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DOMESTIC CONSUMERS' ACCEPTANCE OF ENGLISH-LANGUAGE SONGS BY AN INDONESIAN SINGER: A BRAND EXTENSION STUDY OF AFGAN

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Abstract

This research investigate about how Indonesian listeners respond toward Afgan English-language songs by seeing it as brand extension framework. The study use quantitative causal-verificative approach. Data was collect from 122 casual listeners in Indonesia by purposive sampling and analyze using PLS-SEM with SmartPLS 4. The result shows that Afgan brand image do not directly affecting behavioral intention for his English-language songs. Instead, brand image have significant effect to perceived fit, which become the main factor that drive listener intention to stream, save, and recommend his international song. This means a strong reputation in local market is not always enough if the artist new musical direction feel too far from the image that listeners already know. Therefore, the changing into English-language music should be manage as a strategic brand extension. To getting wider acceptance without losing domestic listener, the artist need maintain recognizable vocal and musical element so the transition can feels more natural than abrupt.

1. INTRODUCTION

The digital transformation in global music industry have make the distribution of music across different countries become more faster and easier to access. As a results, musicians from countries which English is not the first language now has more bigger opportunity to introducing their songs into international audiences by release music in English. In this context, musicians are increasingly seen not only as cultural producer but also as a brand. Their songs, performance, and artistic decision can be understand as market offering that is evaluated by audiences based on perceptions, meanings, and associations which already formed for long time (Borucka, 2013; Fira, 2022).

In Indonesia, the music industry also experience the similar changes because digital platforms and global media consumption patterns keeps influence how music are produce, distribute, and consume. These changes have pushed local musician for adopting more internationally oriented strategy, one of them is releasing songs in English. One well-known example are Afgansyah Reza, better known as Afgan, an established Indonesian singer whose career was strongly associate with Indonesian language pop ballads and emotional vocal identity (Ramli, 2021), but recently he release English language tracks for target broader market. Even though this strategy have potential to expanding the market reach, domestic consumer response toward this kind of changes cannot always be assume as positive.

Additionally, a musician not only judged by the quality from their music, but also by the artistic identity which already become attach on them inside the mind of their audiences. When an artist change their language, style, or musical direction, the audience will evaluates if the changes still matching with the persona they have know before. If it do not feels like a good fit, even having strong reputation are not enough for immediately make the audience accepting the new works (Formilan & Stark, 2023). From this perspective, this issue become very important because an artist identity are shaping not only by the artist itself, but also from continuous interaction between artist and the audiences.

Although Afgan international collaborations together with Jackson Wang in "M.I.A" and the English-language album Wallflower was gained an early attentions (JMI, 2021), the domestic listening pattern still showing another

different trends. Historical Spotify data from the Indonesian Daily Chart on Table 1 shows Afgan Indonesian-language ballads was have much more stronger long-term performances than the English-language songs. Even this difference should not be directly interpreted as consumer rejection only, it still indicates about a gap on domestic consumption pattern which needs to be investigate more further. Domestic listening pattern also suggest another different trend again. "Bawalah Cintaku", "Jodoh Pasti Bertemu", and "Bukan Cinta Biasa" consistently maintains in top positions and have far more higher cumulative streamings compare with Afgan English-language songs, like "Say I'm Sorry" which only surviving for 16 days on the chart with total of 542,493 streams, and "M.I.A" which only surviving one days in the chart with total 32,366 streams only. However, this differences should not be seeing as direct evidence that consumers was rejecting the songs because streaming results can influenced by many factors such as promotion intensity, release timing, playlist placement, and strategy of market targeting. Instead, the chart pattern which is showed in the graph are indicates a significant gaps in domestic consumption patterns that deserve for examined more deeper by using brand extension perspective.

Table 1. Afgan's Song Performance on Spotify Indonesia Daily Charts (2016 – 2026)

Rank	Song Title	Days	Peak Rank	Peak Stream/day	Total Charted Stream
156	Bawalah Cintaku	969	52	274,195	164,829,471
302	Jodoh Pasti Bertemu	378	42	409,477	80,259,826
208	Bukan Cinta Biasa	548	112	212,175	78,709,492
218	Ku Dengannya Kau Dengan Dia	536	60	330,935	76,698,836
1597	Wajahmu Mengalihkan Duniaku	36	160	141,007	3,379,336
1616	Untukmu Aku Bertahan	17	84	258,008	3,257,704
2058	Tunjukkan	39	40	86,705	1,533,849
2548	Percayalah	32	68	187,712	627,006
2637	Say I'm Sorry	16	126	38,639	542,493
3024	Panah Asmara	7	158	39,860	259,512
3235	Kunci Hati	58	48	6,116	186,471
3894	Knock Me Out	39	68	2,309	64,802
4269	M.I.A	1	170	32,366	32,366

Source: (Kworb, 2026)

This phenomenon is also reflected in the context of live performances. Media reports on Afgan Evolution concert indicate that although the concert was designed to showcase Afgan's musical transformation, his classic ballads remained the most memorable elements for the audience, serving as the focal point of their emotional response (Devy, 2021; Tionardus & Kistyarini, 2023). The fact that Afgan consistently maintains a setlist of Indonesian-language songs in his domestic concerts indicates a strong connection between Afgan's early musical identity and the expectations of domestic consumers.

This contradiction between early global exposure and the dominance of domestic preferences raises an important question from marketing perspective: whether English-language songs released by a locally established artist are genuinely accepted as part of the same brand by domestic consumers or instead perceived as a brand extension with limited perceived fit?

Even though research on brand extension continues to develop, studies remain limited to physical products or celebrity endorsements (Fira, 2022). Research on brand extension based on language shifts among local musicians is still rare. Therefore, this study aims to analyze domestic consumers' acceptance of English language songs released by Afgan through the brand extension framework, by examining the roles of brand image, perceived fit, as well as listeners' attitudes and intentions.

2. LITERATURE REVIEW

The theoretical and conceptual framework used in this study are use for examining the domestic consumers acceptance toward musician language transition as form of brand extension is build from the combination between core brand equity concepts together with recent empirical researches which discussing about brand image, perceived fit, and consumer behavioral intention in the creative industries. This review were providing a structured bases for formulating the hypotheses which was be proposed and will be tested by this study.

2.1 Theoretical and Conceptual Background

To systematically examine how domestic consumers respond toward a musician strategic expansion, this study develop a comprehensive model for evaluate musician brand extension based on the foundation brand extension framework introduce by Aaker & Keller (1990) and later expanded by Keller (1993). In this integrated conceptual framework, a musician artistic and language-related changes are understand as form of strategic brand extension, where consumer acceptance are shaped by connected cognitive process instead of isolated factor. This model assume that an artist existing reputation and symbolic associations (Brand Image) function as cognitive anchor which interact directly to the audience evaluation about the structural and cultural suitability (Perceived Fit) for the new offering. By bringing all this elements together, this framework explain how the initial brand value are filtered through fit

evaluation and eventually influencing future psychological acceptance and consumer engagement (Behavioral Intent). Therefore, this integrated approach offer a strong basis for capturing the broader cognitive and behavioral journey of domestic audiences when a local artist expand into international market.

According to Keller (1993) in the Customer-Based Brand Equity (CBBE) framework, brand image refer to a sets of brand association which is stored inside consumers memories that shape the overall views of the brand. In the creative industry, Fira (2022) argue that popular musicians is no longer seen only as entertainment provider but also have became into cultural or artist brands. A musician brand image are formed not only from the functional value of products but also by symbolic meanings, perception about musical quality, and consistent emotional connection between the audiences. Aaker & Keller (1990) also explain that the reputation or perceived quality from the parent brand serve as the initial cognitive anchors for consumer. When a musician such as Afgan are strongly associate with domestic emotional pop-ballad genre, the whole image associations which attached into him become the standard that listener will using for evaluate every marketing movement or new releases by the artist.

Perceived fit is regarded as the most important cognitive mediating factor in determining the success of brand extension strategies (Aaker & Keller, 1990; Czellar, 2002). In their systematic literature review, Biallowons & Fassnacht (2026), argue that perceived fit is multidimensional; in particular, in non-traditional expansions, fit is no longer assessed based on technical or production-related similarity, but through the transferability of brand image and symbolic complementary fit. In the music industry, brand extension through a language transition creates unique challenges. Zhang et al. (2024) show that language in artistic works carries strong cultural values and linguistic characteristics, meaning that a mismatch between the language of a song and the brand's original cultural identity can weaken listeners' emotional attachment. In addition, Borucka (2013) warns about the risk of "over-stretching" when musicians release products that move too far away from their original identity, which may lead to rejection from the domestic audience. For this reason, perceived fit, including the consistency of visual media such as music videos (Schramm & Kraft, 2024), becomes a key factor in determining whether English-language international works are still seen as reflecting the artist's authentic character or instead as inconsistent anomalies.

In brand extension model, consumer attitude toward extension products are finally reflected into marketplace behaviors, which commonly measure by behavioral intention(Czellar, 2002). Behavioral intention mean consumer psychological tendency for try, consume, or adopting a new products which carry an established brand names. In the empirical study was conducted by Lu et al. (2024), behavioral intention were position as the main indicator for brand extension successfulness. In today digital music industry, behavioral intention of domestic listener are not reflected by physical purchasing anymore, but instead through active digital engagement behaviors. In this study, behavioral intention was operationalized by listeners willingness for voluntarily streaming songs, interest for continue exploring the artist international songs catalog, commitment in adding artist songs into their own personal playlists, and willingness for recommend the songs positively by using word-of-mouth inside their social network. All of this indicators was use for measuring how likely consumers are accepting the artist new music direction..

Narrative Transportation Theory and Self Brand Connection framework also explains why consistency between artist established identity with the new offerings are become important for audience acceptance. Escalas (2004a) explain that narrative transportation happen when individual become immerse inside a story, which generate stronger affective response and reducing critical counter argument from the audiences. In branding context, Escalas (2004b) also argue that narrative processing can strengthen self-brand connections because consumer connect the brand meanings into stories about themselves, their experiences, and identity-related goals. When this theory apply into musician context, domestic listener may builds self brand connection by repeatedly expose with familiar songs, emotional narrative, and personal memories which is associated to the artist previous works. If a new language or music style suddenly disrupting this familiar narrative, consumer acceptance may depends on whether listener can still recognizing and feels the continuity between the new released songs with the artist established identities. If they cannot seeing the connection anymore, the behavioral intention may become lower although the artist already have a strong reputation before.

2.2 Empirical Review and Hypothesis

A strong parent brand image serves as an important cognitive anchor that influences how consumers interpret new offerings introduced to the market (Aaker & Keller, 1990; Keller, 1993). In the cultural and creative industry, a musician's established reputation and recognizable musical identity shape the expectations held by domestic audiences. When an artist has a favorable and clearly defined brand image, domestic consumers are more likely to draw on those positive associations when assessing whether a major artistic shift, such as releasing songs in a foreign language, still feels aligned with the original brand. Based on this reasoning, the following hypothesis is proposed:

H_1: Brand Image has a positive effect on Perceived Fit.

The extent to which consumers perceive an extension as consistent with the parent brand directly affects their willingness to accept it and engage with it in the future (Czellar, 2002). In the context of music marketing, Schramm and Kraft (2024) how that artist-product fit plays an important role in shaping favorable audience attitudes and increasing openness toward the offering. On the other hand, a mismatch in language or a sudden stylistic change can create a sense of incongruity that weakens emotional attachment and reduces listeners' willingness to engage (Zhang

et al., 2024). If consumers do not perceive enough consistency, the extension may be viewed as an unnatural form of "over-stretching," which can ultimately lead to rejection in the market (Borucka, 2013). Therefore, the following hypothesis is proposed:

H_2: Perceived Fit has a positive effect on Behavioral Intention.

A favorable parent brand image can also directly encourage positive consumer responses by reducing psychological barriers and increasing willingness to try an extended offering (Aaker & Keller, 1990). In the popular music industry, a strong brand image and deep audience attachment are often seen as direct drivers of loyalty and continued consumption intentions (Fira, 2024). Listeners who hold a premium perception of a musician's artistic quality and musical capability are generally more willing to explore, stream, and engage with the artist's new creative formats because of the positive spillover from the original brand equity. Nevertheless, this direct effect may be weakened if the expansion is perceived as inconsistent with the artist's established identity, as consumers may evaluate the new work based on mental narratives and its connection to the self-image formed through previous works. Based on this balanced consideration, the following hypothesis is proposed:

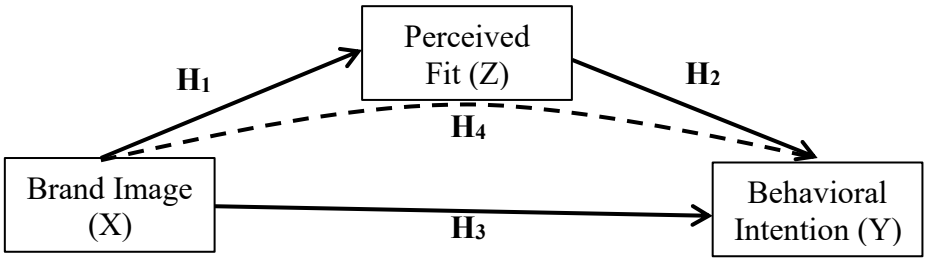
H_3: Brand Image has a positive effect on Behavioral Intention.

Although a strong brand image can provide initial credibility in the market, its influence on long-term consumption behavior is often filtered through consumers' evaluation of consistency and alignment. Lu et al. (2024) show that perceived fit are operate as one of the important mediating mechanism which connecting the initial brand perceptions toward the overall successfulness of the brand extension and also to the future behavioral intention. In the case for an artist international expansion, a positive brand image may gives an initial momentum

.**H_4:** Perceived Fit mediates the effect of Brand Image on Behavioral Intention.

Based on the theories and previous findings presented above, a hypothetical model for this study was developed, as shown in Figure

Figure 1. Hypothetical Model
Source: Authors (2026)



3. RESEARCH METHODOLOGY

This quantitative research are using a method of causal and confirmatory for examines the effect from Brand Image (X) toward Behavioral Intention (Y), while the Perceived Fit (Z) are acting as the intervening variables between both of the variables.

The sampling technique use in this study were purposive sampling based on following criterias: casual listener of Indonesian musics who is familiar with the singer Afgan (Afgansyah Reza) but is not becoming members from the official fan community (Afganisme) for avoiding response bias. From total of 143 online responses was received, data cleanings were performed for eliminate the straight-lining responses (uniform answer pattern) and attention check failure, resulting into 122 valid sample only. Based on Statistical Power Analysis by Cohen (1992) in Hair et al., 2017), this sample size with 122 respondents are exceed the minimum requirements which is between 70 until 103), respondent for determine a minimum R^2 value of 0.25 with 80% statistical powers. Therefore, the amount of sample are considered enough for doing the analysis in this study. The demographic characteristic from the 122 valid respondents was presents in the Table 2 below.

Table 2. Respondent Demographic Profile (N = 122)

Characteristic	Category	Number	Percentage
Gender	Female	93	76,2
	Male	29	23,8
Age (based on generation)	Gen X (1965 – 1980)	14	11,5
	Gen Y / Millennials (1981 – 1996)	32	26,2
	Gen Z (1997 – 2012)	76	62,3
Occupation	Student	55	45,1
	Employee (Private/Government/State-Owned Enterprise)	29	23,8
	Freelancer	13	10,7
	Housewife	11	9

Characteristic	Category	Number	Percentage
	Self-Employed/Business Owner	7	5,7
	Unemployed	4	3,3
	Other (Retiree, Artist)	3	2,5
Residence	Jabodetabek (Jakarta, Bogor, Depok, Tangerang, Bekasi)	49	40,2
	Java Island (Outside Jabodetabek; e.g., Bandung, Purwokerto, Semarang, Solo, Surabaya, Malang)	51	41,8
	Outside Java Island (e.g., Medan, Pekanbaru, Palembang, Lampung, Balikpapan, Samarinda, Jambi)	22	18

Source: Authors (2026)

Before assessing the variables Perceived Fit (Z) and Behavioral Intention (Y), respondents were shown visual stimuli in the form of music video clips of English-language songs by Afgan ("Escape" and "Say I'm Sorry") to ensure a uniform cognitive reference. All indicators were measured using a 5-point Likert scale (1 = Strongly Disagree, 5 = Strongly Agree) adapted from the marketing literature (Table 3.).

Table 3. Operational Definitions and Indicators of Variables

Variable	Indicator/Question Item	References (Adapted)
Brand Image (X) / BI	1. Afgan has a reputation as a singer with excellent musical quality (*Perceived Quality*)	Keller (1993)
	2. I consider Afgan to be a credible and professional Indonesian musician (*Credibility*)	
	3. Afgan's musical style is easily distinguishable and recognizable compared to other singers (*Differentiation*)	
	4. Afgan has a clear musical identity in the public eye (*Brand Identity*)	
	Provided Stimulus: Music Videos "Escape" and "Say I'm Sorry"	
Perceived Fit (Z) / PF	5. The English-language songs performed by Afgan still seem to reflect his original character (*Brand Consistency*)	Czellar (2002); Lu et al. (2024)
	6. Afgan's transition to English-language songs feels reasonable and logical (*Extension Logic*)	
	7. I feel that Afgan's English songs do not conflict with the image I know of him (*Positioning Consistency*)	
	8. I can accept English-language songs as part of the evolution of the Afgan brand (*Stretching Acceptance*)	
Behavioral Intention (Y) / A	9. I like the English-language song by Afgan that I listened to (*Attitude*)	Kotler & Keller (2016)
	10. I am interested in finding out about and listening to other English-language songs by Afgan (*Intention*)	
	11. I am willing to add Afgan's English-language songs to my personal playlist (*Behavioral Intention*)	
	12. I will recommend Afgan's English-language songs to others (*Conative Response*)	

Source: Authors (2026)

Based on the theory and indicators of this question, a further theoretical model was developed, as shown in Figure 2.

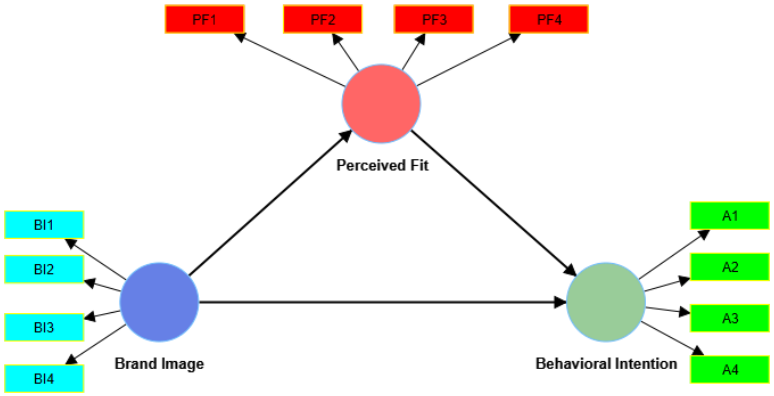


Figure 2. Hypothesis Model After the Indicators Have Been Determined

Data were analyze using the Partial Least Squares-Structural Equation Modeling (PLS-SEM) method via the SmartPLS software. Model testing was carried out in two stages:

1. Measurement Model Evaluation (Outer Model):

a. Convergent Validity was examined through outer loadings and Average Variance Extracted (AVE), with a minimum AVE threshold of 0.50. Following the guideline suggested by Hair et al. (2017), indicators with outer loadings between 0.60 and 0.70 were still retained when the construct's AVE was already above 0.50, since eliminating those indicators could reduce the stability of the model.
b. Internal Consistency Reliability was assessed using Composite Reliability (CR) and Dijkstra–Henseler's rho_a, both of which were expected to exceed 0.70. These two measures were emphasized as the main reliability criteria because Cronbach's Alpha is considered too conservative and may underestimate reliability in PLS-SEM analysis.
c. Discriminant Validity was evaluated using the Fornell–Larcker criterion and the Heterotrait–Monotrait Ratio (HTMT), with HTMT values expected to remain below 0.90.

2. Structural Model Evaluation (Inner Model):
a. Collinearity Assessment tested using Variance Inflation Factor (VIF).
b. Coefficient of Determination with R-Square.
c. Effect Size measured using f-Square. According to Cohen's criteria, a value > 0.35 indicates that the variable has a very large effect size, while a value < 0.15 indicates a small or weak effect size.
d. Hypothesis testing for both direct effect and indirect effects was conduct by using two-tailed bootstrapping procedures. A hypothesis are considered as significant and accepted if the p-value are below than 0.05 and the t-statistics is more greater than 1.96, if not it will be rejecting. Both of this criteria was use for deciding whether the hypothesis have supported or not supported by the data. If one of the requirement do not meet, the hypothesis are not accepted although another result maybe significant.
e. Goodness of Fit (GoF) was use for evaluating about the adequacy between measurement model with the structural model together in the same time (Tenenhaus et al., 2005). The GoF value were calculate by taking the square roots from average AVE and multiply it with average of R-square value, then the result was calculate again into square root. According to Wetzels et al. (2009), the GoF values are classify into three different categories which is small ($0.10 \leq GoF < 0.25$), medium ($0.25 \leq GoF < 0.36$), and large ($GoF \geq 0.36$). This classifications was helping the researcher for deciding if the model are have good fitting or not. The more bigger the GoF values become, the more better the models are considered for explaining the relationship between all of variables in this study.

4. RESULT AND DISCUSSION

4.1 Result

Data in this study was analyze by using the Partial Least Squares Structural Equation Modeling (PLS-SEM) approaches, with SmartPLS 4 were use for processing the datas and estimating the models. The evaluation procedures was divided into two major stage, namely the assessment of measurement model (outer model) and the structural models (inner model). The measurement model were first examining for determine whether the research instruments are both valid and reliable for capturing each latent constructs or not. This stage are covering the test of convergent validity, internal consistency reliabilities, and discriminant validities. All of this analysis was doing before the structural model can be evaluated because it is important for making sure the measurement model have meets the required criteria. If the measurement model do not satisfy the validity and reliability requirement, the structural model results may becomes not accurate and cannot be interpreted correctly

Convergent validity was assessed through outer loadings, with an ideal threshold > 0.70, and through Average Variance Extracted (AVE), which was required ≥ 0.50. Following Hair et al. (2017), indicators with outer loadings between 0.60 and 0.70 could still be retained as long as the corresponding construct had an AVE above 0.50 and removing the indicator would not improve the model's stability or reliability. Internal consistency reliability was then evaluated using Composite Reliability (rho_c) and Dijkstra Henseler's (rho_a), with a threshold of ≥ 0.70. The use of these two metrics was prioritized because Cronbach's Alpha is too conservative (underestimates) in PLS-SEM models.

Table 4. Results of Convergent Validity and Reliability Testing

Construct	Indicator	Outer Loadings	Cronbach's Alpha	Composite Reliability		AVE
				rho_a	rho_c	
Behavioral Intention	A1	0.841	0.886	0.9	0.92	0.743
	A2	0.894				
	A3	0.857				
	A4	0.854				
Brand Image	BI1	0.576	0.673	0.702	0.798	0.501
	BI2	0.794				

Construct	Indicator	Outer Loadings	Cronbach's Alpha	Composite Reliability		AVE
				rho_a	rho_c	
	BI3	0.719				
	BI4	0.723				
Perceived Fit	PF1	0.696	0.753	0.783	0.84	0.569
	PF2	0.801				
	PF3	0.7				
	PF4	0.812				

Source: Authors (2026)

Based on Table 4., the BI1 indicator in the Brand Image construct has an outer loading of 0.576, and PF1 in the Perceived Fit construct has a value of 0.696. Both indicators were kept in the model because the AVE values for the Brand Image construct (0.501) and Perceived Fit (0.569) met the minimum requirement of ≥ 0.50. The Cronbach's Alpha score for the Brand Image construct is below the threshold (0.673); however, methodologically, the construct is considered highly reliable because the rho_a (0.702) and rho_c (0.798) values have exceeded the critical threshold of 0.70. All other latent constructs demonstrate convergent validity and reliability values that fully meet the testing criteria.

Discriminant validity was tested using two modern approaches, namely the Fornell-Larcker criterion and the Heterotrait-Monotrait Ratio (HTMT). Under the Fornell–Larcker criterion, the square root of the AVE for each construct must be greater than its correlation with other constructs in the model. For the HTMT assessment, the ratio between constructs should remain < 0.90 (Gold et al., 2001).

Table 5. Results of the Discriminant Validity Test (Fornell-Larcker & HTMT)

Construct	Behavioral Intention	Brand Image	Perceived Fit
Behavioral Intention	**0.862**	*0.284*	*0.755*
Brand Image	0.235	**0.708**	*0.297*
Perceived Fit	0.663	0.211	**0.754**

Source: Authors (2026)

Note: The bold numbers on the diagonal represent the square root of the AVE (Fornell-Larcker); the numbers below the diagonal represent the inter-construct correlation coefficients; the numbers above the diagonal (in italics) represent the HTMT values.

The results reported in Table 5 show that the square roots of the AVE values shown on the diagonal for each latent construct were higher than the correlation coefficients among constructs in the corresponding rows and columns. Furthermore, all HTMT values are below the cutoff of 0.90, with the highest value recorded for the Perceived Fit ↔ Behavioral Intention relationship at 0.755. Thus, the principle of discriminant validity in this measurement model is fully met.

After the measurement model was confirmed to be valid and reliable, the analysis moved to the structural model in order to examine model fit and test the proposed hypotheses. Before analyzing the structural paths, multicollinearity was checked using the Variance Inflation Factor (VIF), with a tolerance limit < 3. The model's predictive power was then evaluated through the coefficient of determination (R^2), while the relative contribution of each predictor was examined through the effect size (f^2). Based on Cohen (1988) criteria, an f^2 value > 0.35 interpreted as a large effect, whereas a value < 0.15 indicates a small or weak effect.

Table 6. Results of the Evaluation of VIF, R^2, and F^2

Structural Relationship Path	VIF Indicator	R^2	f^2	Effect Size Category (f^2)
Brand image → Behavioral Intention	1.267 – 2.680	-	0.017	Small/Weak
Brand Image → Perceived Fit	1.267 – 2.680	0.045	0.047	Small/Weak
Perceived Fit → Behavioral Intention	1.335 – 1.562	0.449	0.715	Large/Strong

Source: Authors (2026)

Based on Table 6., all indicators have VIF values ranging from 1.267 to 2.680, well below the threshold of 3.3, indicating that multicollinearity was not a concern in this model. he R^2 value for Behavioral Intention was 0.449, meaning that 44.9% of the variation in consumers' behavioral intention could be explained by Brand Image and Perceived Fit, while the rest was attributable to factors outside the model. Meanwhile, the R^2 value of 0.045 for Perceived Fit shows that Brand Image explained only 4.5% of the variance in that construct. The f^2 results further revealed that Perceived Fit made a highly dominant contribution to Behavioral Intention, as reflected in its f^2 value of 0.715, which falls into the large effect category.

The hypotheses were tested through a nonparametric bootstrapping procedure using a two-tailed approach with 5,000 subsamples. The resulting structural path coefficients, along with their standard deviations, t-statistics, and p-values, are summarized in Table 7.

Table 7. Results of the Hypothesis Testing on Direct and Indirect Effects

Type of Effect	Path of Relationship	Original Sample (O)	T-Statistic	P-Values	Conclusion
Direct	Brand Image → Behavioral Intention	0.100	0.938	0.348	Rejected/Not Significant
	Brand Image → Perceived Fit	0.211	2.092	0.036	Accepted/Significant
	Perceived Fit → Behavioral Intention	0.642	11.624	0.000	Accepted/Very Significant
Indirect	Brand Image → Perceived Fit → Behavioral Intention	0.136	2.029	0.042	Accepted/Significant

Source: Authors (2026)

Based on the findings presented in Table 7 and Figure 3, the direct effect analysis shows that Brand Image does not have a significant direct effect on Behavioral Intention (β = 0.100; T = 0.938; P = 0.348), leading to the rejection of H3. However, Brand Image was found to have a positive and significant effect on Perceived Fit (β = 0.211; T = 2.092; P = 0.036), thereby supporting H1. In addition, Perceived Fit had a strong and significant positive influence on Behavioral Intention (β = 0.642; T = 11.624; P = 0.000), providing strong empirical support for H2.

The indirect effect analysis also indicates that the mediation pathway from Brand Image to Behavioral Intention through Perceived Fit is positive and significant (β = 0.136; T = 2.029; P = 0.042). Since the direct relationship between parent brand image and behavioral intention was not significant, while the indirect path through perceived fit was significant, the model can be interpreted as demonstrating full mediation.

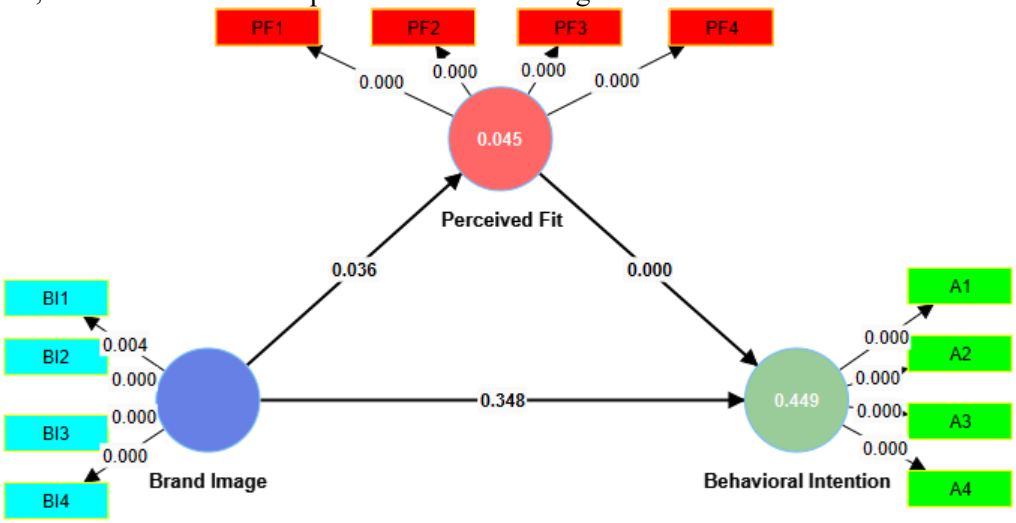


Figure 3. PLS-SEM Bootstrapping Results for the Structural Model

As a final step in the structural model evaluation, the overall model fit was calculated manually using the Goodness of Fit (GoF) index proposed by Tenenhaus et al. (2005):

$$\text{GoF} = \sqrt{\overline{\text{AVE}} \times \overline{R^2}}$$

The data analysis results indicate that the endogenous variables produced an average ($\overline{\text{AVE}}$) of 0.604 and an average R^2 ($\overline{R^2}$) of 0.247.

$$\text{GoF} = \sqrt{0.604 \times 0.247} = \sqrt{0.1492} = 0.386$$

Based on the GoF classification introduced by Wetzels et al. (2009), he obtained GoF value of 0.386 is above the minimum threshold of 0.36 and is therefore categorized as a large GoF. This result suggests that the combined performance of the measurement model and the structural model is strong and reliable in explaining the relationships examined in this study.

4.2 Discussion

The non-significant direct relationship between Brand Image and Behavioral Intention (H3) provides an important insight into how celebrity personal brand extension works in the music industry. A strong and well-established parent brand image does not necessarily lead to immediate behavioral acceptance when a musician makes a major stylistic shift. This result is in line with Keller (1993) Customer-Based Brand Equity (CBBE) perspective, which suggests that strong core brand associations may, in some cases, limit a brand's flexibility when the extension moves too far from the mental framework already formed by consumers.

This finding is closely related with Afgan socio-cultural positioning in domestic market. For more than ten years, domestic audiences was strongly associating Afgan as the image of emotional pop ballad singer (Ramli, 2021). As the result, when his brand are extending into global English-language R&B songs, the emotional attachment which already have by the listeners does not automatically became an intention for consume those new works. This pattern are reflects the limitation which have been describing inside the Narrative Transportation Theory(Escalas, 2004a) and the Self-Brand Connection framework (Escalas, 2004b). Casual domestic listeners usually builds their connection with Afgan by the emotional vulnerability that was presenting in his Indonesian ballad songs. When the familiar narrative suddenly are shifted toward an international R&B music direction, the sense of immersion become disturb and making the immediate behavioral acceptance become more difficult to happens unless a cognitive bridge are helping the listeners for understand and interpreting about the transition first. Because of this, many listeners may still appreciating

Afgan as an artist, but not necessarily willing for listening, streaming, or supporting the new English-language songs immediately. Accordingly, the supports for H1, H2, and also the full mediation effects in H4 are highlighting the central roles of Perceived Fit as the cognitive bridge between the variables. The significant effect from Brand Image toward Perceived Fit ($\beta = 0.211$) indicate that listener actively looking for continuity, point of parity, or artistic consistencies between Afgan established identity with his English-language releases. Once they perceives that the new songs are still reflecting his authentic vocal characters, that feeling of alignment become a very powerful factor which drives the Behavioral Intention ($\beta = 0.642$). Even if the brand image already strong before, it still cannot directly influence the behavioral intention unless perceived fit are first successfully created in the listener mind.

This structural pattern are consistent with the empirical findingof Schramm & Kraft (2024), This structural pattern is consistent with the empirical findings of Schramm & Kraft (2024), which underline the importance of artist-product fit in shaping credibility and persuasive power in creative brand extensions. Without a strong sense of perceived fit, even a highly respected personal brand can face resistance from its domestic audience. For local musicians seeking to expand internationally, this suggests that marketing strategies should place strong emphasis on stylistic coherence so that existing domestic brand equity can be translated into more sustainable acceptance of international brand extensions..

5. CONCLUSION

This study successfully examine how domestic consumer respond toward the brand extension strategy which use by local musician when they transition into international works. Based on the structural equation modeling result, the proposed hypothesis was producing mixed finding. The first hypothesis (H1), second hypothesis (H2), and fourth hypothesis (H4) was supported and shows positive also significant effect. In the other hand, the third hypothesis (H3) were reject because the parent brand image do not found to have direct effects toward domestic listeners behavioral intention. This result are confirming the presence of full mediation mechanism, which indicating that Afgan established reputation or his past popularities alone are not enough for directly encouraging casual listener to consume the English-language songs. Instead, this effect completely depend by how far listener perceives those songs are fitting with the artist existing brands.

From theoretical perspective, this study are contributes into the literature of marketing management in creative industry by extending the brand extension theory, which mostly has been apply only into physical products or celebrity endorsement, toward the context of musician personal branding. By integrating Customer-Based Brand Equity (CBBE) together with Narrative Transportation Theory, this research show that a musician long established identity can shaping the mental frameworks where listeners evaluates the new works. As the result, strategy for global expansion needs paying close attentions on artistic coherences for minimizing resistance from domestic audiences, which still remain as the artist main foundations.

Despite of having strong theoretical grounding, this study still have several limitation which should be acknowledge. First, the final analysis were only based by 122 casual listeners, which may limits the generalizability of the findings. Second, the datas was collected online by using official music videos for the stimuli. This might be introducing acquiescence bias because respondents may be more likely giving consistently higher ratings, such as score 4 or 5, because they appreciating the visual presentation of the videos instead of their real musical preference. Besides that, this study only focus in one solo artist, namely Afgan, which means the dynamic may be different when it apply into musicians from other genre or group formats.

Considering this limitation, future study is encourage to involving much more larger sample size and also applying the Multi-Group Analysis (MGA) technique on SmartPLS. This would be useful for compare how the mediating role of perceived fit are operates between hardcore fans from the official fanbase and casual listener. Future researches also can be applying this model into another musicians from different genres, such like indie-rock or folk musics, for examining whether similar resistance pattern toward language transition are also appears in another music context. It also can gives more better understanding about how different type of audiences responds toward artist international expansion strategies.

In practical term, the implication from this study offers several concretes recommendation for artist managements and also the broader national music industries. For management team of local musician who wants entering into international market, changing the language should not be treated as completely or extreme changing in genre. Instead of that, English-language songs should be manage as a new offering which still preserving clear point of parity with the musician established images. International releases also need being packaged by ways which do not sacrifices the artist original vocal identities or the emotional qualities that already resonated with domestic audiences before, for examples by maintaining R&B or pop styles with mellow and emotional tones. In additionally, collaborations together with global artists should giving priorities to those who have more compatible artistic characters. This are important for making sure that the effort for building international exposures can produces optimal result in abroad without weakening the supports from domestic audiences which have long become the foundation of the artist career.

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