

BUDDING EVENTS

**AN INFORMED STRATEGY FOR INTRODUCING A NEW
CULTURAL FESTIVAL INTO A LOCAL MARKET;**

**LESSONS LEARNT FROM THE PRINCIPLES OF
BRANDING, EVENT MANAGEMENT THEORY AND
MARKET RESEARCH.**

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for

FINAL THESIS

Submitted in the fulfilment of the requirements of the degree

BACHELOR OF HONOURS IN BRAND LEADERSHIP

at the

VEGA SCHOOL OF BRAND LEADERSHIP

CAPE TOWN

October 2015

Acknowledgements

I would like to thank my supervisor, Rike Sites, who helped guide me through this process.

Special thanks to Karey Evert and my father James Gubb who allowed me to become so involved with the planning of The Cape Town Flower Show.

Lastly, to my Vega Inner Circle, I could not have done it without you.

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Abstract

The purpose of this research is to establish cohesive information about Cape Town's portfolio of events and how it can be better understood in order to formulate strategic recommendations for introducing a new, significant cultural festival into Cape Town's event market. Currently, a gap in the knowledge of how events work before, during and after in the local market is lacking. This is problematic for The Cape Town Flower Show, a new cultural event blossoming onto Cape Town's event calendar in 2016, as imperfect information about a market makes it harder for new entrants to enter the market and greatly decreases their chances of success. Currently, there exists no centralised, first-class showcase for Cape Town's floral heritage, its 'green' credentials and its growing movement of environmental awareness. The research aims to act as a guide for the Cape Town Flower Show in filling this gap in the event market. This research is inspired by the fact that Cape Town is on fast track to becoming a powerful destination brand; competing against travellers bucket list toppers such as New York, Paris and London. The key to successful destination branding lies in the unity of the cities offerings, and events play a major part in delivering a cohesive promise and full city experience. Therefore, the range and exclusivity of Cape Town's event portfolio plays a crucial role in creating and sustaining our competitive advantage. However, little research and data exists on the Cape's general festival market, internal workings of events and the structure of Cape Town's portfolio. As a result, this study targeted 13 jewel and incubator events on Cape Town's calendar through an online survey in order to gain key insights into the methods of their success.

Respondents were asked to answer questions regarding the structure, management and strategy on behalf of the event. Questions were phrased as statements about the event which the respondent rated their level of agreement with on a varying scales. Secondary data was collected from current local and global literature on brand and event management theory. The data collected was analysed through descriptive methods as conclusions were drawn from correlating and comparing the answers given by respondents. This research suggests that although the Cape's event calendar has much to offer, there are gaps in the portfolio which can and should be capitalised on in order to reach our full potential. Major themes were identified and then analysed further in order to form generalised assumptions about the strengths, weaknesses, threats and opportunities in Cape Town's event market. The results of this research should provide insight into the current status of the local event market, formulate strategic recommendations for Cape Town's event portfolio and help improve current and future event strategy for all stakeholders through tailored solutions. Additionally, this research will seek to solidify how events add value to destination branding and contribute to event management literature.

CHAPTER ONE: INTRODUCTION

Background to the study

The city of Cape Town is famous globally for its exquisite natural beauty and cultural heritage. It is on the fast track to becoming a leading destination brand, and as such, the tourism sector has become a key industry in stimulating the Cape economy. Events play a significant role in building a destination brands image as they provide the platform for a full city experience and allow people around the world to showcase their creativity and engage with audiences from varied backgrounds. They are a place of meeting, a symbol of fun and an exhibition of the world's diverse talent and creativity. They have also become a critical tool used in destination branding, a relatively new method used by governments around the world to promote their city as a destination rather than a location in order to stimulate the local economy and increase foreign exchange.

“Cape Town has developed a strong track record as an events destination and continues to host major global events. The City of Cape Town's success in hosting events of various sizes and types, throughout the year and throughout various parts of the city, has earned Cape Town an enviable reputation as an events destination. This reputation and branding is critical for business perceptions about the City as an investment destination.”

- The City of Cape Town, 2015

However, it is surprising to realise that Cape Town has not yet capitalised on one of its most redeeming features for event purposes: its floral kingdom. Flower shows are one of the oldest types of festivals exhibited throughout history and have become the highlight on countries cultural agenda's around the world, attracting thousands of tourists per year. The Chelsea Flower show in England, Canada Blooms in Canada, the Ellerslie International Flower Show in New Zealand and the Melbourne International Flower and Garden Show in Australia are only a few from the garden of examples around the world.

It is not to say that the Cape has never hosted a flower show or festival; due to its one-of-a-kind floral kingdom, farmers around the province have capitalised on show casing their natural beauty to the world. Of the top ten rated flower shows in the country, six of them are situated in the Cape

region. These include the Caledon Wild Flower Show, the Darling Wild Flower Show, Kirstenbosch Botanical Garden, the Elgin Rose and Garden Festival, the Hermanus Wild Flower show and the Bredasdorp Flower Show (Classic Encounters, 2014). However, the distance that one has to travel in order to reach these farms is often a deterrent for potential visitors as most of them require at least an hours travel time. Furthermore, most of these flower shows are centred around appreciating the untouched, wild beauty of our environment. There has yet to be a flower show in South Africa that lives up to international standards in terms of creativity, innovation and prestige.

Currently there exists no centralised, first-class showcase for Cape Town's unique floral heritage. This presents us with a huge gap in the cultural event market, which the introduction of the Cape Town Flower Show aims to fulfil.

Introduction to The Cape Town Flower Show

The Cape Town Flower Show is a new, significant cultural event which is confirmed to blossom onto the event calendar for the weekend of October 27th 2016 at the newly renovated Castle of Good Hope. When this research commenced, the brand was still in it's budding phase; merely a concept with no clear strategy, logo, identity map and a draft business plan. Seven months have past, and the show is now fully into it's planning stage; with secured support from The City of Cape Town and other relevant bodies, a website, social media page, show content plan and other progressions.

The basics of branding principles require that a well thought out brand identity map or blue print should be established first and foremost. This is to ensure that the brand's values, message and promise is delivered cohesively through all contact points and forms the basis of all subsequent strategies. A creative brand identity map was created for the purpose of this research and can be found in APPENDIX A at the end of this report.

The CTFS's brand vision is to become a living legacy through which Cape Town showcases its unique floral kingdom. It ultimately aims to become the most important flower show in the southern hemisphere and a stand-out feature on Cape Town's tourism calendar. Its purpose is to artistically display the brilliant diversity of the Cape's flora, imitating international flower show standards, to

inspire its visitors to value their environment while providing a mechanism for economic empowerment in the Cape. Furthermore, it aims to become an educational resource which shares inspiring, contextual and relevant information to increase awareness in the importance of sustaining our local biodiversity as a precious natural resource. It supports the environmentally friendly movement with the entire event being designed around green credentials to minimise its ecological footprint. The CTFS will use the Proudly South African campaign's guidelines to increase economic development in the Cape by providing a platform for local landscape designers, farmers, entrepreneurs and businesses to showcase their talent and serve as a key meeting point for the South African biodiversity centric-industry.

The show aims to achieve the status of a jewel event on Cape Town's annual festival calendar. A jewel event is one which is integrally associated with Cape Town's destination brand. It is compelling to local markets, has high expenditure potential and gives the destination a competitive edge. As a budding event on the local market, the show needs to establish informed information about the environment that they are operations in and potential risks and opportunities. However, Cape Town's local event market is under researched and there is a significant lack of information about the management and operations of events in Cape Town's event portfolio.

Problem Statement

Currently, events in the Western Cape are poorly understood, before they occur and after they have taken place.

The following key issues have been identified:

1. Lack of framework for collection of information about events locally, nationally and globally.
2. Lack standardised set of event evaluation criteria.
3. Incomplete understanding of impact of events (primarily economic focus).
4. Insights are rarely gathered over the full cycle of events which means that predictions of impact (evaluations) cannot be compared with outcomes (assessments).

Purpose of the Study

The purpose of this research is to discover the best strategy for introducing a new, significant cultural festival into a local market. This research aims to aid the Cape Town Flower Show in positioning their brand as a cultural spectacle in the South African special event market. The research will try to establish the best event strategy for the CTFS by analysing the local festival market to understand which methods have worked and where there is room for improvement.

Significance of the Study

This study is significant for the following reasons:

1. In order for Cape Town to become a top destination brand.
2. It will contribute greatly to the information gap in the event market and provide insight into its current health and status.
3. It will contribute to the research fields of destination branding and event management.
4. Formulate strategic recommendations for the use of The Cape Town Flower Show and other new entrants to the market.
5. Help improve current and future event strategy for all stakeholders through tailored solutions.

Primary Research Question

What can we learn from the principals of branding, event management theory and market research to establish informed, strategic recommendations for introducing a new, significant cultural festival into a local market?

Primary Research Objectives

1. Establish cohesive information about Cape Town's event market and portfolio.
2. Show that The Cape Town Flower Show is a good cultural and strategic fit for the event portfolio.

3. Formulate strategic recommendations for the Cape Town Flower Show based on key insights.

Secondary Research Questions

1. What value does the introduction of the Cape Town Flower Show add to Cape Town's destination brand image?
2. How can various stakeholders prosper from its establishment?
3. How do local events fund, sell tickets and communicate with their audience?
4. What strategic tools are most commonly used in the event management process?

Secondary Research Objectives

1. Establish the value of the Cape Town Flower Show in its relation to Cape Town's destination brand.
2. Identify benefits for all stakeholders.
3. Investigate the most frequently used methods of funding, ticket selling sources and communication in the local event market.
4. Investigate the basic strategies of events similar in nature

Delimitations of the study

The study has not attempted to form a perfectly accurate representation of Cape Town's entire event portfolio. This task is too great and requires more time than given to complete this research. Instead, this study has targeted a sample of events which share similar characteristics, vision and desired position of The Cape Town Flower Show.

Terminology

Budding Event	A new event entrant into a local market which has the potential to blossom into an incubator or jewel event.
The Cape Town Flower Show	A budding event entering Cape Town's event market on the 27th October 2016. It will become Cape Town's first centralised, world-class showcase of the Cape's unique floral kingdom.
Destination brand	A name, symbol, logo, word other graphic that both identifies and differentiates the destination. It conveys the promise of a memorable travel experience that is uniquely associated with the destination and reinforces the recollection of pleasurable memories of the destination experience
Event Portfolio	The entire range of events that a destination currently has on offer.
Jewel Event	Jewel events are signature events that occur annually on the event calendar and form an integral part of a destination brand's identity and appeal. They are captivating to non-local markets, have a high expenditure potential and give the destination a competitive advantage.

Incubator Event	An incubator event generally occurs on a smaller scale than a jewel event, but still builds a sense of community, provides a platform for innovation and accentuates unique aspects of a destination. Typically, incubator events do not receive the same support in terms of funding which is needed in order for them to evolve into a jewel event. However, if supported and developed adequately, some incubator events have the potential to become jewel events and bring forth significant economic, socio-cultural and market expansion impacts.
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CHAPTER TWO : RESEARCH METHODOLOGY

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Research Design

The purpose of this research is to establish cohesive information about the status and inner workings of Cape Town's event market in order to formulate strategic recommendations for introducing a new event brand into the local market. In order to do this, many things must be taken into consideration:

Area of Investigation	Purpose
The macro environment of the destination in which the event operates.	Establish the feasibility of The Cape Town Flower show's introduction into the market.
The relationship between events and brand theory	Insight into how events can be meaningful to the principles of branding
Event management, stakeholder and dependency theory	Learn from existing literature and identify important aspects of the event management process.
The status of Cape Town's event market	Identify strengths, weaknesses, opportunities and threats for new entrants
Key stakeholders in Cape Town's event market.	Identify the most important players in the event market.

These areas of consideration can be further conflated into key questions that we want to answer from this research:

1. What are the key deliverables required to hold a significant event in Cape Town?
2. What can be learnt from the management and strategies of similar events?

The first question can be adequately researched through secondary research methods, whilst the second requires primary research in order to gain informative insight.

Thus, the first stage of this research aims to support the argument that The Cape Town Flower show is a perfect cultural and strategic fit for the local event market. Firstly, a thorough analysis on Cape Town's event market should be conducted. This is to identify strengths, weaknesses, opportunities and threats to the market. Information was gathered through secondary research; existing literature on relevant theory, a number of official industry reports.

The second stage of this research aims to formulate strategic recommendations for a new entrant into Cape Town's event market. The motivation behind this is to gain valuable insight into the inner workings and strategies of events in order to ensure that the introduction of the Cape Town Flower Show blossoms onto the event market as smoothly as possible. This information is not as freely available; there is next to no existing literature on events in Cape Town and their relationships with other stakeholders in the event management process. Therefore, the second part of this research is based on primary research collected from a variety of significant, celebrated events that feature annually on the current event calendar in the form of a comprehensive online survey. A survey design is a formal set of questions for eliciting information. The survey was constructed with rigid answer formats so that the respondent could not

Advantages of the Design

The advantages of using an online survey for this research are as follows:

1. Low costs of collecting data*.¹
2. Automatic, real-time access to responses.
3. Convenient for respondents; they can answer the survey at their own pace and in their own time.
4. Flexibility; allows various types of questions like matrix's or rankings which give respondents more options to choose from and yields more accurate results.
5. No interviewer; respondent willing to share information because they are anonymous.

Disadvantages of the Design

The disadvantages of using an online survey are as follows:

1. Limited sampling and respondent availability; some target populations may not have access to the internet and therefore cannot partake in the research.
2. Possible co operation problems; people are constantly hoarded by junk mail and spam, and they could delete the survey unintentionally.
3. Respondents could misunderstand questions and subsequently skew the results.

Population & Sample

A population can be defined as the total number of individuals, items or data that have certain characteristics in common that are of interest to a researcher. A sample is a subset of the chosen population, as it is near impossible from a strategic and resource perspective to study all members in a given population in one project. Thus, select individuals who are thought to accurately represent the entire population are chosen to make up the sample for the research. Because sampling is not a perfected science, differences between the values of the population and sample are often present which could led to a sampling error. It is the researchers responsibility to minimise this as much as possible through a rigorous and thoughtful selection process. However, if the

¹ *this is a common advantage of online survey's, but my subscription to Survey Monkey cost a total of R 1050 for 3 months.

sample is an accurate portrayal of the whole population, then conclusions and insights drawn from the research can be applied to the greater population using inferential research methods; using the information gathered on a smaller group of participants to infer to the group of all participants.

The population for this research is Cape Town's are all stakeholders in Cape Town's event market. The selected sample of this population are selected jewel and incubator events that are key features on Cape Town's event calendar. Jewel events occur annually on the event calendar and form an integral part of a destination brand's identity and appeal. They are captivating to non-local markets, have a high expenditure potential and give the destination a competitive advantage. Cape Town currently has ten jewel events, with the majority being sport orientated. Sport events are not the focus of this research, but due to the longevity and success of them in the event market it is critical to gain insight into the different management strategies they have made use of.

List of jewel events

1. Design Indaba
2. Mining Indaba
3. Cape Town Cycle Tour
4. Cape Town International Jazz Festival
5. ABSA Cape Epic
6. Old Mutual Two Oceans Marathon
7. Big Concerts
8. ITU World Triathlon Series
9. Cape to Rio
10. Volvo Ocean Race

Because the above list is mainly sport-centric, the research has selected additional incubator events to sample. This allows for expansion into other event types, such as music, arts & culture and lifestyle in order establish cohesive information about the event market. An incubator event generally occurs on a smaller scale than a jewel event, but still builds a sense of community, provides a platform for innovation and

accentuates unique aspects of a destination. Typically, incubator events do not receive the same support in terms of funding which is needed in order for them to evolve into a jewel event. However, if supported and developed adequately, some incubator events have the potential to become jewel events and bring forth significant economic, socio-cultural and market expansion impacts.

Selected Incubator Events

1. Cape Town Carnival
2. Kirstenbosch Summer Sunset Concerts
3. Cape Town Fashion Week
4. Cape Town Electronic Music Festival
5. Afrikaburn
6. Cape Town Fridge Festival
7. Mother City Queer Project
8. J& B Met
9. Taste of Cape Town
10. Cape Town Tens
11. Infecting the City
12. Vodacom Funny Festival

A total of 20 events were targeted, but only 13 responded. Response rate was incredibly poor in the first week that the survey was sent out, with only 3 of 20 events responding. However, after hours on the phone to a number of event directors, 10 more were successfully persuaded to partake in the survey.

Research tools

Secondary Research

Secondary research was conducted through a literature review on available relevant literature on Cape Town's event market.

List of sources include

1. Journal Articles

- Event Management
- Branding,
- Destination Branding
- Stakeholder Theory.

2. Industry Reports & Reviews

- City of Cape Town Tourism Review
- City of Cape Town Event Strategy
- Western Cape Government Annual Report

Primary Research

Data was collected in the form of a comprehensive online survey that was sent out to the selected sample of jewel and incubator events in the current portfolio.

Survey Content

The survey was designed in a rigid, yet comprehensive format in order to gain the most accurate insight from all participants. The content of the questions were generated after research into relevant literature and key areas of interest were identified for further investigation.

The survey was structured as follows:

- Questions (1) to (6)

Respondents were asked if they would like to receive a copy of the final results of the survey and given the option to remain anonymous. Simple questions, such as the name of the event ,their role in the event process and expected attendance followed.

- Questions (7) & (8)

Participants were asked to indicate the proportion (none/small/medium/ large) of tickets sold through various selling sources regarding their event. Options included; online through their own website, online through a third party source (Computicket), associated or partner outlet stores (Pic 'n Pay), tickets sold over the phone and finally tickets sold at the entrance to the event. They were then asked to indicate what proportion of their total ticket sales were complimentary with options to select none at all, less than 5%, between 5%-10%, or 10% and above.

- Question (9)

Participants were asked to identify their frequency; never, seldom, sometimes, often, or always, of using of a given set of media channels to communicate messages to their target audience. Options included:

- Print (newspapers and magazines)
- Print (posters, billboards, leaflets)
- Radio
- Television
- Online
- Social Media
- Promoted posts
- Event ambassadors
- Unexpected or alternative communication methods (free promotional concerts or competitions).

- Question (10)

Participants were given a list of common sources of capital used to fund events and asked to indicate the proportion (none, small, medium, large) of each used in relation to funding their event. The options included:

- Ticket sales
- Government funding
- Private funding
- Major corporate sponsorship
- Minor corporate sponsorship
- Merchandise sales.

- Question (11)

Question 11 is comprises of a number of statements compiled from the secondary research conducted into the fields of event management theory, stakeholder theory and branding. Participants were asked to indicate their level of agreement with the statement regarding their event. Question 11 and 12's statements centre around the planning and managing process rated on an agreement scale of not at all/slightly/moderately/very/extremely.

Table 2: list of compiled statements for online survey

Statement	<i>Area of interest with regards to event and event market</i>
We occupy a unique and important niche in the Cape's event portfolio	<i>Meaning & Significance,</i>
We have a distinct point of differentiation which sets us apart.	<i>Meaning & Significance; Planning</i>
We are successful because we prioritise both commitment to community service and profit	<i>Meaning & Significance; Stakeholders</i>
We have survived one or more difficult crises that made us stronger	<i>Planning; Threats; Environment; Risk Assement</i>
We use the same employees for the next event.	<i>Planning; Stakeholders; Strategy</i>

Statement	<i>Area of interest with regards to event and event market</i>
We strictly implement our events in accordance with green standards	<i>Meaning & Significance; Planning & Managing; Environment; Ethics</i>
We are always up to date with global trends and incorporate them into the event.	<i>Planning; Strategy</i>
We are completely in control of our event's brand and branding efforts.	<i>Planning & Managing; Communication; Strategy</i>
We are dependent on one LSM group for our audience	<i>Audience; Stakeholders; Strategy</i>
We have the full support of the surrounding community.	<i>Meaning & Significance; Stakeholders; Environment</i>
We have a solid relationship with the relevant authorities	<i>Planning & Managing; Stakeholders; Compliance</i>
We have had conflicts with relevant regulating authorities in the past	<i>Managing; Stakeholders; Compliance; Legality & Ethics</i>
We have an active sustainable waste management policy.	<i>Managing; Environment; Infrastructure; Logistics & Ethics</i>
The event has evolved over time to be substantially different from it's original vision.	<i>Planning & Managing, Meaning; Strategy</i>
We are always up to date with global trends and incorporate them into the event.	<i>Planning & Managing, Audience; Strategy</i>
A large proportion of our audience are tourists	<i>Stakeholders; Strategy; Environment</i>
We have established relationships with tourism traders (e.g; hotels, tour operators)	<i>Stakeholders; Sponsorship; Managing; Strategy; Infrastructure</i>

• (12)

Question 12 is of a similar structure to (11), but its main focus is strategy. Participants were given a list of fourteen strategic tools which are commonly used in the event management process and asked to indicate the extent to which they have made use of each on the following scale: never used / tried, but failed / to some extent / often/ all the time .

Table 3: List of complied strategy statements

Statement
We have established a thoughtful brand blueprint for the basis of our branding.
We engage actively with our audience before, during and after the event.
We have a strategy in place that directly addresses competitive pressures.
We promote creativity in order to invent innovative and authentic products/services within the event.
We have lobbied the government for money and other benefits
We have converted suppliers into sponsors to reduce costs. All the time
We have convinced the media to become official sponsors.
We share tangible resources with other events or festivals.
We have formed strategic alliances with relevant independent organisations.
We have licensed other companies to use event name and logo.
We have brought sponsors together for mutual benefit.
We have brought major sponsors onto our board of directors.
We imitate other festivals to keep up with market trends.
We have hired an independent company to handle our marketing
We have initiated an outreach programme to provide community service.

Research limitations

1. Very slow initial response rate from originally targeted sample led to a lot of timing being spent on the phone trying to persuade events to answer the survey.
2. Lack of data; in order to gain a cohesive image about the even market, more data should have been collected from a range of different festival types.
3. Limited research methods because of time constraint; more conductive research methods like interviews with key industry professionals should have been conducted.
4. Bias problem; participating events could see themselves as the best in their field and thus their answers could have been effected by subjective feelings which could skew results.

Analysis of data

The primary data was collected using the online Survey Monkey portal which efficiently collects and analyses results automatically. This proved to be exceedingly helpful when interpreting respondents answers collectively in order to establish key trend and implications for the event market. The key insights were established using interpretative approach to analysing the data.

CHAPTER 3: LITERATURE REVIEW

The relationship between events, brand theory & tourism.

Events and their brand value

The average 21st century consumer is overwhelmed with fragmented information about brands from multiple communication channels on a daily basis, which leads to confusion about which brand to trust. Ironically, global trends have seen an increase in consumers loyalty to brands that they love by increasingly wanting to participate in campaigns and feel a part of the brand family.

Brands who are using traditional ways to deliver messages to the consumer face the struggle of penetrating consumers' anonymity and filters against over saturation. Through event strategy, brands are now able to establish a true emotional connection with their target audience (Shore & Parry, 2004) . A good event strategy will solidify messages broadcast through traditional methods, encourage brand loyalty and provides an opportunity to attract new customers. Events can create an authentic brand experience, which will ultimately serve to win over their critics and customers.

Essentially, events make true engagement possible. Why do people visit world famous galleries like the Louvre and wait in never ending queues to see the Mona Lisa when they can just Google it? Because of the experience. An experience is multi-dimensional; it makes the brand experience tangible and proximate to the customer. Tangibility and proximity create intimacy; and an authentic total experience will evoke an emotional customer response (Rivolta, 2015).

Building an effective event strategy follows the same principles and building blocks as building a cohesive brand strategy. All of the brand's events, from their formation to implementation, should be held together by a clear purpose and linked by the brand's identity and value system. It is vital to establish the meaning of the event and how it links to the entire brand's identity in order to ensure that brand message is consistent through all of its extensions and associations. Each element of the event should bring

the brand to life in a distinctive way and consistently reinforce the brands promise (Rivolta, 2015).

Destination Branding

“Today, the world is one market. The rapid advance of globalisation means that every country, every city and every region must compete with every other for its share of the world’s consumers, tourists, investors, students, entrepreneurs, international sporting and cultural event, and for the attention and respect of the international media, of other governments, and the people of other countries”

(Anholt, 2013: 37)

Destination branding, or City branding, is currently a popular strategy being used worldwide in order to turn a city from a location into a destination where people want to live and visit. It is the application of branding methods in its most expansive form: geographical territories (Schaar, 2013).

A destination brand can be defined as

“ ... a name, symbol, logo, word or other graphic that both identifies and differentiates the destination. It conveys the promise of a memorable travel experience that is uniquely associated with the destination and reinforces the recollection of pleasurable memories of the destination experience.”

(Kerr, 2006: 277)

The goal is to create a clear, cohesive brand identity for the place in question. This happens when its attractions; services, products and events are interconnected and compliment each other in order to solidify a unique value proposition and experience to its customers (Hankinson, 2006). From the hotel that the customer stays at to the attractions that they choose to visit, interactions with their environment and the local people at every level all contribute to the visitors overall experience at perception of the city as a destination. Every element and extension of the destination contributes something to the total brand image. The key to successful destination branding lies in creating sustainable relationships between these elements and fostering a commonly associated core identity

along the value chain (Manhas et al., 2012) . This is done through aligning the value systems of key attractions in order to paint a unique picture of the destination at every level of customer interaction. Destinations such New York, Paris and London are examples of successful destination brands with a single cohesive identity associated with energy, romance and tradition respectively.

Destination branding uses the tourism sector as its primary instrument to implement its vision. However, marketing a tourist destination as a product is much more complex as it is comprised of a multitude of varying products (Noel, 2009). City branding must also not be confused with city marketing. The latter uses consumer demands as it's driving principal when deciding how to run an organisation's operations, but the former uses a clear, cohesive vision and brand identity for the city in general as a tool to promote it as a destination.

Due to its complex nature, the destination brand has many stakeholders. The most important stakeholders have been identified as the cities local citizens, its entrepreneurs and its visitors. The government is also an important stakeholder in tourism as it provides significant economic impact in stimulating economic growth and tax revenues (Schaar 2013). Thus, a primary challenge for destination branding is how to get these groups to work together and co-operate in order to establish and present a unique, cohesive brand message to its customers.

Building Events Into Destination Branding

Hosting events in order to improve awareness and perception of a destination is a popular tool used by many cities around the world, and subsequently have become a powerful tool used in destination branding because of the various tangible and intangible benefits they bring;

Tangible benefits

- Events inject revenue into the local economy through local businesses (tourism, hospitality, services).
- Events create employment for the community.
- Events increase a destinations image through positive media coverage

- Events provide sponsorship opportunities.

Intangible benefits

- Events have the ability to intensify community pride and stimulate cultural renewal.
- Events increase international interest and investment in the destination.
- Events develop social capital through increasing community participation and building sustainable networks in the local community.
- Events enhance human capital through developing organisational other transferable skills.
- Events create a platform for inter-cultural contact.

One must also take into consideration the tangible and intangible costs associated that holding an event could have:

Tangible costs

- An increase in the prices of goods and services tend to occur as a result of an event being hosted which discourages local participation.
- Event tourism creates mostly seasonal or temporary employment.
- Events could result in leakages out of the economy because many performers, stall owners and service providers are out sourced from the hosting city and thus do not re-inject their earnings back into the local economy.

Intangible costs

- Events could significantly damage the environment in which they operate, either through ground damage, soil erosion, pollution.
- Events can create a sense of community alienation if they are only target one specific population group.
- Events can serve as a platform for cultural misunderstanding if not administered correctly.

- Events could contribute to increasing social problems such as crime, substance abuse and general bad behaviour.
- Events can be the source of crowding and become an inconvenience to residents who live near by.
- Traditional events could become commodified and commercialised which threaten their meaning and purpose.

However, little research exists on the most effective way to leverage an event in order to build the destination brand. In spite of this, this review has attempted to define characteristics from accessible literature which contribute to an event's success in promoting the destination as a brand. Six recurring themes have been identified. The most significant recurring themes were the need for local support from the community and a good cultural and strategic fit with the destination. Other key indicators were the need for the event to be different from others; co-operative planning among key players; amount of media support behind the event; and the longevity of the event at the destination. Each theme can be used as a guide to plan and evaluate the utility of an event, which will then be considered against the overall portfolio of events at the destination to project a cohesive brand image.

Community Support

The study identified local support and community buy-in as the most important factor in determining how successful an event is in branding the destination. A positive attitude is key: locals need to be champions for the event as their attitudes influence the image of the destination brand, and an affirmative outlook will only add to its total value (Quinn, 2006). The local's should be excited about the event and involved at all planning stages so that they can feel a sense of ownership and pride over it. Support will be even stronger where events provide strong financial outcomes and professional opportunities through partnerships for local surrounding businesses.

Cultural and Strategic fit

The event should have a good strategic and cultural fit with the destination in order for it to be successful. Strategically, the event should either add value to the destination brand's current portfolio of events; or contribute something unique in alignment with the destinations values, culture and infrastructure (Jorge et al, 2003).

Point of Differentiation

Events can be useful when they help differentiate the destination brand from its competitors. People choose to attend events because of their unique offerings and benefits which could take a cultural, financial, social or entertainment form (Rivolta, 2015).

Longevity of the event

In order to maximize impact on destination image, events should have the ability to recur annually because creating tradition will reinforce the branding effect by adding profile (Jorge et al, 2003). For example, the Cape Town Cycle Tour had its first race in 1978 and has since become one of the cities jewel events, attracting 72 000 people from all parts of the world in 2014 and injecting R450 million into the economy. The tradition of this event has allowed it to become synonymous with the Cape Town brand.

However, the power of one-off events in destination branding must not be dismissed. Hosting high profile, mega-events, such as the 2010 FIFA World Cup and World Design Capital also boost the destinations profile and status. However, mega-events usually impose heavy financial costs on the host country, which can strain its social, political and economic relationships. The huge cost of building the FIFA stadiums, which are now rarely used, highlights the importance of creating events that are financially sustainable in order to have a lasting effect on the destination image.

Co-operative Planning

Mutually beneficial relationships between the events managers, destination marketers and the government event organisation must be established in order for the event to project a cohesive destination image. Each must put aside their individual agendas and

co-operate in the event planning. This ensures that the event had the appropriate facilities and infrastructure in place and marketing strategies are aligned (Rivolta, 2015; Quinn, 2006).

Event Portfolio

The range and diversity of a destinations event portfolio adds greatly to the city as an events destination. The more expansive the portfolio is horizontally, the more variety of types of events in nature a city has to offer. The more expansive a portfolio is vertically, indicates that a city may be host to numerous events, but there range of choice across different event types is lacking (Getz, 2002).

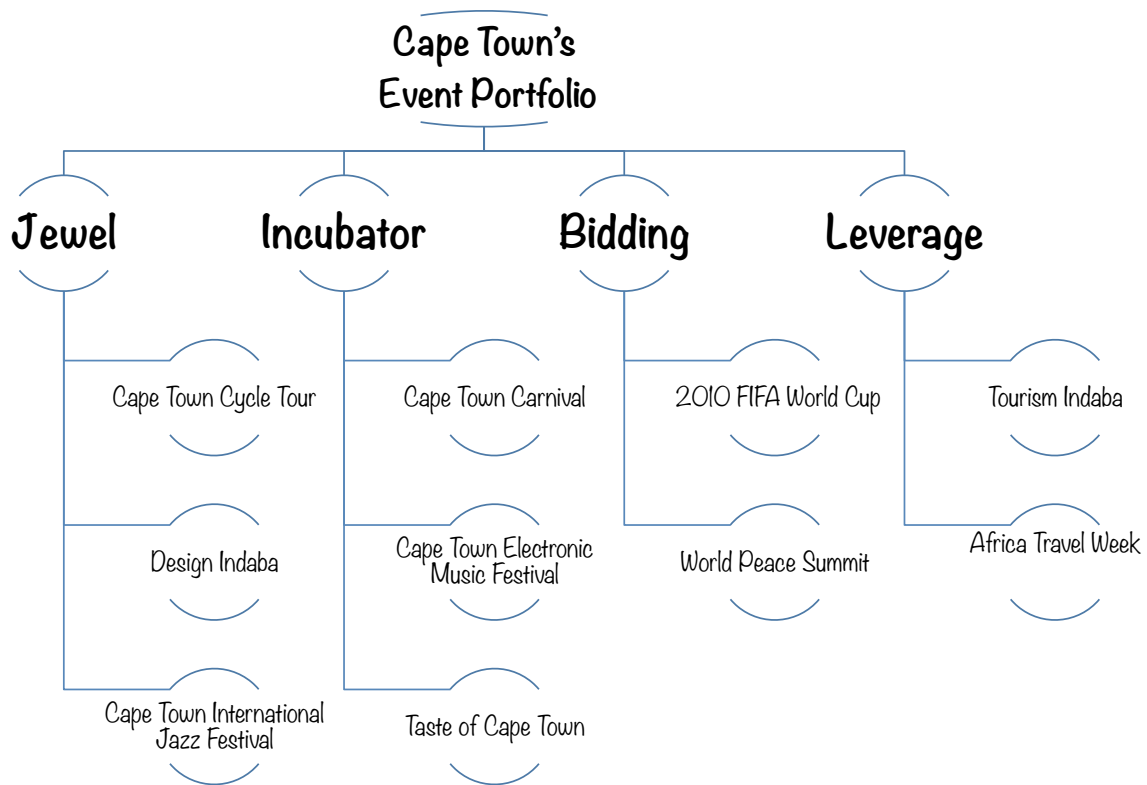
Cape Town : The destination brand

“Cape Town has developed a strong track record as an events destination and continues to host major global events. The City of Cape Town’s success in hosting events of various sizes and types, throughout the year and throughout various parts of the city, has earned Cape Town an enviable reputation as an events destination. This reputation and branding is critical for business perceptions about the City as an investment destination.”

- The City of Cape Town, 2015

Cape Town is primarily known as a leisure tourist destination and is fast becoming one of the world’s most desired places to travel (Times Live, 2014). It is known for it’s striking natural beauty that is uniquely integrated with its urban space. Since 1930, Cape Town has been marketed as ‘City Beautiful’, with its beaches, mountains, forests and indigenous gardens all situated within a close radius; its natural beauty being a major draw card for travellers around the world (Pirie, 2007).

Consequently, tourism has become an important sector in South Africa’s economy, contributing a total of R93 billion in 2013. Cape Town is undeniably the leading destination of choice on a traveller’s agenda when they decide to visit South Africa (Cape Town Tourism, 2014).



According to Cape Town Tourism Industry Report results (Oct 2013- Mar 2014), the three primary reasons that attract visitors to Cape Town, according to their preconceptions of Cape Town's attributes as a travel destination, are its natural beauty (87%), its rich cultural heritage and history (58%) and the friendliness of its locals (53%). It is not surprising then that Cape Town's top five tourist attractions are Table Mountain, Cape Point Nature Reserve, Kirstenbosch Gardens, Robben Island and the V&A waterfront, four of which are host to their own unique and distinctive natural environment (Cape Town Tourism, 2014).

Cultural Heritage tourism has been identified by the City of Cape Town as a key sector through which to promote the city as a leading destination brand. Diverse culture plays a key role in Cape Town's identity, and local resources should be examined carefully in order to identify what is distinctive about our heritage and how it can be translated into tourism products.

The impact of tourism in terms of employment and the generation of foreign exchange are heightened by the growth and expansion of cultural industries" (Cultural Strategy Group, 1998: 13). Although Cape Town's tourism sector has experienced considerable growth within their creative industries, authors suggest that the link between Cape Town's creative industry and tourism are unfledged (Joffe & Newton, 2007). A significant link between

creative industries which cause the highest impact and tourism must be created to simulate tourism even further.

The City of Cape Town's Tourism development framework (2013-2017) suggests that we need to assess the uniqueness of our local resources in order to establish how they can be translated into cultural products and tourist attractions which are instrumental in stimulating visitor demand. In aid of this, Creative Cape Town, a programme launched in 2006 by 30 specialists from various creative industries under the Cape Town Partnership, facilitates and supports Cape Town's creative and knowledge economy development. It serves as a collaborator between our private and public spheres, building relationships between the two in order to create an enabling environment for creative industries to thrive and to position Cape Town as a competitive city which is marketed to niche audiences (Pirie, 2007). As noted earlier, these relationships are crucial in developing a destination brand and the interests of all key stakeholders must be taken into account.

Additionally, research conducted by the City of Cape Town for its tourism development strategy suggests that although the city does have a reasonably well developed facility infrastructure, a lot of areas are in great need of upgrading in order to be competitive at an international level (The City of Cape Town, 2013). Moreover, our cultural physical assets, which include architecture, have been under-utilised and we have not yet unlocked the full potential of these structures and as a tool to promote Cape Town as a destination.

Cape Town's Event Market

The City of Cape Town has made enormous progress in stimulating its destination brand building by hosting numerous events (which have the second highest impact on tourism, falling behind the establishment of Language schools), which celebrate its natural beauty and cultural heritage throughout its annual calendar, and continues to draw tourists from every part of the world. The size of Cape Town's economy in 2014 was R428 billion (Wesgro, 2014) with only a few major events contributing R3 billion

combined. The event industry has grown at a steady rate of 6.7% for the past five years, and is expected to continue to grow at promising pace.

In 2014, the Special Events Committee considered 228 event proposals, but only 70 were approved as City-supported for the annual event calendar. A total of 357 events were approved, but failed to acquire the right to bare City of Cape Town logo on their website.

Events are acknowledged as significant contributors to economic growth in the city and have become a feature part of the cities Integrated Development Plan of 2013. The Events Programme (1.1(b) of the IDP) aims to position Cape Town as the leading events capital on the continent. As such, the IDP follows a portfolio approach to its event management strategy in order to present Cape Town as well rounded event detination.

The portfolio is structured as follows:

- Jewel Events - Annual events associated with an areas identity and provide the area with a competitive advantage.
- Incubator- Smaller events that show potential to develop into jewel
- Bidding - Once off large, compelling major market events that have to be acquired through a bidding process.
- Leverage- occur outside the destination but provide a platform to promote toursim, trade and investment.

To list a few; the Cape Town International Jazz festival, The Cape Town Cycle Tour (formerly known as the Cape Argus Cycle Tour, the name change is significant to building Cape Town as a destination brand), Cape Town International Opera Festival, Cape Town Fashion Week, the Design Indaba, the Mother City Queer Project, the Cape

Town Carnival and the Cape to Rio yacht race as well as countless sports events, art exhibitions, concerts and even beer festivals (The City of Cape Town, 2013).

It is clear that Cape Town is a breeding ground for cultural events, and it is vital to our ultimate tourism strategy that we capitalise on them. “Tourism in general and cultural tourism specifically are powerful instruments in creating the desired image of South Africa abroad. It is often the first step that allows someone to explore and know a place and later perhaps invest in it.

Thus, the Integrated Development Plan (IDP) identified the following heritage sites to develop in order to enhance tourism attractions: the UDF memorial garden, Gugulethu Seven, The Castle of Good Hope, Old quarry and Noon-day gun and Simons Town Naval Base (Dep. of Corporate Governance, 2013).

The literature presented in this review serves to act in support of the Cape Town Flower Show being a good cultural and strategic fit for the Cape event portfolio.

CHAPTER FOUR: FINDINGS AND IMPLICATIONS

The following chapter outlines key results collected from the survey along with their associated implications which have been formulated through interpretive methods. Therefore, these findings may be subject to interpretive opinion.

Funding Sources

Results from the survey indicate that the largest portion of funding for jewel and incubator events are; ticket sale revenues (84.65%), major corporate sponsorships (41.67%) and government funding

(33.33%). This suggests that securing a major sponsor and support from the relevant authority is very important to ensure success and longevity in the local market.

Just less than half of the events said that merchandise sales either make up a medium or large proportion of event funding. This is result was of interest to the CTFS as it plans on selling R900 000 worth of space inside the event to exhibitors to show and sell their products. However, this result could be inaccurate due to the diverse nature of the events that participated, as some may more products, which add to the event experience, on offer than others.

Ticket sources

Participants were asked to indicate the proportion of tickets sold to their event through various selling channels .The most commonly used method was through an online third party source. A high majority (75%) indicated that they sell a very large portion to their event through this method, and (41%) of respondents said that they don't use their own website at all. The only event who didn't use an online third party source indicated that they sell a very large portion through their own website and associated outlets. This means that the event market is highly reliant on third party sources to distribute their tickets, implicating a dependent relationship between the two.

Third parties make their money off charging events a fee in proportion to their expected ticket sales. The estimated expense for using Computicket as the primary ticket source for the flower show is R 300 000, a cost which could potentially be avoided with the correct strategy and a good marketing campaign. However, Computicket does have its advantages in that the CTFS would be prominently featured on their website, their by increasing exposure to potential customers and stimulate interest in the event.

Associated outlets sold the second most tickets with (61%) indicating significant to very large portion sold. This could be due to the fact that many events have arrangements with major outlet stores like Pic 'n Pay or Shoprite to make buying tickets easily accessible to the general public.

More than half of the events said they sell next to no tickets at the door (55%) and on the phone (50)%. The former can be attributed to events that partook in the survey are celebrated and looked forward too, often selling out months before the event takes place and therefore no door ticket sales.

The latter result could be explained because there are now more efficient ways of buying tickets that people prefer, like through online sources.

Communication

All participants in the survey stated that they engage actively with their audience before, during, and after the event. They were asked to rate their frequency usage of communication channels commonly used to connect with their target audience. Social media channels came out high on top, with all events indicating that they use them often (15.38%) or always (84.62%). This suggests that events are making good use of popular technology and are actively engaging with their audience. Further investigation into the event's social media page resulted in overall good response rates to their audience, consistent updates and active engagement.

However, (75%) of events said that they don't make use of an event mobile application to communicate. This suggests that either they don't have an existing mobile application, or only make use of it during the event period.

Email was the second most popular channel (83%), print on posters and billboards (76.92%), print in newspapers and magazines (69.23%), radio (61.54%), event ambassadors (57%), alternative (30%). The majority of events answered that they use TV sometimes or seldom to communicate. This could be because of high costs associated with air time and creating an advert, or they only make use of it just before the event and not throughout the year.

Meaning & Significance

All participating events felt that they occupied a unique and important niche in Cape Town's event portfolio, and (91%) were confident that they had a distinct point of differentiation that set them apart from the rest. This result is not surprising as each event involved in the research was targeted for that specific reason. However, because many of the participating events were sport centric this result does not act to serve as evidence for the diversity of Cape Town's event portfolio. Sports events most certainly have a distinct point of differentiation (mountain biking, cycling, running), but do not add horizontally to the architecture of the portfolio. Nevertheless, this competitive confidence is backed up by 46% of events stating that they do not imitate other events in order keep

up with market trends; they hold a firm position and possibly are trend setters themselves. Furthermore, 61% believe that their event promotes creativity and innovation, bringing authentic products to the market which few can compare or compete with.

Surprisingly, only 54% of events said that they had an established, thoughtful brand blueprint, yet 80% confirmed that they were in complete control of their brand and branding efforts.

Nearly all events said that they run on a double bottom line business principle and prioritise commitment to community service and profit (85%). This can be supported by the fact that (70%) of the events stated that they have initiated an active outreach program or charity to give back to society. Furthermore, (78%) of events stated that they use the same employees for their next event which suggests that events are satisfied with the services provided, and that a sustainable relationship has been established between relevant parties. Consequently, with regard to perceptions on support of the community for the event, (69%) were confident that they had full support whilst (30.7%) felt that the support was moderate.

The majority stated that they do not rely on one LSM group as their target audience. However, the tickets to the events that participated in the survey range from the low hundreds to high thousands, making many of them inaccessible to a significant part of the population. This sort of exclusivity or alienation could act to support the reason why events feel that they don't have the full support of the surrounding community.

Planning & Managing

On the basis of co-operative planning, 46% of events said that they have never shared resources with other events or festivals, whilst a mere 14% said that they often make use of this strategy. However, it seems as though the majority of participants (93%) have to some extent or further established strategic relationships with independent organisations who help carry out the event process.

All participating events believe that they either have a moderately (23%), very (54%) or extremely (23%) solid relationship with relevant authorities. This again suggests the importance of establishing a relationship with the governing bodies. However, a significant portion also indicated

that they had a few conflicts with authorities before, which suggests that not everything is smooth sailing and one should be prepared for any situation where conflicting interests may arise.

Carrying out events in accordance with high green standards appears not be of the highest priority for the survey participants; (30%) answered that they strictly implement green policies, while the remaining (70%) said they are followed moderately. Additionally, (46%) admitted to not having an active sustainable waste management policy in action.

Audience

A notable amount of events (75%) said that tourists make up a notable proportion of their audience, yet only (30%) have established relationships with tourism traders (hotels, car rentals, tour operators). This suggests that there is global interest in attending events in Cape Town, but events may be unaware of the link between the tourism industry and events or have not yet capitalised on it. This means that opportunities are present in the form of potential mutually beneficial partnerships and agreements between industries.

Sponsors

All but one event said that they had brought sponsors together for mutual benefit. Five events indicated that they had persuaded the media to become official sponsors, three to some extent, one had tried but failed, and the remaining four had never used the strategy before. This implicates a healthy, enabling business environment for stakeholders. Two events have brought representatives of major sponsors onto their board of directors, one tried to but failed the rest had never done it before. Lastly, converting suppliers into sponsors in order to reduce costs seemed to be a popular strategy among the majority (68%) of participants.

70% of events said that they often lobby the government for money or other benefits. The remaining 30% said they have never used this strategy, or they had tried but failed. This brings into question the characteristics that an event should have in order to appeal to the government, as they have chosen to show more support to some over others.

CHAPTER 5: FINAL CONCLUSIONS & RECOMMENDATIONS

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APPENDIX A: BRAND BLUE PRINT FOR THE CAPE TOWN FLOWER SHOW



(image courtesy of The Cape Town Flower Show)

Vision

To become the most important flower show in the Southern Hemisphere and a living legacy through which Cape Town showcases its unique floral kingdom.

Mission

- Artistically display the brilliant diversity of the Cape's flora in accordance to international standards.
- Inspire visitors to value their environment,
- Provide a platform for economic empowerment in Cape Town.
- Become a hub for the biodiversity-centric industry.
- Become an educational resource.
- Designed completely environmentally friendly.

Values Beauty, Sanctuary, Environment

Personality Inspirational, educational, inclusive

Emotional benefit Appreciate your cities unique heritage and culture.

Functional benefit A meeting point for biodiversity-centric interests.

Self-expressive benefit A place to learn about sustainable living.

Positioning statement

For lovers of everything green and organic, The Cape Town Flower Show is Cape Town's first centralised, world-class showcase of the Cape's unique floral kingdom that serves to celebrate the natural beauty of our environment and educate on how to sustain it.

APPENDIX B: SURVEY RESULTS

	Not at all	Slightly	Moderately	Very	Extremely	Total
1. We occupy a unique and important niche in the Cape's event portfolio.	0.00% 0	0.00% 0	0.00% 0	15.38% 2	84.62% 11	13
2. We have a distinct point of differentiation which sets us apart from our competitors.	0.00% 0	0.00% 0	8.33% 1	0.00% 0	91.67% 11	12
3. We have the full support of the surrounding community.	0.00% 0	0.00% 0	30.77% 4	15.38% 2	53.85% 7	13
4. We use the same employees for the next event.	0.00% 0	0.00% 0	23.08% 3	53.85% 7	23.08% 3	13
5. We have a solid relationship with the relevant authorities.	0.00% 0	0.00% 0	23.08% 3	53.85% 7	23.08% 3	13
6. We are dependent on one LSM group for our audience.	30.77% 4	15.38% 2	46.15% 6	0.00% 0	7.69% 1	13
7. We are completely in control of our event's brand and branding efforts.	0.00% 0	0.00% 0	0.00% 0	38.46% 5	61.54% 8	13
8. We have had conflicts with relevant regulating authorities in the past.	15.38% 2	38.46% 5	23.08% 3	23.08% 3	0.00% 0	13
9. We have survived one or more difficult crises that made us stronger.	0.00% 0	0.00% 0	23.08% 3	23.08% 3	53.85% 7	13
10. We are successful because we prioritise both commitment to community service and profit.	0.00% 0	0.00% 0	15.38% 2	0.00% 0	84.62% 11	13

11. We have brought major sponsors onto our board of directors.	61.54% 8	7.69% 1	15.38% 2	7.69% 1	7.69% 1	13
12. We imitate other festivals to keep up with market trends.	46.15% 6	0.00% 0	38.46% 5	15.38% 2	0.00% 0	13
13. We have initiated an outreach programme to provide community service.	7.69% 1	0.00% 0	23.08% 3	0.00% 0	69.23% 9	13
14. We have hired an independent company to handle our marketing.	30.77% 4	0.00% 0	38.46% 5	7.69% 1	23.08% 3	13

	Not at all	Slightly	Moderately	Very	Extremely	Total
Bad weather	7.69% 1	15.38% 2	23.08% 3	7.69% 1	46.15% 6	13
Insufficient initial capital commitment	61.54% 8	0.00% 0	7.69% 1	7.69% 1	23.08% 3	13
Regulation inefficiencies	15.38% 2	7.69% 1	23.08% 3	30.77% 4	23.08% 3	13
Reliant on one source of capital	61.54% 8	7.69% 1	7.69% 1	15.38% 2	7.69% 1	13
High fixed costs	38.46% 5	0.00% 0	30.77% 4	23.08% 3	7.69% 1	13
Legal issues	69.23% 9	15.38% 2	0.00% 0	7.69% 1	7.69% 1	13
Sponsorship withdrawal	46.15% 6	15.38% 2	15.38% 2	15.38% 2	7.69% 1	13
Competing events	53.85% 7	30.77% 4	7.69% 1	0.00% 0	7.69% 1	13
Market saturation in respective field	53.85% 7	30.77% 4	7.69% 1	0.00% 0	7.69% 1	13

	Never used	Tried, but failed	To some extent	Often	All the time	Total
1. We have established a thoughtful brand blueprint for the basis of our branding.	7.69% 1	0.00% 0	38.46% 5	7.69% 1	46.15% 6	13
2. We engage actively with our audience before, during and after the event.	0.00% 0	0.00% 0	15.38% 2	23.08% 3	61.54% 8	13
3. We promote creativity in order to invent innovative and authentic products/services within the event.	15.38% 2	0.00% 0	23.08% 3	15.38% 2	46.15% 6	13
4. We have lobbied the government for money and other benefits.	23.08% 3	7.69% 1	23.08% 3	30.77% 4	15.38% 2	13
5. We have converted suppliers into sponsors to reduce costs.	7.69% 1	23.08% 3	15.38% 2	23.08% 3	30.77% 4	13
6. We have convinced the media to become official sponsors.	30.77% 4	7.69% 1	23.08% 3	15.38% 2	23.08% 3	13
7. We have formed strategic alliances with relevant independent organisations.	0.00% 0	7.69% 1	46.15% 6	38.46% 5	7.69% 1	13
8. We share tangible resources with other events or festivals.	46.15% 6	7.69% 1	30.77% 4	7.69% 1	7.69% 1	13
9. We have licensed other companies to use event name and logo.	76.92% 10	0.00% 0	15.38% 2	0.00% 0	7.69% 1	13
10. We have brought sponsors together for mutual benefit.	7.69% 1	0.00% 0	61.54% 8	15.38% 2	15.38% 2	13

11. We strictly implement our events in accordance with green standards.	0.00% 0	7.69% 1	53.85% 7	7.69% 1	30.77% 4	13
12. We have an active sustainable waste management policy.	0.00% 0	46.15% 6	15.38% 2	15.38% 2	23.08% 3	13
13. We have a strategy in place that directly addresses competitive pressures.	15.38% 2	38.46% 5	30.77% 4	7.69% 1	7.69% 1	13
14. The event has evolved over time to be substantially different from it's original vision.	46.15% 6	15.38% 2	7.69% 1	23.08% 3	7.69% 1	13
15. We are always up to date with global trends and incorporate them into the event.	15.38% 2	15.38% 2	15.38% 2	30.77% 4	23.08% 3	13
16. A large proportion of our audience are tourists.	0.00% 0	23.08% 3	38.46% 5	15.38% 2	23.08% 3	13
17. We have established relationships with tourism traders (e.g. hotels, tour operators)	15.38% 2	30.77% 4	23.08% 3	7.69% 1	23.08% 3	13

	Never	Seldom	Sometimes	Often	Always	Total	Weighted Average
- Social media channels	0.00% 0	0.00% 0	0.00% 0	15.38% 2	84.62% 11	13	4.85
- Promoted posts	18.18% 2	9.09% 1	9.09% 1	27.27% 3	36.36% 4	11	3.55
- Email (newsletters, specials)	0.00% 0	0.00% 0	15.38% 2	23.08% 3	61.54% 8	13	4.46
- Event mobile application	75.00% 9	16.67% 2	8.33% 1	0.00% 0	0.00% 0	12	1.33
- Print (newspapers, magazines)	23.08% 3	0.00% 0	7.69% 1	38.46% 5	30.77% 4	13	3.54
- Print (posters, billboards, leaflets)	15.38% 2	0.00% 0	7.69% 1	38.46% 5	38.46% 5	13	3.85
- Radio	23.08% 3	0.00% 0	15.38% 2	23.08% 3	38.46% 5	13	3.54
- TV advertisement	63.64% 7	18.18% 2	18.18% 2	0.00% 0	0.00% 0	11	1.55
- Event ambassadors	15.38% 2	7.69% 1	30.77% 4	23.08% 3	23.08% 3	13	3.31
- Unexpected/ Alternative (e.g: free promotional concerts, give-aways, competitions)	0.00% 0	23.08% 3	46.15% 6	7.69% 1	23.08% 3	13	3.31

	None	Very little	Moderate	Significant	Very large	Total	Weighted Average
- Online - Own website	41.67% 5	0.00% 0	0.00% 0	25.00% 3	33.33% 4	12	3.08
- Online - Third party (Computicket, Webtickets)	8.33% 1	0.00% 0	0.00% 0	16.67% 2	75.00% 9	12	4.50
- Associated outlets	15.38% 2	15.38% 2	7.69% 1	46.15% 6	15.38% 2	13	3.31
- On the phone	33.33% 4	16.67% 2	25.00% 3	8.33% 1	16.67% 2	12	2.58
- At the door	38.46% 5	15.38% 2	15.38% 2	7.69% 1	23.08% 3	13	2.62

	Don't use it	Small proportion	Medium proportion	Large proportion	Total	Weighted Average
- Ticket sales	0.00% 0	0.00% 0	15.38% 2	84.62% 11	13	3.85
- Government funding	41.67% 5	8.33% 1	16.67% 2	33.33% 4	12	2.42
- Private funding	41.67% 5	33.33% 4	8.33% 1	16.67% 2	12	2.00
- Major corporate sponsorship	16.67% 2	8.33% 1	33.33% 4	41.67% 5	12	3.00
- Minor corporate sponsorship	8.33% 1	58.33% 7	33.33% 4	0.00% 0	12	2.25
- Merchandise Sales (your own)	30.77% 4	23.08% 3	30.77% 4	15.38% 2	13	2.31

APPENDIX C: FINAL ACTIVATION

The following activation for my research paper is taking responsibility for a key feature of the official launch of the Cape Town Flower Show. I have confirmed an internship with Wired Communications beginning November 1 2015 for the duration of the month leading up to the official launch of the Cape Town Flower Show which takes place at the Castle of Good Hope on the 26th of that month. I will be working directly with the communications team and planning the launch.

Insights

The importance of co-operative planning through the entire event management process has been a key theme throughout this research.

- The key to successful city branding lies in creating sustainable relationships between these elements and fostering a commonly associated core identity along the value chain. This is done through aligning the value systems of key attractions in order to paint a unique picture of the destination at every level of customer interaction.
- Mutually beneficial relationships between events managers, destination marketers and the government organisation must be established in order for the event to project a cohesive destination image. Each must put aside their individual agendas and co-operate in the event planning
- The CTFS needs to be as profitable as possible in its first year to cover high initial costs, and operating at night will bring in an extra estimated R900 000, through tickets and food and alcohol sales.
- Online survey results concluded that only 3 of 16 the respondents have shared resources.

The Message: The more we share, the more we have.

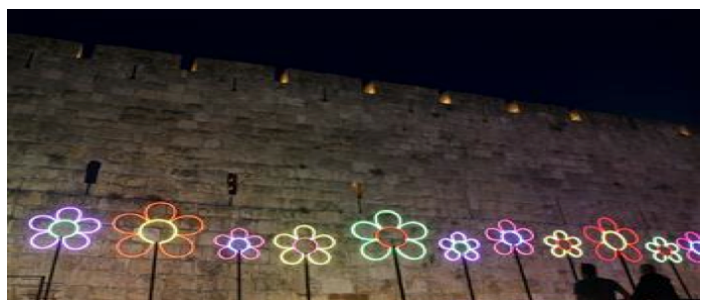
The message of this activation is that the sharing of knowledge and resources through every stage of the event planning and managing process creates an enabling event market from which all stakeholders can benefit. The more informed stakeholders are about the environment they operate in, the better they can tailor their strategy to ensure success, avoid failure and tap into potential and undiscovered opportunities.

The Audience:

The targeted audience for the execution of the activation is the Cape Town Carnival. They have been identified for the following reasons:

1. They are well on their way to becoming a jewel event on Cape Town's event calendar.
2. They have the full support of the relevant authorities and the local surrounding community.
3. They share similar values and vision as the Cape Town Flower Show.
4. They own an asset which would contribute greatly to the execution of the Cape Town Flower Show.

The Concept : Night Garden



Flower Show's are usually day only events, but there is no reason why it can't be a night event too. Common perceptions of flower shows are that they are meant for the older crowd, grannies almost. However, a key target audience for the Flower Show are new hip urban farmers, young men and woman who have taken a keen interest in their environment, organic foods and sustainable living. This audience has made gardening "cool" again and have a significant influence in setting trends and creating buzz in Cape Town. They love the day but live for the night, and the CTFS wants to capture both.

The introduction of night tickets is not only for profitability, but it also adds an extra “cool” element which will set the CTFS apart from all other flower shows around the world: Lights. The idea is to light up all the major gardens with LED lights, and also digitally map the outside walls of the Castle to display a light show (similar to the Sydney Harbor Light Show) for the duration of the event. This will add an extra element of beauty at night for all people driving past and also spur interest in attending the event.

Through my research on local events, I came across a resource which would fit perfectly with the Night Garden and add an additional wow factor to the launch. The resource is a Giant Protea float which lights up at night. Having the protea at the launch would give people an idea of what it is about and stimulate investment and create excitement. Ideally the protea would also be a key feature of the Night Garden at the event. The problem is that the float costs R50000 to rent, and with already high initial costs, the CTFS wants to minimise expenses as much as possible.



The Execution

The Goal : Borrow an asset from another event to be used at the launch of the Cape Town Flower Show.

The Reason: To promote co-operative planning between events in Cape Town and establish a beneficial relationship with an event who shares common purpose and values.

The Medium: An email addressed to the CEO of Cape Town Carnival, Jay Douwes and event operations manager, Langa Mancuga.

The motivation for choosing email format is that it is the most efficient way to communicate with people these days. Additionally, it allows me to present my argument clearly and

concisely, ensuring that all information required is present and displayed in a professional format. It also gives the receiver time to think about the proposal and formulate a thoughtful response if they chose to do so.

The email must not be too information heavy as it could overwhelm the receiver and they could loose interest quickly. The mission of this email is to stimulate Cape Town Carnival's interest in establishing a mutually beneficial relationship with the Cape Town Flower Show, and the goal of this email is to become the catalyst of a potential relationship between the two events.

Below is a copy of the intended email to send to Cape Town Carnival.

Dear Mrs Douwes and Mr Mancuga

My name is Carla Gubb and I am contacting you on behalf of the Cape Town Flower Show; a major cultural event that is confirmed to bloom onto Cape Town's event calendar on 27th-30th October 2016 at the Castle of Good Hope.

A little bit about us:

- We aim to become the biggest, most celebrated flower show in the Southern Hemisphere.
- We want to showcase and celebrate the Cape' unique cultural identity through beauty, sanctuary and design.
- We aim to stimulate economic opportunity, social inclusivity and sustainability

Show Content

- 30 feature gardens
- 3 Interactive show gardens
- 100+ exhibitors (nurseries, urban famers, green
- Living Wall
- Entertainment & Competitions
- **Night Garden**
- Workshops & Seminars

The purpose of this email regards our interest in your show-stopping Giant Protea float; we would like to present it as a key feature in our Night Garden for the duration of the event, as well as on display at our official launch on the 26th November 2015.

The protea is the defining symbol of the Cape's floral kingdom and features boldly on our logo, and we could think of nothing better than featuring it at our event. Your website says that the cost of hiring it is R50 000, subject to availability. However, we are very much still in the infancy stage capital is low, but innovation is high.

Thus, I would like to present you with the proposal to form an agreement with the Cape Town Flower Show with regarding the sharing of specific event assets. This can either be a once off deal, or if it proves fruitful then the possibility of reoccurrence will be high.

We don't yet have an inventory to choose from, but we will within a year. If you think that you would not be interested in any of our assets, then we would like to arrange a meeting with you to discuss alternative non-numerical payment methods; such as media exposure or anything else that may be of interest to you.

If this sounds appealing to you and your event, Please do not hesitate to contact us at

carla@thecapetownflowershow.co.za or
penny@thecapetownflowershow.co.za

Thank you for your time and we hope to hear from you soon.

Kindest regards

Carla Gubb

APPENDIX

