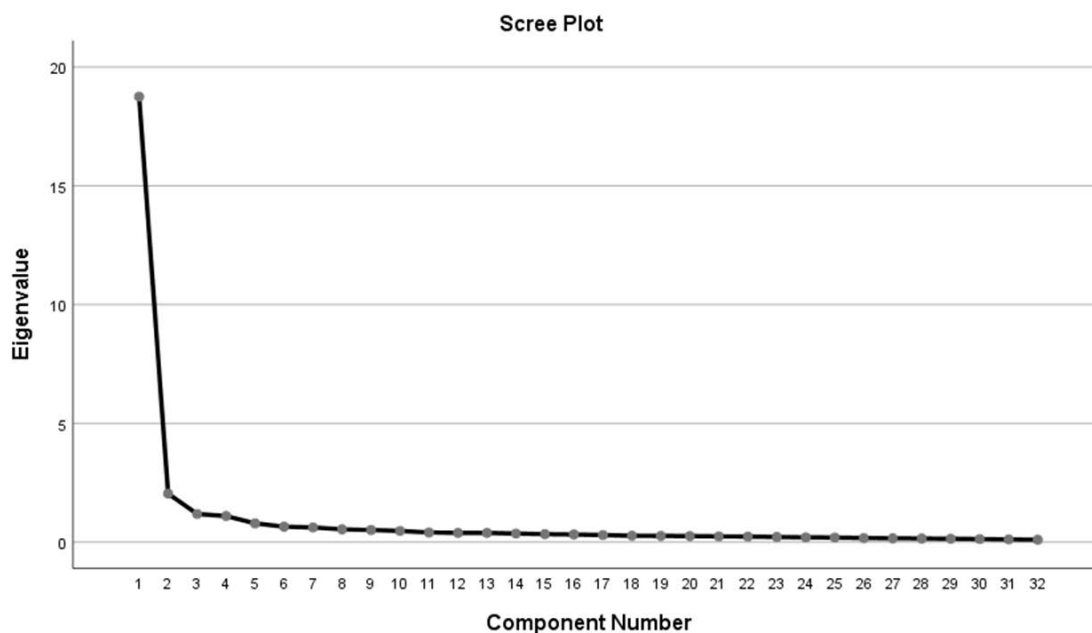
Figure 4.3: Scree Plot

The statements from factor one to four were all adapted to fit the needs of measuring artists' brand equity. Factor 1 (awareness) included statements 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. The inter-item correlation indicated a value of 0.684 which showed the inter-relatedness of these

statements. Factor 2 (loyalty) consisted of statements 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 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, namely satisfaction, consisted of only four items, all indicating quality, value for money and overall enjoyment. 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 (image and experience) consisted of 12 statements all indicating the artist's uniqueness, his personality, stage presence, nostalgia, popularity and performance standards. 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.

Table 4.2 Exploratory factor analysis

Brand equity statements	Factor 1 Awareness	Factor 2 Loyalty	Factor 3 Satisfaction	Factor 4 Image & Experience
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	
I can appeal to his personality (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
Mean values and standard deviation	**4.38(±0.749)**	**3.77(±0.888)**	**4.13(±0.871)**	**4.13(±0.771)**
Cronbach Alpha	**0.927**	**0.942**	**0.934**	**0.955**
Inter-item correlation	**0.684**	**0.623**	**0.782**	**0.645**

The development of the instrument and the statements within were found in literature and in product, service and event related studies and the applicability / relevance thereof to an artist is evident in the results of this study. Literature indicated that brand equity can be measured by means of Aaker's (1996) five brand equity dimensions (brand awareness, brand association, perceived quality, brand loyalty and other proprietary brand assets). These dimensions were evaluated and it was found that, when measuring brand equity for an artist it is possible that there can be changes in how people view brand equity. The dimensions were therefore changed to include aspects such as the artist's brand image, experience, awareness, loyalty and overall satisfaction.

Table 4.3: Changes to the measuring instrument

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

Certain items were originally stated in other factors because it was based on a product or service context; however, it seems that in an artist's context those items were moved to different factors

to be more valid, reliable, boost the inter-item correlation value and measures what it is supposed to measure (Durrheim & Wassenaar, 2002; Leedy & Ormrod, 2005; Maree & Pietersen, 2010; Andres, 2012). Therefore this study introduces this unique measuring instrument that applies to artists.

4.5 Implications and recommendations

The following findings are evident for which implications will be discussed. Firstly, it was found that brand equity for artists rely on brand awareness, brand loyalty, brand satisfaction and brand image and experience (Aaker, 1996; Nam *et al.,* 2011; Girard *et al.,* 2017; Chakraborty & Bhat, 2018). The order of importance was also measured and it was also found that brand awareness is the most important dimension when measuring artist brand equity. These dimensions should be further explored in future research for other artists, in other genres or in other contexts such as sport tourism.

Secondly, the competition between artists (both national and international) is significant which emphasises the importance of creating high levels of awareness. The practical implication is that artists in particular should focus on creating higher levels of awareness to their brand and music. This can be done by more regular reporting on social media platforms such as Facebook, Twitter and Instagram. Artists can report on their everyday life, new music or collaborations by posting pictures and videos on these platforms.

Thirdly, this study proves that a different application of brand equity is essential when measuring it for an artist as appose to measuring it for a product or service. The creation of an experience add 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 tourism developments, now proven with reference to an artist.

4.6 Conclusion

The purpose of this article was to empirically measure the brand equity of a selected Afrikaans artist in South Africa by means of developing and validating a new measuring instrument. It was found that one can definitely empirically measure the brand equity of an artist. Based on an in-depth literature review the measuring instrument was designed, tested, re-tested and finally adapted to match the study's specific needs. The factor analysis indicated four main factors including brand awareness, brand loyalty, brand satisfaction and finally brand image and experience. The importance of awareness should not be underestimated by artists. It was also

clear that the role of experience is important and this aspect can be further developed. This instrument can be assessed on both a national and international scale. It was also indicated that the results obtained from this measuring instrument could help the artist with the development of more appropriate marketing strategies. This study directly contributes to the development of literature by determining the equity dimensions for an artist, but it also contributes to the development of appropriate methodology by developing a research instrument and, because the brand equity of artists can now be measured based on the opinions of the consumers.

Chapter 5

Conclusions and recommendations

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5.1 Introduction

The aim of this study was to identify and measure the brand equity of a performing artist in event tourism. In order to achieve this aim, the following objectives were identified in Chapter 1 and applied to the various chapters.

The first objective was to analyse branding, brand equity and the application of brand equity methods by means of a literature review, whilst **the second objective** was to analyse branding and the importance thereof in marketing, the tourism industry and the event sector by means of a literature review. These were achieved in Chapter 2. The first part of the chapter portrayed an understanding of tourism and the tourism industry as well as event management. The literature review also focused on the stakeholders at live music events or festivals, and an analysis of marketing. This analysis included the marketing mix, the product life cycle and the current marketing challenges. The focus then moved to understanding brands and branding where finally brand equity and the measurement thereof were explained. The advantages of branding, the creation of a new brand and naming a new brand were discussed, followed by the benefits of brand equity and the influence thereof on consumers. Four different measuring instruments were examined and finally merged to develop an instrument for measuring an artist's brand equity. The literature review indicated that when it comes to measuring an artist's brand equity, the consumers play a vital role, since they are the people who buy the tickets to their performances, buy their albums and support the artists. Brand equity can be measured in numerous different ways, thus emphasising the fact that no single instrument for the measurement of an artist's brand equity exists. More than hundred previous studies were found on brand equity within the tourism industry. These studies were reviewed in Chapter 3 (Article 1).

The third objective was to empirically measure the brand equity of a selected artist in South Africa. This was done in Chapter 4 (Article 2). A measuring instrument were developed in order to achieve this objective. After an extensive search through literature it was found that, for the purpose of measuring an artist's brand equity, the following dimensions were chosen: brand awareness, brand loyalty, brand experience, brand image and brand satisfaction. Statements regarding these dimensions were included in the questionnaire and a quantitative approach were followed (For full report see Appendix C).

The fourth objective was to make conclusions and recommendations regarding the measurement of brand equity from an attendee perspective and to provide insight to the application of the measuring instrument. This chapter summarises and concludes the findings and results from this study (Chapter 2-4) and make recommendations regarding the development of the survey, towards literature, indicate study limitations as well as future research opportunities.

5.2 Conclusions

In this section, conclusions are presented regarding the literature review and the survey data that was analysed in Chapters 2, 3 and 4 respectively.

5.2.1 Conclusions with regards to the literature study

This section summarises and conclude the key findings from the respective literature chapters (Chapter 3, 4, 5).

5.2.1.1 Conclusions regarding music events and artists

- In South Africa alone, nearly R970 million was generated through live music performances from 2010 to 2013 (cf. 1.1).
- Music can be seen as one of the most popular aspects in the event industry, but for a music concert to be successful the artist should be specifically chosen with the market in mind, thus adding to the competitive advantage of the event. Some artists are more successful than others (bigger fan bases, more social media followers, higher album sales), and their ability to attract a high number of attendees might be related to their brand equity (cf. 1.1).
- The artists who makes the boldest moves generally receives the most media attention (cf. 2.4.1.1.1.6).

5.2.1.2 Conclusions with regards to brands and branding

- Branding is a key component of marketing and can play an imperative role when it comes to the marketing of tourism products and services (cf. 1.2).
- Branding can lead to a number of positive outcomes (cf. 1.2):
    - simplifying the consumer's decision-making process;
    - simplify identification and differentiation of product offerings;
    - indicating product quality;
    - it offers legal protection for organisations;
    - it offers economic returns and
    - it establishes brand loyalty
- Brand names can command a price premium which in return can help a marketer against low-price competitors (cf. 1.2) because branding is much more than just a logo (it must be as unique as possible) (cf. 2.5). Symbols or logos can also indicate the source of ownership of a given brand and can be associated with quality, longevity and consumer relations (cf. 2.5.2).

- Benefits to help a brand develop a competitive advantage can be listed as (cf. 2.5.1):
  - A brand cuts across countries, class and cultural backgrounds,
  - a brand name is more easily recognised by consumers,
  - brands provide in specific consumer needs,
  - brands can be developed into different lines of products,
  - brands can target specific markets,
  - branding can provide a significant way for achieving differentiation and
  - branding can provide great financial potential for businesses.
- A new brand can be developed or created by distinguishing the brand value of a product from its competitors (cf. 2.5.2) and a clear brand identity and position creates great value (cf. 2.5.2).
- One should not view an artist's brand merely as a name or symbol but as an entire value offering or experience (cf. 4.1).

5.2.1.3 Conclusions with regards to brand equity

- Brand equity represents a set of characteristics, unique to a specific brand which can create value for both the customers and the organisation (cf. 1.2) and can be seen as the difference between the value a product has for a consumer and the value that same product has without all its branding (cf. 1.2).
- The most popular brand equity dimensions from out literature are brand loyalty, brand awareness, perceived quality, brand associations and other brand assets (cf. 1.2).
- No study has been conducted concerning the brand equity of an artist in an empirical study or academic publication throughout literature (cf. 1.2).
- Brand equity does not only exist for products or services, but it can also be assigned to a person (cf. 1.2).
- The benefits of brand equity can include (cf. 2.6.1):
  - Improvement of product performance perceptions;
  - Allows manufacturers to charge more for products;
  - High brand loyalty sustains future sales;
  - Creates higher gross margins;
  - Low price elasticity;
  - New competitor barriers;
  - Lower risk when introducing line or product extensions;
  - Greater trade cooperation and support;
  - Licensing opportunities;
  - Additional brand extension opportunities;
  - Provides power with retailers and wholesalers;
  - Captures additional retail shelf space;

- o Serves as a weapon against consumer switching due to sales promotions and
- o Prevents erosion of market shares
- Brand equity can over time be formed in the minds of consumers because of everything they see, hear, feel and learn (cf. 2.6.2) and it was initially introduced within marketing literature by David Aaker in 1996 and mainly focused on consumer products (cf. 4.2).

5.2.1.4 Conclusions regarding the measurement of brand equity

- There were numerous previous studies done on brand equity, and it has been applied with extensive focus on destinations or service providers such as hotels but none of which focuses on the brand equity of a person (in this case an artist) (cf. 1.3).
- Even though brand measuring instruments can add a lot of value to the marketing process, a standardised instrument to measure brand equity still lacks in the tourism industry and more so for artist brand equity (cf. 1.3).
- The existence of suitable measuring instruments which include all equity elements applied to an artist or event context does not exist (cf. 1.3).
- All previous studies done throughout literature focused mainly on financial or economic aspects – thus the brand value perspective (cf. 1.3).
- The most popular brand equity measuring instrument (Aaker, 1996) consists of five dimensions, namely brand loyalty, brand awareness, perceived quality, brand associations and other brand assets (cf. 2.6.3.1).
- Loyalty can be seen as the strongest measuring method of a brand's value, thus once a consumer states that a certain brand is good or reliable, they automatically select it the next time they visit a store, minimizing the effort they have to put into selecting a brand (cf. 2.6.3.1.1).
- Consumers choose products that they trust and know, thus having a familiarity between them and the brand. Brand awareness is a very important element within branding and that consumers buy brands they know and love and can be seen as one of the first steps towards a loyal consumer (cf. 2.6.3.1.2 & cf. 4.2.1.1).
- Perceived quality can be seen as the "reason to buy"–aspect (cf. 2.6.3.1.3).
- Consumers attach different ideas, memories and reasons as to why they choose one brand and not another (brand association) (cf. 2.6.3.1.4).
- Based on the analyses brand equity studies and the measuring instruments and/or models above, it was determined that for the purpose of this study, an artist's brand equity will be measured according to brand awareness, brand loyalty, brand experience, brand image and brand satisfaction (cf. 2.6.3.4).

5.2.2 Conclusions and recommendations with regards to the results

The following conclusions were drawn from Chapter 3 and Chapter 4.

5.2.2.1 Results from Chapter 3 (Article 1)

The purpose of this chapter was to undertake a review of research conducted on brand equity within the tourism industry and contribute to a better understanding of how it was applied, the equity dimensions used, the main techniques used, research location as well as to identify the main goals. A review of 137 tourism brand equity papers, published in accredited journals during the period 2001-2018, was undertaken in portraying to identify the gaps in literature with regards to tourism, marketing and branding. The following results were found:

- In the first year of this sample (2001) four brand equity articles were published in comparison to the eight that was published this current year (2018) (cf. 3.4.1).
- The most articles in this timeframe was published in 2010 (19 articles) (cf. 3.4.1.)
- Eighty percent (80%) of the sample articles were published in accredited journals (cf. 3.4.2).
- Twelve articles were published in tourism management over the last decade (cf. 3.4.2).
- Within the top ranked journals, only five have published brand equity articles in the last two years, contributing to 15 articles published since 2015 (cf. 3.4.2).
- The majority (40 %) of the brand equity research focused on destinations (54 articles), followed by 26 articles published on hotels (19 %), 19 articles published on culinary tourism and products and services respectively (14 %) as well as six articles published on festivals (4 %) (cf. 3.4.3).
- The majority of case studies focused on Asia (53 studies), Europe (39 articles) and North America (32 articles) (cf. 3.4.4).
- There is a great lack of brand equity research based on tourism, marketing and branding within the southern hemisphere, especially South African literature (1 article) (cf. 3.4.4).
- The four most popular brand equity dimensions within literature were identified as brand loyalty (89 articles), brand awareness (82 articles), brand association (40 articles) and perceived quality (84 articles) (cf. 3.4.5).
- Forty-seven (37 %) of the articles found in the last eighteen years utilised between 201 and 400 responses (cf. 3.4.6).
- The most frequently used research method is the pen and paper survey with seventy-three out of the 137 articles utilising this study method (53 %) (cf. 3.4.7).
- When reviewing the studies in the sample, the most popular technique or analysis was a factor analysis and it was used in 96 out of the 137 studies (70 %) (cf. 3.4.8).
- The most popular scales used were the five-point (59 articles) and seven-point (44 articles) Likert scales (cf. 3.4.9).
- There is a tendency to at least measure three of the brand equity dimensions with the most popular dimensions being brand loyalty, brand awareness and perceived quality (cf. 3.5).

5.2.2.2 Results from Chapter 4 (Article 2)

The purpose of this article is to empirically measure the brand equity of a selected Afrikaans artist in South Africa by means of developing and validating a new measuring instrument. This measuring instrument included 27 questions. The highlight of this questionnaire is Question 14, which measures the artist's brand equity using 32 statements indicating brand awareness, brand loyalty, brand experience, brand image (association) and brand satisfaction (perceived quality). The results were as follows:

- Demographic profile (cf. 4.4.1)
  - Respondents were mainly female (82.1 %), between the ages of 21 and 30 years of age (31.6 %) with the average age of respondents being 33.
  - The majority speak Afrikaans (97.4 %), are married (39.3 %), have an annual income of less than R140,000.00 and lives in the Gauteng province (40.3 %).
  - The top three occupations were classified as Students (29.9 %), Administrative (17 %) and Professional (16.8 %).
- Behavioural profile (cf. 4.4.1)
  - Respondents indicated that their average level of loyalty towards the artist is 5 (1 = extremely loyal and 10 = extremely disloyal); they are willing to pay an average of R209.50 for a 90-minute concert 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 to follow the selected artist on (78 %).
- The original measuring instrument consisted of five brand equity dimensions, namely brand awareness, brand loyalty, brand satisfaction, brand image and brand experience. After the exploratory factor analyses was completed, it was indicated that not only the dimensions should be revised, but the items within as well. The final dimensions included brand awareness, brand loyalty, brand satisfaction, and brand image and experience (cf. 4.4 & 4.5).
- The change of items within the measuring instrument were:
  - brand awareness (items 1-5) ⟶ brand awareness (items 4, 5, 13, 14, 19, 20)
  - brand loyalty (items 6-11) ⟶ brand loyalty (items 1-3, 6-12)
  - brand satisfaction (items 12-18) ⟶ brand satisfaction (items 15-18)
  - brand experience (items 19-24) ⟶ brand experience and image (items 21-32)
  - brand image (items 25-31) ⟶
- The variance within the instrument consisted of brand awareness (58.60 % of the variance), brand loyalty (6.38 % of the variance), brand satisfaction (3.71 % of the variance) and brand image and experience (3.44 % of the variance) (cf. 4.4.2).
- Factor 1 (awareness) included statements regarding the artist's overall fame, type of music genre and popularity within the South African music industry (cf. 4.4.2).

- Factor 2 (loyalty) consisted of statements 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 (cf. 4.4.2).

- Factor 3 (satisfaction) consisted of only four items all indicating quality, value for money and overall enjoyment (cf. 4.4.2).

- Factor 4 (image and experience) consisted of 12 statements all indicating the artist's uniqueness, his personality, stage presence, nostalgia, popularity and performance standards (cf. 4.4.2).

5.3 Recommendations

The following recommendations are made based on the results of the study.

5.3.1 Study limitations

Study limitations included:

- The sample was limited to one artists; and
- The researcher depended on the artist's fan base to complete the questionnaires posted on his Facebook page.

5.3.2 Recommendations regarding Chapter 3 (Article 1) and Chapter 4 (Article 2)

- Progress has been made in terms of brand equity research within different tourism categories and/or fields, but there is an over-emphasis on destination-related research. The lack of research being done in the event industry, especially within music tourism with reference to artists, is evident. It is recommended that more studies based on the brand equity of artists need to be done. This will not only help to define an artist's personal brand, or indicate who their target market is, but it will also help to grow this field and contribute to scholarly content.

- One of the most significant findings is that there was only a few published articles found within the southern hemisphere, with only one of those studies conducted in Africa (South Africa). There is thus a lack of researchers focusing on this phenomenon especially in South Africa. Given the importance of this research field and the fact that tourism, events and artists are still developing in this country, it is recommended that a research group consisting of tourism marketing academics and practitioners are convened to develop research in this regard.

- Brand equity for artists relies on brand awareness, brand loyalty, brand satisfaction and brand image and experience. Brand awareness was found to be the most important brand equity dimension, therefore indicating that artists in particular must attempt to make consumers more aware of their brand and music. It is recommended that artists are sensitised about the importance of awareness and have to provide guidelines to increase the level of awareness to build their brand equity. Competition within the national and international music industries is significant; it is thus important to create high levels of awareness. Social media is a great way for artist to report to their fans; these platforms include Facebook, Twitter and Instagram.

Artists can report on their everyday life, new music or collaborations by posting pictures and videos on these platforms. The artist should also add an annual calendar on their social media platforms where all performances are indicated. Fans will then be able to plan their attendance in advance

- Given the identification of artist brand equity elements these can be measured for other artists and the outcome can assist them in becoming more successful. It is recommended that this instrument is tested for other Afrikaans artists or even other genres. It is also recommended that the same artist's brand equity be measured again in five years, to establish if there were any changes in his brand and how fans perceive it.

- The lack of a standardised measuring instrument for brand equity and more so an instrument measuring artist brand equity was evident. This is interesting because numerous studies have been done on brand equity (majority tending towards a quantitative approach) but still there are no indication of such an instrument. If there was to be a standardised questionnaire with standardised variables (within the tourism context) which researchers can use as theoretical framework, it will influence and address this gap much easier. This study was the first step to address this specific gap and more specifically, the development of not only a measuring instrument, but a measuring instrument to be specifically used when measuring the brand equity of an artist. The information obtained from this measuring instrument can assist with new marketing or management strategies and can help with the development of new shows, collaborations and partnerships.

- It was clear that some brand equity dimensions, for example brand loyalty, might be the same for destinations and artists, but the items measuring brand loyalty are significantly different. Supporting the need for this study it is recommended that these dimensions are tested in different contexts such as sport tourism to determine differences and/or similarities.

- When measuring artist brand equity it is not just about a product or a service, it also involves an experience. This forms a critical element of an artist's brand. Their brand equity therefore focusses on the affective behaviour of supporters. This experience dimension should be further explored in research (nationally and internationally).

Appendix A

Dewald Wasserfall: Brand success questionnaire

1. Geslag

Manlik	
Vroulik	

2. In watter jaar is jy gebore?

5. Wat is jou bruto jaarlikse inkomste?

< R140 000	1
R140 001 - R221 000	2
R222 001 - R305 000	3
R306 001 - R431 000	4
R431 001 - R552 000	5
R553 001 - R672 000	6
R673 001 - R772 000	7
> R772 001	8

3. Wat is jou huistaal?

Afrikaans	1
Engels	2
Ander: Spesifiseer	3

6. Provinsie van afkoms?

Wes-Kaap	1
Oos-Kaap	2
Noord-Kaap	3
Gauteng	4
Noordwes	5
Mpumalanga	6
KwaZulu-Natal	7
Limpopo	8
Vrystaat	9
Ander: Spesifiseer	10

4. Wat is jou beroep?

Professioneel	1
Bestuur	2
Selfwerksaam	3
Tegnies	4
Verkope	5
Administratief	6
Opvoedkunde	7
Huisvrou	8
Pensionaris	9
Student	10
Nie-werksaam	11
Ander: Spesifiseer	12

7. Huwelikstatus

Enkellopend	1
In 'n verhouding	2
Getroud	3
Geskei	4
Wewenaar/ Weduwee	5

8. Wie is jou gunsteling manlike kunstenaar?

10. Wie is jou gunsteling vroulike kunstenaar?

9. Wat is die eerste drie woorde wat by jou opkom as jy aan hom dink?

11. Wat is die eerste drie woorde wat by jou opkom as jy aan haar dink?

12. Indien jy dink aan jou top tien afrikaanse kunstenaars, (1= gunsteling) waar in die rangorde lê Dewald Wasserfall?   Nommer:

13. Op 'n skaal van 1 tot 10 (1= uiters lojaal en 10= glad nie lojaal) toon jou vlak van lojaliteit aan Dewald Wasserfall

14. Dui aan of jy saam stem met die volgende stellings

	Stem volkome saam				
		Stem saam			
			Neutraal		
				Stem nie saam nie	
					Stem glad nie saam nie
1. Ek lees gereeld nuus/ inligting oor Dewald Wasserfall	1	2	3	4	5
2. Ek wil op datum wees met Dewald Wasserfall se optredes en musiek	1	2	3	4	5
3. Ek sal Dewald Wasserfall se musiek enige plek herken	1	2	3	4	5
4. Dewald Wasserfall is 'n bekende Afrikaanse kunstenaar	1	2	3	4	5
5. Dewald Wasserfall se musiek kweek 'n liefde vir Afrikaanse musiek	1	2	3	4	5
6. Ek is lojaal teenoor Dewald Wasserfall	1	2	3	4	5
7. Ek woon soveel moontlike vertonings van Dewald Wasserfall by	1	2	3	4	5
8. Ek koop alle nuwe musiek van Dewald Wasserfall wat verskyn	1	2	3	4	5
9. Dewald Wasserfall is 'n unieke kunstenaar wat ek graag ondersteun	1	2	3	4	5
10. Ek moedig ander aan om sy vertonings by te woon/ of musiek te luister	1	2	3	4	5
11. Ek speel sy musiek vir ander mense	1	2	3	4	5
12. Ek kry waarde vir geld as ek musiek van Dewald Wasserfall aankoop	1	2	3	4	5
13. Ek geniet dit om na Dewald Wasserfall se musiek te luister/ vertonings by te woon	1	2	3	4	5
14. Dewald Wasserfall is trots Suid-Afrikaans	1	2	3	4	5
15. Ek hou van die manier waarop Dewald Wasserfall sy vertonings aanbied	1	2	3	4	5
16. Sy vertonings is billik geprys	1	2	3	4	5
17. Ek sal verseker weer 'n vertoning bywoon	1	2	3	4	5
18. Hy lewer 'n goeie kwaliteit vertoning	1	2	3	4	5
19. Ek hou van Dewald Wasserfall se musiek	1	2	3	4	5
20. Sy musiek word deur verskillende tipes mense/ ouderdomme geniet	1	2	3	4	5
21. Hy is innoverend/ kreatief in sy musiek	1	2	3	4	5
22. Sy musiek inspireer my	1	2	3	4	5
23. Ek ken die woorde van sommige liedjies	1	2	3	4	5
24. Ek dink terug aan goeie tye as ek Dewald Wasserfall se musiek hoor	1	2	3	4	5
25. Dewald Wasserfall se beeld as kunstenaar is positief	1	2	3	4	5
26. Die feit dat Dewald Wasserfall so gewild is moedig my aan om sy musiek te koop/ vertonings by te woon	1	2	3	4	5
27. Dewald Wasserfall is uniek in sy musiek styl	1	2	3	4	5
28. Dewald wasserfall is een van die voorlopers in Afrikaanse musiek	1	2	3	4	5
29. Ek kan aanklank vind by Dewald Wasserfall se persoonlikheid	1	2	3	4	5
30. Vir 'n kunstenaar met sy vlak van sukses is hy nederig	1	2	3	4	5
31. Dewald wasserfall kommunikeer gereeld met sy volgers op Facebook en ander sosiale media platforme	1	2	3	4	5
32. Daar word dieselfde standaarde aan al sy vertonings gekoppel	1	2	3	4	5

15. Wat is die eerste woord wat by jou opkom as jy aan die sanger Dewald Wasserfall dink?

_____

16. Wat is jy bereid om te betaal vir 'n 90 minute Dewald Wasserfall vertoning?

_____

17. Watter van die volgende CD's besit jy?

Vergeet wat jy weet van liefde	1
#Ek en Jy	2
Jy is die storm	3
Geen	4

18. Op watter van die volgende sosiale media platforme volg jy vir Dewald Wasserfall?

Facebook	1
Insatgram	2
Twitter	3
Dewald Wasserfall webtuiste	4
Youtube	5
Ander: Spesifiseer	6

_____

19. Wat is jou gunsteling Dewald Wasserfall liedjie?

_____

20. Hoekom is dit jou gunsteling?

_____
_____
_____

21. Watter tipe oorspronklike Dewald Wasserfall items sal jy graag aankoop? (Bv. T-hemp, Hoed, Bufferplakker)

_____
_____

22. Hoeveel Dewald Wasserfall vertonings het jy in die afgelope 3 jaar bygewoon?

_____

23. Hoeveel kunstefeeste het jy in die afgelope 3 jaar bygewoon om spesifiek na Dewald Wasserfall se vertoning te gaan kyk [   ]

24. Wanneer Dewald wasserfall nie in die volgende 6 maande 'n vertoning in jou omliggende omgewing aanbied nie, sal jy?

Navraag doen oor die naaste beskikbare	1
Kaartjies vir 'n ander kunstenaar koop	2
Buite die grense van jou omliggende	3

25. Tot watter mate sou jy sê beïnvloed die feit dat Dewald Wasserfall vertonings lewendige musikante gebruik teenoor agtergrond musiek wat vooraf opgeneem is, u ervaring?

Dit maak die vertoning uniek	1
Dit maak geen verskil nie	2
Dit verpersoonlik die vertoning	3
Ander: Spesifiseer	4

26. Hoekom woon jy 'n vertoning van Dewald Wasserfall by?

	Stem glad nie saam nie	Stem nie saam nie	Neutraal	Stem saam	Stem volkome saam
1. Om 'n foto saam met Dewald Wasserfall te neem	1	2	3	4	5
2. Om Dewald Wasserfall se handtekening te kry	1	2	3	4	5
3. Om te ontspan	1	2	3	4	5
4. Om sosiaal saam met vriende sy musiek te gaan geniet	1	2	3	4	5
5. Om Dewald Wasserfall se nuwe musiek te hoor	1	2	3	4	5
6. Om hom te ontmoet	1	2	3	4	5
7. Hy is my gunsteling Afrikaanse kunstenaar	1	2	3	4	5
8. Dit is deel van my lewensstyl	1	2	3	4	5
9. Sy vertonings is opwindend	1	2	3	4	5
10. Sy vertonings verskil van die van ander Afrikaanse kunstenaars	1	2	3	4	5

27. Enige kommentaar of aanbevelings?

_____
_____
_____

Appendix B

Critically review the measurement of brand equity in the tourism industry with specific reference to the events sector

Table 3.1 Critical review index

Critical Review Index				
Research categories	**Brand equity dimensions**	**Main techniques**	**Research method**	**Type of question**
1. Airlines	1. Brand awareness	1. Factor analysis	1. Pen & paper survey	1. 2 Point Likert scale
2. Art exhibitions	2. Brand loyalty	2. Structural equation model (SEM)	2. Face to face Interviews	2. 3 Point Likert scale
3. Casino	3. Perceived quality	3. Regression analysis	3. In-depth interviews	3. 4 point Likert scale
4. Hotel	4. Brand association	4. Correlation analysis	4. Mail survey	4. 5 Point Likert scale
5. Destination	5. Other	5. Other	5. Online/ web survey	5. 6 Point Likert scale
6. Festival			6. Review article	6. 7 Point Likert scale
7. Product & service			7. Telephone interview	7. 10 Point Likert scale
8. MICE			8. Other	8. 11 Point Likert scale
9.Cruise tourism				9. Open-ended questions
10. Culinary tourism				10. Yes / No questions
11.Social media				11. Other
12.Other				

Table 3.2 Critical review of 137 articles

Number	Date	Author(s)	Study Title	Journal	Accredited	Study goal	Research categories/ fields	Location/ Region	Number of respondents	Brand equity dimensions	Main techniques	Research method	Type of question
1	2001	Seetharaman, A. *et al.*	A conceptual study on brand valuation	Journal of Product and Brand Management	Yes	The present study examines four main methods of valuating brands, namely cost-based method, market-based method, income-based method and formulary method.	1	Malaysia		1,2,3,4,5	5	8	11
2	2001	Lockshin, L. Spawton, T	Using involvement and brand equity to develop a wine tourism strategy	International Journal of Wine Making	No	This paper is a preliminary exploration of the application of two constructs, product involvement and brand equity, to the important winery activity of tourism.	1	Australia		1,2,3,4	1		
3	2001	Yoo, B. Donthu, N.	Developing and validating a multidimensional customer-based brand equity scale	Journal of Business Research	Yes	The purpose of this study is to develop a multidimensional measure of consumer-based brand equity and assess its psychometric properties.	2	USA	1530	1,2,3,5	5	1	10
4	2001	Krishnan, B.C. Hartline, M.D.	Brand equity: is it more important in services?	Journal of Services Marketing	Yes	The objectives of this study is threefold: - to empirically test whether brand equity is more important for services than for tangible goods; - to test whether the presumed differences in brand equity for search, experience, and credence-dominant services can be confirmed in an empirical examination, and - to assess whether consumer knowledge of a product category has an effects on the importance of brand equity across product types.	12	USA	184	1,2,3,4,5		1	11
5	2002	Vazquez, R. *et al.*	Consumer-based brand equity: Development and validation of a measurement instrument	Journal of Marketing Management	Yes	The aim of the study was to offer a more in-depth study of the nature of the brand dimensions capable of generating long-term sustainable commercial advantages for firms.	3	Spain	1054		4,5	2	10	

#	Year	Author	Title	Journal		Description							
6	2002	Cai, L.A.	Cooperative branding for rural destinations	Annals of Tourism Research	Yes	The purpose of the research is to propose a destination-branding model, and to illustrate an application of it through a case study of cooperative branding across multiple rural communities.	3	Mexico USA	134	3	3,4	1	4
7	2002	Ahmed, Z.U. *et al.*	"Country-of-origin and brand effects on consumers' evaluations of cruise lines"	International Marketing Review	Yes	This study aims to fill the gap in literature by examining the relative effects of country-of-origin and brand image in a global industry- the cruise-line industry- on consumers' product evaluation and intention to purchase, and to investigate whether a strong brand image can overcome a negative country-of-origin, and vice versa.	3	Singapore	192	1,2,3,4	1	2	6
8	2002	Washburn, J.H. Plank, R.E.	Measuring brand equity: an evaluation of a consumer-based brand equity scale	Journal of Marketing Theory and Practice	Yes	The purpose of this study was to investigate the psychometric properties of Yoo and Donthu's CBBE scale.	3,12	USA	272		1	1	6
9	2003	Kim, H.B. *et al.*	The effect of consumer-based brand equity on firms' financial performance	Journal of Consumer Marketing	Yes	The aim of this study was to examine the relationship between consumer-based brand equity and the financial performance of the hotel industry.	5,8	Korea	513	2,5	1	1	6
10	2003	McAlexander, J.H. *et al.*	Loyalty: The influences of satisfaction and brand community integration	Journal of Marketing Theory and Practice	Yes	This paper explored the relative impacts of satisfaction, brand community integration, and consumer experience on customer loyalty as expressed by future purchase intentions and behaviour.	9	USA	372	1,2,3,5	4,5	5	4
11	2003	Keller, K.L.	Understanding brands, branding and brand equity	Journal of Direct, Data and Digital Marketing Practice	Yes	The purpose of this paper is to review some branding fundamentals and key concepts to help provide a foundation to such efforts.	5,1				5		
12	2004	Kim, W.G. Kim, H.B.	Measuring customer-based restaurant brand equity	Cornell Hotel and Restaurant Administration Quarterly	No	This study aimed to determine whether; a difference exists between high-performing restaurants and low-performing restaurants with respect to attributes of brand image, if four components of brand equity have significant effects on restaurants' performances, and if brand equity as a whole has a significant influence on the performance of the restaurant.	5	Korea	394	3	4,5	1	6

13	2004	Netemeyer, R.G. *et al.*	Developing and validating measures of facets of customer-based brand equity	Journal of Business Research	Yes	The purpose of this study was to measure the primary facets of CBBE and examine their relationships with related brand associations and brand response variables	5	USA	186	2,5	1	1	4
14	2005	Hankinson, G.	Location branding: A study of the branding practices of 12 English cities	Journal of Brand Management	Yes	The research aims to investigate the extent to which those responsible for the marketing locations understood branding in the context of their marketing objectives; applied branding concepts; perceived issues which affected the development of successful location brands; addressed these issues; and finally measured the effectiveness of their branding strategies.	5	United Kingdom	13			3	9
15	2005	Kim, H.B. Kim, W.G.	The relationship between brand equity and firms' performance in luxury hotels and chain restaurants	Journal of Tourism Management	No	The purpose of this study is to examine the possible relationship between customer-based brand equity and firms' performance in the hospitality industry through an empirical study.	5	Korea	907	1,2,3,4	1,2	1	6
16	2005	Pappu, R. *et al.*	Consumer-based brand equity: improving the measurement-emphirical evidence.	Journal of Product and Brand Management	Yes	The research aims to improve the measurement of consumer-based brand equity, as well as to empirically examine the dimensionality of the consumer-based brand equity construct.	5	Australia	539	1,2,3,5	1,3	1	8,10
17	2006	Bailey, R Ball, S.	An exploration of the meaning of hotel brand equity	The Service Industries Journal	No	This paper seeks to contribute towards a theory of hotel brand equity by adopting the theory evaluation criteria developed by Sheth, Gardner and Garrett (1988).	5	United Kingdom	11	1,2		7	9
18	2006	Nowak, L. *et al.*	Wowing the millennials: creating brand equity in the wine industry	Journal of Product and Brand Management	Yes	The purpose of this study is to examine the attitudes of millennial wine consumers and determine if positive affect, in combination with factors such as service quality, product quality, fair pricing, feelings of commitment towards the winery, and customer satisfaction with the tasting room experience lead to higher levels of brand equity for the	5	USA	80	3,5	1	1	6

						winery in this particular segment of the wine market.							
19	2007	Konecnik, M Gartner, W.C.	Customer-based brand equity for a destination	Annals of Tourism Research	Yes	The aim of this study was to identify and focus on specific dimensions that probably form the brand equity of a particular destination and not to identify all the possible dimensions (or sub dimensions) that may be contained in image, loyalty, awareness, or any other.	5	Slovenia	777	5	1,5	3,7	4
20	2007	Kayaman, R. Arasli, H.	Customer based brand equity: evidence from the hotel industry	Managing Service Quality	No	The paper aims to explore interrelations of the four brand equity components brand awareness, brand loyalty, perceived quality and brand image in hotel industry and improve the conceptualization of customer-based hotel brand equity.	5	Cyprus	345	1,2,4,5	1,2	1	4
21	2007	Murphy, L. *et al.*	Using Brand Personality to Differentiate Regional Tourism Destinations	Journal of Travel Research	Yes	The overall purpose of this study is to explore the brand identity of two popular coastal and reef tourism destinations in Queensland, Australia—Cairns (Tropical North Queensland) and the Whitsunday Islands—as perceived by visitors to the North Queensland region.	5	Australia	464	2,4,5	5	1	4
22	2007	Lee, J.S. Back, K.J.	Attendee based brand equity	Tourism Management	Yes	The purpose of this study is to identify key brand associations in brand knowledge and to investigate attendee behaviours through the flow from brand knowledge to "the effects of brand knowledge".	5	USA	213	1,2,3,5	1,4	5	6
23	2007	Tasci, A.D.A. *et al.*	Measurement of destination brand bias using quasi-experimental design	Tourism Management	Yes	The aim of this study is to determine the extent and nature of what, if any, brand bias has resulted from a long history of negative autonomous image formation agents that have been associated with Turkey.	5	Turkey	162	5	1,4	1	6,9,11
24	2007	Pike, S.	Consumer-based brand equity for dimensions.	Journal of Travel and Tourism Marketing	Yes	The purpose of this paper is to report the trial of consumer-based brand equity measurement for destinations.	5	Australia	308	1,2,3,5	1,2,5	4	9
25	2007	Pitta, D.	Building a brand equity and share of heart at Nassau Valley Vineyards	Journal of Product and Brand Management	Yes	The aim of this paper is to describe an innovative promotional and product development approach that has implications for new product developers in consumer industries.	5	USA		2,3		8	
26	2008	Konecnik, M. Go, F.	Tourism destination brand identity: The case of Slovenia	Journal of Brand Management	Yes	This paper explores the concept of tourism destination brand identity from the supply-side perspective, in	5	Slovenia	4	5	5	3	

No	Year	Authors	Title	Journal		Description		Country					
						contrast to those studies that have focused on the demand-driven, tourists'.							
27	2008	Kim, W.G. *et al.*	Multidimensional customer-based brand equity and its consequences in midpriced hotels.	Journal of Hospitality and Tourism Research	Yes	This study aims to test a direct relationship between hotel brand equity and customers'' revisit intention.	5	USA	264	1,2,3,4,5	2	1	6
28	2008	Chen, C. Chang, Y.	Airline brand equity, brand preference, and purchase intentions - The moderating effects of switching costs	Journal of Air Transport Management	Yes	This study looks at relationships between airline brand equity, brand preference, and purchase intentions for air passengers, and at the potential moderating effects of switching costs using a sample of Taiwanese air passengers taking international flights.	5	Taiwan	480	1,2,3,4	1	1	1,4,5,6
29	2008	Li, X. *et al.*	Towards a conceptual framework of tourists' destination knowledge and loyalty	Journal of Quality Assurance in Hospitality and Tourism	Yes	The paper follows the consumer-based line of brand research, and tries to associate brand knowledge with brand loyalty via a multidisciplinary approach.	5	Columbia		1,3,5	1,2		
30	2008	Yuan, J. Jang, S.C.	The effects of quality and satisfaction on awareness and behavioral intentions: exploring the role of a wine festival	Journal of Travel Research	Yes	This study investigates how consumers perceived quality at a regional wine festival and its impact on consumers; future intentions to purchase wines and visit wineries promoted at the festival.	5	USA	501	1,2,3,4	1,5	1	6
31	2008	Buil, *et al.*	A cross-national validation of the consumer-based brand equity scale	Journal of Product and Brand Management	Yes	The study seeks to investigate the measurement invariance of the consumer-based brand equity scale across two samples of UK and Spanish consumers.	5	United Kingdom Spain	822	1,2,5		1	6
32	2009	Marzano, G. Scott, N.	Power in destination branding	Annals of Tourism Research	Yes	This paper analyses the interactions amongst stakeholders involved in (and excluded from) the Golden Coast VeryGC destination branding process.	5	Australia	32		5	3	
33	2009	Boo, S. *et al.*	A model of customer-based brand equity and its application to multiple destinations	Journal of Tourism Management	No	The purpose of this study was to apply and extend the concept customer-based brand equity to destination brand measurement in an integrated model.	5	USA	510	2,3,5	1,2	5	
34	2009	Kim, S.H. *et al.*	Structural relationships among involvement, destination brand equity, satisfaction and destination visit intentions: The case of	Journal of Vacation Marketing	Yes	The purpose of this study was to develop a theoretical model of involvement, destination brand equity on future behavioural intentions to revisit and in turn, willingness to spend money at that destination.	5	Korea	369	1,2,3,4	1,5	1,2	4,9

#	Year	Authors	Title	Journal		Description		Country					
			Japanese outbound travellers										
35	2009	Hyun, S.S.	Creating a model of customer equity for chain restaurant brand formation	International Journal of Hospitality Management	Yes	The purpose of this research was to create and test a model of customer equity for chain restaurant brand formation.	5	USA	208	1,5	1,2,5	1	4
36	2009	Burnamm, C. *et al.*	Towards an identity-based brand equity model	Journal of Business Research	Yes	This paper aims to develop a new integrated brand equity model through exploring the sources of brand equity from both internal and external perspectives at the behavioral and financial level in order to achieve a more accurate and sustainable brand equity measurement approach.	5	Germany		5	1		
37	2009	Chang, H.H. Liu, Y.M.	The impact of brand equity on brand preference and purchase intentions in the service industries	The Service Industries Journal	No	This study examines the environments of mobile telecommunications, bank credit cards, and asymmetric digital subscriber line (ADSL) services.	5	China	456	2,3,4,5	1,2	1	4
38	2009	Rajh, E. Došen, D.O.	The effects of marketing mix elements on service brand equity	Economic Research	No	In this paper, service brand equity is understood as the difference in consumer choice between the focal branded and unbranded service given the same level of other service features.	5	Croatia	521	5	1,2	3	4
39	2009	Nel, J.D.W. *et al.*	A comparative study of customer-based brand equity across selected South African hotels	International Retail and Marketing Review	Yes	The purpose of this study was to compare brand equity across three hotel brands in South Africa and the effect that the core dimensions had on a brand within three rate categories (low medium or high priced).	5	South Africa	169	1,2,3,4	1,4	1	4
40	2009	Pike, S. Noel, S.	Destination brand equity among the host community: a potential source of comparative advantage for DMO's	Acta Turistica	No	The purpose of this paper is to report the trail of a hierarchy of CBBE, from the perspective of the host community, for Brisbane, the capital of the state of Queensland, Australia.	5	Australia	374	1,5	1,2	1	4,9
41	2009	Lee, J. Kim, H.	Impacts of perception to alliance companies on hotel's brand equity according to the types of vertical integration	International Journal of Tourism Sciences	No	The purpose of this study is to analyse how customers' perception to alliance companies affects to the brand equity of hotel and how the effects very according to the types of vertical integration.	5	Korea	488	5		1	4
42	2010	Camarero, C. *et al.*	Components of art exhibition brand equity for internal and external visitors	Tourism Management	Yes	This paper aims to explore determinants of brand equity for cultural activities from the	5	Spain	243	1,2,3,5	5	2	4

#	Year	Author	Title	Journal		Purpose		Country					
						perspective of internal as well as external visitors.							
43	2010	Pike, S.D. *et al.*	Consumer-based brand equity for Australia as a long haul tourism destination in an emerging market	International Marketing Review	Yes	The purpose of this research was to test the effectiveness of a model of consumer-based brand equity (CBBE) for a country destination.	5	Australia	845	2.5	3	5	6
44	2010	So, K. King, C.	"When Experience Matters" Building and Measuring Hotel Brand Equity – The Customers' Perspective	International Journal of Contemporary Hospitality Management	No	The purpose of this study is to provide hotel brand managers with a robust measure to evaluate brand equity as an outcome of brand strategies, as well as to gain insight into what contributes to hotel brand equity.	5	Australia	288	1,2,3,5	1,2	1	
45	2010	Tsai, H. *et al.*	An exploratory study of the relationship between customer-based casino brand equity and firm performance	International Journal of Hospitality Management	Yes	The purpose of this study was to determine if there exists a relationship between firm performance and brand equity in the casino industry using Macau casinos as a sample.	5	Macau	204	5	1,4	1	6
46	2010	Pike, S. *et al.*	Consumer-based brand equity for Australia as a long-haul tourism destination in an emerging market	Journal of International Marketing Review	No	The aim of the study was to trial the proposed customer-based brand equity model as a means of measuring brand equity for Australia as a long-haul destination in an emerging market. The ultimate intent was to test the model in one market just before the start of a new brand campaign.	5	Australia Chile	845	2,5	1,2	5	6,11
47	2010	Xu, J.B. Chan, A.	A conceptual framework of hotel experience and customer-based brand equity: Some research questions and implications	International Journal of Contemporary Hospitality Management	Yes	This study attempts to fill in the relevant gaps in the literature using the hotel industry as its setting.	5	Hong Kong		1,3,4,5	1,4		
48	2010	Huang, J.Z. *et al.*	A model of community-based festival image	International Journal of Hospitality Management	Yes	The purpose of this study is to fill the literature gap with the objective of developing a model of community-based festivals image.	5	USA	258	2,3,5	1,5	2	7
49	2010	Chen, C.F. Tseng, W.S.	Exploring Customer-based Airline Brand Equity: Evidence from Taiwan	Transportation Journal	Yes	The main purpose of this study was to explore the inter-relationships among the components of perceptual brand equity, and to investigate the influence of various components on brand equity too.	5	Taiwan	249	2,5	1,2	1	4

50	**2010**	Konecnik Ruzzier, M.	Extending the tourism destination image concept into customer-based brand equity for a tourism destination	Economic Research	No	The purpose of this study was to determine the most considered dimensions of the destination by Austrian and German markets.	5,12	Slovenia Croatia	806	5	1	7	4
51	**2010**	Konecnik Ruzzier, M.	Clarifying the concept of customer-based brand equity for a tourism destination	Annales Ser hist sociol	No	The key purpose of the qualitative research was to clarify the customer-based brand equity concept that will be the subject of descriptive and causal research.	5	Worldwide	12	2,4	1,2,5	3	11
52	**2010**	Pike, S.	Destination branding case study: tracking brand equity for an emerging destination between 2003 and 2007	Journal of Hospitality and Tourism Research	Yes	The purpose of this study was to track the effectiveness of the brand in 2007 against benchmarks that were established in a 2003 study at the commencement of a new destination brand campaign, and to also see if the objective has between achieved in the past 4 years	5	Australia	447	1,5	1	5	6
53	**2010**	Kimpakorn, N. Tocquer, G.	Service brand equity and employee brand commitment	Journal of Services Marketing	Yes	The aim of this study was to measure the brand equity of service firms (luxury hotels) using a customer perspective, to identify factors that predict customers' brand relationships and to explore the links between service brand and employee brand commitment.	5	Thailand	238	1,5	1,5	2	4
54	**2010**	Chen, Y.S.	The drivers of green brand equity: green brand image, green satisfaction, and green trust	Journal of Business Ethics	Yes	This study aimed to explore the relationships between green brand image, green brand trust, green satisfaction, and green brand equity.	5	Taiwan	254	2,5	1	5	4
55	**2010**	Lee, J. Back, K.	Re-examination of attendee-based brand equity	Tourism Management	Yes	This study explores brand equity as captured through the differential brand knowledge effect by comparing IC and RC's.	5	USA	213	5	1,2	5	
56	**2010**	Leenders, M.	The relative importance of the brand of music festivals: a customer equity perspective	Journal of Strategic Marketing	Yes	The aim of this paper is to examine the relative impact of tangible and intangible factors on the success of music festivals.	6	Netherlands	107	1,3,5	1,4	2	9
57	**2010**	Vazquez, R. *et al.*	Consumer-based brand equity: Development and validation of a measurement instrument	Journal of Marketing Management	Yes	The aim of the study was to offer a more in-depth study of the nature of the brand dimensions capable of generating long-term sustainable commercial advantages for firms.	5	Spain	1054	2,5	1	2	10

#	Year	Author	Title	Journal		Description							
58	**2010**	Park, C.W. *et al.*	Brand attachment and brand attitude strength: conceptual and empirical differentiation of two critical brand equity drivers	Journal of Marketing	Yes	This paper aimed to address the critical question whether brand attachment adds value as a construct of interest to marketing and consumer researchers compared with that of brand attitude strength.	5	USA	263	5	1	1,7	4,7,8
59	**2010**	Chen, C.F. Myagmarsuren, O.	Exploring relationships between Mongolian destination brand equity, satisfaction and destinaion loyalty	Tourism Economics	Yes	This study aims to identify CBBE for the promising international tourist market of Mongolia as a tourist destination. The effect of CBBETD was explored regarding tourist satisfaction and loyalty.	5	Mongolia	128	1,2,3,4		1	4
60	**2010**	Denizci, B. Tasci, A.D.A.	Modeling the commonly-assumed relationship between human capital and brand equity in tourism	Journal of Hospitality Marketing and Management	Yes	The aim of this study is to conceptually discuss the effect of education and training in relation to brand equity of tourism products, and provide theoretical and practical implications to further this new line of inquiry in tourism research.	4,5,12			1,2,3,5			
61	**2011**	Bianchi, C. Pike, S.	Antecedents of Destination Brand Loyalty for a Long-Haul Market: Australia's Destination Loyalty among Chilean travellers	Journal of Travel and Tourism Marketing	Yes	The aim of this study is to examine destination brand loyalty for Australia as a long-haul destination for consumers in a Latin American country, using the consumer-based brand equity (CBBE) framework from the wider marketing literature.	7	Australia	341	2,3,5	4	5	6
62	**2011**	Gartner, W.C. Konecnik Ruzzier, M.	Tourism Destination Brand Equity Dimensions: Renewal versus Repeat Market	Journal of Travel Research	No	The main purpose of this article is to examine whether a more comprehensive approach to a tourism destination brand's evaluation is necessary and worthwhile.	10	Slovenia	376	1,2,3,5	1,2	3,7	4
63	**2011**	Tsang, N.K.F. *et al.*	An examination of the relationship between employee perception and hotel brand equity	Journal of Travel and Tourism Marketing	Yes	The present study aims to investigate employee perception toward hotel brand equity, particularly in the Hong Kong hotel industry.	6	Hong Kong	129	1,3,5	1,4	1	4
64	**2011**	Nam, J. *et al.*	Brand equity, brand loyalty and consumer satisfaction	Annals of Tourism Research	Yes	The purpose of this research is to investigate the mediating role of consumer satisfaction on the relationship between consumer-based brand equity and brand loyalty.	6	United Kingdom	378	1,2,3,5	1,2,5	1	6
65	**2011**	Evangelista, F. Dioko, L.A.N.	Interpersonal influence and destination brand equity perceptions	International Journal of Culture, Tourism and Hospitality Research	No	This study seeked to examine the effect of two types of social influence, normative and informational, on travellers'	6	China	979	1,2,3,4	1,2	2	6

No	Year	Authors	Title	Journal		Purpose		Country					
						perceptions of a destination's brand equity.							
66	2011	Chen, C. Myagmarsuren, O.	Exploring relationships between destination brand equity, satisfaction, and destination loyalty: a case study of Mongolia	Journal of Tourism, hospitality and Culinary Arts	No	The objectives of this study are to identify Customer-based brand equity for the promising international tourist market in Mongolia as a tourist destination and specifically, to explore the effect of CBBETD on tourists' satisfaction and loyalty.	6,10	Mongolia	128	2,5	1,2,4	1	4
67	2011	Hyun, S.S. Kim, W.	Dimensions of brand equity in the chain restaurant industry	Sales and Marketing Focus: Food Service	No	This study examines the sources of brand equity that derive from customers' attitudes.	6,12	Korea	188	1,2,3,4	1,2,5	1	4
68	2011	Ahmad, Z. Hashim, R.	Customer's brand equity and customer loyalty: a study on hotel's conference market	World Applied Science Journal (Special Issue of Tourism and Hospitality)	No	The purpose of this study was to explore the relationship between the multidimensionality of brand equity construct, satisfaction and loyalty in the conference market segment within the hotel industry.	10	Malaysia	415	2,5	1,2	1	6
69	2011	Moradi, H. Zarei, A.	The impact of brand equity on purchase intention and brand preference- the moderating effects of country of origin image	Australian Journal of Basic and Applied Sciences	No	The study aimed to investigate the relationships among brand equity, purchase intention and brand preference from Iranian young consumers' viewpoint.	7	Iran	602	1,2,5	1,2,5	1	4
70	2011	Jalilvand, M.R. *et al.*	The effect of brand equity components on purchase intention: an application of Aaker's Model in the Automobile industry	International Business and Management	Yes	The paper aims to investigate the effect of brand equity dimensions on purchase intention, based on Aaker's well-known conceptual framework in the automobile industry.	7	Iran	242	5	1,2,5	1	6
71	2011	Tasci, A.D.A. Guillet, B.D.	It affects, it affects not: A quasi-experiment on the transfer effects of co-branding on consumer-based brand equity of hospitality products	International Journal of Hospitality Management	Yes	The purpose of the study is to test if co-branding of a hotel with a restaurant will have a transfer effects on one or more of the brand equity dimensions for the composite brand, controlling for the intervening factors.	7	Asia	46	5	1	1	6
72	2012	Walls, A. Ferns, B.H.	Enduring travel involvement, destination brand equity, and travellers' visit intentions: a structural model analysis.	Journal of Destination Marketing and Management	Yes	This study focussed on examining the relationship between enduring travel involvement and the visit intentions mediated by destination brand equity during information search at tourist's pre-trip stage.	4	USA	195	1,2,3	2,5	4	4

73	**2012**	Jalilvand, M.R. *et al.*	Examining the structural relationship of electronic word of mouth, destination image, tourist attitude toward destination and travel intention: an integrated approach.	Journal of Destination Marketing and Management	Yes	The primary goal of this study was to examine the interrelationship among electronic word of mouth, destination image, tourists' attitudes towards destination and travel intention.	4	Iran	264	1,2,3,5	1,2	1	6
74	**2012**	Garcia, J.A. *et al.*	A destination- branding model: an empirical analysis based on stakeholders	Tourism Management	Yes	The purpose of this study is to develop a destination-branding model based on stakeholders' interests.	4	Spain	1193	1,2,3,5	1	2,3	4
75	**2012**	Horng, J.S. *et al.*	Understanding the impact of culinary brand equity and destination familiarity on travel intentions	Tourism Management	Yes	The purpose of this paper is to investigate how brand equity contributes to travel intentions and how destination familiarity moderates the relationship between brand equity and travel intentions in culinary tourism.	4	China	407	5	2,4	1	4
76	**2012**	Dioko, L.A.N. So, S.I.	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	Yes	The purpose of this paper is to examine the overall and individual effects of visitors' perceived brand equity of a gaming destination and their perceived brand equity of various hotels, including 'flag-ship' and branded hotels.	4	China	494	1,2,5	1	2	6
77	**2012**	Aziz, N. *et al.*	Turkey as a destination brand: perceptions of United States visitors	American International Journal of Contemporary Research	No	The purpose of this study is to determine the perceptions of United States visitors regarding Turkey as a destination brand. The study includes a literature review, hypotheses, methodology, and empirical results.	4	Turkey	253	1,3,4,5	1	5	4
78	**2012**	Hsu, C.H.C. *et al.*	A customer-based brand equity model for upscale hotels	Journal of Travel Research	Yes	The purpose of the study was to confirm whether the four major components of brand equity reviewed were applicable to global brand competitor, and to identify any other potential determinants of brand equity in the target setting.	4	China	1364	1,5	1,2	1,8	6
79	**2012**	Im, H.H. *et al.*	Conceptualizing destination brand equity dimensions from a consumer-based brand equity perspective	Journal of Travel and Tourism Marketing	Yes	Study aimed to develop a conceptual framework for destination brand equity from a Customer-based brand equity perspective, focusing on the common dimensions of destination brand equity measurement of: brand awareness, brand quality, brand associations, and brand image.	4	Malaysia Korea	326	1,2,3,5	1,3	1	4

#	Year	Authors	Title	Journal		Purpose		Location					
80	2012	Callarisa, L. *et al.*	Harnessing social media platforms to measure customer-based hotel brand equity	Tourism Management Perspectives	Yes	The overall objective of this study is to analyze the components of brand equity, through the valuations of the hotels on a digital platform such as Tripadvisor.com.	4	Worldwide	11917	5	1,5	5	4
81	2012	Gomez, M. Molina, A.	Wine tourism in Spain: denomination of origin effects on brand equity	International Journal of Tourism Research	Yes	The main purpose of this research is to develop a model to study the influence of the denomination of origin brand image, as a regional brand, and destination image on wine tourism destination brand equity. This study focuses on analyzing the formation of destination image.	4	Spain	173	1,2,4,5	1,3	2	6
82	2012	Sartori, A. *et al.*	Tourists destination brand equity and internal stakeholders: an empirical research	Journal of Vacation Marketing	Yes	This article aims to investigate whether the adaption of an inclusive and participative approach to destination branding and the enactment of internal marketing policies translated into a high level of internal brand equity.	4,8	Italy	306	1,5	1,2,5	5	4
83	2012	Bruhn , M. *et al.*	Are social media replacing traditional media in terms of brand equity creation?	Management Research Review	Yes	This study aimed to investigate the relative impact of brand communication on brand equity through social media as compared to traditional media.	4	Switzerland	393	1,3,5	1,2,5	5	
84	2012	Hung, J. *et al.*	Developing experience-based luxury brand equity in the luxury resort hotel industry	Global Journal of Business Research	Yes	The purpose of this study is to determine whether there exists a difference between the brand equity of luxury hotel and traditional tangible product-based brands.	4	Taiwan Macao	851	1,2,3,5	1	1	
85	2012	Seric, M. Gil-Saura, I.	ICT, IMC and Brand equity in high-quality hotels of Dalmatia: an analysis from guest perceptions	Journal of Hospitality Marketing and Management	Yes	This study aims to understand the relationships between the constructs from the consumer perspective.	5	Croatia	101	1,2,3,5	1,2	1,2	4
86	2013	Tsai, H. *et al.*	Measuring Customer-Based Casino Brand Equity and its Consequences.	Journal of Travel and Tourism Marketing	Yes	The purpose of this study is to measure casino brand equity as well as examine the relationship between casino brand equity and its consequences- including perceived value, brand preference, and revisit intention using Macau as a study site.	4	Macau	525	2,5	1,2,5	1	6
87	2013	Mason, M.C. Nassivera, F.	A conceptualization of the relationship between quality, satisfaction, behavioral	Journal of Hospitality Marketing and Management	Yes	The purpose of this research is to examine how festivals can promote food products and influence customers' behavioral intentions by using a structural equation model.	4	Italy	352	1,2,3,4,5	1	2	6

#	Year	Author	Title	Journal		Aim		Country					
			intention, and awareness of a festival.			The aim of this study is to apply a model relating to the quality, satisfaction, and behavioral intention to a construct, such as awareness.							
88	2013	Namkung, Y. Jang, S.	Effects of restaurant green practices on brand equity formation: Do green practices really matter?	International Journal of Hospitality Management	Yes	This study aims to determine, from a consumer perspective, if implementing green practises in restaurants influence customer-based brand equity formation, and if the effects of green practises are different across different restaurant segments.	4	USA	512	1,3,5	1,2	5	6
89	2013	Wong, I.A.	Exploring customer equity and the role of service experience in the casino service encounter	International Journal of Hospitality Management	Yes	This study aims to reconceptualise customer equity to include service experience equity, which supersedes value equity as a more relevant construct to customer satisfaction and loyalty in the casino industry.	4	China	274	3,5	4	2	4
90	2013	Severi, E. Ling, K.C.	The mediating effects of brand association, brand loyalty, brand image and perceived quality on brand equity	Asian Social Science	No	The aim of this study was to interpret the indirect relationship amongst the brand equity dimensions on brand equity, to identify the dimensions of brand equity and their mediating relationship with brand equity.	4	Malaysia	300	1,2,3,5	1,2	1	4
91	2013	Buil, et al.	The influence of brand equity on consumer responses	Journal of Consumer Marketing	Yes	The purpose of this study was to propose and test a model to better understand brand equity. The effects of this construct on consumers' responses using data from European countries were investigate.	4	United Kingdom Spain	607	1,2,3,5	1	1	6
92	2014	Kladou, S. Kehagias, J.	Assessing destination brand equity: an integrated approach	Journal of Destination Marketing and Management	Yes	The study aims to apply and extend the concept of brand equity to destination brand measurement using an integrated modeling approach whilst providing an insight into the structural relationship developed between the five brand equity dimensions.	4	Italy	382	2,5	1	1	4
93	2014	Manthiou, A. et al.	A visitor-based brand equity perspective: the case of a public festival	Tourism Review	Yes	This study aims to develop s conceptual framework of visitor-based brand equity in the festival context. Specifically, this study examines festival visitors' behavioral practices based on the relationships among the brand equity dimensions.	4,5	USA	224	1,2,3,5	1,2	1	6

94	**2014**	Napoli, J. *et al.*	Measuring customer-based brand authenticity	Journal of Business Research	Yes	The purpose of this study was to develop a measure of brand authenticity form a consumer's perspective.	4,10	Australia	206	5	1	5	6,9
95	**2014**	Oh, H. Hsu, C.H.C.	Assessing equivalence of hotel brand equity measures in cross-cultural context	International Journal of Hospitality Management	Yes	This study aims to introduce and illustrate a methodological procedure of assessing and validating measurement invariance of research model, especially of hotel brand equity as an example, in cross-cultural contexts.	4,10	China	1346	1,2,3,4,5	1	1	6
96	**2014**	Ishaq, M.I. *et al.*	Brand equity in Pakistani hotel industry	São Paulo	No	his study aimed to explore the interrelationship of four sub-dimensions of customer-based brand equity in the hotel industry of Pakistan.	4,10	Pakistan	821	1,2,3,4,5	1,2	1	4,11
97	**2014**	Lim, Y. Weaver, P.A.	Customer-based brand equity for a destination: the effect of destination image on preference for products associated with a destination brand	International Journal of Tourism Research	Yes	The purpose of this study was to examine how customer-based brand equity for a tourist destination can be transferred to products with a destination brand.	4,10	USA	269	1,2,3,4	1,2	1	4
98	**2014**	Kladou, S. Kehagias, J.	Developing a structural brand equity model for cultural destinations	Journal of Place Management and Development	Yes	This study aimed to investigate the structural relationships between the brand equity dimensions, when the fifth dimension of cultural brand assists is incorporated. By comparing findings in two destinations, the study aimed to establish and validate a five-dimensional brand equity measure for cultural urban destinations.	7	Greece Italy	399	1,2,3,4	1,2,5	1	4
99	**2014**	Severi, E. *et al.*	The impacts of electronic word of mouth on brand equity in the context of social media	International Journal of Business and Management	Yes	This study aimed to evaluate the roles of various brand equity constructs. These constructs included brand loyalty, brand association, brand awareness, and brand image. In the context of social media, the role of the brand constructs in mediating the interrelation among electronic word of mouth and the dimensions of brand equity was examined.	12	Malaysia	300	3,4,5	1	1	4

#	Year	Author	Title	Journal		Aim		Country					
100	2014	Vashmehsaraei, M.N. *et al.*	An empirical investigation to effects of brand equity indicators of tourists' attraction to create tourism loyalty in order to develop tourism industry of Guilan Province	Research Journal of Recent Sciences	No	This study aimed to prove that the components of brand equity including brand awareness, brand image, perceived quality, and brand loyalty have influence on tourism loyalty.	12	Guilan	384	1,2,3,5	3	1	4
101	2014	Bianchi, C. *et al.*	Investigating attitudes towards three South American destinations in an emerging long haul market using a model of consumer-based brand equity (CBBE)	Tourism Management	Yes	The aim of this study is to test a model of consumer-based brand equity (CBBE) in the context of an emerging long-haul market.	12	Chile Brazil Australia Argentina	462	1,2,3,5	2,5	5	6
102	2015	Huang, Z.J. Cai, L.A.	Modeling consumer-based brand equity for multinational hotel brands- When hosts become guests.	Tourism Management	Yes	This study aims to investigate how Chinese consumers understand U.S.-based multinational hotel brands in their home country of China, which is the host country of the hotels, and how such understandings effect their responses toward these brands in China and when they travel to the U.S. which is the home country of the hotel brands.	8	China USA	601	1,2,3,4		1	6
103	2015	Gómez, M. *et al.*	A model of tourism destination brand equity: The case of wine tourism destinations in Spain	Tourism Management	Yes	This study aims to provide insights regarding wine tourism by analyzing wine tourism in Spain, which is the largest wine producer in the world and one of the top five tourism destinations.	7	Spain	817	1,2,5	3,4	2	1,2,3,4,6
104	2015	Karam, A.A. Saydam, S.	An analysis study of improving brand awareness and its impact on consumer behaviour via media in North Cyprus (a study of fast food restaurants)	International Journal of Business and Social Science	No	The aim of this study was to propose methods through which awareness could be created through media brand in the market	7	Cyprus	115	1,3,5	3	1	4
105	2015	Su, J. Tong, X.	Brand personality and brand equity: evidence from the sportswear industry	Journal of Product and Brand Management	Yes	This paper aims to explore the personalities of sportswear brands and their relationship to brand equity using Aaker's methodology in the context of sportswear brands.	7	USA	420	1,2,3,4	1,2,5	1	4

No.	Year	Author	Title	Journal			Country					
106	2015	Wong, P.P.W. Teoh, K.	The influence of destination competitiveness on customer-based brand equity	Journal of Destination Marketing and Management	Yes	This study aims to provide an exploration for the relationship between the constructs of CBBE and destination competitiveness, and to explore the possibility that the destination competitiveness component 'which is made up of Functional attributes' is the precursor of CBBE.	7	Malaysia	1093	4,5	1,2	1	4
107	2015	Zavattaro, S.M. *et al.*	Assessing managerial methods for evaluating place brand equity: a qualitative investigation	Tourism Management	Yes	This study aims to understand how Destination Management Organisation managers are using the construct, brand equity, if at al.	7	USA	12	2,4,5	4,5	2	9
108	2015	Kladouw, S. *et al.*	Destination brand equity research from 2001 to 2012	Tourism Analysis	Yes	The study offers an in-depth view of the concept (brand equity), uncovering critical terminology, methodology, and context-specific issues.	7	United Kingdom		5	1,2	6	
109	2015	Lin, A. *et al.*	Customer-based brand equity: the evidence from China	Contemporary Management Research	No	This research focus on exploring a theory of brand equity, and specifically the literature on hotel brand equity in the context of China's hotel industry.	7	China	193	1,2,3,4,5		2	4
110	2016	Cifci, S. *et al.*	A cross validation of consumer-based brand equity models: Driving customer equity in retail brands	Journal of Business Research	Yes	The study aims to assess the external validity of the considered brand equity model in Turkish fashion retailing and Spanish grocery retailing selling private labels.	7	Spain	521	1,2,3,4	5	5	6
111	2016	Londono, J.C. *et al.*	Conceptualising and measuring consumer-based brand-retailer-channel-equity	Journal of Retailing and Consumer Services	Yes	This paper aimed to develop a holistic conceptual model that captured the synergies created by the interactions between brands, retailers, and channels. Secondly, to paper aimed to provide empirical evidence that tested the conceptual model, and its measurement, and finally, to evaluate the application of the proposed model from both the perspective of the manufacturer and the retailer.	7	United Kingdom	180	1,2,3,5	1	1,5	4
112	2016	Iqbal, M.J. *et al.*.	The effects of devotee-based brand equity on religious events	Paradigms: A Research Journal of Commerce, Economics, and Social Sciences	No	The aim of this research is to develop a theoretical devotee-based brand equity frame work in a clear way for which the essential elements of the brand equity will be measured from the perception of the customer in terms of tourism.	7	Pakistan	304	1,2,3	1,4	1	

113	**2016**	Weng, P.W.P	The influence of customer-based brand equity on event loyalty: a case study of the Three Gorges Migrant Festival, Chongqing, China	TEAM Journal of Hospitality and Tourism	No	This study aims to examine the relationship between the various components of CBBE such as event awareness, image, quality and tourists' perceived value of the event and event loyalty by using the Three Gorges Migrant Cultural Festival in Chongqing, China as a case study.	7	China	120	3,5	5	1	6
114	**2016**	Lui, C. Chou, S.	Tourism strategy development and facilitation of integrative processes among brand equity, marketing and motivation	Tourism Management	Yes	This study aims to answer the following questions: first, what are the relationships among brand equity, marketing strategy and travel motivation in developing a destination strategy for Kinmen?	7	Taiwan	36	5	1,2,5	2,5,7	
115	**2016**	Tasci, A.D.A. Guillet, B.D.	Hospitality cobranding: an experimental investigation of enhancement and erosion in consumer-based brand equity	International Journal of Hospitality and Tourism Administration	Yes	This study's aim is to empirically investigate and elaborate on the potential influence of cobranding on the CBBE of parent brands and their cobrand as well as the role of familiarity and fit perception between parent brands.	7	Hong Kong	519	2,3,5	4	1	6
116	**2016**	Chatzipanagiotou, K. *et al.*	Decoding the complexity of the consumer-based brand equity process	Journal of Business Research	Yes	The present study identifies CBBE as a complex system that includes separate development stages under which a sub-system of closely interrelated concepts lies, and empirically demonstrates the building blocks and various combinations that result in high CBBE.	12	United Kingdom	304	5	1	2	6
117	**2016**	Tasci, A.D.A.	Consumer value and brand value: rivals or allies in consumer-based brand equity?	Tourism Analysis	Yes	The current study investigated the relations between consumer value and brand value as well as other related concepts, such as monetary costs and perceived price for some tourism destination brands - namely Orlando and its competitors.	10	USA	2388	1,2,3,5	1,3	1	4,7,9
118	**2016**	Tasci, A.D.A.	A critical review of consumer value and its complex relationships in the consumer-based brand equity network	Journal of Destination Marketing and Management	Yes	This is a critical review of over 100 conceptual and empirical studies on consumer value in different contexts in order to identify definition and measurement issues, identify its relations with other constructs, and provide future research directions in different contexts including destinations.	10	USA		1,2,3,4,5		6	

No	Year	Authors	Title	Journal		Description		Country					
119	2017	Girard, T. *et al.*	Consumer-based brand equity of a private-label brand: measuring and examining determinants	Journal of Marketing Theory and Practice	Yes	This study is aimed to help fill the void (no comprehensive studies examining the applicability of branding theory, particularly consumer-based brand equity) by offering a holistic approach to understanding and examining private label customer-based brand equity and its dimensions. (Wal-Mart)	10	USA	263	1,2,3,4,5	1,5	5	6
120	2017	Anselmsson, J. *et al.*	An integrated retailer image and brand equity framework: re-examining, extending, and restructuring retailer brand equity	Journal of Retailing and Consumer Services	Yes	The purpose of this study is to examine the central aspects of customer-based brand equity in retailing and to develop a more retailer specific measurement model, by integrating dimensions and attributes found in the retail image literature, in order to understand how customers, evaluate retailers from a brand equity perspective.	10	USA	1056	1,2,3,4	1,2,5	5	6
121	2017	Mete, M. Davies, G.	A Comparative Study on Brand Image Measurements	Global Conference on Services Management (GLOSERV 2017)		This study aims to understand the differences between the personification approach and the non-personification approach in predicting commonly used dependent variables such as satisfaction of the consumers, brand's reputation, and consumer purchase intentions, when measuring brand image of a corporate brand.	7	United Kingdom	360	5	5	5	9
122	2017	Seric, M. *et al.*	Customer-based brand equity building: empirical evidence from Croatian upscale hotels	Journal of Vacation Marketing	Yes	The purpose of this article is to provide a new customer-based brand equity conceptualization on the basis of the literature review and to empirically test it among guests of hotel companies.	7,10	Croatia	475	1,2,3,5	1,2,3,5	1	4
123	2017	Shriedeh, F. Ghani, N.H.A.	Impact of customer relationship management on rand equity: medical tourist perspective	Research Journal of Business Management	No	The purpose of this study is to empirically examine the impacts of customer relationship management on brand equity building in the Jordanian medical tourism market.	7	Jordan	306	1,2,3,5	1,2	1	6
124	2017	Canziani, B. Byrd, E.T.	Exploring the influence of regional brand equity in an emerging wine sector	Journal of Wine Economics	No	This paper explores regional consumer-based brand equity (CBBE) in the specific context of U.S. wine business in North Carolina, an emerging wine market.	7	USA	658	1,2,4,5	1,2,4	1	4

125	**2017**	Duman, T. *et al.*	The role of affective factors on brand resonance: measuring customer-based brand equity for the Sarajevo brand	Journal of Destination Marketing and Management	Yes	The purpose of this study is to identify the dimensions of customer-based brand equity (CBBE) for Sarajevo city as a tourism destination and to identify the role of affective and cognitive factors on brand resonance evaluations.	7	Turkey	479	1,2,3,5	1	1,5	4
126	**2017**	Dias, F. Cardose, L.	How can brand equity for tourism destinations be used to preview tourists' destinations choice? An overview from the top of Tower of Babel	Tourism and Management Studies	No	The main goal of this paper is fivefold: - To describe the construct of customer-based brand equity for tourism destinations as a helpful tool for assessing destination effectiveness; - To stress the importance of CBBE-TD in the context of the destination choice; - To propose an integrative model of destination attractiveness; - To present an empirical tool that will allow the gathering of data to be analysed according to the Destination Brand Choice model; and - To emplify this innovative approach using data from two samples that were processed with the proprietary software DB Gnosis.	11	Portugal Brazil	524	2,5	1,3	5	11
127	**2017**	Fathabadi, H. *et al.*	An investigation of the factors affecting tourism destination brand equity	Asian Journal of Social Sciences and Humanities	No	The study aims to evaluate Konecnik's model which retrieved from the Aaker's model in Iran, and especially in Qazvin.	11	Iran	393	1,2,3,4		1	4
128	**2017**	Kim, S. *et al.*	An interregional extension of destination brand equity: from Hong Kong to Europe	Journal of Vacation Marketing	Yes	This study measures the brand equity of Switzerland and Austria as perceived by Hong Kong Chinese tourists.	5,11	Hong Kong	464	1,2,3,4		1	4
129	**2017**	Chow, H. *et al.*	Building brand equity through industrial tourism	Asia Pacific Management Review	Yes	The aim of this research is to examine customers' perceptions of the value of branded industrial tourism through the concept of brand equity.	7	Taiwan	312	1,2,3,5	1,2	1	4
130	**2018**	Chekalina, T. *et al.*	Customer-based destination brand equity modeling: the role of destination resources, value for money, and value in use	Journal of Travel Research	Yes	The study aimed to contribute further development of the CBBE theory in tourism destination context by bridging the gap between destination brand equity evaluation and the service nature of tourism consumption	10	Sweden	752	1,3,5	1	5	4,11

#	Year	Authors	Title	Journal		Description		Country					
131	2018	Chakraborty, U. Bhat, S.	The effects of credible online reviews on brand equity dimensions and its consequence on consumer behaviour	Journal of Promotion Management	Yes	This study aims to document the impact of credible online reviews on brand equity and its consequence on consumer behaviour.	10	India	1176	1,2,3,5	1,2	5	4
132	2018	Kim, H. Lee, T.J.	Brand equity of a tourist destination	Sustainability	Yes	This study aimed to provide data to inform tourist management strategies for Seoul, and to assist in the promotion of effective destination branding to Chinese tourists by examining the relationship between brand equity influencing factors, their components, and the creation of brand loyalty.	10	South Korea	350	1,2,3,5	1,2	1	4
133	2018	Wong, P.P.W.	Role of components of destination competitiveness in the relationship between customer-based brand equity and destination loyalty	Current Issues in Tourism	Yes	This study aims to provide an explanation for the relationship between the constructs of CBBE and the two components of destination competitiveness which is made up of functional attributes which is the precursor of CBBE and abstract attributes which is influenced by CBBE.	10	Malaysia	1093	1,2	1,2,5	1	4
134	2018	Tasci, A.D.A.	Testing the cross-brand and cross-market validity of a consumer-based brand equity (CBBE) model for destination brands	Tourism Management	Yes	The current study analysed a large dataset with path analysis to test the: - the validity of a general CBBE model; - the validity of a customer model using data for a single destination brand; - the cross-brand validity of the general model for five U.S. brands; and - the cross-market validity of both models for different segments based on nationality, gender and past visitation.	10	USA	2318	5	1,2	1	
135	2018	Stojanovic, I. *et al.*	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	Yes	The purpose of this paper is to provide a comprehensive research of the effects of the intensity of use of social media on destination brand equity.	6,10	Spain	249	1,3,4,5	2	2	6
136	2018	Martin, H.S. *et al.*	An integrative model of destination brand equity and tourist satisfaction	Current Issues in Tourism	Yes	This paper aims to contribute to the literature by examining the relationships between the dimensions of destination brand equity and by adding tourist satisfaction to the variables usually		Spain	667	2,3,5	1,2,5	1	7

137	**2018**	Tasci, A.D.A. *et al.*	Consumer-based brand equity of a destination for sport tourists' vs non-sport tourists	Journal of Vacation Marketing	Yes	The purpose of this study is to investigate the different aspects of CBBE for sport and non-sport tourists.		USA	3759	2,3,5	3	5	7
						considered in destination brand equity models.							

Appendix C

Dewald Wasserfall: Brand success (report)

Dewald Wasserfall: Handelsmerk Sukses

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SOSIO-DEMOGRAFIESE PROFIEL

33 die gemiddelde ouderdom van respondente

82.1% VROULIK
17.9% MANLIK

97.4% van respondte se huistaal is **AFRIKAANS**

STUDENT (29.9%)

ADMINISTRATIEF (17%)

PROFESSIONEEL (16.8%)

respondente se beroep

GAUTENG
die provinsie waarvan respondente afkomstig is (40.3%)

>R140 000
die jaarlikse inkomste van respondente (49.8%)

39.3% van respondente is *getroud*

HANDELS- MERK SUKSES

R209.50
die bedrag wat respondente bereid is om te betaal vir 'n **90 MINUUT** vertoning

FACEBOOK (78%)

INSTAGRAM (32.3%)

YOUTUBE (27.2%)

respondente se sosiale media voorkeure

57.8% VAN RESPONDENTE SAL NAVRAAG DOEN OOR DIE NAASTE BESKIKBARE VERTONING INDIEN DEWALD WASSERFALL BINNE DIE VOLGENDE 6 MAANDE NIE IN HUL OMGEWING OPTREE NIE

63.8% van respondente verkies lewendige opvoerings teenoor musiek wat vooraf opgeneem word omrede dit die **VERTONING UNIEK MAAK**

60.8% *Vergeet wat jy weet van liefde*

53.7% *Jy is die storm*

41.5% *#Ek en Jy*

22% *Geen*

respondente se Dewald Wasserfall album(s) besit

♪ **JY IS DIE STORM** is respondente se gunstelling Dewald Wasserfall liedjie (26.4%)

38.7% T-HEMP
27% HOED

respondente sal hierdie tipe oorspronklike Dewald Wasserfall memerobilia aankoop

twee
2
die gemiddelde aantal kunstefeeste en vertonings wat respondente in die afeglope 3 jaar bygewoon het, waar Dewald Wasserfall opgetree het

1 Om sosiaal saam vriende Dewald Wasserfall se musiek te geniet (4.22)

2 Om Dewald Wasserfall se nuwe musiek te hoor (4.18)

3 Om te ontspan (4.13)

vanuit 'n 5-punt skaal het respondente hierdie stellings as die belangrikste geag te motivering om 'n Dewald Wasserfall vertoning by te woon

BEELD (4.12)
TEVREDENHEID (4.18)
ERVARING (4.22)
LOJALITEIT (3.71)
BEWUSTHEID (4.07)

vanuit 'n 5-punt skaal het respondente die handelsmerk-ekwiteit van Dewald Wasserfall as kunstenaar gemeet

Erkenning en bedankings

1. Inleiding

Kompetisie in die Suid-Afrikaanse musiekbedryf is baie groot en elke kunstenaar wil graag optimaal presteer. Daarom is dit belangrik om te weet wie jou mark is en wat hul voorkeure is. Vir 'n kunstenaar se handelsmerk om suksesvol te wees, moet hy/sy lojale aanhangers hê. Die beeld wat deur die kunstenaar uitgestraal word, is net so belangrik, want dit hou direk verband met lojaliteit en toon of hy/sy oor tevrede aanhangers beskik. Lojaliteit tot 'n kunstenaar kan aan die hand van die volgende faktore gemeet word: handelsmerkbewustheid, handelsmerklojaliteit, handelsmerktevredenheid, handelsmerk-ervaring en beeld van die handelsmerk.

Hierdie navorsing poog dus om die huidige stand van Dewald Wasserfall as kunstenaar in die Suid-Afrikaanse musiekbedryf te bepaal. Hy is op 11 Oktober 1984 in Empangeni, KwaZulu-Natal, gebore waarna hy na Alberton verhuis het en in 2002 by Hoërskool Marais Viljoen gematrikuleer het. Hy beskik oor 'n Nasionale Hoër Diploma in Vermaaklikheidstegnologie, maar musiek het egter harder geroep en Dewald het in 2006 voltyds aan sy musiekloopbaan begin werk. Hy bereik sukses met die groep "Wasserfall" en treffers soos "Suikerbos" en "All about me", voordat hy in 2010 besluit om 'n solo-loopbaan te volg. Hy het tot dusver reeds drie albums vervaardig, waarvan al drie baie bekend en gewild is.

2. Doel van die navorsing

Die navorsingsprojek fokus op die volgende primêre doelwit:

- Om die handelsmerk-ekwiteit van Dewald Wasserfall te bepaal (bewustheid, lojaliteit, tevredenheid, ervaring en beeld) met verwysing na die demografiese markprofiel en markgedrag.

3. Navorsingsmetode

Ten einde die bogenoemde navorsingsdoelwit te bereik, is 'n kwantitatiewe navorsingsbenadering toegepas. Die opnames is aan die hand van twee metodes bestuur, naamlik 'n Facebook-opname (Google Forms) en 'n hardekopie-weergawe wat by die Innibos Nasionale Kunstefees (2018) versprei is. Beide opnames het oor dieselfde vraelys beskik wat die volgende aspekte van die respondente gemeet het:

- Afdeling A: Sosio-demografiese afdeling
  - o Die demografiese profiel (geslag, ouderdom, huistaal, beroep, inkomste, provinsie afkomstig en huwelikstatus),
- Afdeling B: Algemene musiekvoorkeure
  - o Gunsteling vroulike/manlike Suid-Afrikaanse kunstenaars,
- Afdeling C: Dewald Wasserfall-handelsmerksukses
  - o Dewald Wasserfall-woordassosiasies en gunsteling liedjies,
  - o Handelsmerk-ekwiteit (bewustheid, lojaliteit, tevredenheid, ervaring, beeld),
  - o Vertoning- en kunstefees-bywoning,
  - o Bereidwilligheid om te betaal vir vertonings/CD's sowel as die aanbiedding daarvan,
  - o Sosialemediavoorkeure en die aankoop van memorabilia,
  - o Respondente se algemene mening oor die Dewald Wasserfall-handelsmerk.

Opname 1:

Die eerste opname het 'n kompetisie ingesluit wat op Dewald Wasserfall se Facebook-bladsy (89 118 volgelinge) op Maandag, 16 April 2018 geloots is. Daar is vooraf met Dewald Wasserfall se bestuur kontak gemaak en 'n vraelys is saamgestel. Na nodige verbeterings is die vraelys goedgekeur en op 'Google Forms' opgestel, waarna die skakel aan die bestuur gestuur is. Die kompetisie het vir twee maande geduur en die wenner is op 4 Junie 2018 gekies en aangekondig. Respondente wat die vraelys voltooi het, het 'n kans gestaan om 'n Dewald Wasserfall-geskenkpak met al drie sy solo albums (geteken), sowel as twee kaartjies na Afrikaans Is Groot Pretoria (2018) OF Afrikaans Is Groot Kaapstad (2019) te wen.

Opname 2:

Met die tweede opname is vraelyste by die Innibos Nasionale Kunstefees versprei. Die fees het geduur vanaf 27 tot 30 Junie 2018 (Woensdag tot Saterdag) te Nelspruit. Vraelyste is slegs uitgedeel aan respondente wat aangedui het dat hulle wel Dewald Wasserfall musiek ken óf ten minste al een van sy vertonings bygewoon het.
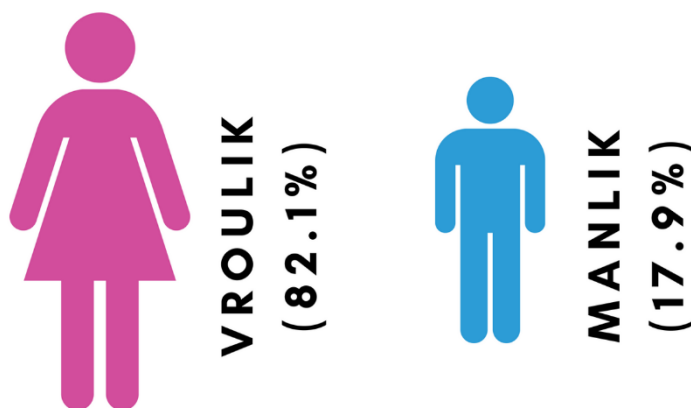
In totaal is 352 volledige vraelyste terug ontvang (186 Facebook en 166 Innibos Nasionale Kunstefees).

4. Resultate: Dewald Wasserfall: Handelsmerk-ekwiteit

Afdeling A: Sosio-demografiese inligting

4.1 Geslag

Die meerderheid respondente is vroulik (82.1%), terwyl 17.9% manlik is.

4.2 Ouderdom

Die gemiddelde ouderdom van 'n respondent is 33 jaar. Dit word bevestig deur die verspreiding van respondente aangesien die groot meerderheid tussen die ouderdom van 21 en 30 jaar is (31.6%). Die tweede grootste groep is dié van 21 en jonger (22.7%), gevolg deur respondente tussen die ouderdom van 31 en 40 jaar. Dit is dus duidelik dat die Dewald Wasserfall-handelsmerk meer aanklank vind by 'n jonger mark. Wanneer die groep respondente volgens plek

van verspreiding ingedeel word, is daar gevind dat die gemiddelde ouderdom van respondente onderskeidelik 30 jaar (Facebook) en 36 jaar (Innibos) is.

21-30 Jaar   31-40 Jaar   41-50 Jaar   51-60 Jaar   > 60 Jaar
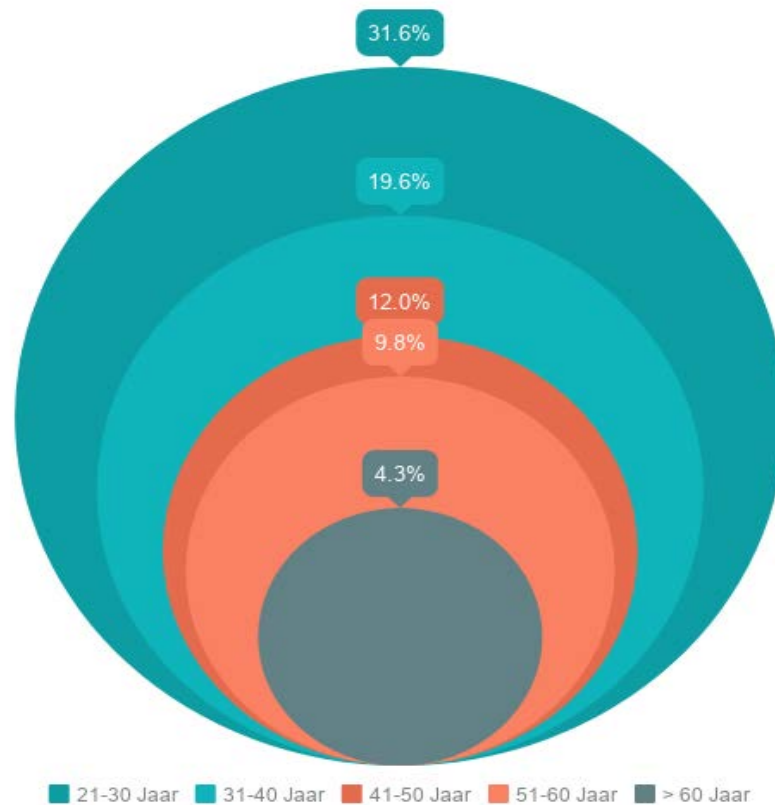
4.3 Huistaal

Sewe en negentig punt vier persent (97.4%) van die respondente se huistaal of voorkeurtaal is Afrikaans, terwyl twee punt ses persent (2.6%) Engels is. Die respondente se huistaal hou direk verband met die taal van die musiek wat deur hulle geniet word, daarom is Dewald Wasserfall 'n gunsteling in die mark aangesien die meerderheid van sy musiek wel in Afrikaans is.
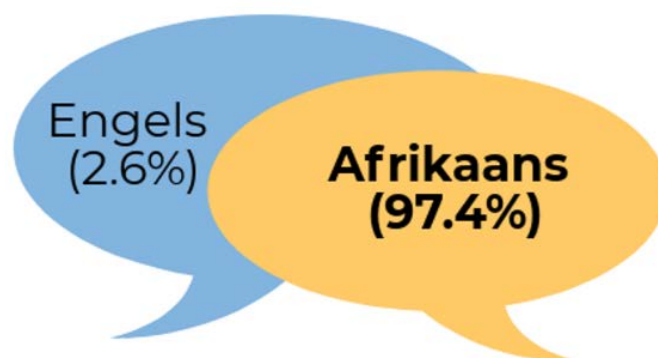

4.4 Beroep

Soos voorheen aangedui, bestaan die Dewald Wasserfall-mark hoofsaaklik uit 'n jonger mark, met 21.9% van die respondente wat studente is. Dit word gevolg deur respondente vanuit die volgende beroepe: Administratief (17%), Professioneel (16.8%), Opvoeding (9.9%), Self-werksaam (8%) en Bestuur (7.7%). Die beroepe met die laagste hoeveelheid respondente sluit Tegnies (2.6%), Pensionaris (2.8%) en ander (0.5%) in.
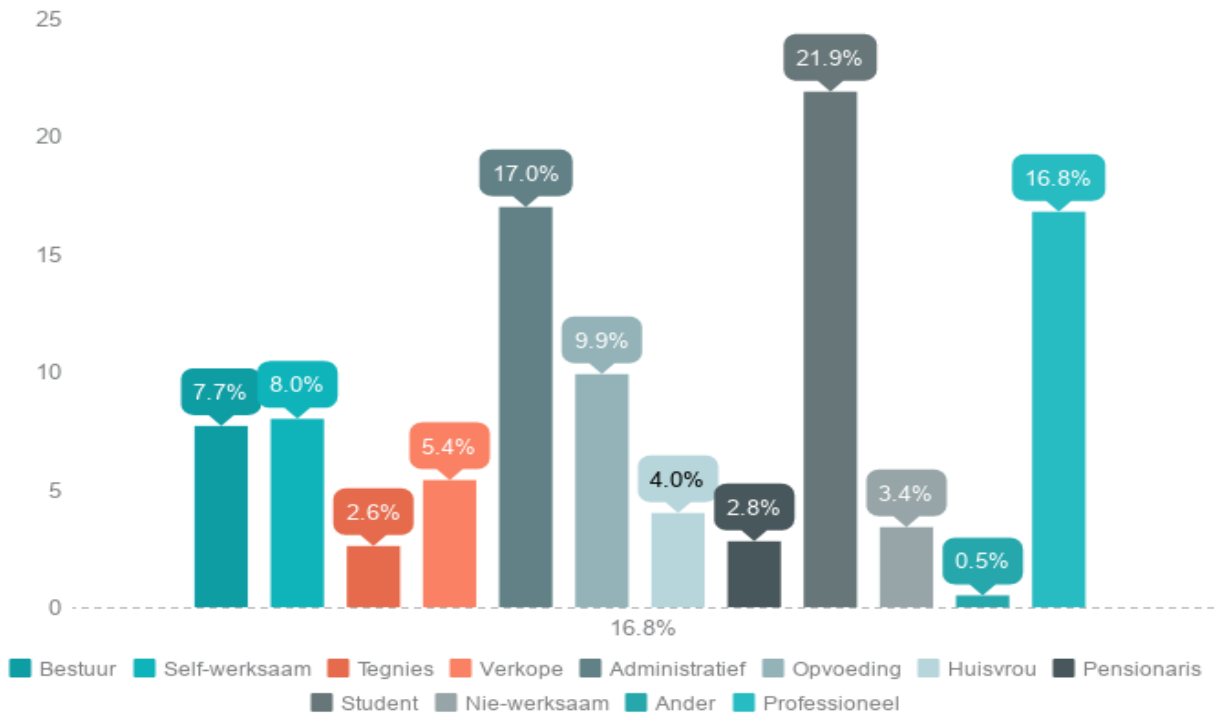
4.5 Inkomste

Nege-en-veertig punt agt persent (49.8%) van die respondente verdien minder as R140 000 per jaar, gevolg deur 18.5% wat tussen R140 001 en R221 000 verdien, en 14.1% wat tussen R221 001 en R305 000 verdien. Vanuit die voorafgaande inligting is dit duidelik dat 'n groot persentasie studente deel van die laer inkomstevlakke uitmaak. Die persentasieverdienste word stelselmatig minder hoe hoër die inkomstevlak skuif en slegs drie punt sewe persent (3.7%) verdien meer as R772 001 per jaar.
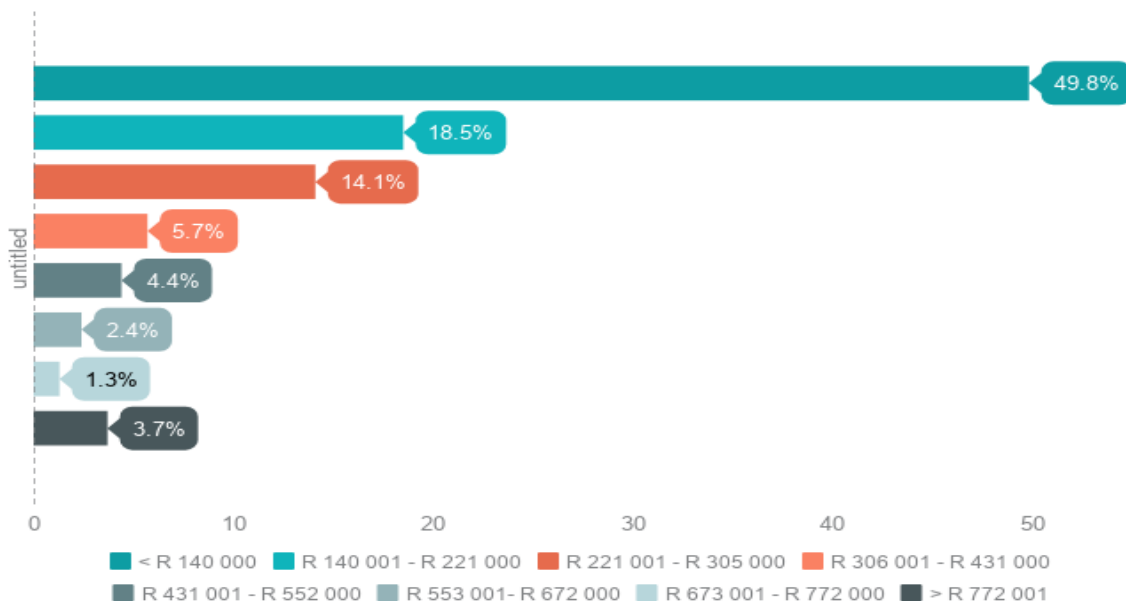
4.6 Provinsie woonagtig

Vanuit die nege provinsies in Suid-Afrika is die meeste respondente afkomstig vanaf Gauteng (40.3%). Dit is moontlik dat Dewald Wasserfall meer bekend is hier as gevolg van 'n hoër aantal vertonings en meer blootstelling. Tweedens was respondente van Mpumalanga (22.6%) gevolg deur die Noordwes Provinsie (10.1%) en die Vrystaat Provinsie met sewe punt twee persent (7.2%) van die respondente. Vanuit die Kaap provinsies is die meeste aanhangers woonagtig in die Wes-Kaap (7%) gevolg deur die Oos-Kaap en Noord-Kaap, beide met twee punt ses persent (2.6%).
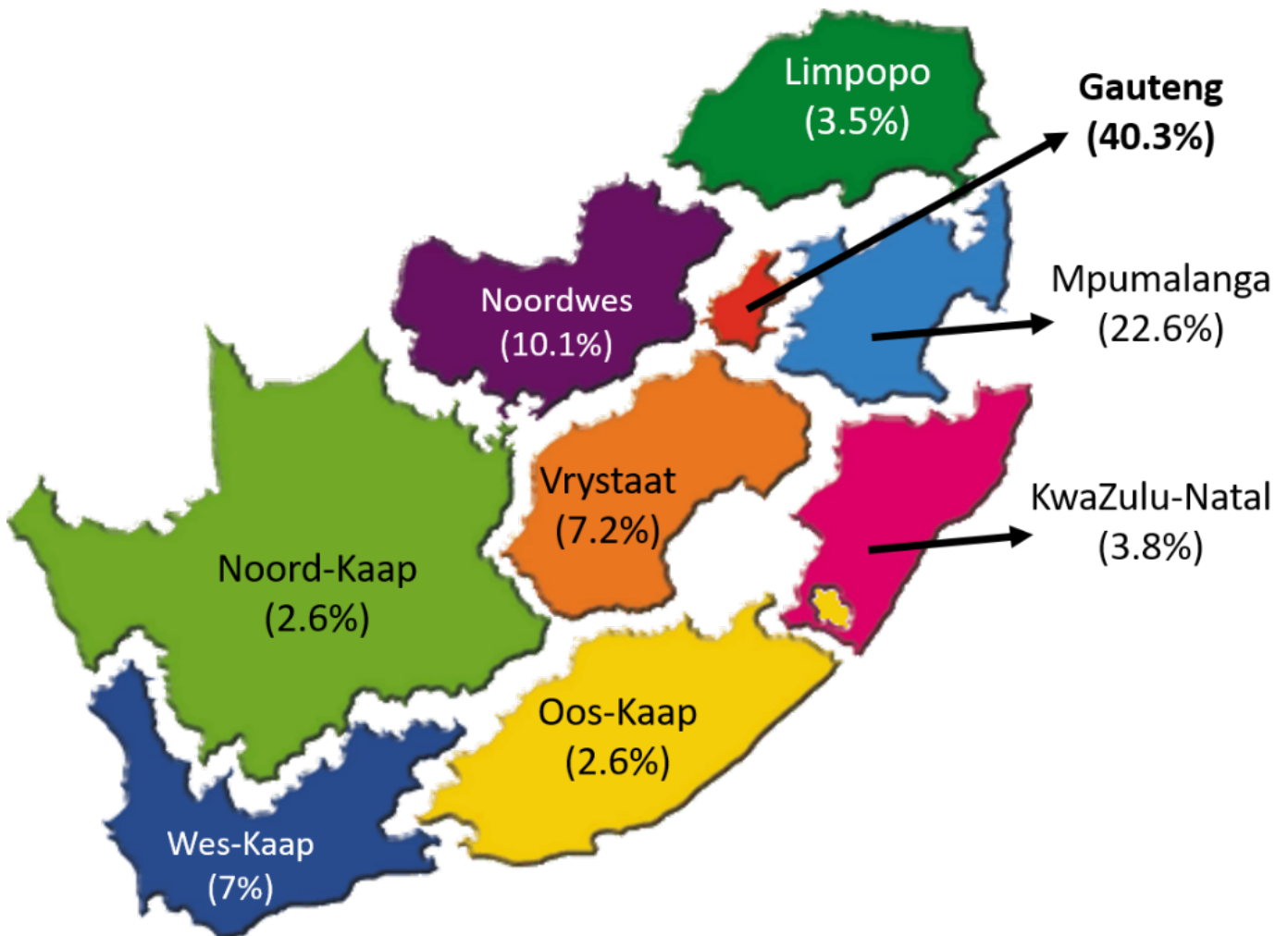
4.7 Huwelikstatus

Wanneer daar onderskei word tussen die respondente op grond van hul huwelikstatus is dit duidelik dat 'n groot deel van die mark getroud is (39.3%), of in 'n verhouding is (25.5%), terwyl sewe-en-twintig punt nege persent (27.9%) van die respondente enkellopend is. Dit beklemtoon weereens die feit dat die Dewald Wasserfall-handelsmerk tans 'n jonger mark trek. Vier punt vier persent (4.4%) van die mark is geskei en twee punt nege persent (2.9%) is 'n weduwee of wewenaar.

In 'n verhouding
26%

Getroud
39%

Enkellopend
28%

Geskei
4%

Wewenaar/Weduwee
3%
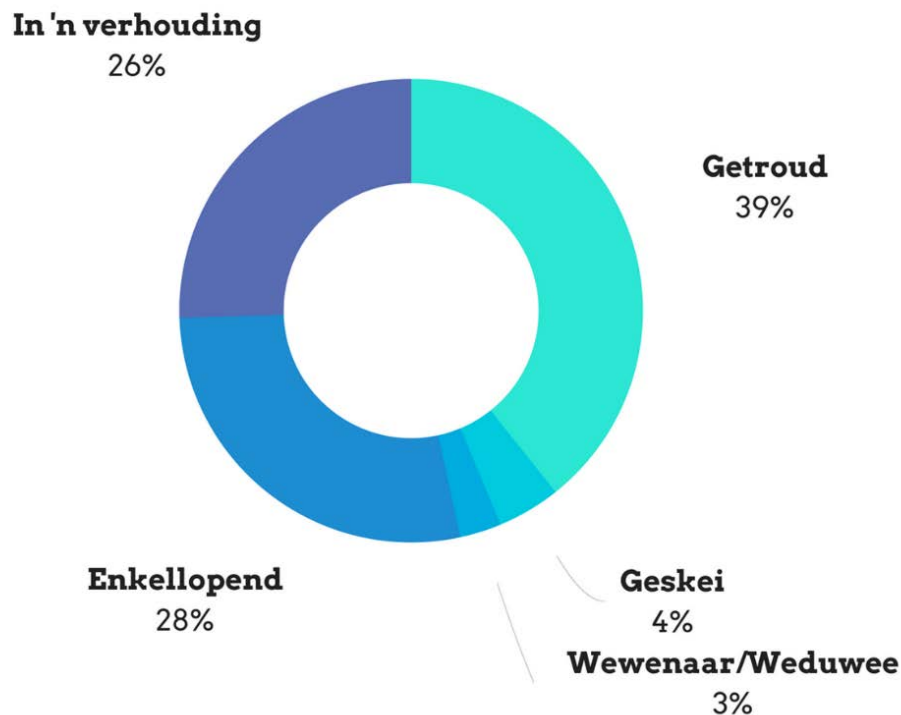
Afdeling B: Algemene musiekvoorkeure

4.8 Gunsteling manlike Suid-Afrikaanse kunstenaar

In dié vraag is respondente gevra om aan te dui wie hul gunsteling manlike Suid-Afrikaanse kunstenaar is sowel as die eerste drie woorde waarmee hulle die kunstenaar assosieer. Antwoorde was soos volg: Die grooste meerderheid respondente het aangetoon dat Dewald Wasserfall (49.4%) hul gunsteling manlike Suid-Afrikaanse kunstenaar is (let wel dat die studie juis op sy aanhangers gebaseer was) gevolg deur kunstenaars soos Steve Hofmeyr (7.4%), Jo Black (6.8%), Bobby van Jaarsveld (4.5%) en beide Bok van Blerk en Theuns Jordaan met drie punt vier persent (3.4%). Ander kunstenaars (25.1%) wat wel 'n bydrae lewer is kunstenaars soos Adam Tas, Elvis Blue, Francois van Coke en Jay. Dewald Wasserfall se gewildheid onder die groep respondente is duidelik.

Manlike Suid-Afrikaanse kunstenaar	Persentasie	Woordassosiasie
Dewald Wasserfall	**49.4%**	**Nederig, Passievol, Liefdeslirieke**
Bobby van Jaarsveld	4.5%	Christelike beginsels, aantreklik, goeie liedjieskrywer
Bok van Blerk	3.4%	Passievol, opreg, trots Afrikaans
Jo Black	6.8%	Baard, liefde, uniek
Steve Hofmeyr	7.4%	Afrikaans, manlik, aantreklik
Theuns Jordaan	3.4%	Diep stem, soos bloed, legende
Ander	25.1%	-

4.9 Gunsteling vroulike Suid-Afrikaanse kunstenaar

Net soos in die bogenoemde vraag is respondente gevra om hul gunsteling vroulike Suid-Afrikaanse kunstenaar te lys sowel as die eerste drie woorde waarmee hulle haar assosieer/identifiseer. Die persentasies was meer versprei as dié van die manlike kunstenaars,

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maar die groot gunsteling was Riana Nel met 26.4%. Sy word gevolg deur Juanita du Plessis (19.9%), Karlien van Jaarsveld (13.4%), Karen Zoid (11.6%) en Leah met ses punt agt persent (6.8%). Ander gunstelinge sluit Lianie May, Laurika Rauch, Monique Steyn, Andriette, Franja, en Nadine in.

Vroulike Suid-Afrikaanse kunstenaar	Persentasie	Woord Assosiasie
Corlea Botha	2.8%	Wêreldklas, professioneel, hoendervleis
Juanita du Plessis	19.9%	Christelike beginsels, vroulik, vriendelik
Karin Zoid	11.6%	Rock, dinamies, fantasties
Karlien van Jaarsveld	13.4%	Mooi, energiek, rolmodel
Leah	6.8%	Stylvol, sprankelend, beeldskoon
Riana Nel	**26.4%**	**Christelike beginsels, Romanties, ongelooflike verhoogpersoonlikheid**
Ander	19.1%	-

## Afdeling C: Dewald Wasserfall-handelsmerksukses

4.10 Top tien Afrikaanse kunstenaars

Kompetisie in die Suid-Afrikaanse musiekbedryf is baie groot en elke kunstenaar wil graag optimaal presteer. Om presies te weet waar jy as kunstenaar in die mark lê, help nie net om jou mark te verstaan nie, maar ook uit te brei. Dewald Wasserfall-respondente is gevra om aan hul top tien Afrikaanse kunstenaars te dink en dan aan te dui waar hy in die rangorde lê. Vyf-en-dertig punt nege persent (35.9%) van die respondente het aangedui dat Dewald hul nommer een keuse is. Dit word gevolg deur posisie nommer twee met 17.2%, posisie nommer drie (13.8%) en posisie nommer vier met 10.3%. Vanuit die resultate beklee Dewald Wasserfall 'n gemiddelde keuse van derde plek in die respondente se top tien Afrikaanse kunstenaars (beide manlik en vroulik). Dit is uitstekend.
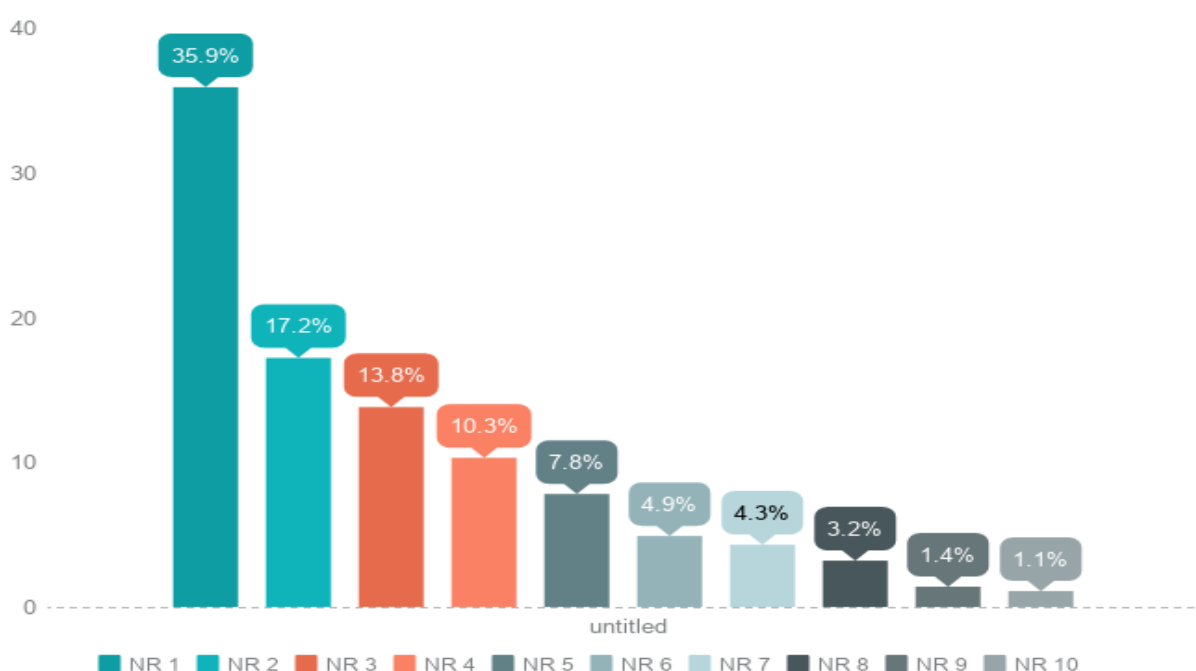
4.11 Vlak van lojaliteit aan Dewald Wasserfall

Lojaliteit is baie belangrik wanneer dit kom by die waardebepaling van 'n handelsmerk, in dié geval die handelsmerk van 'n spesifieke kunstenaar. Wanneer 'n verbruiker lojaal teenoor 'n sekere kunstenaar optree, vorm daar 'n verbintenis tussen die verbruiker en die kunstenaar. Dit bevestig dat die verbruiker die spesifieke kunstenaar bo enige ander sal uitkies ongeag die verskil in die prys (Vertonings, CD's en/of DVD's). Respondente is in dié vraag gevra om hul vlak van lojaliteit teenoor die Dewald Wasserfall-handelsmerk aan te dui deur gebruik te maak van 'n skaal van 1 tot 10, waar 1 = uiters lojaal en 10 = glad nie lojaal nie, is. Die algehele gemiddeld toon dat die Dewald Wasserfall-respondente hulself op 'n lojaliteitsvlak van vyf beskou. Verder toon die resultate dat 22.8% van Dewald Wasserfall se respondente hulself as uiters lojaal beskou (Vlak 1), gevolg deur 14.5% wat hulself op 'n Vlak 5 beskou, 11.3% wat hulself op 'n Vlak 3 beskou en 10.4% wat hulself op 'n Vlak 2 beskou. Slegs drie punt agt persent (3.8%) van die respondente, wat ook die minste is, beskou hulself as glad nie lojaal teenoor die Dewald Wasserfall-handelsmerk nie. Oor die algemeen is hier hoë vlakke van lojaliteit.
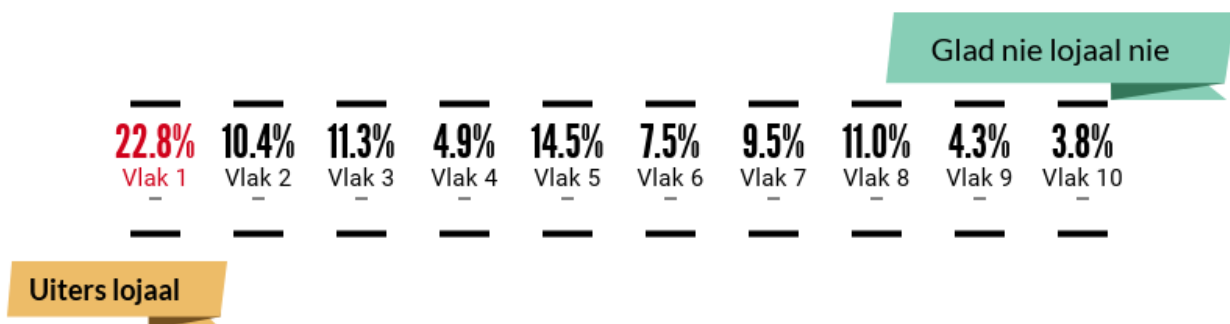

4.12 Dewald Wasserfall woord assosiasie

In dié spesifieke vraag is respondente gevra om die eerste woord waarmee hul Dewald Wasserfall assosieer, neer te skryf. Die woorde/frases kan ook in ag geneem word in die versterking van die handelsmerk. Die meerderheid van die respondente het dadelik aan 'n spesifieke liedjie gedink, byvoorbeeld *Sewentien*, *Jy is die storm*, *Vergeet wat jy weet van liefde*, *Suikerbos* en *Eendag as ons groot is*. Ander het aangedui dat Dewald Wasserfall oor die volgende karaktereienskappe beskik: hy is 'n baie goeie kunstenaar, het 'n unieke stem, sing graag oor liefde, nederig, oulik, passievol, plat op die aarde, 'n rolmodel, opreg, aantreklik, talentvol, uniek, vriendelik, trots Suid-Afrikaans en beskik oor 'n baie goeie verhoogpersoonlikheid.

4.13 Handelsmerk-ekwiteit

Handelsmerk-ekwiteit staan bekend as een van die mees invloedryke konsepte binne bemarking en kan gesien word as die verskil tussen die waarde van 'n handelsmerk wanneer dit blindelings deur 'n verbruiker getoets word teenoor die waarde wat die verbruiker aan dieselfde handelsmerk voeg nadat die blinddoek verwyder is. Handelsmerk-ekwiteit bestaan uit vyf verskillende elemente wat in terme van 'n kunstenaar se handelsmerk gesien word as kunstenaar-bewustheid, kunstenaar-lojaliteit, kunstenaar-tevredenheid, kunstenaar-ervaring en die beeld van die kunstenaar (sien onderstaande figuur).

In die volgende afdeling is Dewald Wasserfall-respondente gevra om aan te dui tot watter mate hulle met die gegewe stellings saamstem. Elkeen van die stellings is so saamgestel dat dit 'n bepaalde element van handelsmerk-ekwiteit meet. Stellings is gemeet met behulp van 'n vyf-punt-Likert-skaal, waar 1= stem glad nie saam nie, 2= stem nie saam nie, 3= neutraal, 4= stem saam en 5= stem volkome saam.

4.12 Beeld

4.07 Bewustheid

Dewald Wasserfall
Handelsmerk-ekwiteit

4.18 Tevredenheid

3.71 Lojaliteit

4.22 Ervaring
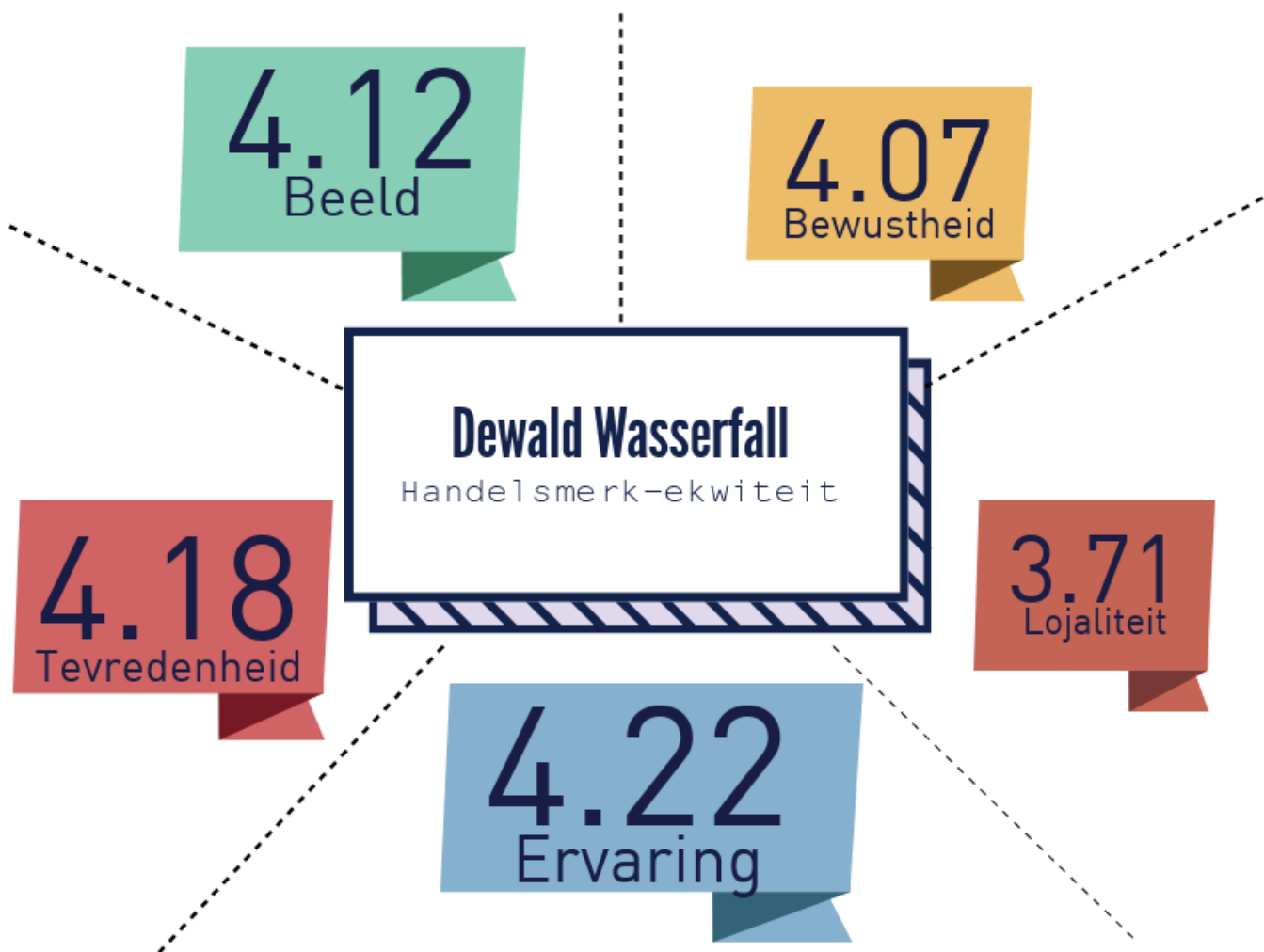
4.13.1 Bewustheid

Kunstenaarbewustheid speel 'n baie belangrike rol wanneer dit kom by 'n spesifieke handelsmerk, want verbruikers skenk meer aandag aan handelsmerke wat hulle ken, koop en vertrou. Die keuse van 'n bekende handelsmerk gee die verbruiker dus die nodige vertroue om die aankoopproses te bespoedig, sowel as om teleurstelling te verminder. Daarom wil verbruikers ingelig wees oor 'n kunstenaar se doen en late asook hul optredes.

Die volgende stellings is aan respondente gegee en hulle moes aandui tot watter mate hulle saamstem. Resultate het getoon dat respondente volkome saamstem met die stelling dat Dewald Wasserfall 'n bekende Afrikaanse kunstenaar is (4.50). Verder het respondente saamgestem dat Dewald Wasserfall se musiek 'n liefde kweek vir Afrikaanse musiek (4.45), hulle sy musiek op enige plek sal herken (4.26), en dat hulle op datum wil wees met Dewald Wasserfall se optredes en musiek (3.70). Die algehele gemiddeld van Dewald Wasserfall se bewustheid is **4.07** uit vyf **(81.4%).**

Bewustheid	Gemiddeld	Vlak van skaal	Std. Afw.
1. Ek lees gereeld nuus/inligting oor Dewald Wasserfall	3.43	Neutraal	±1.256
2. Ek wil op datum wees met Dewald Wasserfall se optredes en musiek	3.70	Stem saam	±1.109
3. Ek sal Dewald Wasserfall se musiek enige plek herken	4.26	Stem saam	±0.943

4. Dewald Wasserfall is 'n bekende Afrikaanse kunstenaar	**4.50**	**Stem volkome saam**	**±0.816**
5. Dewald Wasserfall se musiek kweek 'n liefde vir Afrikaanse musiek	4.45	Stem saam	±0.845

4.13.2 Lojaliteit

Sodra 'n verbruiker verklaar dat 'n sekere handelsmerk goed of betroubaar is, kies hulle dit outomaties die volgende keer as hulle aankope doen, want dit vergemaklik die hele besluitnemingsproses. In die geval van kunstenaars koop verbruikers dadelik die CD, kyk die musiekvideo's of kry dit op iTunes (indien beskikbaar). Kunstenaarlojaliteit speel dus 'n belangrike rol in verbruikers se aankoopproses vir beide vertonings en CD's.

Respondente het getoon dat hulle meestal saamstem met al die lojaliteit-stellings wat voorsien is en die algehele vlak van lojaliteit se gemiddeld is **3.71** uit vyf **(74.2%).** Die gemiddeld is duidelik hoër as dié van vraag 4.11, waar respondente op 'n skaal van een tot tien moes aandui hoe lojaal hulle teenoor die handelsmerk is (vyf uit tien). Resultate met die hoogste waardes sluit die volgende in:

- Dewald Wasserfall is 'n unieke kunstenaar wat ek graag ondersteun (4.04);
- Ek moedig ander aan om sy vertonings by te woon of musiek te luister (3.87) en
- Ek is lojaal teenoor Dewald Wasserfall (3.85).

Lojaliteit	Gemiddeld	Vlak van skaal	Std. Afw.
1. Ek is lojaal teenoor Dewald Wasserfall	3.85	Stem saam	±1.036
2. Ek woon soveel moontlik vertonings van Dewald Wasserfall by	3.15	Neutraal	±1.171
3. Ek koop elke nuwe CD van Dewald Wasserfall wat verskyn	3.40	Neutraal	±1.268
4. Dewald Wasserfall is 'n unieke kunstenaar wat ek graag ondersteun	**4.04**	**Stem saam**	**±0.980**
5. Ek moedig ander aan om sy vertonings by te woon/ of musiek te luister	3.87	Stem saam	±1.058

4.13.3 Tevredenheid

Verbruikerstevredenheid kan gesien word as een van die belangrikste aspekte wanneer dit by langtermyn sukses kom, daarom moet strategieë in plek gestel word sodat verbruikers ten alle tye tevrede is. Tevredenheid kan gesien word as die persepsie wat die verbruiker oor 'n spesifieke produk of diens het met betrekking tot hul verwagting daarvan; in dié geval die koop van 'n CD/DVD of bywoning van 'n vertoning.

Die volgende stellings is aan respondente gegee en hulle moes weereens aandui tot watter mate hulle saamstem. Die stellings met die hoogste gemiddelde sluit in: Dewald Wasserfall is trots Suid-Afrikaans (4.43), gevolg deur die feit dat hy goeie kwaliteit vertonings lewer (4.22), en sy respondente geniet dit om na sy musiek te luister (4.22) en dat sy respondente hou van die manier waarop hy sy vertonings aanbied (4.19). Die algehele vlak van tevredenheid onder Dewald Wasserfall-respondente toon 'n gemiddeld van **4.18 (83.6%)**, wat hoër as beide die kunstenaar-bewustheid en lojaliteit is.

Tevredenheid	Gemiddeld	Vlak van skaal	Std Afw
1. Ek kry waarde vir geld as ek 'n CD van Dewald Wasserfall aankoop	4.04	Stem saam	±1.093

2. Ek geniet dit om na Dewald Wasserfall se musiek te luister of vertonings by te woon	4.22	Stem saam	±0.985
3. Dewald Wasserfall is trots Suid- Afrikaans	**4.43**	**Stem saam**	**±0.866**
4. Ek hou van die manier waarop Dewald Wasserfall sy vertonings aanbied	4.19	Stem saam	±0.936
5. Sy vertonings is billik geprys	4.00	Stem saam	±0.960
6. Ek sal verseker weer 'n vertoning bywoon	4.14	Stem saam	±0.998
7. Hy lewer 'n goeie kwaliteit vertoning	4.22	Stem saam	±0.901

4.13.4 Ervaring

Die ervaring wat aan 'n verbruiker gebied word, is baie belangrik indien nie die belangrikste aspek nie. Dit is veral belangrik in die vermaaklikheidsbedryf. Wanneer 'n verbruiker 'n CD of vertoning van 'n kunstenaar geniet, inspireer en motiveer dit hom/haar om 'n volgende CD te koop of 'n vertoning by te woon.

Stellings wat gevra is in terme van die totale ervaring sluit in motivering soos kreatiwiteit, innovasie, nostalgie en herinneringe. Die algehele gemiddeld van die totale ervaring is die hoogste van die vyf elemente wat gemeet is in die studie met 'n waarde van **4.22 (84.4%).** Resultate met die hoogste waardes sluit die volgende in:

- Ek hou van Dewald Wasserfall se musiek (4.37);
- Sy musiek word deur verskillende tipes mense/ouderdomme geniet (4.33); en
- Hy is innoverend/kreatief in sy musiek (4.24).

Ervaring	Gemiddeld	Vlak van skaal	Std Afw
1. Ek hou van Dewald Wasserfall se musiek	**4.37**	**Stem saam**	**±0.869**
2. Sy musiek word deur verskillende tipes mense/ouderdomme geniet	4.33	Stem saam	±0.865
3. Hy is innoverend/kreatief in sy musiek	4.24	Stem saam	±0.857
4. Sy musiek inspireer my	4.12	Stem saam	±0.922
5. Ek ken die woorde van sommige liedjies	4.17	Stem saam	±0.988
6. Ek dink terug aan goeie tye as ek Dewald Wasserfall se musiek hoor	4.09	Stem saam	±1.023

4.13.5 Beeld

Die beeld van 'n kunstenaar is uiters belangrik aangesien dit 'n prentjie skep by die verbruiker oor wie die persoon regtig is. As 'n handelsmerk eers 'n negatiewe persepsie/beeld het, kan dit jare neem om dit om te keer, daarom moet stappe geneem word om 'n positiewe beeld te handhaaf.
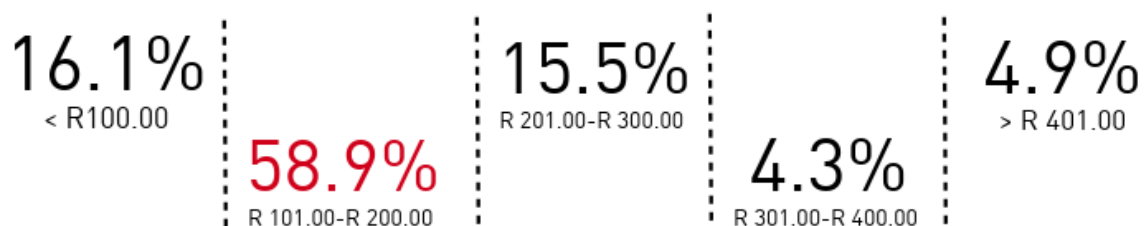
Vanuit die agt stellings wat aan respondente gegee is rakende die beeld van die Dewald Wasserfall-handelsmerk is daar 'n algehele gemiddeld van **4.12 (82.4%)** bepaal. Die stellings met die hoogste waardes sluit in: Dewald Wasserfall se beeld as kunstenaar is positief (4.37); hy is uniek in sy musiekstyl (4.25); hy is nederig vir 'n kunstenaar met sy vlak van sukses (4.21); en hy is een van die voorlopers in Afrikaanse musiek (4.15).

Beeld	Gemiddeld	Vlak van skaal	Std Afw
1. Dewald Wasserfall se beeld as kunstenaar is positief	**4.37**	**Stem saam**	**±0.854**
2. Die feit dat Dewald Wasserfall so gewild is moedig my aan om sy CD te koop/vertoning by te woon	3.91	Stem saam	±1.010

3. Dewald Wasserfall is uniek in sy musiekstyl	4.25	Stem saam	±0.892
4. Dewald Wasserfall is een van die voorlopers in Afrikaanse musiek	4.15	Stem saam	±0.894
5. Ek kan aanklank vind by Dewald Wasserfall se persoonlikheid	4.05	Stem saam	±0.915
6. Vir 'n kunstenaar met sy vlak van sukses is hy nederig	4.21	Stem saam	±0.933
7. Dewald Wasserfall kommunikeer gereeld met sy volgers op Facebook en ander sosialemediaplatforms	3.93	Stem saam	±1.040
8. Daar word dieselfde standaard aan al sy vertonings gekoppel	4.07	Stem saam	±0.954

4.14 Bereidwilligheid om te betaal

In dié vraag is respondente aangemoedig om aan te dui hoeveel hulle sal betaal om 'n 90-minute Dewald Wasserfall-vertoning by te woon. Die antwoorde is in vyf kategorieë opgedeel en die resultate is soos volg: Agt-en vyftig-punt nege persent (58.9%) van die respondente het aangedui dat hulle tussen R101.00 en R200.00 vir 'n kaartjie sou betaal, terwyl 16.1% van die respondente R100.00 sou betaal en 15.5% van die respondente tussen R201.00 en R300.00 sou betaal. Die gemiddelde prys wat respondente bereid is om vir 'n kaartjie te betaal is **R209.50.** Die bereidwilligheid om te betaal en vlak van tevredenheid loop hand aan hand, aangesien verbruikers nie sal omgee om 'n sekere prys vir iets te betaal as hulle weet dat hulle waarde vir hul geld terug gaan ontvang nie. Respondente het alreeds, soos voorheen bespreek, genoem dat hulle dit geniet om Dewald Wasserfall se musiek te luister/vertonings by te woon (4.22), hulle hou van die manier waarop hy sy vertonings aanbied (4.19) en dat hy 'n goeie kwaliteit vertoning bied (4.22). Verder is daar ook bevestig dat hy dieselfde standaard aan al sy vertonings koppel (4.07) wat respondente gerus stel dat indien hulle eenkeer 'n regstreekse vertoning bygewoon het, hul volgende vertoning net so opwindend of selfs beter gaan wees.

|		
16.1% < R100.00	**15.5%** R 201.00-R 300.00	**4.9%** > R 401.00
58.9% R 101.00-R 200.00	**4.3%** R 301.00-R 400.00	

4.15 Album-verkope

Album-verkope is 'n belangrike metode om nuwe materiaal na aanhangers te versprei. 'n Kunstenaar kry dalk nie die geleentheid om in elke dorpie in elke provinsie op te tree nie, daarom word albums so vêr as moontlik versprei en het die aankoopproses baie meer toeganklik geword. CD's kan nie net in kleinhandelaarwinkels gekoop word nie, maar selfs aanlyn bestel en afgelewer word. Respondente is gevra om aan te dui watter van die volgende CD's hulle aangekoop het en die resultate was soos volg: Vergeet wat jy weet van liefde is die album wat die meeste respondente besit (60.8%), gevolg deur Jy is die storm (53.7%), en Ek en Jy (41.5%). Respondente het bevestig dat indien hulle wel 'n album koop, hulle baie tevrede daarmee is, aangesien dit waarde vir geld bied (4.04). Twee-en-twintig persent (22%) van die aanhangers het 'ja' aangedui in die "geen"-kategorie. 'n Rede hiervoor kan wees dat respondente slegs spesifieke liedjies aflaai in plaas van die hele album.

Vergeet wat jy weet van liefde (60.8%)

#Ek en Jy (41.5%)

Jy is die Storm (53.7%)

Geen (22%)

4.16 Sosialemediavoorkeure

Die Dewald Wasserfall-handelsmerk is baie bekend op sosiale media. Sy sosialemediaplatforms het altesaam bykans 163 700 volgelinge/aanhangers, die liedjies 'Eendag as ons groot is' is al meer as 2 139 407 keer en sy nuwe treffer 'Jy is die storm" 1 105 441 keer op YouTube besigtig. Respondente verkies die platform Facebook, aangesien 78% van hulle hom hier bevriend het. Facebook word gevolg deur Instagram (32.3%), YouTube (27.2%) en Dewald Wasserfall se amptelike webtuiste (18.5%). Twitter is dus die platform waarvan die minste respondente gebruik maak (6.7%), terwyl die kategorie 'ander' (0.7%) platforms soos iTunes en Playstore in sluit.
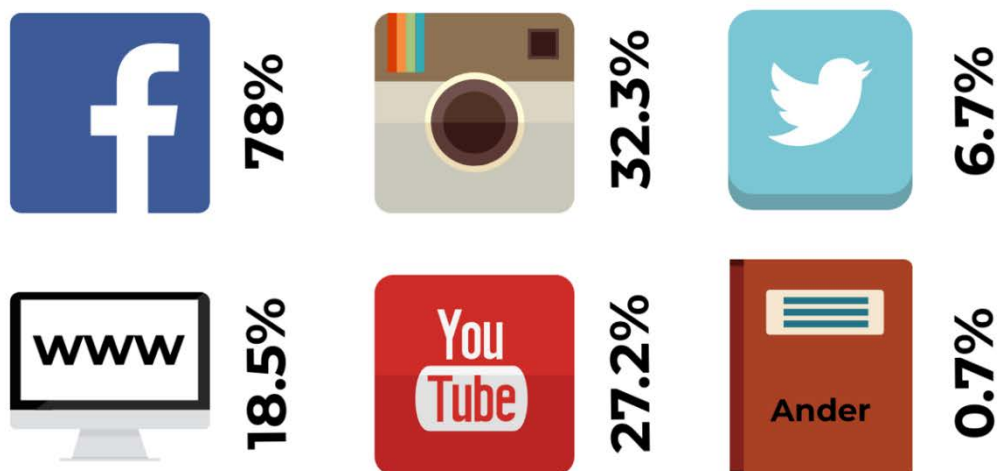
4.17 Gunsteling Dewald Wasserfall-liedjie

Almal van ons het daardie een liedjie wat wanneer hy oor die radio gespeel word, niemand 'n woord mag sê tot hy klaar is nie. Daardie één liedjie wie se woorde jy alles ken, en voor jy jou self weer kan vind – jy kliphard saamsing! Daardie een liedjie wat jou laat droom van nostalgie of sommer net jou voete laat jeuk.

Vir die Dewald Wasserfall-respondente is daar vele van dié liedjies. Die gunsteling is 'Jy is die storm' met 26.4%, gevolg deur 'Eendag as ons groot is' (15.3%) en 'Vergeet wat jy weet van liefde' met 10.8%. Kort op hul hakke is 'Sewentien' met 9.7% en 'Suikerbos' met 6.8%. Van die top nege liedjies is vier afkomstig van die 'Vergeet wat jy weet van liefde'-album, drie van die 'Ek en Jy'-album en twee van die 'Jy is die storm'-album. 'Ander' (20.7%) sluit liedjies in soos Gebore

om te lewe, Goeie wyn en slegte gewoontes, Jonk bly, Hart van stof, Risiko van soen en 1000 Kerse.

26.4%	Jy is die storm
15.3%	Eendag as ons groot is
10.8%	Vergeet wat jy weet van liefde
9.7%	Sewentien
6.8%	Suikerbos
3.4%	Ek en Jy
2.6%	Laat die lig inkom
2.3%	So eensaam soos die son
2%	Amsterdam

4.18 Rede vir keuse

Daar is verskeie redes aangedui hoekom 'n spesifieke liedjie die respondente se gunsteling is. Respondente het getoon dat hulle van liedjies hou omdat dit spesifieke herinneringe meebring, byvoorbeeld spesiale geleenthede, die mooi liefdeslirieke, inspirerende lirieke, die feit dat sy liedjies 'n positiewe boodskap oordra, sowel as die dansritme. Verder speel nostalgie, die musiekvideo's asook die feit dat respondente aanklank by die liedjies vind ook 'n belangrike rol. Ander aspekte sluit die volgende in:

- Jy is die storm: Puik vertoning by Afrikaans is Groot 2017, Die aanbieding by Afrikaans is Groot was ongelooflik indrukwekkend;
- Die eerste keer geluister saam met die man van my drome;
- Dit is passievol en trek mens nader, asof jy self in die musiekvideo verkeer;
- Laat dink my terug aan die jaar wat ek in Europa spandeer het;
- Dit gee mens weer hoop dat daar iemand daar buite is wat kan omgee oor jou;
- Sy liedjies laat my dink aan my jeug;
- Kan myself in sy liedjies sien;
- Dit laat mens besef dat jyself jou eie storm kan stil. Jy is in beheer. Dit gee mens krag en hoop;
- Sy musiek sokkie vreeslik lekker;
- Sy musiek is tradisioneel met 'n nuwe klank;
- Sy musiek sit die heeltyd in my kop vas!
- Soort situasie waarin ek myself in beleef het en hy het my regtig so baie geïnspireer dat ek begin het om my eie liedjies te skryf, maar nie dat ek so vêr gekom het nie maar hy is my rolmodel en ek kyk regtig op na hom
- Hy is 'n goeie voorbeeld van 'n goeie Afrikaner wat trots is op Afrikaanse musiek en hy is een van die gaafste mees vriendelike mense wat ek al gesien het;

- Dit is liedjies met betekenis en 'n storie agter die liedjies wat my aantrek tot die liedjie/musiek. Hy sit sy hart in al die liedjies wat hy skryf! 'n Mens kan regtig "connect" met dit wat hy sing! Alles is vir my ongelooflik!
- Dit stuur my elke keer op 'n persoonlike ontdekkingsreis;
- Tempo-toekennings;
- Dis 'n diep liedjie en die musiekvideo is anders as die normale sangers s'n; hy laat jou in en jy kan jouself inleef in die liedjie in;
- Dit laat my positief voel teenoor my toekoms en elke keer as ek dit hoor of sing voel ek verlief en verlore;
- Die lirieke en musiek is 'n goeie kombinasie en dit is deel van persoonlike herinneringe, so dit is 'n liedjie wat ek gereeld weer gaan opsoek om te luister;
- Hou van die emosie in sy liedjies.

4.19 Oorspronklike Dewald Wasserfall-memorabilia

Aanhangers wil soms iets anders as CD's of DVD's hê om hulle aan hul gunsteling kunstenaar(s) te herinner. Dus, in dié vraag, is respondente presies dit gevra: Watter tipe oorspronklike Dewald Wasserfall-memorabilia sal jy graag aankoop? Daar was 'n groot verskeidenheid tussen die resultate, maar die item wat die meeste respondente onder die aandag gebring

het, was 'n T-hemp (38.7%) of 'n pet/hoed (27%). Verder is daar aangedui dat respondente graag 'n koffiebeker (1.4%), bufferplakker (2.6%) of basies enige-iets (2%) met Dewald Wasserfall se handtekening, foto of bekende lirieke daarop sal aankoop. Agt persent (8%) van die respondente het getoon dat hulle geen memorabilia sal aankoop nie, aangesien hulle te oud daarvoor is of net nie daarin belangstel nie, in teenstelling met die twintig punt drie (20.3%) van die respondente wat ander minder pertinente memorabilia voorgestel het. Die items sluit armbande, bierbekers, getekende plakkate, sleutelhouers en yskasmagnete in.

4.20 Vertoning-bywoning

Vertonings is nie net belangrik om nuwe materiaal uit te toets nie, maar om ook jou aanhangers te leer ken en hul verwagtinge te oortref. Dit skep 'n gesellige, ontspanne atmosfeer en gun die geleentheid om sosiaal saam met vriende te verkeer. In hierdie vraag is respondente aangemoedig om aan te dui hoeveel Dewald Wasserfall-vertonings hulle in die afgelope drie jaar bygewoon het. Die tydperk van drie jaar is juis gekies aangesien kunstenaars meer toer as 'n nuwe CD uitgebring is en nie jaarliks in sekere areas vertonings aanbied nie.

Die meerderheid (23%) van die respondente het aangedui dat hulle nog nooit na 'n vertoning van net Dewald Wasserfall bygewoon het nie, as gevolg van die feit dat daar nie 'n vertoning in hul nabye omgewing was nie, dat respondente nie die vertoning kon bekostig nie en/ of dat daar
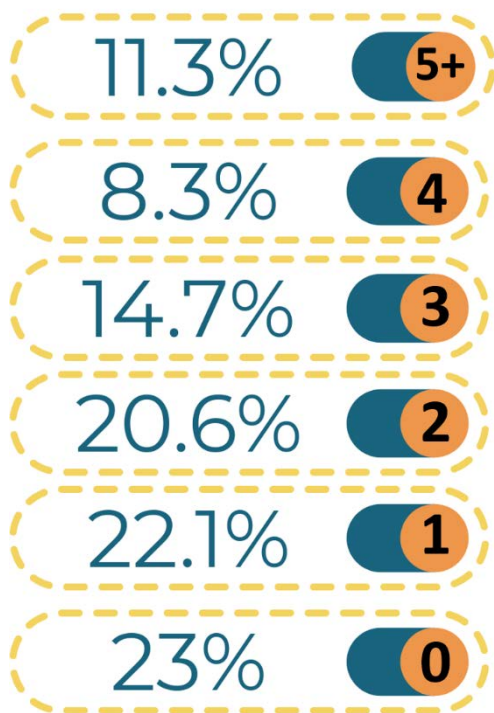
meer as een kunstenaar in dieselfde tydperk in 'n omgewing was en hul tussen die twee moes gekies het. Verder is daar aangedui dat twee-en-twintig punt een persent (22.1%) van die respondente een vertoning in die afgelope drie jaar bygewoon het, gevolg deur die wat twee vertonings bygewoon het (20.6%) en die wat al drie bygewoon het (14.7%). Daar is wel respondente wat meer lojaal is en vyf of meer vertonings bygewoon het (11.3%), terwyl 'n paar uiters lojale respondente 15 vertonings (twee aanhangers), 16, 20 en 25 vertonings (een persoon afsonderlik) bygewoon het.

4.21 Kunstefees-bywoning

Kunstefeeste bied 'n goeie geleentheid om al jou gunsteling kunstenaars op een verhoog te sien. Dit is goedkoper en aanhangers kry gewoonlik meer waarde vir hul geld. Met die huidige ekonomiese situasie in Suid-Afrika begin meer aanhangers die opsie verkies teenoor enkel kunstenaar-vertonings. Respondente is gevra om aan te dui hoeveel kunstefeeste hulle in die afgelope drie jaar bygewoon het as gevolg van die feit dat Dewald Wasserfall daar opgetree het.
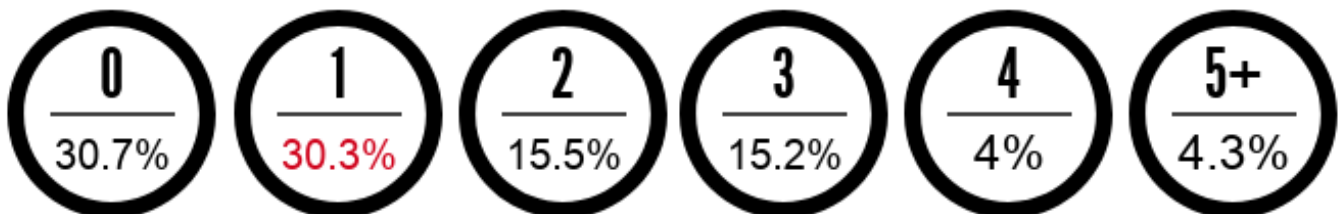
Daar is opgemerk dat dertig punt sewe persent (30.7%) van die respondente geen feeste bygewoon het nie, terwyl dertig punt drie (30.3%) wel een kunstefees bygewoon het. Twee en drie kunstefeeste het afsonderlik oor 15.5% en 15.2% van die totale bywoning beskik, en weereens was daar respondente wat uitgeskiet het as gevolg van die feit dat hulle agt of meer kunstefeeste bygewoon het (5 aanhangers). Die gemiddelde bywoning van beide die enkelvertonings en kunstefeeste oor die afgelope drie jaar neig na **twee**.

4.22 Vertoning-beskikbaarheid

Lojaliteit is weereens op die proef gestel waar respondente se menings gevra is ten opsigte van die volgende scenario: Wanneer Dewald Wasserfall nie in die volgende ses maande 'n vertoning in jou omliggende omgewing aanbied nie, sal jy? Daar is drie opsies aan respondente voorsien om hul keuse te vergemaklik. Meer as helfte van die respondente (57.8%) het aangedui indien dit wel die geval sou wees, sou hulle navraag doen oor die naaste beskikbare vertonings, terwyl 25.3% aangedui het dat hulle kaartjies vir 'n ander kunstenaar sou aankoop. Die baie lojale

respondente het getoon dat hulle buite die grense van hul woon- en werksareas sou reis om wel 'n Dewald Wasserfall-vertoning te kon bywoon (16.9%).

Buite die grense van jou omliggende area reis — 16.9%

Kaartjies vir 'n ander kunstenaar koop — 25.3%

Navraag doen oor die naaste beskikbare vertoning — 57.8%

4.23 Aanbieding van Dewald Wasserfall-vertonings

Wat Dewald Wasserfall-vertonings so uniek maak, is die feit dat daar van lewendige musikante gebruik gemaak word in plaas van vooraf opgeneemde musiek (backtracks). In die vraag is respondente juis hul opinie oor dié aspek gevra. Daar is weereens drie antwoorde verskaf om beter kontrole oor die menings uit te oefen. Die oorhoofse meerderheid (63.8%) respondente het aangedui dat lewendige musikante die vertoning uniek maak, terwyl nege-en-twintig punt sewe persent (29.7%) van die respondente aangedui het dat dit die vertoning verpersoonlik. Slegs ses en 'n half persent (6.5%) van die respondente het getoon dat dit geen verskil maak nie.

63.8% Dit maak die vertoning uniek

6.5% Dit maak geen verskil nie

29.7% Dit verpersoon-lik die vertoning
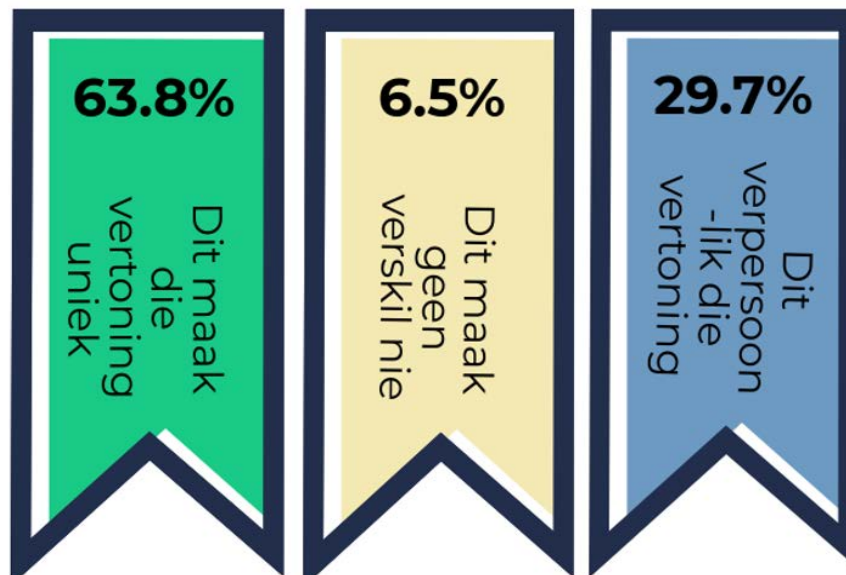
4.24 Motivering om vertonings by te woon

In die volgende vraag is Dewald Wasserfall-respondente gevra om aan te dui tot watter mate hulle saamstem met die gegewe stellings. Die stellings fokus meer op die respondent self en hoekom hy/sy 'n Dewald Wasserfall-vertoning bywoon. Stellings is gemeet met behulp van 'n vyf-punt-Likert-skaal waar 1= stem glad nie saam nie, 2= stem nie saam nie, 3= neutraal, 4= stem saam en 5= stem volkome saam. Die drie redes met die hoogste gemiddelde was:

- Om sosiaal saam met vriende sy musiek te gaan geniet (4.22);
- Om Dewald Wasserfall se nuwe musiek te hoor (4.18); en
- Om te ontspan (4.13).

Motief	Gemiddeld	Vlak van skaal	Std Dev
1. Om 'n foto saam met Dewald Wasserfall te neem	2.95	Neutraal	±1.305
2. Om Dewald Wasserfall se handtekening te kry	2.84	Neutraal	±1.292
3. Om te ontspan	4.13	Stem saam	±0.934
4. Om sosiaal saam met vriende sy musiek te gaan geniet	**4.22**	**Stem saam**	**±0.911**
5. Om Dewald Wasserfall se nuwe musiek te hoor	4.18	Stem saam	±0.984
6. Om hom te ontmoet	3.46	Neutraal	±1.231
7. Hy is my gunsteling Afrikaanse kunstenaar	3.79	Stem saam	±1.142
8. Dit is deel van my lewensstyl	3.39	Neutraal	±1.190
9. Sy vertonings is opwindend	3.95	Stem saam	±1.040
10. Sy vertonings verskil van dié van ander Afrikaanse kunstenaars	3.85	Stem saam	±1.040

5. Gevolgtrekkings

5.1 'n Opsomming van die Dewald Wasserfall-mark

Die tabel hieronder bevat 'n opsomming van die Dewald Wasserfall-markprofiel.

Afdeling A: Demografiese Inligting	
Geslag	Vroulik (82.1%) Manlik (17.9%)
Ouderdom	• 21-30 Jaar (31.6%) • <21 Jaar (22.7%) • 31-40 Jaar (19.6%)
Huistaal	Afrikaans (97.4%)
Beroep	• Student (21.9%) • Administratief (17%) • Professioneel (16.8%)
Inkomste	<R140 000 (49.8%)
Provinsie woonagtig	Gauteng (40.3%)
Huwelikstatus	Getroud (39.3%)
Afdeling B: Algemene musiekvoorkeure	
Gunsteling manlike Suid-Afrikaanse kunstenaar	Dewald Wasserfall
Gunsteling vroulike Suid-Afrikaanse kunstenaar	Riana Nel
Afdeling C: Dewald Wasserfall-handelsmerksukses	
Top 10 Afrikaanse kunstenaar	Dewald Wasserfall: Derde plek as gemiddeld
Vlak van lojaliteit aan Dewald Wasserfall	Vlak vyf as gemiddeld

Dewald Wasserfall-woord-assosiasie	Nederig, Passievol, Liefdes lirieke
Handelsmerk-ekwiteit: Bewustheid	Dewald Wasserfall is 'n bekende Afrikaanse kunstenaar (4.50) **Gemiddeld: 4.07 (81.4%)**
Handelsmerk-ekwiteit: Lojaliteit	Dewald Wasserfall is 'n unieke kunstenaar wat ek graag ondersteun (4.04) **Gemiddeld: 3.71 (74.2%)**
Handelsmerk-ekwiteit: Tevredenheid	Dewald Wasserfall is trots Suid-Afrikaans (4.43) **Gemiddeld: 4.18 (83.6%)**
Handelsmerk-ekwiteit: Ervaring	Ek hou van Dewald Wasserfall se musiek (4.37) **Gemiddeld: 4.22 (84.4%)**
Handelsmerk-ekwiteit: Beeld	Dewald Wasserfall se beeld as kunstenaar is positief (4.37) **Gemiddeld: 4.12 (82.4%)**
Bereidwilligheid om te betaal vir 'n 90-minute-vertoning	Gemiddeld R209.50 per kaartjie
Albumverkope	• Vergeet wat jy weet van liefde (60.8%) • Jy is die storm (53.7%) • #Ek en Jy (41.5%)
Gunsteling Dewald Wasserfall-liedjie	• Jy is die storm (26.4%) • Eendag as ons groot is (15.3%) • Vergeet wat jy weet van liefde (10.8%)
Sosiale media voorkeure	• Facebook (78%) • Instagram (32.2%) • YouTube (27.2%)
Oorspronklike memorabilia	• T-hemp (38.7%) • Hoed (27%)
Vertoning-bywoning	Twee vertonings bygewoon in die afgelope drie jaar
Kunstefees-bywoning	Twee kunstefeeste bygewoon in die afgelope drie jaar
Indien Dewald Wasserfall nie in die volgende ses maande 'n vertoning in jou omliggende omgewing het nie sal jy:	Navraag doen oor die naaste beskikbare vertoning (57.8%)
Voorkeure ten opsigte van lewendige musikante teenoor die gebruik van vooraf opgeneemde musiek (backtracks)	Dit maak die vertoning uniek (63.8%)
Motivering om vertonings by te woon	Om sosiaal saam vriende sy musiek te gaan geniet (4.22)

Vanuit die resultate is dit duidelik dat die Dewald Wasserfall-handelsmerk 'n meer vroulike sowel as jonger mark trek, aangesien 'n groot deel van die mark uit studente bestaan. Dit moet in ag geneem word in die beplanning van bemarking, toekomstige vertonings en kaartjiepryse. Die respondente se huistaal hou direk verband met die taal van die musiek wat deur hulle geniet word, daarom kry Dewald Wasserfall as kunstenaar, onder Afrikaanse respondente, soveel voorkeur. Respondente is hoofsaaklik afkomstig vanaf Gauteng. 'n Rede hiervoor kan wees dat Dewald Wasserfall meer bekend is hier as gevolg van 'n hoër aantal vertonings en asook meer blootstelling.

'n Groot hoeveelheid van die respondente het aangedui dat Dewald Wasserfall hul nommer een Afrikaanse kunstenaar is, alhoewel daar strategieë in plek gestel moet word om lojaliteit te verbeter. Vanuit die vyf handelsmerk-ekwiteit-elemente toon ervaring die grootste bydrae tot die bepaling van die kunstenaar se handelsmerk-ekwiteit. Verder weet respondente wie Dewald Wasserfall is, hulle is tevrede met sy CD's en vertonings, hulle dink sy beeld is positief, maar daar kan steeds aandag gegee word aan hul lojaliteit.

Die handelsmerk bied waarde vir geld en toon 'n hoë vlak van kwaliteit aangesien respondente bereid is om meer as R200.00 vir 'n vertoningkaartjie te betaal. Albumverkope en gunsteling liedjies gaan hand aan hand. Sommige respondente toon ook egter dat hulle eerder slegs 'n enkele liedjie van 'iTunes' of 'Playstore' sal aflaai in plaas daarvan om die CD te koop. Aandag moet verder ook geskenk word aan die ligging of toeganklikheid van optredes aangesien 'n derde van die respondente nog nie 'n vertoning bygewoon het nie.

5.2 Kommentaar vanaf die respondente

Respondente het die volgende kommentaar of opmerkings gelewer:

- Dewald Wasserfall moet meer vertonings in sekere areas hou (Nelspruit, Paarl, Benoni);
- Hou aan so 'n groot verskeidenheid musiek maak, dit maak jou uniek;
- Ontsagwekkende (awesome) kunstenaar;
- Hou so aan moet nie verander nie;
- Sal niks wil verander nie, Dewald is en bly tops. Nog altyd baie lief vir Dewald se musiek. Hy is 'n gewone mens en dit sien ek ook uit die video's wat hy deel op media. Sing regtig mooi, en mooi liedjies, mooi woorde dit praat baie keer met my;
- Memorabilia is 'n uitstekende idee, verder moet hy aangaan soos hy aangaan, hy is fantasties;
- Glo in Jesus en dra sy boodskap oor;
- Love sy musiek;
- Hy moet net sy uniekheid behou en nie té gekommersialiseer raak soos van die ander Afrikaanse sangers nie;
- Moet niks verander nie, alles is ongelooflik (amazing) verby;
- Meer duette saam ander kunstenaars. Al sy huidiges is so mooi en baie populêr;
- Ek geniet Dewald se musiek en sal bietjie nuwe liedjies geniet;
- Hy het geen aanbevelings nodig nie;
- Bly so inspirasie;
- Bly altyd nederig, vir my is dit wat jou uniek maak;
- Ek sal nog vir Dewald 'n brief skryf oor die groot invloed wat sy musiek in my lewe speel;
- Bly die mens wat jy is;
- Bly net jy, jy is ongelooflik (amazing);
- Hou so aan!
- Ek het nie regtig enige kommentaar nie, Dewald is klaar oorspronklik genoeg;
- Hou aan soos jy doen, jy is "great" (as ek die geld gehad het so ek by al jou vertonings wees);
- Solank hy homself geniet terwyl hy optree sal almal anders dit 10 keer meer geniet;
- Baie dankie vir jou "great" musiek! #braai;
- Moet nooit verander nie;
- Bly altyd so ontsagwekkend (awesome) en getrou aan jouself;

- Hou aan waarmee jy doen. Jou musiek maak die lewe soveel beter;
- Hy is 'n ontsagwekkende (awesome) Afrikaanse sanger, het 'n liefde vir sy musiek en wonderlike nederige mens;
- Bly so ongelooflike (amazing) soos jy is. Jy is kosbaar;
- Mal oor sy musiek. Koop gereeld op iTunes;
- Dewald Wasserfall kan gerus meer in die Kaap vertonings kom hou;
- Dewald is 'n nederige sanger, wat diep is en sy liedjies wat hy skryf, weerspieël dit. Hy lyk of hy omgee oor sy naaste en 'n algemene goeie mens is;
- Hy is 'n ongelooflike (amazing) mens, bly net so;
- Een ongelooflike (amazing) Afrikaanse sanger.

5.3 Aanbevelings gemaak volgens die navorsingsresultate

Die volgende aanbevelings word gemaak rakende die mark en ontwikkeling daarvan:

- Die ekonomiese impak van 'n Dewald Wasserfall-vertoning kan as goed gesien word, aangesien respondente bereid is om meer as R200.00 per vertoning te betaal. Dit is amper meer as dubbeld die prys wat vir 'n gemiddelde kaartjie vir ander soortgelyke vertonings betaal word;
- Herhaalde kaartjieverkope is hoog, in vergelyking met eerste vertoning bywoners, dus toon dit dat respondente meer geneig is om weer 'n vertoning by te woon mits hulle alreeds een bygewoon het. Strategieë moet in plek gestel word om juis die eerste vertoning-deelnemers aan te moedig. Dit kan insluit kompetisies wat geloots word waar een kaartjie gewen kan word. Niemand wil alleen 'n vertoning bywoon nie, so dit sal aanhangers aanmoedig om daardie ekstra kaartjie te koop;
- Dewald Wasserfall vind tans sterk inslag by die jonger mark, maar potensieel kan daar ook aandag gegee word aan 'n hoër gemiddelde ouderdom-mark. Oorweeg dus ook meer optredes by skole-aktiwiteite of gemeenskapsprojekte soos die vertoning by Abraham Kriel Kinderhuis (Desember 2017) in Potchefstroom. Alhoewel die vertoning gratis was, het die kunstenaars 'n wyer mark bereik. Dit gaan dus oor die skep van nog groter bewustheid;
- Daar is 'n duidelike belangstelling in oorspronklike Dewald Wasserfall-memorabilia (T-hemp/hoed), dus word daar voorgestel om hiervan beskikbaar te maak vir die publiek. Daar kan byvoorbeeld aan enkele respondente wat 'n nuwe CD koop, 'n T-hemp of hoed verniet gegee word of selfs by kunstefeeste. Dit sal die aanvraag verhoog en mense aanmoedig om dit te koop;
- Die manier van aanbieding van 'Jy is die Storm' by Afrikaans is Groot 2017 het duidelik 'n impak op respondente gehad. Respondente was duidelik entoesiasties oor die optrede en dus maak sulke kreatiewe optredes 'n blywende indruk;
- Verder sien Dewald Wasserfall respondente Riana Nel as hul gunsteling vroulike Suid-Afrikaanse kunstenaar, gevolg deur Juanita du Plessis, Karen Zoid, Karlien van Jaarsveld en Leah. Meer duet-vertonings sal dus ook 'n groot impak maak.

Aanbevelings rondom handelsmerk-ekwiteit en lojaliteit:

- Dit is duidelik vanuit die navorsing dat daar hoë vlakke van tevredenheid heers onder respondente en dat Dewald Wasserfall-vertonings/-CD's waarde vir geld bied – dus word daar aanbeveel dat sy vertonings nog meer bemark word en byvoorbeeld 'n jaarkalender op sosiale media verskyn sodat aanhangers kan beplan;
- Respondente sien Dewald Wasserfall as kunstenaar as 'n nederige, talentvolle, passievolle kunstenaar wat kan toor met liefdeslirieke. Hy moet dus net eg aan homself bly – hierdie is natuurlik dan ook 'n unieke verkoopsfokus en handelsmerkbeeld wat gebruik kan word.
- Om aanhangers se vlak van lojaliteit te verhoog, moet hulle aan 'n groter verskeidenheid musiek blootgestel word. Wanneer dit by vertonings kom, moet die lys van liedjies wat gespel gaan word, geskommel asook voortdurend verander word. Daar kan ook versoeke geneem word. Dit bied meer blootstelling asook 'n kans vir minder bekende liedjies om gehoor te word.
- Vir aanhangers om meer bewus te wees van die Dewald Wasserfall-handelsmerk moet daar gereeld met hulle gekommunikeer word – veral vir die jonger mark van vandag. Hulle wil 'n kykie binne die wêreld van Dewald Wasserfall hê. Wie hy is, waarvan hy hou, asook wat hom inspireer en motiveer? Sy sosiale media-betrokkenheid moet fokus op die verskaffing van 'n ervaring eerder as om net inligting te verskaf.
- Aanhangers moet betrokke wees ten opsigte van die bou of verbetering van die Dewald Wasserfall-handelsmerk. Een manier om aanhangers betrokke te kry, is deur die maak van musiekvideo's. Aanhangers kan vir idees, foto's of video's gevra word waar hulle hul unieke Dewald Wasserfall-herinneringe kan deel. 'n Goeie voorbeeld is die musiekvideo van 'Altyd Jonk Bly'. Die idee kan weer geïmplementeer word met 'n volgende CD.
- **Die kern van die DW-handelsmerk** is dat hy **bekend** is, aanhangers **lojaal** is, hy **trots Suid-Afrikaans** is, sy musiek **gewild** is en sy **beeld positief is**. Die sterkste element is die **ERVARING** wat gebied word. Bepaal dus hoe dit in elke video, Facebook-plasing en optrede geoptimeer kan word, want dit gaan tot nog groter suksesse lei.

Aanbevelings ten opsigte van bemarking:

- Toekomstige bemarkingstrategieë en -beplanning moet op die mark-inligting vanuit die studie fokus, aangesien hulle alreeds bekend is met die DW-handelsmerk. Aangesien die mark uit 'n jonger asook meestal vroulike aanhanger fokus, word aanbeveel dat daar meer aandag gegee moet word aan vertonings by dames-oggende, koshuis-ma-en-dogter-dae (by universiteite) asook studentefunksies. Selfs korporatiewe funksies kan oorweeg word om die potensiële mark te groei;
- Sommige respondente het ook aangetoon dat hulle weens finansies nie gereeld vertonings kan bywoon nie, maar hulle wil op sosiale media amper 'dankie' gesê word vir hul ondersteuning.
- Bemarkingstrategieë vir die huidige mark moet fokus op sosialemediaplatforms soos Facebook en YouTube, aangesien die meeste respondente die handelsmerk daarop volg. Kort bemarkingsvideo's kan as advertensies op YouTube geplaas word, aangesien baie respondente daarop aktief is. Kyk dus na die optimale benutting van hierdie platforms.

Appendix D

Feedback: Ethics application

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Economic and Management Sciences Research Ethics
Committee (EMS-REC)
Tel: 018 299-1427
Email: Bennie.Linde@nwu.ac.za

8 May 2018

Prof E Slabbert
Per e-mail

Dear prof Slabbert

FEEDBACK – ETHICS APPLICATION: B VAN RENSBURG (24160369)

Your application for ethical clearance – Measurement of performing artist brand equity in event tourism
– has been evaluated on the 29ᵗʰ of March 2018The application is accepted as a low-risk study.

Ethics number: NWU-00304-18-S4

Yours sicerely,

Prof Bennie Linde

Chairperson: Economic and Management Sciences Research Ethics Committee (EMS-REC)

Original details: (11153431) C:\Fakulteit\Bestuur\Kwaliteitsbestuur\Etiek\Mrt_2018\B van Rensburg\ 29 March 2018

File reference: 9.1.5.3

Appendix E

Proof of language editing

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Reference number:	BvR1
Date:	2018/11/18

To whom it may concern,

LANGUAGE EDITING

This letter serves as proof that the following document was submitted for language editing in November 2018:

Author:	Bianca van Rensburg
Document type:	Dissertation
Title:	*MEASUREMENT OF PERFORMING ARTIST BRAND EQUITY IN EVENT TOURISM*

I applied all reasonable effort to identify errors and made recommendations about spelling, grammar, style and punctuation.

I attempted to be consistent regarding language usage and presentation.

The bibliography was also checked and corrections were made where necessary.

I confirmed the content as far as possible, but cannot be held responsible for this as all facts could not be confirmed. This remains the responsibility of the author.

Thank you very much.

Kind regards.

Rentia Mynhardt

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