

Tourist perceptions of the Klein Karoo National Arts Festival's corporate brand

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Summary

ASSESSING THE BRAND EFFECTIVENESS OF AN ARTS FESTIVAL

The primary objective of this study was to assess the brand effectiveness of the Klein Karoo National Arts Festival (KKNK) by means of analysing brand associations and festival experiences. This goal was achieved by firstly determining the different brand associations and the role of brand experience in festival branding through a literature study. Based on the literature study a questionnaire was developed and a survey was conducted to analyse brand associations in festival branding and determine the influence of demographic characteristics on festival associations, as well as determining the relationship between the experience and festival branding.

Brand associations form part of the brand value chain and is particularly important for measuring the strength, favourability and uniqueness of perceived attributes of the brand. If the brand associations are positive, brands can be of great value to festivals. Well established brands are an indication of quality which may encourage satisfied festinos to visit the festival again. This could make the festival more sustainable and able to withstand economic difficulties.

The brand experience on the other hand plays an important role in the successful presentation of the arts festival which improves competitiveness. A successful brand reflects the image and possible experiences with the tourism product and also conveys a promise of a quality experience.

Research was undertaken at the Klein Karoo National Arts Festival to determine the demographic profile of visitors, to analyse the brand associations in festival branding and the influence of demographic variables on festival associations and finally the assessment of the brand (logo) and the visitor's experience. A similar study was conducted in 2007 for South African National Parks (SANParks) (**Slabbert, Saayman, Oberholzer & Dreyer, 2007:118**) and served as a pilot study to measure brand effectiveness. The questionnaire used in this study

was based on the SANParks questionnaire however adapted after an in-depth theoretical analysis. A total of 394 questionnaires were completed by visitors.

Firstly, the data was used to compile tables and graphs with a view to interpret the descriptive data: demographic information, the underlying patterns of reported brand associations, the festival experience, emotions towards the brand and finally the relationship between age and the festival experience.

By means of a factor analysis, the brand association factors were identified: brand judgments, brand attributes and brand performance. The associations were found to be positive which add value to current marketing strategies. Secondly, a one-way analysis of variance (ANOVA) was conducted to explore the influence of demographic variables on the dimensions of brand judgment, brand attributes and brand performance. It was found that there are no significant differences between the demographic variables and the three identified factors.

In terms of the festival experience it was found that factors such as the wide variety of productions available and the fact that it is a festival for the whole family, has the greatest influence on the festival experience. It is clear that respondents have positive emotions towards the brand with excitement (3.862) and anticipation (3.757) having the highest mean values. After analysing the means and standard deviations for the demographic variables on the brand experience it was found that none of these variables seem to have a significant influence except for the variable age. Younger visitors seem to be more satisfied with the overall festival experience than the older market. They are also more loyal towards the festival. Finally, in terms of the emotions evoked by the logo, respondents agreed that the logo evoked emotions of pride and trust. This study contributes to the information that already exists concerning brand associations and the role of experience in festival branding.

Key terms: arts festivals, branding, brand associations, festival branding and experience.

ASSESSERING VAN DIE HANDELSMERK EFFEKTIVITEIT VAN 'N KUNSTEFEEES

Die primêre doelwit van die studie was om die handelsmerk effektiwiteit van die Klein Karoo Nasionale Kunstefees (KKNK) te assesser deur die analisering van die handelsmerk assosiasies en die fees ervaring. Verskillende handelsmerk assosiasies asook die rol wat die handelsmerk in die ervaring van die fees speel is deur middel van 'n literatuurstudie geïdentifiseer. Op grond hiervan is 'n vraelys ontwikkel en 'n opname is gedoen om die handelsmerk assosiasies te analiseer en om die invloed van demografiese karaktereienskappe op die assosiasies te bepaal. Die verhouding tussen die ervaring en die fees handelsmerk is ook bepaal.

Handelsmerk assosiasies vorm deel van die handelsmerk waarde-ketting en is veral belangrik in die meting van die krag, gewildheid en uniekheid van die handelsmerk eienskappe. Positiewe handelsmerk assosiasies is waardevol vir die fees. Goed gevestigde handelsmerke is 'n aanduiding van kwaliteit wat tevrede feesgangers aanmoedig om weer die fees by te woon. Dit dra by tot die volhoubaarheid van die fees en lei daartoe dat die fees moeilike ekonomiese tye makliker kan weerstaan.

Die feeservaring speel ook 'n belangrike rol in die suksesvolle aanbieding van die kunstefees wat bydrae tot mededingendheid. 'n Suksesvolle handelsmerk reflekteer die beeld en ervaring met die toerisme produk en dra ook die belofte van 'n kwaliteit ervaring oor.

Navorsing is dus gedoen by die Klein Karoo Nasionale Kunstefees om die demografiese profiel van feesgangers en handelsmerk assosiasies te bepaal asook om die invloed van demografiese veranderlikes op hierdie assosiasies te analiseer. Laastens is die handelsmerk (logo) en feesgangers se ervaring ook geassesseer. 'n Soortgelyke studie is in 2007 gedoen vir Suid-Afrikaanse Nasionale Parke (SANParke) deur wat gedien het as 'n loodstudie vir die meting van handelsmerk effektiwiteit. Die vraelys wat in hierdie studie gebruik is, is gebaseer op die SANParke vraelys alhoewel aanpassings gemaak is na 'n in-diepte teoretiese analise. 'n Totaal van 394 vraelyste is voltooi deur feesgangers.

Eerstens is die data gebruik om tabelle en grafieke saam te stel met die doel om die beskrywende data te interpreteer: demografiese inligting, die onderliggende patrone van die gerapporteerde handelsmerk assosiasies, die fees ervaring, emosies teenoor die handelsmerk en laastens die verhouding tussen ouderdom en die feeservaring.

'n Faktor analise is gebruik om die verskillende handelsmerk assosiasies te identifiseer: handelsmerk oordeel, handelsmerk eienskappe en handelsmerk prestasie. Daar is gevind dat die assosiasies grotendeels positief is wat 'n bydrae lewer tot die huidige bemarkingstrategieë. Tweedens is 'n ANOVA (one-way analysis of variables) gedoen om vas te stel wat die invloed van demografiese veranderlikes op die drie geïdentifiseerde faktore: handelsmerk oordeel, handelsmerk eienskappe en handelsmerk prestasie is. Daar is gevind dat daar geen noemenswaardige verskille bestaan tussen die demografiese veranderlikes en die drie geïdentifiseerde faktore nie.

In terme van die fees ervaring is daar gevind dat faktore soos die wye verskeidenheid van produksies beskikbaar en die feit dat die fees fokus op die hele familie, die grootste invloed op die feeservaring het. Dit is duidelik dat die respondente positiewe emosies het teenoor die handelsmerk met opgewondenheid (3.862) en afwagting (3.757) as die hoogste waardes. Daar is gevind dat, behalwe vir ouderdom, geen ander demografiese veranderlikes 'n noemenswaardige invloed het op die handelsmerk ervaring nie. Jonger feesgangers blyk meer tevrede te wees met die fees ervaring as ouer feesgangers. Hulle is ook meer lojaal teenoor die fees. Laastens, in terme van emosies teenoor die logo, het respondente saamgestem dat die logo emosies van trots en vertroue tot gevolg het. Hierdie studie dra by tot die inligting wat reeds bestaan aangaande handelsmerk assosiasies en die rol van ervaring op die fees se handelsmerk.

Sleutelwoorde: kunstefees, handelsmerk, handelsmerk assosiasies, fees handelsmerk, ervaring.



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INTRODUCTION AND PROBLEM STATEMENT

1.1 INTRODUCTION

During the last part of the previous century, brands have permeated virtually all facets of everyday life and have become one of the most important marketing phenomena of the 20th century (*Westwood, Morgan, Pritchard & Ineson, 1999:239*). There is a widespread recognition that branding is a very successful marketing initiative and a key asset to many organisations. Branding therefore plays a key role in the marketing and positioning of tourism products, especially tourism products which are more experience focused (*Westwood et al., 1999:239*). This approach can be used to create awareness as well as certain expectations concerning the tourism product and service. Whether or not these expectations are met, branding leads to strong enough impressions to influence a visitor's travel decisions.

Branding has become a key source of differentiation that guides the visitor's purchase choice. Tourism products, such as festivals, can define how the brand uniquely delivers value to the visitor, which emphasises the importance of visitors' perceptions of the brand (*Clarke, 2000:329*). These perceptions are linked to the festival experience and are therefore also influenced by the branding strategies. Tourism products such as the Klein Karoo National Arts Festival (KKNK) must ensure that branding is effective, portrays a positive message, adds value to the festival experience and encourages visitors to attend the festival. This can only be achieved by continuous measurement of the effectiveness of the KKNK brand.

The purpose of this chapter is to describe the research process followed in this study. Firstly the problem statement will be discussed followed by the method of research, goals of the study, definition of relevant concepts and chapter classification.

1.2 PROBLEM STATEMENT

Branding is a marketing tool used in positioning strategy to create a meaningful and distinct position in the minds of visitors (*Jobber & Fahy, 2006:125*). The term branding has in many

cases been misunderstood and, even today, there is not complete clarity about what it really means (**Bolt, 2003:32**). The biggest disadvantage of branding is that it has been so closely associated with advertising and marketing that its strategic value has been lost (**Bolt, 2003:32**). According to **Kotler (1997:443)** a brand is a name, term, sign, or symbol, or a combination of these, intended to identify the goods and services of a tourism product and to differentiate it from those of competitors. However, more recent research has indicated that a brand is more than just a logo or a catchy pay-off line. It is a promise – an expression of a tourism product's commitment to the visitor and each brand has a reputation based upon one's experience of the brand (**Lawrence, 2007:24**). **De Mooij (2005:28)** agrees by adding that it is a system/group of associations which is created in the minds of the users.

Positive associations can only be achieved when visitors' expectations are met and the visitors have enjoyed the festival experience. The challenge for marketers is therefore to gain an understanding of the festival's visitors (**Keller, 2003:35**) which refer to their associations and experience with the brand. A brand can strengthen or weaken certain perceptions concerning the tourism product but it normally represents a promise to consistently fulfill expectations through a specific set of features, benefits, and services to visitors. It is therefore a very complex phenomenon which entails more than just a name and a slogan (**Cheverton, 2006:1**).

The value of branding is, however, underrated in the tourism industry and it becomes more important that tourism products, such as arts festivals, realise the benefits of branding. The following benefits are applicable:

- through branding, the festival can gain and retain market share (**Doolan, 2006:29**)
- familiarity with the brand minimises risks for the visitors as the product is known to them
- the festival receives greater trade co-operation and support
- branding increases the effectiveness of marketing communication and supports brand extensions (**Keller, 2003:35**)
- successful branding increases internal and external brand loyalty and leads to reduced vulnerability to competitive marketing actions (**Keller, 2003:35; Lawrence, 2007:24**)
- the integrity of the brand is strengthened with the alignment between the tourism product promise and the delivery of that promise
- branding improves productivity in terms of delivering the brand promise
- branding builds brand clarity and adds to creating a competitive advantage

- internal marketing practices are enhanced through effective branding strategies
- branding stimulates innovation, creativity and strategic thinking
- branding creates a unified brand voice across diverse cultures
- branding builds an alignment between the internal and external marketing strategies
(**Lawrence, 2007:24**).

These benefits highlight the importance of implementing branding which can fulfil two functions. Firstly, it is a marketing strategy used to create awareness of the tourism product and, secondly, it is a reminder of the product with the purpose of increasing visitor numbers and loyalty. Both these functions are important for tourism products. **Laschinger (2004:14)** emphasised that brands are not about products, but are concerned with long-term visitor relationships that will see visitors continuing to buy a product that is often more expensive because it is believed that its name guarantees something extra. With the growth in the number of competitive products in the tourism industry, branding can therefore improve the competitive advantage of an arts festival such as the KKNK.

The ultimate goal of branding is to create brand equity which may be thought of as an intangible asset of added value or goodwill that results from the favourable image (created by experiences), associations and/or the strength of attachment to a brand (**Saayman, 2001:302; Keller, 2008:53**). **Aaker (1991:25)**, who is considered as a pioneer in the field of branding, also identified brand associations as one of the categories on which brand equity is based. **Kelier (2008:48)** added to this by stating that the power of a brand lies in what consumers (visitors to the festival) have learned, felt, seen and heard about the brand as a result of their experiences over time. The challenge for marketers is to ensure that visitors have the right type of experiences with the festival brand so that the desired thoughts, feelings, images and associations become linked to the brand, ultimately leading to brand equity. Therefore, the associations created in the minds of the visitors are important (**De Mooij, 2005:28**) as well as their experiences with the brand (See Figure 1). In the long term, it also influences word-of-mouth communication, repeat visits and loyalty.

Gwinner and Eaton (1999:47) define brand associations as the memory which visitors have concerning the brand and the associations which come to mind when the visitor thinks about a specific brand. These associations are linked to the brand building blocks of Keller, brand salience, brand judgments, brand feelings, brand resonance, brand imagery feelings and brand performance resonance (**Keller, 2008:60**). Visitors to the KKNK may differ in terms of their

associations with the brand for each building block. This is however, not the ideal situation as negative associations in terms of the brand image may influence judgments about the brand and ultimately brand equity.

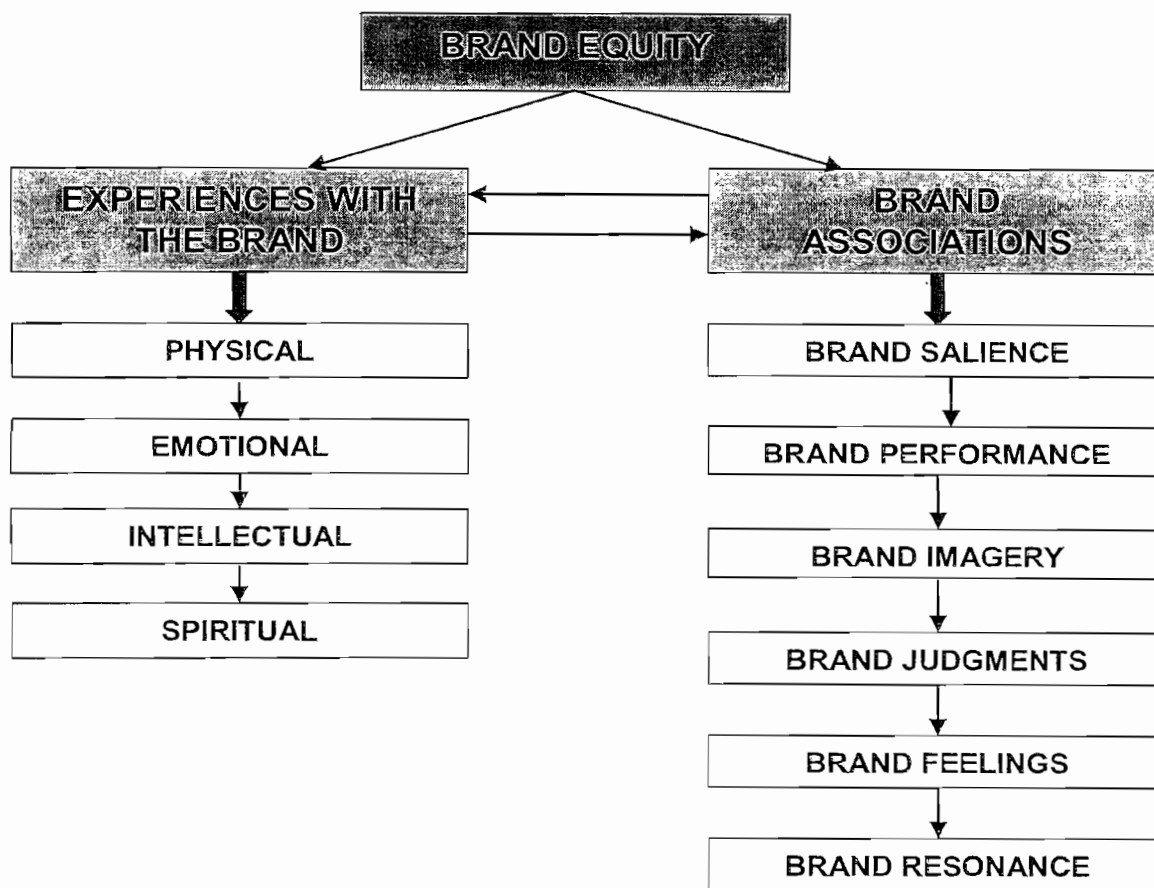


Figure 1.1: Brand equity

Source: Adapted from Keller (2008:60)

The first building block of branding is brand salience (see Figure 1.1) which refers to the level of awareness of the brand. If there is no awareness about the brand, associations with the festival are not possible and there will be less support for the event. Experience with the brand may also increase the level of awareness of the brand (**Keller, 2008:55,60-61**). Secondly, brand performance is directly linked to the experience with the brand and describes how well the product (festival) meets the visitor's needs. After experiencing the product, this visitor is able to create images concerning the product, the third building block. These images need to be positive to create positive associations. Fourthly, brand judgments are customers' (visitors') personal opinions and evaluations of the brand. This is based on all the information obtained

from the previous building blocks. Fifthly, brand feelings are important for tourism branding and describe visitors' emotional responses and reactions to the brand. If visitors are not excited about the festival and their experiences at the festival, this may influence repeat visits. Lastly, brand resonance refers to the relationship and the level of identification the visitor has with the brand. Successful branding encourages an extended relationship so that the visitor is proud to be associated with the brand. Associations linked to these building blocks will therefore assist in achieving brand equity.

Experience is linked to ways that a brand can enrich a customer's (visitor's) life. Creating a desirable experience is becoming so important that Bernd Schmitt of Columbia University stated: "The degree to which a company is able to deliver a desirable customer experience – and to use information technology, brands and integrated marketing communication and entertainment to do so – will largely determine its success in the global marketplace of the new millennium". When creating an experience, it is important to think about the customer experience first, and only after that about the functional features and benefits of the brand. According to **Schmitt (1999:45)** customers of today are more demanding and want to be entertained, stimulated, emotionally affected and creatively challenged which leads to **Dunne's (2004:11)** four domains of brand experience, physical, emotional, intellectual and spiritual (see Figure 1.1).

The physical domain refers to sensory experiences such as taste, smell and feel which can refer to the atmosphere of the festival. The intellectual domain is described as "providing food for our brains", for example newspapers, books and computers. The festival offers various opportunities to satisfy the intellectual domain by stage, debates and discussions. The spiritual domain refers to the sense of transcendence beyond everyday existence as well as behaving ethically. Certain stage productions and activities at the festival may satisfy the spiritual domain and lastly the emotional domain involves our sense of well-being, security and happiness (**Dunne, 2004:11**). It is one of the objectives of the festival that visitors enjoy the festival and share happy moments with family and friends. These experiences therefore directly influence the associations created with the brand and can also be influenced by demographic characteristics such as age, gender, income and so on as these characteristics determine the wants and needs of the visitors.

The analysis of both experiences and associations can assist in sustaining the product in a competitive environment and creating long-term relationships with customers (visitors) of

tourism products such as arts festivals. This type of festival has experienced enormous growth over the past ten years and, today, more than 85 festivals of various kinds are held annually (*Van Zyl, 2005:13*). KKNK is considered as the biggest festival of its kind in South Africa (107 151 tickets sold). However, the number of visitors is declining (*Slabbert, Viviers, Saayman, Saayman & Dreyer, 2008:11*) due to various factors including the increase in competition, fuel prices and economic circumstances. It therefore becomes more important for festival managers and marketers to have knowledge concerning the festival experiences and associations made with the festival, based on research.

Research has demonstrated the lack in alignment between experience (service delivery) and the brand promise which leaves the visitor's expectations unfulfilled (*Lawrence, 2007:24*) and the festival experience as unsatisfactory creating unfavourable associations. *Blackie (2003:20)* also found that tourism products are often quick to tell the market why they are better than competitors, but this is not experienced by the visitors. The result is that the visitor has certain expectations when interacting with the brand, but because of poor service delivery, the product fails to deliver the expected experience. The poor, or sometimes non-existent, support of top management is another reason that brands are not successful. In a study done by *Laschinger (2004:14)*, it was found that only 25% of tourism products in South Africa have marketing experts as part of the top management structure. Some of these problems have therefore been left to be identified by researchers. However, there is a lack of research focusing on these research themes, especially in the tourism industry.

Table 1.1 highlights the few tourism studies found that focus on specific issues in branding (brand assessment, brand equity, stakeholder involvement in branding, the role of the employees in branding and branding as a strategic tool). Literature acknowledges the importance and application of branding, but there is a lack of information concerning branding and its assessment in the tourism industry. Studies specifically analysing brand associations and the festival experience could not be found. There is thus definitely a lack in research of this nature in the tourism industry, especially for festivals in South Africa. It is clear that researchers and festival marketers have not capitalised on the value of effective branding and its role in their marketing strategy.

Table 1.1: Previous studies on branding and marketing

Author/s	Focus of the research
Slabbert, Saayman, Oberholzer & Dreyer (2007)	Brand effectiveness with reference to the logo
Olberding & Jisha (2005)	Brand equity
Mossenberg & Getz (2006)	Stakeholder influences on brands
Parker (2006)	Employees role in branding
North & Enslin (2004); North, Kotze, Stark & de Vos (2003)	Branding as a key strategic tool
Hood (2008)	Destination branding

Considering the current economic conditions in South Africa, the demographic changes and increase in competition, especially in festivals, it becomes more important to assess the effectiveness of the brand to create brand equity. It is imperative that festival managers will have more knowledge concerning brand associations and festival experiences related to the brand and the ways that this may influence the long-term success of the festival. Long-term success is dependent on loyalty, which has an influence on travel decision making.

Therefore, this research will enable festival organisers to understand the effectiveness of the brand based on the brand associations and the festival experience. This information can then be utilised in marketing strategies to develop and/or maintain a distinctive place in the mind of visitors, thereby improving the position of the festival in the market. This will influence marketing success as well as the level of competitiveness. This study will be the first of its kind conducted at an arts festival in South Africa and therefore adds value to the literature and empirical resources of tourism branding in this country.

1.3 OBJECTIVES OF THE STUDY

1.3.1 The primary objective

The objective of this study is to assess tourists perception of KKNK's corporate brand by means of analysing brand associations and festival experiences.

1.3.2 Secondary objectives

The secondary objectives of the study are:

- To analyse the brand associations in festival branding by means of literature and empirical analysis
- To determine the role of experience in festival branding by means of literature and empirical analysis
- To draw conclusions and make recommendations concerning the perceptions of tourists regarding branding in the tourism industry.

1.4 RESEARCH METHOD

The method of research involves a literature study and an empirical survey.

1.4.1 Literature study

A literature study was based on the following concepts and keywords: *branding*, *marketing*, *tourism*, and *arts festivals*. Books, articles, annual reports, journals, theses, textbooks and other tourism related literature were used to obtain relevant information about the content. The internet also played an important role. The following search engines were used: Google Scholar and international journal databases such as Science Direct, Oxford English Dictionary and SAE Publications. Attention was given to relevant and recent research, authored sources and studies/books applicable to the tourism industry.

1.4.2 Empirical survey

The following section highlights the methods chosen to conduct the empirical analysis.

1.4.2.1 Research design and method of data collection

The quantitative research approach will focus on both exploratory and descriptive research. This research can firstly be considered as exploratory since very little research has been done regarding brand associations and the festival experience in the tourism industry. Branding managers tend to focus more on the branding of physical products, whereas it can also be applied to services such as festivals. Secondly, descriptive research will be applied because insight is needed into the profile and branding associations of respondents. Quantitative research will be suitable for collecting the information as this is objective and relatively inexpensive. The quantitative research will be done by means of a questionnaire focusing on the goal of the study.

1.4.2.2 Development of the questionnaire

A similar study was conducted in 2007 where the branding of national parks was assessed (**Slabbert, Saayman, Oberholzer & Dreyer, 2007:118**). This study also served as a pilot study to measure brand effectiveness. The questionnaire used in the study done for national parks formed the base of this study and the questionnaire was adapted and questions were changed according to the information required for the study and the in-depth theoretical analysis of brand associations and brand experience. It was, however, the first time that this type of study was conducted at an arts festival in South Africa. The questionnaire focused on three main aspects: firstly, the demographic profile of respondents including gender, age, marital status, language, province and highest level of education. Mostly close-ended but also open-ended questions were used in this section. Secondly, a Likert-type question, based on a scale from 1 to 5 with 1 as totally disagree and 5 as strongly agree, was formulated to assess brand associations based on the brand building blocks (brand salience, brand performance, brand imagery, brand judgments, brand feelings and brand resonance). Lastly, another Likert-type question was also formulated to assess visitors' experiences based on feelings and emotions pertaining to the logo as part of the brand.

1.4.2.3 Selection of the sample frame and method

The larger the sample size, the lower the likely error in generalising to the appropriate population. The choice of sample size is governed by the confidence one needs in the data (the level of certainty that the characteristics of the data collected will represent the characteristics of the total population), the margin of error one can tolerate (the accuracy required for any estimates made from the sample), the types of analyses to be performed (many statistical techniques have a minimum threshold of data cases for each variable) and the size of the population from which the sample is drawn (**Welman, Kruger & Mitchell, 2005:70-71**).

The number of units involved in the sample is more important than the percentage of the total population which they represent. An increase in the sample size, in proportion to the size of the population from which the sample is drawn, results in a decrease in the standard error. Bigger samples are therefore better in terms of representation, statistical analysis and accuracy (**Maree & Pietersen, 2007:10**). It is also important to remember that the number of respondents may be smaller than the number originally drawn. Reasons for this include refusal to participate in the research and incomplete questionnaires. It is therefore advisable to draw a larger sample than the one for which complete data is desired in the end (**Welman, et al., 2005:71-72**).

Based on this, a non-probability sampling method, convenience sampling, was used since respondents (visitors to the festival) could not be randomly selected (*Wegner, 2003:170-171; Maree & Pietersen, 2007:10*). It was therefore based on visitors' willingness to participate in the study. This method, however, leads to limitations in terms of representing the population and generalising the results to the total population (*Maree & Pietersen, 2007:10*). The sample produced was based on guidelines set by *Cooper and Emory (1995:207)* for general research activities and the recommended sample size (S) of 384 for a population (N) of 100 000.

According to research done by *Slabbert, Viviers, Saayman, Saayman and Dreyer (2008:41)*, 35 224 people visited the KKNK in 2008. However, this is an estimate since the precise number of visitors is not known. Therefore 400 questionnaires were deemed representative. These questionnaires were distributed by field workers among visitors to KKNK between 23 and 27 March 2008. Both tourists and local residents were asked to take part in the survey. After the questionnaire was given to the respondent the field worker gave respondents between 15 and 20 minutes to complete the questionnaire after which collection took place. Questionnaires were distributed at various areas on the festival grounds such as the ABSA Wyntent, music theatres as well as venues for shows. Although 400 questionnaires were distributed 394 were usable in the data analysis.

1.4.2.4 Data analysis

The data was captured on Microsoft Office Excel and analysed by means of SPSS (Statistical Package of Social Sciences). Firstly, descriptive data was analysed to obtain information concerning the general profile of respondents. Secondly, a factor analysis was performed to determine possible associations with the brand and, thirdly, effect sizes were calculated to determine possible correlations between identified age groups and festival experiences.

1.5 DEFINING THE CONCEPTS

The following concepts will be used in the course of the study and therefore need clarification.

1.5.1 Assessment

Assessment is a daily occurrence – one assesses what others say or do and what one experiences. However, in an academic context, there are rules or procedures for assessing claims to knowledge (*Craig, Griesel & Witz, 1994:14*). When one presents an assessment, one

should give reasons for the assessment or evaluation. In other words one should have evidence to serve as the base for the assessment decision. According to **Craig, Griesel and Witz (1994:13)** the word 'to assess' means to examine or test and make a decision about something or to evaluate or judge something on the basis of a criterion.

Rowntree (1981:14) defined assessment as the process whereby one person attempts to evaluate the knowledge, attitudes or skills possessed by another. This may involve observation or assessment activities such as quizzes, examinations and the completion of questionnaires. **Van den Bos (2006:76)** agreed with this definition and defined assessment as a judgment of the quality, worth, importance or value of something or someone.

From the above, assessment can be defined as the evaluation of something or someone, as well as the knowledge, attitudes and skills obtained through various activities. Afterwards, evaluation decisions are made based on a specific criteria or observations.

1.5.2 Brand/ing

A brand can be defined as a name, sign, symbol or design, or a combination of these, intended to identify the products of an organisation and distinguish them from those of its competitors (**Holloway & Plant, 2004:134**). According to **Clifton and Simmons (2003:13)**, branding is the object by means of which an impression is formed as it represents promises concerning what one can expect from a product, a service or a company (**Pringle & Gordon, 2001:3**).

As previously stated, branding also represents a promise, a system of associations and, finally, it creates certain expectations concerning the tourism product or service (**Lawrence, 2007:24; De Mooij, 2005:28**).

Thus branding can be defined as the corporate identity with which the tourist can associate the product and through which an opinion is formed. Branding is used to distinguish one product from another and represents a promise that creates expectations.

1.5.3 Arts festivals

On a global scale arts festivals and events are taking place in substantially increasing numbers (**Lee, Lee & Wicks, 2003:61**). **Kruger and Petzer (2008:2)** define an arts festival as a community-themed event or celebration designed to showcase different art forms and activities for external communities. **Saayman and Saayman (2006:571)** observe that festivals create a

demand in a time that might be regarded as off-season. Therefore it can be seen as a marketing tool as well as a generator of income.

Van Zyl (2005:30) describes festivals as having a public nature with a central celebratory theme and an attraction that provides a unique experience for visitors. It is an annually recurring event of limited duration with a unique character, which provides visitors with the opportunity to escape from ordinary day-to-day activities. Festivals are also seen as family-fun events which have earned their reputation over a number of years and which are owned by the community because the community provides the support services for the festival.

1.5.4 Klein Karoo National Arts Festival

The Klein Karoo National Arts Festival (KKNK) takes place annually during April in the town of Oudtshoorn in the Western Cape province in South Africa. Originally, the main aims of the festival were, firstly, to encourage cultural and linguistic freedom of expression of the Afrikaans-speaking community during the post-apartheid era and secondly, to give the local residents of Oudtshoorn a financial boost by using the festival as a main attraction (**Slabbert, Viviers, Saayman & Saayman, 2007:7**). This festival accommodates a variety of acts including, up-and-coming artists, cabaret, classical music and jazz music. Live music has become a distinguishing attraction of the festival. Approximately 38 122 people attended the festival in 2009 (**Slabbert, Viviers, Saayman, Saayman & Kruger, 2009:38**).

1.5.5 Tourism

Tourism can be defined as the total experience that results from the interaction between tourists, job providers, government systems and communities in the process of attracting, entertaining, transporting and accommodating tourists (**Saayman, 2001:3**). According to the Tourism Society (**as cited by Middleton, 2001:3**), tourism includes any activity concerned with the temporary, short-term movement of people to destinations outside places where they normally live and work, and their activities during the stay at these destinations. **George (2002:18)** argues that tourism is primarily concerned with people who travel away from home on a short-term visit, usually engaging in activities associated with leisure and tourism, and sometimes business.

For the purpose of the study tourism is seen as travelling away from home for a short period to engage in activities that lead to an experience which results from interaction with different

groups of society in the process of attracting, entertaining, transporting and accommodating the visitor.

1.6 CHAPTER CLASSIFICATION

This study follows the article research route and therefore consists of four chapters.

Chapter 1 describes the background to the research problem in the problem statement. The goals of the study are discussed as well as the methods chosen to reach these goals. Attention is also given to the clarification of certain concepts.

Chapter 2 consists of all the information and variables surrounding the concept branding, as well as the different roles that branding have in terms of marketing.

Chapter 3 (article 1) determines the brand associations regarding festival branding. In this chapter the importance of branding in the tourism industry and the benefits of branding are described. Studies concerning brand associations are discussed as well as the lack of research in this regard.

Chapter 4 (article 2) determines the influence of age on festival experiences. This chapter focuses on the importance of the festival experience in branding assessment, as well as models analysing the total brand experience. Different types of brand experiences are explored followed by the influence that a demographic characteristic may have on festival experiences.

In Chapter 5 attention is given to conclusions and recommendations concerning the primary and secondary objectives of the study. This is an important part of the study as recommendations for further study will also be made.

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AN ANALYSIS OF BRANDING AS A STRATEGIC TOOL IN MARKETING

2.1 INTRODUCTION

Brands are increasingly becoming the key source of differentiation that guides the visitor's purchase choice. It is the way in which an organisation defines how it will uniquely deliver value to the visitor. The brand's promise is delivered through its products, services, and communication – the total relationship with visitors and brand experience. If the brand is well conceived and consistently delivered through all the organisation's processes and visitor contacts, the organisation will grow and prosper (**VanAuken, 2002:1**).

Tourism organisations invest financial resources in brands to help compete in an increasingly aggressive marketplace. Organisations that invest inadequately, or misunderstand the personality of the brand, are likely to experience brand decay and will eventually lose their competitive position and advantage. Understanding how visitors perceive and use a brand, as well as which associations are made with the brand, is critical for success in brand management (**Clarke, 2007:329**).

This chapter examines branding in all its facets. The purpose is to provide an overview of the theory underlying the perceived nature and the role of branding within organisations. This chapter involves discussions about tourism branding, the dimensions of branding which determine brand quality, branding concepts, the elements of branding, the importance and value of brands, the benefits of branding, the role of branding and brand characteristics, the importance of brand planning, brand management, creating powerful brands and finally brand communication and brand service.

2.2 DEFINING BRANDING

Advertising comes and goes with time, but brands live on. The reason for this is because

brands, and not the advertising of the brand, deliver sustainable long-term value to the organisation through brand experience (**Butterfield, 2003:173**). The term 'sustainable' is used because brands command loyalty, 'long-term' is used because one is talking about the long-term contribution which brands make and finally, is the term 'value' used, because brands are valuable.

According to **Pringle and Gordon (2001:1)**, brands represent promises about what the visitor can expect from the tourism product, service or organization, in this case, a festival. In many ways this comes down to what the visitor expects of the staff involved in delivering the brand. In other words, the perception about the brand is influenced by the expectations the visitor has of the staff delivering the brand and the way in which these expectations are met. **Feldwick (2003:127)** stated that everything a brand does is communication. The way the packs are designed, the words used, the way the phone is answered (or not), the products the name is put to, the experience with the brand and so forth. All these things are communicating powerful things about the brand and lead to the creation of certain brand associations.

Saayman (2001:301) defined branding as the image of the product or service which follows a trademark. It is used to differentiate the tourism product or service from other similar tourism products or services. Therefore, in this study's case, brands are used to differentiate the Klein Karoo National Arts Festival (KKNK) from other similar festivals like Aardklop and Inibos. **North and Enslin (2004:151)** agreed with this statement in saying that in marketing, brands often provide primary means of differentiation between competitive offerings and are therefore critical for the success of the organisation. Brands are used to increase sales, create brand loyalty and to grow brand equity.

According to **Kotler (1997:443)** a brand is a name, term, sign, symbol, or design, or a combination of these, intended to identify the goods or services of an organisation and to differentiate them from those of competitors. In essence, a brand is used to identify the organisation and it is the organisation's promise to consistently deliver a specific set of features, benefits, experiences and services to visitors.

Based on the above definitions and in terms of the theme of this study, branding can be defined as a promise, the big idea, and the expectations that reside in each visitor's mind about the product, service or organisation, it deliver sustainable long-term value and visitors trust, buy, believe and fall in love with brands. Branding creates an image or picture in the mind of visitors. In other words, certain associations are being made. The associations are based on everything

the festival organisation does, positive or negative. Thus, associations are formed through branding which are the totality of all the information regarding the tourism product, as well as the sum of everything the visitor believes, the ideas and the impression which the visitor has regarding the tourism product or service.

In the next section an important dimension of branding, namely tourism branding, will be discussed in more detail.

2.2.1 Tourism branding

According to **Saayman (2001:302)** branding is important from a promotional perspective because brands communicate attributes and meaning. **Belch and Belch (2001:53)** agreed with this statement, but add that brands should also communicate product concepts and help in the positioning of the product in the minds of the visitor.

While corporate branding represents a promise, tourism branding represents an experience. Tourism branding contains a number of products and services that are consumed over a period of time. It consists of a lifetime experiences that is captured in the visitor's mind (**Saayman, 2001:302**). In essence, tourism branding has to capture an experience and these experiences are everlasting. **VanAuken (2002:15)** agreed that branding involves an experience. In fact, VanAuken defined branding as the sum total of each visitor's experience with an organisation. In order to create an optimal brand experience **VanAuken (2002:191)** asked the following questions:

- Will the experience impact all of the human senses: sight, sound, scent, taste and feel?
- How will the brand make visitors feel?
- Will visitors want to linger with the brand's products and services?
- Will visitors want to use the brand often, return frequently and look forward to using the brand's products and services again?
- Will the brand conjure up images in the visitors' minds? Will it evoke memories?
- Does the brand reinforce something about who the visitors are?

According to **Wheeler (2006:40)** the visitor's experience is a very important part in creating a strong brand. Wheeler states that an experience is necessary in building loyalty and lifelong relationships at each point of contact. A brand experience lures and keeps visitors. A good

experience creates a positive buzz, while a bad experience becomes a lost opportunity sabotaging the brand.

Now that the meaning of branding and tourism branding is known, the different dimensions of branding will be discussed.

2.3 DIMENSIONS OF BRANDING

According to **Kotler (1997:443)** the best brands convey a warranty of quality. Researchers have attempted to specify the factors that determine the quality of brands (**Shimp, 2006:183**). A quality brand can convey five dimensions:

- **Attributes:** A brand brings certain attributes to mind for example: expensive, durable, high prestige, high value, fast, and so on (**Kotler, 1997:443**). It describes the respective product attributes (**Shimp, 2006:184**)
- **Benefits:** A brand is more than a set of attributes. The attributes should be translated into a set of functional and/or emotional benefits (**Kotler, 1997:443**). For example “durable” could translate into a functional benefit, while “expensive” can translate into an emotional benefit. **Shimp (2006:184)** supported this statement, but added that a brand should not only state a specific benefit, but also a promise
- **Values:** The brand says something about the organisation’s values (**Kotler, 1997:443**). **Butterfield (2003:173)** adds to this when stating that brands should deliver sustainable long-term value to the organisation and the visitor
- **Culture:** Brands represent a certain culture (**Kotler, 1997:443**). **Saayman (2001:304)** describes brand culture as a system of values that surrounds a brand; much like the cultural identity of people or a country
- **User:** The brand also suggests the kind or type of visitor who buys or uses the product for example young students or elderly people (**Kotler, 1997:443**).

If the organisation only treats the brand as a name, it misses the point of branding (**Kotler, 1997:443**). The challenge is to develop a deep set of meanings for the brand. When the visitor can visualise all five dimensions of a brand, the brand is *deep* and of high quality.

Although the word 'branding' is most commonly used in organisations, there are different brand vocabularies which often cause misunderstandings between employees in organisations. In the next section, the different lexicon of branding will each be explained.

2.4 BRANDING CONCEPTS

It is very important to establish a common brand vocabulary in the organisation and to make sure that it is clear to everyone. In doing this, the organisation will ensure that its employees can communicate with fewer misunderstandings. More importantly, it will help communicate and reinforce key brand management principles (**VanAuken, 2002:14**). Figure 2.1 gives an illustration of the main concepts of branding. Each concept will be discussed in more detail.

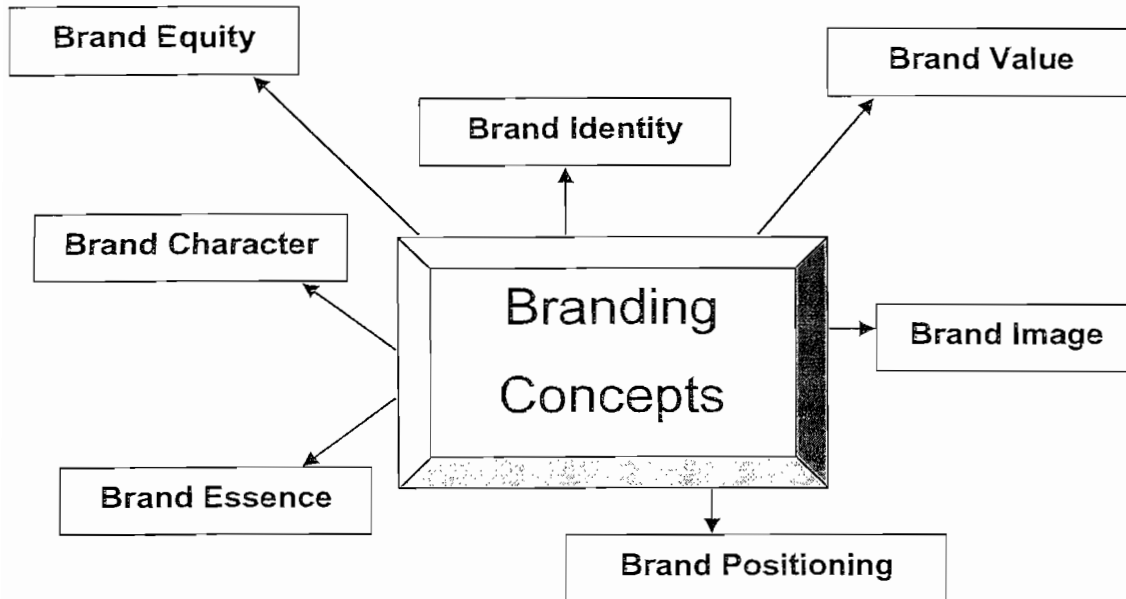


Figure 2.1: The main concepts of branding

2.4.1 Brand equity

Brand equity can be defined as the total accumulated value or worth of a brand (**Saayman, 2001:303**). **VanAuken (2002:17)** puts it more clearly when defining brand equity as the commercial value of all associations and expectations (positive and negative) that visitors have of an organisation and its products and services due to all experiences of, communications with, and perceptions of the brand over time. **Cole (2003:182)** agreed with these definitions when stating that brand equity is the sum of all qualities that result in and dictate personal commitment to the brand. This author also defines brand equity as the qualities that govern preference for the brand over an alternative that leads to it being valued and valuable.

2.4.2 Brand identity

Brand identity is part of the brand's overall equity (**Saayman, 2001:303**). It refers to the total perception of a brand in the marketplace, driven mostly by its positioning and personality. According to **VanAuken (2002:19)** brand identity refers to a combination of visual, auditory, and other sensory components that create recognition, represent a brand promise, provide differentiation, create communications synergy, and are proprietary. **Wheeler (2006:6)** gives a more specific definition of brand identity. This researcher states that, while brands speak to the mind and heart, brand identity is tangible and appeals to the senses. It is the visual and verbal expression of the brand and increases awareness.

2.4.3 Brand positioning

Brand positioning refers to what a brand stands for in the mind of visitors, relative to its competition, in terms of benefits and promises (**Saayman, 2001:303**). **Belch and Belch (2001:53)** agree with this, but add that positioning can also take place in terms of price or quality, use or application, product class, product user, competitors, cultural symbols, experience and repositioning. These writers also define positioning as fitting the product or service meaningfully apart from competition. **VanAuken (2002:16)** also defined brand positioning as the way the brand is perceived within a competitive set in the visitor's mind.

2.4.4 Brand value

Brand value represents the economic benefits delivered to the organisation or the visitor using the brand (**Cole, 2003:183**). It is the sum of the current and expected income attributable to the brand. **Saayman (2001:303)** also defines brand value as the assessment of those factors that have a direct influence on the worth of the brand, including its financial assets and intangible 'goodwill'.

2.4.5 Brand essence

According to **Saayman (2001:303)** brand essence is the core or the refinement of the brand identity. **VanAuken (2002:15)** agrees with this when defining brand essence as the heart and the soul of the brand – a brand's fundamental nature of quality. **Keller (as quoted by VanAuken, 2002:15)** has developed the term 'brand mantra', which is very closely related to brand essence. It can be defined as that something that clarifies what is unique about the brand. It should be memorable. As a result it should be short, crisp and vivid in meaning.

2.4.6 Brand character

Brand character refers to the internal structure of the brand, how it is seen in terms of integrity, honesty and trustworthiness (**Saayman, 2001:304**). **VanAuken (2002:16)** uses the term 'brand personality' and defines it as the adjectives that describe the brand (fun, kind, safe, sincere, sophisticated, reliable and progressive). The way that visitors perceive a brand's personality can be determined through qualitative research. For example by asking people to describe the brand as if it was a person or an animal. **Kotler (1997:443)** agreed with **VanAuken (2002:16)** when saying that a brand can also project a certain personality and asked the question: if the brand were a person, animal, or an object, what would come to mind?

2.4.7 Brand image

Brand image refers to the brand's reputation as a whole (**Saayman, 2001:304**). **VanAuken (2002:16)** agreed and defined brand image as the totality of perceptions resulting from all experiences with and acknowledgment of the brand. Brand image is the way that visitors perceive the brand. **Davis (as quoted by Wheeler, 2006:1)** argues that brand image and perception are inseparable. The latter states that image and perception help drive value and that, without an image, there is no perception.

It is very important to understand these concepts to understand branding and what it comprises. In the next section the elements of branding - visual and verbal identity, will be discussed.

2.5 THE ELEMENTS OF BRANDING

Brands should be intrinsically striking and its role is to create a permanent and unforgettable impression (**Clifton & Simmons, 2003:150**) as well as certain associations and experiences. To create such an impression and associations, a visual and verbal identity of the brand is needed. Visual identity refers to the element in branding which one can see (**Clifton & Simmons, 2003:113**). As such, it is an important part because what one sees is more likely to have an influence and make an impression than what one is told. Although the visual identity is more likely to have an influence, both the visual and verbal identity of the brand is important in order to create a successful brand. The elements concerning the visual and verbal identity of brands will now be discussed.

2.5.1 Visual identity

Visual identity comprises the graphic components that, together, provide a system for identifying and representing a brand (**Clifton & Simmons, 2003:113**). The basic elements of a brand's visual identity include the following:

- logotypes
- symbols
- colours
- typefaces

These basic elements are often supplemented by other graphic elements such as patterns, approaches to illustration and photography, and a range of icons (**Clifton & Simmons, 2003:113**).

VanAuken (2002:67) stated that when most people think about the visual identity of a brand, the brand's name, logo and maybe the tag line comes to mind, but the identity consists of so much more than that. It includes typestyles, colours, symbols, attitude and personality, brand voice and visual design, sounds and mnemonic devices (a device that triggers the memory and refreshes ones memory), characters and spokespeople, product design, package design, and so on.

According to **Wheeler (2006:8)** brand awareness and recognition are facilitated by a visual identity that is easy to remember and immediately recognisable. Visual identity triggers perceptions and unlocks associations with the brand. Sight, more than any other sense, provides information. Through repeated exposure, a symbol become recognisable and a colour becomes a mnemonic device.

Wheeler (2006:110) and **VanAuken (2002:71)** agree with **Clifton and Simmons (2003:113)** that logotypes and colour are the most important elements of a brand. Both these authors state that colours have a significant impact on visitors' emotional state. Colour is used by organisations to evoke emotion, express personality and stimulate brand association. A logotype, on the other hand, which is a word or words in a determined font, which may be standard, modified, or entirely redrawn is designed with the foresight that it will be used in multimedia environments, so it needs to be durable and sustainable (**Wheeler, 2006:108**).

2.5.2 Verbal identity

Verbal identity refers to the 'basic elements' used in order to make the brand's language distinctive (**Clifton & Simmons, 2003:113**). This comprises the following:

- the name
- a naming system for products, sub-brands and groups
- tone of voice principles
- the use of stories

According to **Shimp (2006:182)** a brand name is one of the most important aspects in establishing the brand in the market. Product and brand managers consider it critical to choose an appropriate brand name, largely because that choice can influence the early trail of a brand and affects sales volume. The brand name identifies the organisation's offering and differentiates it from others on the market.

Wheeler (2006:104) states that brand naming is a complex, creative, and iterative process requiring experience in linguistics, marketing, research, and trademark law. A good brand name should evoke trust, confidence, security, strength, durability, speed, status, and so forth. The name chosen for a brand:

- affects the speed with which visitors became aware of the brand
- influence's the brand image
- thus plays a major role in brand equity development

Based on this, **Jobber and Fahy (2006:143)** identified the following considerations when developing a brand name. A good brand name should:

- evoke positive associations
- be easy to pronounce and remember
- suggest product benefits
- be distinctive
- not violate an existing registered brand name

De Chernatony and McDonald (2003:11) agreed with **Jobber and Fahy (2006:143)** but added a few other considerations. According to these researchers, a brand name should be:

- simple
- meaningful
- compatible with the product
- legally protectable
- avoid unnecessary use of initials
- develop names that allow flexibility
- internationally valid

The combination of visual and verbal elements of branding provides the means to a successful brand. In the next section, the characteristics of brands will be discussed.

2.6 CHARACTERISTICS OF BRANDING

According to **De Chernatony and McDonald (2003:26)**, branding is the extent to which a product or service can be improved to provide added value to increasing levels of sophistication. According to these authors, branding consists of four levels, which is illustrated in Figure 2.2.

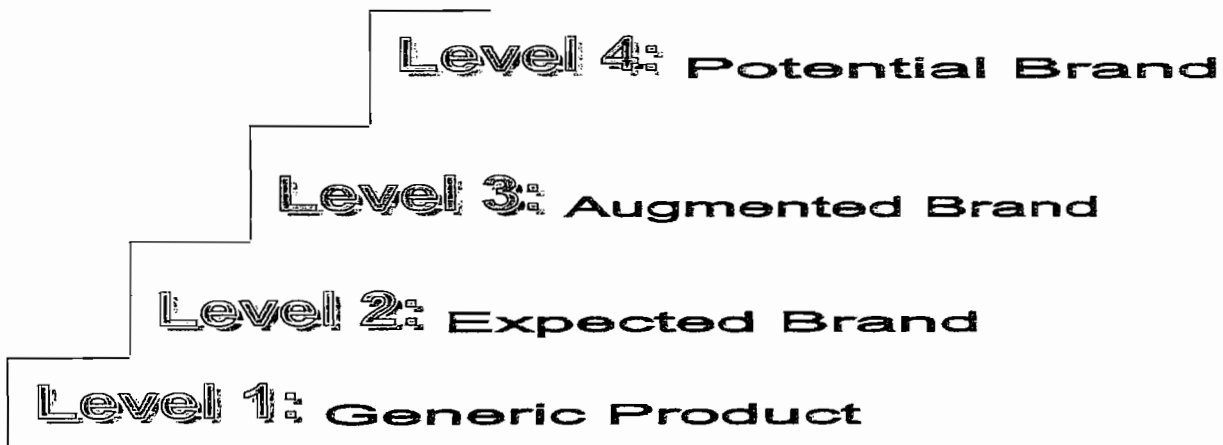


Figure 2.2: The four levels of a brand (De Chernatony & McDonald, 2003:376)

Level 1: Generic product

The generic level refers to the product form that meets the visitors' basic needs. This is the easiest aspect for competitors to copy and, as a result, successful brands should have added values over and above this at the expected level.

Level 2: Expected brand

Within this level the product is designed to satisfy the specific target's minimum purchase conditions, such as functional capabilities, availability, pricing and so forth. As more visitors enter the market and repeat buying occurs, the brand evolves through a better matching of resources to meet the visitors' needs.

Level 3: Augmented brand

With the increased experience, visitors become more sophisticated, so the brand needs to be improved (augmented) in more refined ways in order to satisfy the visitors' functional as well as non-functional or emotional needs.

Level 4: Potential brand

With even more experience of the brand, and therefore with a greater tendency to be more critical, it is only creativity that limits the extent to which the brand can mature to the potential level. In order to stop the augmented brand from slipping back down to the expected level, where visitors will be more interested in prices, the brand marketer needs to become more innovative and develop new added values. **De Chernatony and McDonald (2003:12)** also referred to this level when drawing a distinction between a 'brand' and a 'commodity'. They stated that organisations which only focus on commodity are characterised by the lack of perceived differentiation between competing offerings by visitors. This causes situations where one finds that purchase decisions tend to be taken on the basis of price or availability, and not on the basis of the brand. However, a commodity can be changed into a brand through packaging, promotion and so forth. This is the difference between the augmented brand and the potential brand.

According to **Taylor (2003:5)** there are four characteristics which help to identify a true brand. These four characteristics are illustrated in Figure 2.3:

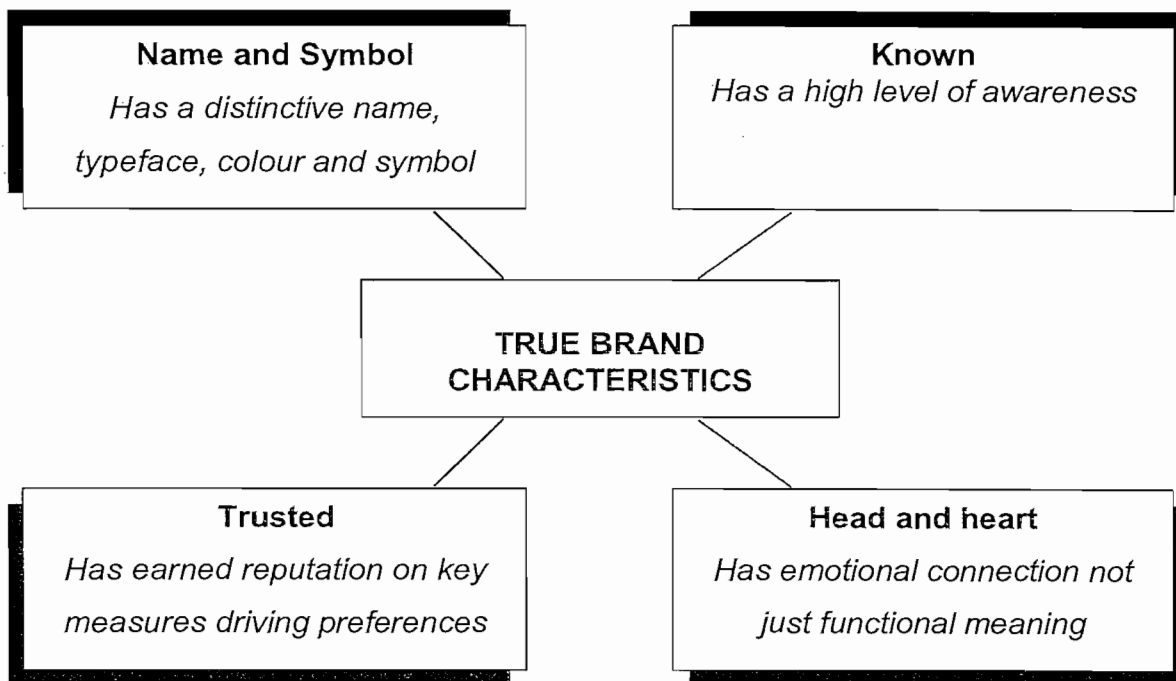


Figure 2.3: Characteristics of a true brand (Taylor, 2003:6)

First, a true brand does have a distinctive *name and symbol* that are *known* by a large proportion of the target audience. However, these brand identifiers are not only recognised, but are associated with a trusted experience (**Taylor, 2003:6**). This writer also agrees with **De Chernatony and McDonald (2003:376)** when stating that strong brands do not only satisfy functional needs, but also emotional needs: they appeal to the *head and heart*. This is a simple way of separating true brands from products dressed up in brand clothes.

According to **De Chernatony and McDonald (2003:352)** and **Bullmore (as quoted by Sherrington, 2003:69)** brands have the following characteristics:

- brands are made and owned by people, the public, the visitors and consumers
- a brand image is a subjective thing. No two visitors, however similar, hold precisely the same view of the brand, and brand image does not belong to the brand, but to those who have knowledge of the brand
- visitors come to conclusions about brands as a result of an uncountable number of different stimuli, many of which are outside the control or even influence of the organisation
- much of what influences the brand lies in the hands of competitors
- it is universally accepted that brands are an organisation's most valuable asset, yet there is no universally accepted method of measuring that fact

- successful brands understand the core associations visitors make with the brand
- successful brands offer proper and long-term support
- successful brands regularly monitor the sources of brand equity in order to know where it needs correction and reinforce actions

From the above, one can see that a strong and successful brand is built by going through various levels. When an organisation reached the 'potential brand' level, various characteristics can be identified. In order to fully understand the benefits and the characteristics of branding, the importance and value of brands should be identified.

2.7 THE IMPORTANCE AND VALUE OF BRANDS

A brand is any label that carries meaning and associations, but a great brand does more: it lends coloration, character and quality to a product or service (**Kotler, 2003:8**). This researcher asked the question: are brands important? To answer this question, he used a comment Roberto Goizueto, the late CEO of Coca-Cola, made: "All the Coca-Cola factories and facilities could burn down tomorrow but the value of the organisation, all that actually lies in the goodwill of the Coca-Cola brand franchise and the collective knowledge in the organisation, would hardly be touched." **Johnson and Johnson (as quoted by Kotler, 2003:8)** confirmed this when stating that an organisations' name and brand are by far the most valuable asset of an organisation.

Saayman (2001:312) states that a strong brand, which visitors want to buy and which are widely available are a unique weapon which an organisation can use to respond to the new challenges which arise every day in the tourism industry. In other words, brands are an important marketing tool used in order to face the new challenges in an ever changing market environment.

Doyle (as quoted by Saayman, 2001:312) identified the importance of strong brands from an organisations point of view and summarises it as follows:

- brands with a market share of 40% generate three times the return on investment of those with a share of only 10%
- organisations with strong brands sometimes generate over six times the return on sales than other organisations

- small brands can also be profitable: a strong brand in a niche market can earn a higher return than a strong brand in a big market. In large markets, competitive threats and retailer pressure can hold back profits even for a top brand
- it can cost up to six times as much to win new visitors as to retain current visitors

From the above, it is clear that strong brands are very important in terms of the generation of higher income and creating return on investment. **De Chernatony and McDonald (2003:22)** support this when stating that successful brands are valuable because it guarantees future income streams and create loyal visitors who buy or use the brands repeatedly and who are also willing to support the organisation during crises.

In the above statements, only the importance and value of the brand for the organisation have been discussed, but what value do brands hold for the visitor? According to **Shimp (2006:5)** respected brands offer an assurance of consistent performance and provide a signal of whatever benefits the visitor seeks when making purchase decisions. More than this, a brand is a promise to the visitor whereby the mere mention of the name triggers expectations about what the brand will deliver in terms of quality, convenience, status, and other critical buying considerations. **De Chernatony and McDonald (2003:139)** identified five consumption values that influence visitors' behaviour when it comes to the brand:

- **Functional value:** the functional value refers to the value and effectiveness a visitor perceives from a brand's functional capability
- **Social value:** social value represents the function the visitor perceives through the brand being associated with a particular social group
- **Emotional value:** this is the utility a visitor perceives from the brand's ability to arouse particular feelings. This also leads to visitors making choices based on the brand and not based on prices or availability
- **Epistemic value:** epistemic value is the utility the visitor perceives when trying a new brand mainly to satisfy curiosity
- **Conditional value:** reflects the perceived utility from a brand in a specific situation

Now that the importance of brands for the organisation and visitors have been discussed, the economical and financial value of brands will be discussed in more detail.

2.7.1 The economical and financial value of brands

Brands are assets in which the tourism organisation invests. It is in contrast with marketing items where costs are allocated and accounted for in the year in which they arise (**Butterfield, 2003:1**). Tourism organisations invest financial resources in brands to help compete in an increasingly competitive marketplace. When a tourism organisation invests inadequately, or misunderstands the personality of the brand, brand decay and loss of competitive position can occur. If the tourism organisation wants to attain successful brand management, it should be aware of the different brand associations visitors make with the brand and know how the visitors perceive and use brands (**Clarke, 2007:2**). The ultimate evaluator or judge of the value of the brand is not the organisation, but the visitor that is the user of the tourism product or service (**De Chernatony & McDonald, 2003:22**).

Cole (2003:178) states that the brand is the basis on which demand is generated and secured. Marketing adds to the 'power' of the brand in the shape of a stronger brand equity which is the first step in enhancing economic value. The brand is the mechanism through which advertising and marketing communications produce economic value.

According to **Butterfield (2003:1)** anyone who is in doubt about the value of brands should look at the extent to which the market capitalisation of branded goods organisations exceeds their tangible asset values, as well as what organisations are prepared to pay for brands. Brands therefore are increasingly being recognised as critically important to many major organisations. **Perry (as quoted by Butterfield, 2003:2)** summed this up almost perfectly when saying that the major assets of an organisation, overwhelmingly, are its brands. An organisation's brands are of incalculable value, representing both its heritage and its future but, to remain successful, it is important to invent, invest and nurture them. **Clifton and Simons (2003:3)** agree when stating that from an investment perspective, the brand provides a more reliable and stable indicator of the future health of the business. Strong brands mean more return for less risk. Based on this, brand equity will be discussed.

2.7.2 The concept and measurement of brand equity

Brands vary in the amount of power and value they have in the marketplace. According to **Kolter (2003:444)**, brand equity is highly related to the number of visitors that are satisfied with the brand, the values of the brand, the number devoted to the brand and who would spend more on a brand for these reasons. According to **Saayman (2001:304)**, brand equity can be

seen as the most important aspect of branding, because it gives a total value and is normally the aspect that financiers and employees as well as visitors, look at. These are the audiences that identify most with the brand.

Aaker (as quoted by Saayman, 2001:305) identified five categories which explained the concept of assets and liabilities on which total brand equity is based:

- name awareness
- brand loyalty
- perceived quality
- brand associations in addition to perceived quality
- patents, trademarks and so forth

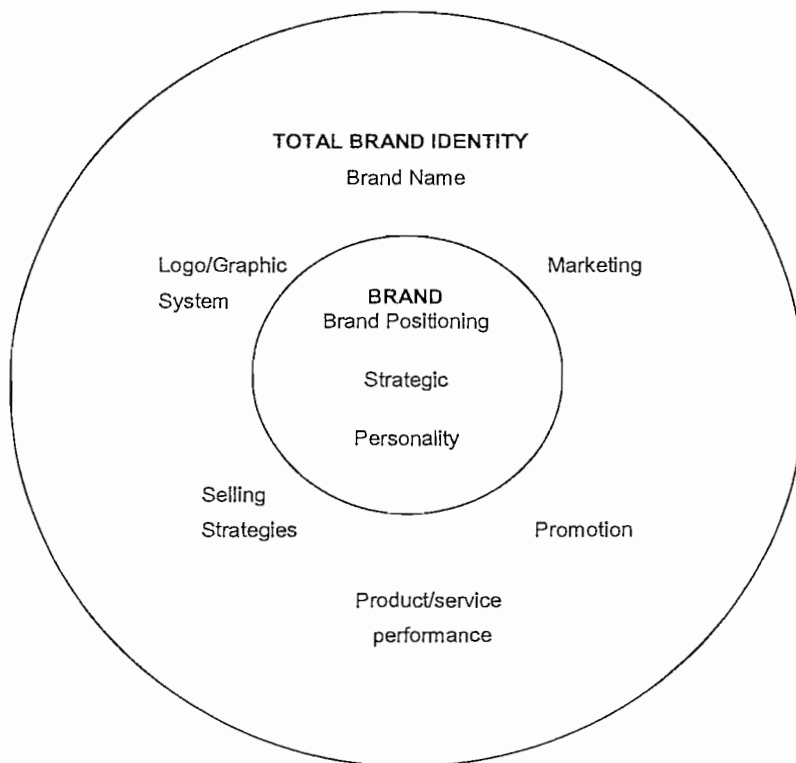


Figure 2.4: The core of total brand equity (Aaker, as quoted by Saayman, 2001:305)

Figure 2.4 gives a complete illustration of what brand equity entails. In the figure one can see that brand positioning, the brand strategy and the brand personality form the core of brand equity and branding. In other words, brand equity, brand positioning, a brand strategy, and brand personality as well as brand loyalty, awareness, brand associations, brand experience and other brand assets all form part of, and are necessary in order to create, a strong brand.

The value and importance of brands indirectly lead to benefits for the organisation, as well as the visitor. The benefits of branding for both these audiences will now be analysed.

2.8 THE BENEFITS OF BRANDING

A brand is the product of millions of experiences an organisation creates—with employees, vendors, investors, reporters, communities and visitors—and the emotional feelings these groups develop in result. Most importantly, an organisations brand is a business asset, one that can return great results to the organisation when thoughtfully managed over time (**Gregory, 2004:3**).

Developing a brand is difficult, expensive and takes time. Brands enable organisations to differentiate products from competitive offerings, but one must look at the benefits of brands in more detail. Strong brands deliver the following benefits to organisations (**Jobber & Fahy, 2006:141; Gregory, 2004:3 & Kotler, 2003:446**):

- **Company value:** The financial value of an organisation can be improved by the possession of strong brands. They help the organisation to withstand a crisis more readily, help minimise organisation turf battles, since everyone is working towards a common goal and the brand name makes it easier for the organisation to process orders and track down problems
- **Financial value:** Branding increases the organisations appeal to financial and investor markets, leads to better business results in terms of sales, earnings and cash flow and financial performance
- **Visitor preference and loyalty:** Strong brand names can have positive effects on visitor preferences. This leads to brand loyalty where satisfied visitors continue to purchase a favoured brand. It also gives the organisation some protection from competition and greater control in planning a marketing programme
- **Barrier to competition:** The result of strong, positive perceptions held by visitors about the brand means that it is difficult for new brands to compete
- **High profits:** Strong, market-leading brands are rarely the cheapest and strong brands are associated with premium prices. This is because visitors receive added value over less powerful rivals and, in addition, this leads to a higher profit for the organisation
- **Base for brand extensions:** A strong brand provides a foundation for positive perceptions and goodwill forms the core of brand extensions

- **Marketing value:** Branding makes marketing more efficient and strong brands help to build a strong corporate image, making it easier for the organisation to launch new brands
- **Legal protection:** The organisation's brand name and trademark provide legal protection of unique product features, which competitors could otherwise be likely to copy

According to **Kotler (2003:445)**, organisations make use of brands because brands make the product easier to handle, hold production to a certain quality standard, strengthen visitor preferences and make it easier to identify the organisation. Visitors, on the other hand, want brands because it helps to identify quality differences and make more informed decisions. **Saayman (2001:312)** identified the following five conditions which contribute to the branding decision:

- the products are easy to identify
- the products are perceived as the best value for the price
- quality and standards are easy to maintain
- there are economies of scale

Morgan, Pritchard and Pride (2002:61) agree with **Kotler (2003:224)** and **Gregory (2004:3)** when stating that the core benefit of branding lies in the creation of loyal visitors through the recruitment of new visitors and the retention of existing visitors. The economic benefits are that branding increases future income or cash flow, as well as creating a certainty for income because of greater visitor loyalty. Another benefit involves the term experience. A strong brand enhances the destination experience bringing brand loyalty and word-of-mouth recommendation.

A strong brand creates, manages, and fulfils high expectations among visitors (**Gregory, 2004:4**). It also drives visitors' experiences in an intentional and consistent way. A strong brand continues strengthening itself, with proper management, by creating a renewable resource of loyal shareholders, visitors and employees. The writer goes further by explaining that when a brand is working well, there is clarity in the visitors' minds about the organisation, product or service. This leads to visitors wanting to be part of it all, whether as a consumer, investor, or employee.

Although branding has various benefits, it also plays an important role in organisations and has a few problems. These roles and problems will be analysed next.

2.9 THE ROLE OF BRANDING

According to **Clifton and Simmons (2003:4)** brands are powerful and the benefits of brands embrace every type of organisation. Indeed, there is a clear need for organisations to be constantly preoccupied with maintaining the sustainable competitive advantage offered by the brand. The clarity of focus that a strong brand positioning gives organisations will always create more effectiveness, efficiency and competitive advantage. The question is: why are brands not taken as seriously as they should be? There are a few possible explanations which also have something to do with the problems concerning branding:

- there is a lack of full understanding among senior managers about what successful branding really is
- managers do not understand the terminology of the term branding and believe that brands are only relevant to the ones who buy and use them
- the third problem is ownership. The perception is that branding should be run by a single person or department, when it should actually be the driving force of everyone in the organisation. **Pringle and Gordon (2001:8)** agree with this and state that the challenge of general management is to ensure that the whole company, and in particular the employees, live the brand and convey its essence in everything that is done in the organisation
- the last area relates to brands' particular combination of tangible and intangible elements. The tangible elements refer to the rational and measurable aspects of branding and it is these aspects which are always much easier to determine than the intangible elements which refer to the more creative, visual and verbal elements.

De Chernatony and McDonald (2003:41) identified the role of branding as a differentiating device between similar offerings. Brand distinctiveness allows visitors to identify and differentiate between products and services. **Gregory (2004:30)** also said that brands could be used to differentiate between organisations or products, but stated that it was more of a benefit. According to **Shimp (2006:183)** it is desirable for a brand to have a unique identity, something that clearly differentiates it (as well as the organisation) from competitive brands. Failure to differentiate it from competitive offerings creates confusion and increases the chances that visitors will not remember the name of the destination or mistakenly select another brand. In other words, the role of brands is to differentiate the organisations products and services from

similar ones but, if it fails at doing this, the brand could do more harm than good, because then it will only create confusion in the mind of the visitors.

In a global economy subject to changing market dynamics and competition, the role of brands has never been greater (**Clifton & Simmons, 2001:65**). Brands serve as a route map for purchasing behaviour and, when managed properly, ensure significant value for the organisation. **Wheeler (2006:36)** agreed when stating the branding is the road map that guides marketing and provides clarity, context, and inspiration to employees.

For a brand to be effective and to really achieve its role in the organisation, brand planning should take place.

2.10 THE IMPORTANCE OF BRAND PLANNING

From the previous sections, it is clear that brands play a variety of roles and, for a number of reasons, satisfy different needs. Brands are the end result of much effort and they represent a considerable investment by the organisation (**De Chernatony & McDonald, 2003:53**).

Similar to the marketing plan, the brand plan's objectives focus on changing or improving brand equity components, such as (**VanAuken, 2002:21**):

- increased market share
- brand awareness
- brand value
- brand accessibility
- brand relevant differentiation
- brand emotional connection
- brand vitality
- brand loyalty
- brand personality
- other brand associations

To gain the best results from a brand, organisations must develop a brand plan that specifies realistic brand objectives and a well-formulated vision and strategy in order to achieve these objectives.

Brand planning is an important but time-consuming activity, which, if undertaken in such a way that it involves organisation-wide discussions, it could result into a well ground consensus on how resources can be best employed to sustain the brand's differential advantage (**De Chernatony & McDonald, 2003:53**). If an organisation does not prepare a well-documented brand plan, it could create obstacles which could lead to failure. According to **Randall (as quoted by Saayman, 2001:313)** brands are constantly under threat – from neglect, from competitors and from changes in the marketplace. In other words, an effective brand plan should be developed in such a way as to withstand the threats from both the internal and external environments.

There is a difference between brand planning and brand management. Brand planning should take place before brand management can occur. In the next section brand management will be discussed.

2.11 BRAND MANAGEMENT

2.11.1 The brand strategy and strategic brand management

According to **VanAuken (2002:261)** many organisations and marketing managers confuse brand management with product management, but these are not the same. Brands, if well managed, should have a much longer life than individual products and may even develop categories. Brand management is much more holistic than product management, encompassing all of the marketing elements and many of the organisation's other functions.

Recognition of the economic value of brands has increased the demand of effective brand management (**Clifton & Simmons, 2001:39**). In the pursuit of increasing shareholder value, organisations are keen to establish procedures for the management of brands. To do this, many organisations adopted brand valuation as a strategic brand management tool.

As said before, a brand strategy should be developed to achieve the brand objectives. A brand strategy, on the other hand, connects the left brain with the right brain and makes the brand work (**Wheeler, 2006:36**). According to this research, an effective brand strategy provides a

central unifying idea around which all behaviour, actions, and communications are aligned. The best brand strategies are so differentiated and powerful that they deflect the competition.

Brand strategy is built on a vision, is aligned with the organisation's strategy, emerges from the organisation's culture and values and reflects an understanding of the visitors' needs and perceptions. A brand strategy defines positioning, differentiation, the organisation's advantages, and a unique value proposition (**Wheeler, 2006:36**). Brand strategy is the road map that guides marketing, makes it easier for the sales force to sell more, and provides clarity, context, and inspiration to employees.

Jain (1998:440) and **Hood (1999:146)** identified the following brand strategies:

- ***One brand name worldwide***

This strategy is useful when the organisation primarily markets one product that is widely distributed in all the markets, and the brand name does not seem to conflict with local cultures.

- ***Modifying brand name in each market***

Some factors overseas may lead an organisation to adapt or change a brand name to suit with local conditions.

- ***Different brand names in different markets***

Different brand names are used in different markets when the organisation wants to play down its foreignness and be thought of as a local company.

- ***Organisation's name as a brand name***

Organisations are usually very flexible in the case of brand names, taking into consideration local market conditions, local visitor motivation, language and translation problems, and other market factors.

When the organisation identified which brand strategy it is going to use to establish the brand, it is important to manage it correctly. The guidelines for doing this will be discussed next.

2.11.2 Guidelines for good brand management

In order to achieve the organisation's objectives for its brand, good brand management should occur. According to **Clifton and Simmons (2001:23)** the following guidelines for brand management should be followed in order to maintain a strong and successful brand:

- ***Protect the brand:*** Trade mark laws offer provision for the protection of a brand and corporate names, logos and colours, the shape of packaging, smells, and the advertising tune used. This protection can last indefinitely subject to payment of a fee and easy rules of use
- ***Honouring stakeholders:*** Visitors expect an attractive, well-differentiated product and service that will live up to expectations and is well priced. Employees want to work for an organisation with a compelling business idea where one feels engaged and can make a difference. Stakeholders expect sound corporate governance and a well-managed organisation with a commitment to growing stakeholder value. The organisation should manage the organisation and the brand in such a way as to live up to these expectations
- ***Treat the brand as an investment, not a cost:*** Brands are one of the most important assets an organisation can own and strong brands can ensure business continuity in difficult times
- ***Exploit the financial potential of the brand:*** The organisation should look at opportunities to develop the equity of the brand through co-branding, new product development, licensing and franchising
- ***Understand that successful brand management is a complex task:*** Successful brand management requires skill not normally associated with the traditional marketing function. Brand managers need to understand how to manage a brand for the benefit of the shareholder. This requires the understanding of how, in financial terms, a brand contributes to the success of the organisation and the creation of shareholder value.

In order to create a strong brand, brand strategies and management are very important. In the next section, other necessary elements needed in order to create strong brands, will be discussed.

2.11.3 Creating powerful brands

In section 2.7, the role of branding was discussed, but how does one evaluate a brand and evaluate what makes a brand great?

According to **Clifton and Simmons (2001:66)**, strong brands are composed of the following principles:

- **A compelling idea:** Behind every great brand there is a gripping and persuasive idea which captures the visitor's attention and loyalty by satisfying and unmet need
- **A resolute core purpose and supporting values:** The core purpose and value of the brand stay the same, even though the organisational strategy and tactics have to change to satisfy changing needs and take advantage of the circumstances in a changing environment
- **A central organisational principle:** The brand position, purpose and values are engaged as management levels to guide decision-making. According to **Lazarus (as quoted by Clifton and Simmons, 2001:67)**, brands give direction to the whole organisation. They guide the organisation in order to know what products to make and what not to make, how to package the product and even how to answer the phone. Brands give a set of principles to an entire organisation
- **Consistency in delivering a promise:** Strong brands communicate a promise to the market and encourage visitors to purchase the product or service
- **Superior products and processes:** Successful brand organisations are well aware of the source of brand value. To attract visitors and maintain loyalty, organisations must offer products or services that are superior to others and which create a distinctive experience, thereby reducing the risk that visitors will not be satisfied
- **Distinctive positioning and brand experience:** Successful brand organisations capture what is special about their offering, convey it to the desired audience and allow visitors to experience it
- **Alignment of internal and external commitment to the brand:** Marketing and branding managers focus strategies on the visitors, but a strong brand also understands that an internal culture supportive of the brand strategy has a far better chance of a consistent yet differentiated experience
- **An ability to stay relevant:** Strong brands constantly maintain relevance to a targeted set of visitors, ensuring difference when compared to competition. Strong brands have a sustainable credibility which increases trust and loyalty.

According to **Randall (as quoted by Saayman, 2001:101)** a strong brand:

- identifies itself clearly and unambiguously
- triggers information and associations about the brand, the organisation, and its products and services
- provides benefits

- offers more than a generic product. It offers added value, better quality, value for money, a distinctive experience and has a sustainable competitive advantage.

A strong brand is also constantly communicated to target audiences. The term brand communication will now be discussed in more detail.

2.12 BRAND COMMUNICATION

Whilst brand marketers and communicators have become more sophisticated, so have visitors. Organisations began to realise that it is essential to have a convincing and totally integrated brand position, manifested through all the channels of communication (**Pringle & Gordon, 2003:7**). According to **Feldwick (2003:127)** these channels of communication refer to 'above the line' and 'below the line' advertising. Certain types of brand communication give information and lead directly to a transaction: brochures, coupon, mailshots, direct response advertisements, and certain uses of websites. **Feldwick (2003:127)** also states that brand owners need to ensure that communication not only stimulates sales, but also enhances the underlying strength of the brand.

Figure 2.5 gives an illustration which helps one to understand the important role and position of branding communication.



Figure 2.5: The role of communication in branding (Saayman, 2001:305)

Figure 2.5 indicates that a specific message is communicated in order to persuade visitors to buy the product or visit the destination of which branding forms the focal point (**Saayman, 2001:305**).

According to **Shimp (2006:6)**, brand communications fail because many organisations make the mistake of treating the communication elements – advertising, sales promotion, public

relations, and so on – as separate activities, rather than integrated tools that work together to achieve a common goal. This problem can be fixed by creating new departments in the organisation that specialise in the growth areas of sales promotions, marketing-orientated public relations, event sponsorship, and direct marketing.

All the hard work done on brand positioning, marketing and communication can easily be undone by poor interaction between a visitor and a brand representative, for example staff (**Clifton & Simmons, 2001:7**). That is why the organisation needs to understand the importance of brand service. This term will be discussed in the next section.

2.13 BRAND SERVICE

Even though the organisation may have developed a well-conceived position for the brand and developed a good communication programme, the brand can still flounder because of insufficient attention to the role the staff plays in delivering the service (**De Chernatony & McDonald, 2003:232**). These writers then stated that the following factors could influence the success of the brand:

- ineffective recruitment
- conflict in the duties staff are required to perform
- poor fit between staff and technology.

It is important to state that the staff represent the service brand in the visitor's eyes. In many cases the staff is the only contact for the visitor and by training staff thoroughly and ensuring commitment to the brand, the brand's chance of succeeding is greater (**De Chernatony & McDonald, 2003:232**).

To ensure that staff are willing and able to deliver high-quality services, organisations should motivate staff and encourage visitor-orientation culture by considering the following (**De Chernatony & McDonald, 2003:232**):

- ***Recruit the right people:*** Organisations should hire the right staff whose value are similar to the values of the firm

- ***Train staff to deliver service quality:*** Organisations should invest in the training of employees. Staff also need to regard each other as internal visitors within the service process, enhancing the quality of the brand through teamwork and cooperation
- ***Provide support systems:*** Appropriate technology and equipment are essential to support the staff in delivering quality service
- ***Retain the best people:*** Staff need to be involved in the decision-making process and devote as much attention to it as to visitors.

Brand service mostly occurs at tourism destinations where the visitors and staff are directly in contact with each other.

2.14 CONCLUSION

In the beginning of this chapter, branding was defined as the image of the product or service used to differentiate the tourism product or service from similar tourism products and services. A name, term, sign, symbol or design, or a combination of these can be used to do this. It was also defined as a promise about what the visitor can expect from the tourism product, service or organisation.

In this chapter, the term branding was analysed in more detail. Important concepts were discussed such as the definition of branding and tourism branding. Branding itself is a very wide term and involves various definitions while tourism branding consists of a lifetime of experiences that are captured in the visitors' minds and creates certain associations with the brand. Secondly, the dimensions of branding were discussed, as well as the different concepts of branding such as brand equity, brand identity, brand positioning, brand value, brand essence, brand character and brand image.

Thirdly, the elements of branding - the visual and verbal identity - were discussed. Visual identity refers to the graphic components such as logotypes, symbols, colours and typefaces. The verbal identity refers to the name, tone of voice and use of stories. Brands can be identified and characterised by these elements, but it also holds other characteristics which were discussed.

Brands are important because it lend coloration, character and quality to a product or service. In terms of this, the economic and financial value of brands was analysed, as well as the

concept of brand equity. Brands are also important because of the benefits they hold for the company and their important role in differentiating similar offerings.

In the previous named sections, it became clear exactly what branding is, what it consists of and its value. Once this is clear it is important that the organisation know how brand planning and management should take place in order to achieve the organisation's objectives and create a strong brand.

Finally, brand communications and brand service were discussed. It is important for an organisation to have a convincing and totally integrated brand position, manifested through all channels of communication. One of these channels of communication is through the staff. Even though the organisation developed a well-conceived position for the brand, the brand can still have difficulty because of insufficient attention being paid to the role of staff in delivering the brand.

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Chapter 3

BRANDING ASSOCIATIONS IN FESTIVAL BRANDING

ABSTRACT

Arts festivals in South Africa are growing tremendously and it has become more important for these types of tourism products to position themselves competitively. Branding plays a major role in this and, more specifically, the associations made with the brand. It is necessary to understand these associations as well as factors influencing the associations. Therefore the purpose of this chapter is to analyse brand associations in festival branding and to determine the influence of demographic characteristics on festival associations. Very little research in this regard has been conducted in South Africa. This study was done at the KKNK (Klein Karoo National Arts Festival) held annually in Oudtshoorn, by means of a structured questionnaire where 394 questionnaires were completed. The statistical analysis was descriptive in nature, including a factor analysis (to determine the brand associations) and the calculation of effect sizes (to determine differences between the brand associations and certain demographic variables). Firstly, the results revealed three brand associations, brand engagement, brand performance and brand attributes. Secondly, the results indicated no significant differences between age, gender, marital status, province, qualification, number of times visited and the identified brand associations. The results therefore confirm that brand associations exist but that demographic characteristics do not influence these associations.

Key words: arts festivals, competitive advantage, branding, brand associations, festival branding, demographic characteristics, KKNK.

3.1 INTRODUCTION

Festivals have become a very important part of the culture of South Africa and the country has been experiencing major growth in the number and types of events (**Van Zyl, 2005:13**). Not only do festivals portray the proud history of South Africa, but festivals also have social, cultural and economic implications (**Burke, 2004:27**). It is therefore important for festivals to position themselves in the market, since this is a tool used to increase total visitor numbers, the cost effectiveness of advertising as well as to increase market share (**Saayman, 2006:209**). Effective branding can assist in obtaining the optimum position and contributing to the sustainability of the festival.

During the latter part of the last century, brands have spread throughout practically all facets of marketing and therefore became one of the most important marketing phenomena of the 20th century (**Westwood, Morgan, Pritchard & Ineson, 1999:239**). Branding principles are implemented to improve marketing strategies and produce more tangible products (**Mossberg & Getz, 2006:308**). Branding strategies are therefore effective strategic marketing tools and are no longer limited to tangible goods, but also to services, such as festivals (**Mossberg & Getz, 2006:308; De Chernatony & McDonald, 2003:232**). Various studies have been done on the marketing of events (**Gwinner & Eaton, 1999:47-57; Olberding & Jisha, 2005:191-196 & Stokes, 2008:252-262**) but, even with the prominence of branding in marketing literature, little has been published on the branding of events such as arts festivals (**Getz, 2007:282**).

The purpose of this chapter is to analyse brand associations in festival branding and to determine the influence of demographic characteristics on festival associations. Firstly the literature review will be discussed followed by the method of research and the results. Lastly, conclusions will be drawn and recommendations made concerning the brand associations and their application in festival branding.

3.2 LITERATURE REVIEW

Festinos can be considered as persons who travel away from home to attend a festival, spend money, visit market stalls and watch shows. They comprise people with varying festival needs according to their age, gender, education level and previous experiences, and are constantly exposed to new festivals and what these festivals have to offer (**Wheeler, 2006:36**). This is done by innovative marketing efforts in which branding plays a major role. Branding assists

consumers (festinos) in deciding which product to purchase or which festival to support (**George, 2008:227; Dreyer, 2007:61**). It is a marketing strategy used for the identification, anticipation and satisfaction of the tourists'/visitors' requirements (**Drummond & Ensor, 2005:2**). Through the creation of a distinctive brand image, a tourism product such as KKNK can position its product effectively leading to a competitive advantage (**George, 2008:227**).

Branding is often misunderstood and researchers differ in terms of its meaning (**Bolt, 2003:32**). Various authors have defined branding as a name, sign, symbol or design (**George, 2002:174; Holloway & Plant, 2004:134**) used to identify products and to differentiate products from similar competitive offerings (**North & Enslin, 2004:151; Kurtz & Boone, 2006:389 & Saayman, 2001:301**). **De Mooij (2005:28)**, on the other hand, argues that a brand is more than a product with a name, a trademark, or a promise of performance, but that it is a system of associations which is created in the mind of the festinos.

According to **Kotler (2003:8)**, brands have an indefinite meaning and a label with which associations can be made. It involves communication (**Feldwick, 2003:127**) and represents the product and service expectations to the festino (**Pringle & Gordon, 2001:1**). **Gwinner and Eaton (1999:47)** agree that the brand image is brand associations in the memory of the festino concerning the brand. The associations are therefore the thoughts and feelings of the festino towards the brand (**Shimp, 2003:36**).

Brand associations originate in different forms. According to **Keller (2008:51)** they either reflect the product characteristics or aspects independent of the product. **De Mooij (2005:29)** adds that brand associations are based on the brand name and visual images, the products or services linked with the name, brand attributes, benefits of the brand, past experiences with the brand, the brand users and the brand values. As a brand develops and expands, marketers of tourism products such as festivals have to define the core brand associations to capture the important dimensions of the brand meaning and what the brand represents (**Keller, 2008:51**).

The associations which festinos make have an influence on the purchasing and travel decision-making process (**De Mooij, 2005:28**). **Lee and Back (2007:334)** agree when stating that brand satisfaction, which indirectly leads to the purchasing of a product or service, originates from positive brand knowledge which comprises strong brand awareness with positive brand associations. All brand associations will not be equally important to all festinos and their value and favour will differ in different purchase situations. Certain brand associations may also be

more important to older festinos whereas others may be more important to female festinos. This type of information is important in developing effective brands and implementing sustainable marketing strategies.

Although brand associations are situation- or context-dependent (**Keller, 2008:59**), the ultimate goal is to develop a strong association network that fits the target market's values and motivations (**De Mooij, 2005:28**). A brand therefore establishes important associations in the mind of the festino and builds brand identity, which adds meaning and value to the product (**West, Ford & Ibrahim, 2006:259**).

Brand associations form part of the brand value chain and are particularly important for measuring the strength, favourability and uniqueness of perceived attributes of the brand. They represent key sources of brand value, because they are a means by which benefits sought are provided and needs are satisfied (**Keller, 2008:319; George, 2008:227**). According to **Keller (2008:75)**, there are six possible brand building blocks by which associations can be measured, the level of awareness of the brand (brand salience), how well the brand meets the festino's functional needs (brand performance), the images formed of the brand (brand imagery), the festino's personal opinion and evaluation of the brand (brand judgment), the emotional responses and reactions towards the brand (brand feelings) and the level of identification with the brand (brand resonance).

If these associations are positive, brands can be of great value to festivals. Firstly, brands have an identification purpose, create awareness and simplify the management of the festival (**Keller, 2008:8**). Secondly, brands deliver sustainable long-term value to the tourism product (**Butterfield, 2003:173**) by attracting new festinos and maintaining current festinos (**Jobber & Fahy, 2006:142; Gregory, 2004:7; Morgan, Pritchard & Pride, 2002:61 & Kotler, 2003:97**). Thirdly, unique associations may add value to the marketing strategy by easier differentiation from other festivals, repeat visits and accurate identification of visitors needs (**Keller, 2008:8; George, 2008:227**).

Fourthly, well established brands are an indication of quality which may encourage satisfied festinos to visit the festival again because they have confidence in the product to be experienced. These festinos are brand loyal and loyalty provides predictability and security of demand for the festival and creates barriers of entry which make it difficult for new festivals to enter the market (**Keller, 2008:8**). Fifthly, the income of the festival may increase as more

satisfied festinos associate themselves with the festival and make use of the products offered at the festival (**Jobber & Fahy, 2006:141; Gregory, 2004:3**).

Lastly, the festival's appeal to potential sponsors and investors will grow, which can make the festival more sustainable and able to withstand the economic difficulties that the festivals are currently experiencing. Sponsorships provide opportunities to take advantage of an association with a specific target audience in return for funds, services or resources (**Fill, 2005:712**). This enhances the sponsors' corporate reputation, raises brand awareness and brand associations, increases loyalty; builds ticket sales, increases press coverage, cuts through the clutter of commercial messages and reduces expenses (**Kotler, 2003:169; West, Ford & Ibrahim, 2006:249; Fill, 2005:712**).

Even with the realisation of the importance of branding and brand associations, these concepts have not been properly researched in the tourism industry. Studies done by **Gwinner and Eaton (1999)**, **Mossberg and Getz (2006)** and **Olberding and Jisha (2005)** focused on aspects such as brand image, stakeholder influences on the ownership and management of festival brands and brand equity in festival branding although not in the South African context. Only one study has been done on this topic in South Africa - an assessment of the South African National Parks brand in 2007 (**Hood, 2008**). He identified three factors related to branding, a successful brand, service and a positive brand image that emerged as perceptions of the brand. This type of research has therefore not been applied in the event tourism context in South Africa. As the KKNK is one of the most successful, well-known and well-established arts festivals in South Africa, it was deemed appropriate to measure the brand associations of this festival.

Knowledge in this regard will influence the development of future product and marketing strategies focused on attaining a competitive advantage, attracting a higher number of visitors and creating loyalty. Festival organisers will experience difficulty in positioning the festival as well as growing the unique character of the festival if these associations are unknown or if they are negative.

3.3 METHOD OF RESEARCH

Quantitative research was conducted by means of a survey at the Klein Karoo National Arts Festival held in Oudtshoorn from the 23 to 27 March 2008. This festival receives the largest

number of festinos of three national arts festivals in South Africa and sold 107 151 tickets in 2008. The festival (offered over a period of 8 days) accommodates both visual and performing arts and attracts visitors from across the country.

A similar study was conducted in 2007 for South African National Parks (SANParks) (**Slabbert, Saayman, Oberholzer & Dreyer, 2007:118**) and served as a pilot study to measure brand effectiveness. The questionnaire used in this study was based on the SANParks questionnaire, adapted after an in-depth theoretical analysis of brand associations. The questionnaire focused on two main aspects: firstly, the demographic profile of respondents including gender, age, marital status, language, province and highest level of education and, secondly, brand associations based on the brand building blocks (brand salience, brand performance, brand imagery, brand judgments, brand feelings and brand resonance).

A non-probability sampling method, namely convenience sampling, was used since respondents (visitors to the festival) could not be randomly selected (**Wegner, 2003:170-171; Maree & Pietersen, 2007:10**). It was therefore based on visitors willingness to participate in the study. This method, however, leads to limitations in terms of representing the population and generalising the results to the total population (**Maree & Pietersen, 2007:10**). The sample produced was based on guidelines set by **Cooper and Emory (1995:207)** for general research activities and recommending sample size (S) of 384 for a population (N) of 100 000.

According to research done by **Slabbert, Viviers, Saayman, Saayman and Dreyer (2008:41)**, 35 224 people visited the Klein Karoo National Arts Festival (KKNK) in 2008. However, this is an estimate since the precise number of visitors is not known. Four hundred questionnaires were distributed and 394 were usable in the data analysis. These questionnaires were distributed by field workers at various areas on the festival grounds such as the eating areas and music theatres as well as the venues for shows.

The data were captured in Microsoft Excel and the descriptive statistical analyses were performed by using the Statistical Programme for Social Sciences (SPSS 14.0). The statistical analysis included factor analyses and the calculation of effect sizes. A factor analysis was done to determine the brand associations and effects sizes were calculated to determine the differences between brand associations and certain demographic variables.

3.4 RESULTS

The results will consist of three sections – the demographic profile of visitors to the festival, the factor analysis and the effect sizes.

3.4.1 Demographic profile of visitors to the festival

Table 3.1: Demographic profile of visitors to the festival

Attribute	Main categories	Percent: <i>N</i> = 394
Gender	Male	37.8%
	Female	62.2%
Average age		37 years of age
Marital status	Married	51.0%
	Single	38.2%
Province of residence	Gauteng	9.0%
	Eastern Cape	20.7%
	Western Cape	60.5%
Highest qualification	Matric	34.5%
	Diploma/Degree	35.3%
	Post graduate	13.5%
Number of visits	1-2 visits	37.2%
	3-5 visits	27%
	6-14 visits	36%

According to the descriptive analysis (Table 3.1), 62.2% of the respondents were female, whilst 37.8% were male with an average age of 37 years, portraying a middle-aged market. The highest percentage of the respondents are married (51.0%), whilst 38.2% are single. Respondents originate mostly from the Western Cape and are well educated with matric (34.5%), or a diploma/degree (35.3%). Thirty-seven percent of the visitors have visited the festival once or twice and 36% have visited the festival between 6 and 14 times. This proves that respondents are familiar with the festival and some of them are loyal visitors. Research done at other national arts festivals in South Africa supports the fact that festinos are well educated and middle-aged (Viviers, Slabbert, Saayman & Saayman, 2008; Saayman, Saayman & Kruger, 2008).

3.4.2 Brand associations

This section focuses on exploring the underlying patterns of the reported brand associations by means of a factor analysis. To determine the appropriateness of a Principle components

analysis (data reduction procedure) for the collected data, a correlation matrix for the data, Kaiser-Meyer-Olkin measure of sampling adequacy and the Bartlett test of sphericity were used. The aim of the Kaiser-Meyer-Olkin measure of sampling adequacy is to examine whether the strength of the relationship between variables is large enough to proceed to a factor analysis. The measure was .958 which is highly acceptable. The Bartlett test was also found significant ($p < .000$). Therefore the data reduction by principal components would be legitimate. A factor analysis with oblimin rotation was performed on the 26 brand association factors due correlations between the factors. The factor analysis was performed to identify the underlying dimensions of the respondent's brand associations. An eigenvalue of 1.0 was used as a factor extraction criterion and loadings of .40 were used for item inclusion. Cronbach's coefficients were also examined for each factor and values higher than .8 indicate the reliability of the data and serve as a measure of internal consistency among the items. All coefficients were higher than 0.8 (See Table 3.2).

The factor analysis of 26 items resulted in 3 factors. These three factors accounted for 67.91% of the total variance. The factors were labelled according to similar characteristics: brand judgments (Factor 1), brand attributes (Factor 2) and finally brand performance (Factor 3).

Table 3.2: Factor analysis

Factor label	Factor 1: Brandjudgments	Factor 2: Brandattributes	Factor 3: Brand performance
Is fun and interesting	.954		
Is creative	.914		
Is admirable	.854		
Is much talked about	.808		
Is innovative	.794		
Is persuasive	.724		
Is proudly South African	.702		
Portrays reliability	.694		
Can be associated with the proud history of the festival	.659		
Is across geographic boundaries and cultures	.617		
Is recognisable as an international brand	.599		
Is well established	.535		
Portrays a good image	.505		
Is credible	.500		
Is simplistic		.751	
Is easily recognizable		.584	
Is highly visible		.499	
Can easily be recalled		.496	
Can be associated with high levels of service			.920

Can be associated with high quality productions			.868
The colours are appealing			.814
Can be associated with integrity			.748
Enhances marketing efforts of KKNK			.714
Can easily be distinguished from other arts festivals			.528
Captures the essence of the festival			.451
Cronbach's Alpha	.949	.800	.903

In an analysis of the results, it is clear that certain associations were made with the brand. The three identified brand associations are similar to two of the brand building blocks identified by **Keller (2008)**. Therefore this research confirms the existence of brand associations as part of the branding building blocks. The associations were found to be positive, which adds value to current marketing strategies. If these results are compared with research conducted on branding, the following comments may be made.

Firstly, the factor *brand judgments* focuses on customers' personal opinions about, and evaluations of, the brand. This is based on the brand's quality, credibility and superiority (**Keller, 2008:68**). Brand judgments need to be positive as this will influence loyalty and repeat visits. **Boo, Busser and Baloglu (2009:222)** stated that the ability to create customer loyalty is a major goal of brand management.

Secondly, the factor *brand attributes* refers to the more intangible aspects of the brand and the creation of abstract images in the mind of the visitor (**Keller, 2008:65**). The latter is very important for a tourism product as intangibility is one of the key characteristics and main challenges in marketing tourism products (**Saayman, 2006:15**). Positive associations with intangible aspects such as the visibility, simplicity and recognisability of the brand can create a competitive advantage in this industry. When developing a brand, attributes need to be selected, developed and managed. This helps to determine and shape competitiveness as well as the identity of the services delivered by the brand (**Gnoth, 2002:270**).

Thirdly, the factor *brand performance* describes how well the festival meets the festival's functional needs. Visitors have certain needs regarding the festival and, when met, it is easier for visitors to become loyal visitors to the festival. However, if needs are not met visitors may consider attending other similar festivals. Brand performance is based on aspects such as service delivery, quality products and integrity and it is clear that the visitors are satisfied with the performance of the brand.

These findings differed from the factors identified by **Hood (2008:95)**, namely a successful brand, service and positive image. There is therefore no consensus in the terminology used to describe factors and associations in tourism branding research and this needs to be addressed with standardised questionnaires and concepts.

3.4.3 Effect size

A one-way analysis of variance (ANOVA) was conducted to explore the influence of the demographic variables: gender, age, marital status, province, qualification and number of times visited on the dimensions of brand judgment, brand attributes and brand performance as determined in the factor analysis.

Ellis and Steyn (2003:2) state that a natural way to comment on practical significance is by using the absolute difference between the groups (for example age: (1) 87 – 67; (2) 66 – 57; (3) 56 – 47) divided by square root of the mean square error. This measure is called an effect size, which not only makes the difference independent of units and sample size, but also relates it to the spread of the data (**Steyn, 1999 & Steyn, 2000, as quoted by Ellis and Steyn, 2003:2**).

The following guidelines are given by **Cohen (as quoted by Ellis and Steyn, 2003:3)** for the interpretation of the effect sizes in the current article:

- Small effect: $d=0.2$
- Medium effect: $d=0.5$
- Large effect: $d=0.8$

In this analysis, the effect sizes were determined between the different brand associations (brand judgment, brand attributes & brand performance) and the following demographic characteristics: gender, age, marital status, province, qualification and number of visits. After analysing the means and standard deviations for the identified variables and their dimensions, it was found that there are no significant differences between the demographic variables; age, gender, marital status, province, qualification and number of times visited and the three identified factors. Effect sizes mostly ranged between -0.4 and 0.4 which indicates small effect sizes.

In the analysis of the results it is therefore clear that demographic characteristics do not lead to differences regarding brand associations. The current brand of KKNK is therefore focused on the general public which includes people with different demographic characteristics. The results also revealed no differences between first- time visitors and more loyal visitors in terms of brand associations. It is expected that loyal visitors would be more positive towards the festival than first- or even second-time visitors. Currently, festival management can therefore not depend on the return of the supposedly more loyal visitors as they do not seem more positive about the festival than other visitors.

3.5 FINDINGS AND IMPLICATIONS

Based on the results of the research conducted at the festival, the following implications can be identified:

Firstly, the research confirms that brand associations exist and that visitors have different opinions concerning the brand. Positive associations were identified for this festival based on brand judgments, brand attributes and brand performance. These positive associations lead to the establishment of a distinctive brand image that should be used by festival marketers in positioning the festival to create a competitive advantage. It is important for festival marketers to capitalise on these positive associations by creating images and slogans that will portray this message in marketing material. Slogans such as '*KKNK - the preferred arts festival*' or '*The festival without boundaries*' can be implemented to support and emphasise the existing positive associations. The positive associations with the brand also create opportunities for positive word-of-mouth messages to be spread by visitors.

Secondly, festival organisers and marketers need to be aware of and use the specific brand associations related to the festival. These associations can be helpful in future marketing strategies as well as in the effective branding of the festival. Festival marketers can focus on brand attributes, such as increasing the visibility of the brand, as this leads to positive brand associations. This can be done by distributing marketing material not just a few months before the festival, but throughout the year. The importance of brand performance should not be underestimated, and programme planning should be focused on providing a quality product in terms of productions and service delivery.

Thirdly, since demographic variables such as gender, age, marital status, province and qualification did not have a significant influence on the brand associations, this implies that the current brand is more universal and developed for the general public. Such a universal brand is less expensive to maintain as various target markets can associate with the brand in the same way, thereby reducing marketing costs. However, seeing that the profile of visitors to this festival has stayed very much the same over the last five years (**Slabbert, Viviers, Saayman & Saayman, 2007**), it is possible that this universal brand only appeals to the current market and is not really attracting new markets. Thus, if the festival wants to grow a new segment of the market (for example a high-spending segment), it is advised that the universal use of the brand be re-considered. Sub-brands (supportive of the universal brand) can make provision for this where the basic format of the brand stays the same but an image or wording is added when developing marketing material for new markets.

Fourthly, because the number of visits to the festival did not have any significant influence on the associations festinos made with the brand questions arise concerning the loyalty of festinos towards the festival. Greater efforts are needed from festival management to engage with loyal visitors and create benefits (especially as part of the loyalty club such as freebees, free tickets, and reduced parking fees) that will encourage a higher level of positive associations from loyal visitors than from first time visitors. This attitude of visitors also increases marketing costs as festival marketers must not only focus on a maintenance marketing strategy for loyal visitors but have to focus on an intense diversified strategy for all visitors. The current brand therefore leads to positive associations, but not necessarily higher levels of loyalty.

3.6 RECOMMENDATIONS

The purpose of this research was to analyse brand associations relating to festival branding and the influence of certain demographic characteristics on the identified brand associations. The survey was conducted at the most prominent national arts festival in South Africa. The results revealed the existence of brand associations in festival branding. Brand judgments and brand performance were also identified by other researchers. However, the existence of brand attributes was highlighted by this research. It was also found that the current associations with the brand are positive thereby enhancing the festival's competitive position. From the research, it was evident that certain demographic characteristics of the current market such as age and gender, or the level of loyalty towards the festival did not cause brand associations to be more

positive. Festival marketers need to do research focusing on brand associations on an annual basis to determine the type of associations and whether these associations are positive or negative. The results can assist in the development of more effective marketing (specifically branding) and product strategies. This article made a contribution by adding new research and supporting current research in this field of knowledge where little research is conducted regardless of the fact that there is growth in the number of festivals held annually in South Africa or the importance of branding. However, it is not nearly enough and more research, similar in nature, is recommended at festivals and other types of tourism products to make comparisons possible.

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Chapter 4

THE ROLE OF EXPERIENCE IN FESTIVAL BRANDING

ABSTRACT

Tourism products consist of three parts, the product, the service and the experience. The successful presentation of festivals, especially arts festivals, therefore not only depends on the product or service offered, but also on the experience created. Branding of the festival should therefore incorporate all three elements. However, research determining the relationship between the experience and festival branding is limited both in terms of the actual number of studies undertaken as well of the scope of these studies. With various factors influencing visitor numbers, festival managers are searching for ways to improve positioning among festivals and festival branding is one way to improve competitiveness. A successful brand reflects the image and possible experiences with the tourism product and also conveys a promise of a quality experience. The experience can be divided into the direct brand experience, consequences of the brand experience, and emotions related to the logo as part of the brand. In this study, the importance of the experience in festival branding is discussed, by determining the direct experience, consequences of the brand experience and emotions related to the logo and the influence of age on these three components. The study was conducted at the ABSA KKNK (Klein Karoo National Arts Festival) held annually in Oudtshoorn. A total of 400 questionnaires were distributed among visitors as well as the local community. 394 questionnaires were completed and useful for data analysis. The research entailed a descriptive and an exploratory research design. The questionnaire focused on the demographic profile of visitors, the assessment of brand (logo) and visitors' experiences concerning the festival. Effect sizes were calculated to determine the differences between brand experience and age as a demographic variable. It is clear from the results that the experiences of visitors play a role in festival branding and that festival marketers should take this into account when planning festival marketing efforts and branding the festival.

Key words: arts festivals, branding, experience, emotions, festival branding, KKNK

4.1 INTRODUCTION

A brand is a powerful means of differentiation and differentiation is a significant competitive marketing strategy (**Boo, Busser & Baloglu, 2009:219**). Tourism products such as festivals are urged to become more competitive due to the growth in the number of festivals, economic difficulties, decreasing sponsorships and changing visitor needs. Tourism products, however, do not lend themselves easily to branding (**Gnoth, 2002:265**) as tourism products are dependent on the situation in which they are instantiated. The branding of a tourism product is thus not limited to a controlled number of attributes (**Gnoth, 2002:265**).

A successful tourism brand must reflect the image and experiences of the product. The brand is clearly used to increase competitiveness and convey a promise of a quality experience that will influence visitors in their decision-making process (**Blain, Levy & Ritchie, 2005:336**). Visitor experience needs to be incorporated in the branding process. Although visitors purchase individual tourism services, the entire visitor experience is what is effectively bought. Besides a name, logo and symbol that identifies and differentiates an event, it conveys a promise of a memorable travel experience (**Gnoth, 2002:265**). This is uniquely associated with a tourism product such as an event. The relationship between experience and the brand becomes important for brand development and linking the product with the visitor experiences (**Gnoth, 2002:265**).

The assessment of the effectiveness of a brand is therefore important for successful long-term product management (**Boo et al., 2009:219**), but it needs to be measured from a customers' perspective. Although various studies have been done on either branding or experience (**Von Borries, 2003:75-86; Akaoui, 2007:147-157; Whelan & Wohlfeil, 2006:313-329**), little has been published on the relationship between festival branding and the experience based on the direct experience with the brand, the consequences of the experience and the emotions related to the logo in the tourism industry. Added to this the influence of age on the three identified dimensions has not been explored.

The purpose of this chapter is therefore to analyse the role of experience in festival branding and to determine the influence of age on experience. Firstly, the literature review will be discussed followed by the method of research and the results. Lastly conclusions will be drawn and recommendations will be made concerning the festival experience and its role in branding.

4.2 LITERATURE REVIEW

Whilst the attraction (event) is the focal point in the tourism industry, the facilitation of the experience becomes important to effectively select attributes that can create a brand (**Gnoth, 2002:266**). Branding is used to create a memorable experience which represents a promise about the nature of the future festival experience and acts as a source of sensory, affective, and cognitive associations (**Schmitt, 1999:21; Berry & Seltman, 2007:200**). The experience is uniquely associated with tourism products such as events and, if the promise is not delivered, the visitor is dissatisfied (**Blain, Levy & Ritchie, 2005:265**). According to **Schmitt (1999:60)** experiences involve the entire living being and often result from a direct observation and/or participation in an event such as an arts festival. No two experiences are the same and therefore marketing provides the stimuli that add value to the experience.

Brand experience creates certain emotional benefits such as feelings of being revitalised and energised as well as spiritual and emotional upliftment (**George, 2008:407**). It also creates a deeper meaning, memorability and brand trust. It results in certain perceptions concerning the brand which have a direct impact on the festival features and benefits as well as loyalty towards the product and brand satisfaction (**Ha & Perks, 2005:440-441**). The quality and the depth of the brand experience, the selling of a unique and positive personal festival experience, together with a consistent mix of brand elements and attributes, provide a significant way of achieving differentiation between similar tourism products (**George, 2008:227; De Mooij, 2005:30; Prebensen, 2007:748**).

Brand experience refers to all experiences before, during and after contact with the product and, most of the time, there are various interrelated views focusing on brand experience. A model as developed by Sampson (2008:31) indicated that the total brand experience involves various aspects such as marketing elements, service and product elements, previous experiences, encounters with other visitors as well as relations with staff members (See Figure 4.1). These elements add value to the brand experience individually as well as a collected effort. Brand experience (**Dubberly as cited by Rondeau, 2005:62; Berry & Seltman, 2007:200**) can also be categorized as direct or indirect. An indirect experience is formed through word-of-mouth communication, advertisements, public relations and other promotions. In other words, one does not experience the tourism product personally. With a direct experience visitors attend the festival and take part in the festival activities.

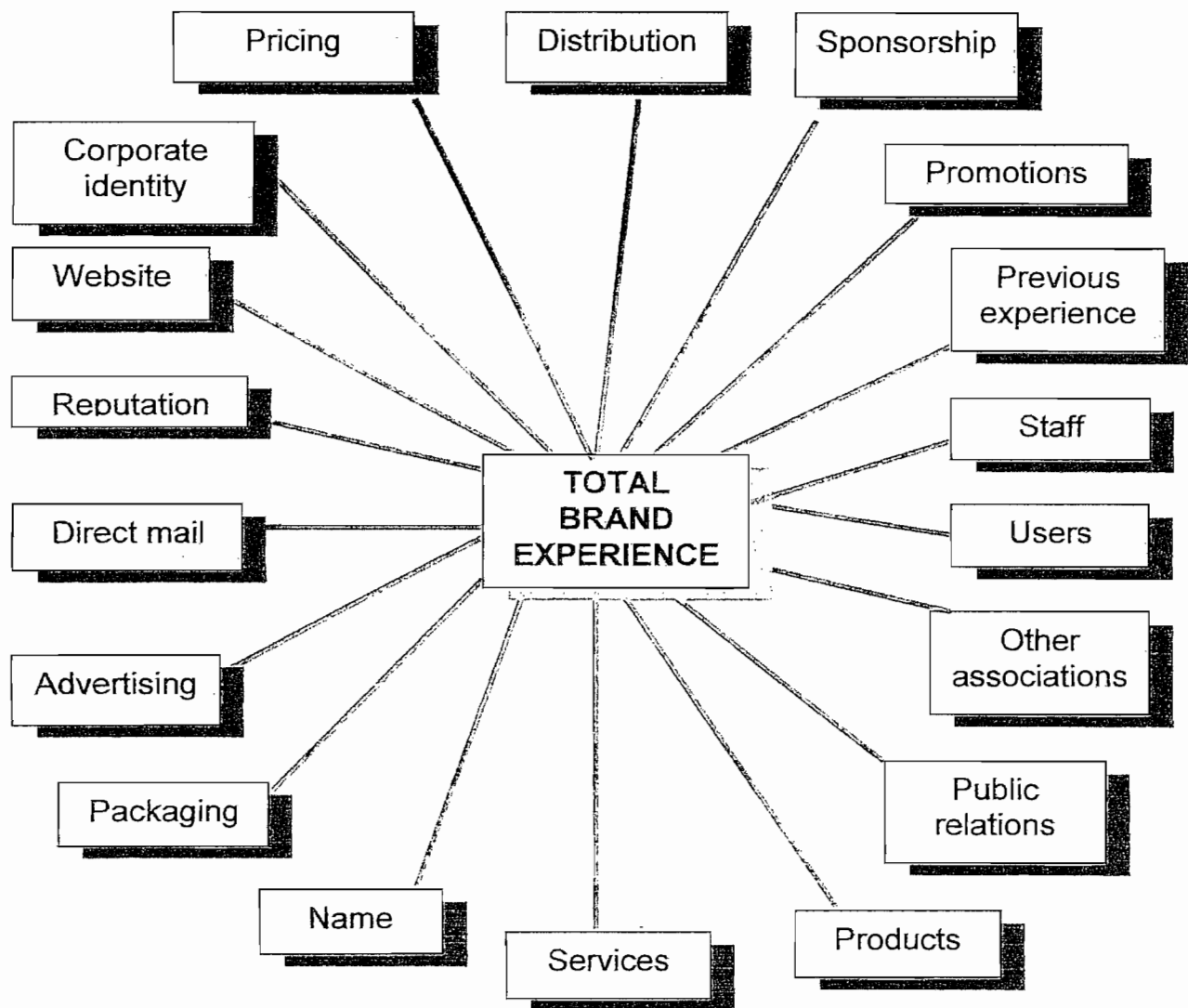


Figure 4.1: Total brand experience

Source: Sampson (2008:31)

In a second model, **Dunne (2004:11)** stated that the total brand experience has four domains: physical, emotional, intellectual and spiritual. Each of these four domains of brand experience can provide festival managers with new ways of connecting with visitors on a much more intimate level. The physical domain comprises sensory experiences such as taste, smell and feel. This strongly relates with the atmosphere at the festival and the smell and taste of food. The intellectual domain is described as 'providing food for our brains', for example newspapers, books and computers. The festival offers various opportunities to satisfy the intellectual domain by stage, debates and discussions. The spiritual domain refers to the sense of transcendence beyond everyday existence as well as behaving ethically. Certain productions and activities at

the festival may satisfy the spiritual domain and, lastly, the emotional domain involves our sense of well-being, security and happiness. It is one of the objectives of the festival that visitors enjoy the festival and share happy moments with family and friends.

The emotional domain deserves more attention as it plays an important role in the festival experience and success of the tourism product. Emotions alter the way that visitors perceive the environment and motivate certain behaviour. Tourism product experiences are influenced by emotion (**Morrison & Crane, 2007:412**) and emotions are strongly influenced by personal experiences. Direct experiences have a greater effect on brand perceptions and emotions towards the brand than indirect experiences. They are related to the festival experience and are used to create a distinctive position among otherwise equal choices (**Keller, 2008:68; Morrison & Crane, 2007:412**).

The creation of positive emotions towards the brand provides various benefits. Firstly, human behaviour is strongly influenced by emotions (**Pawle & Cooper, 2006:39**) and a strong emotional bond creates loyalty and support. For this reason, advertising often links brands to the emotional benefits of product use. This is done through the creation of emotions such as excitement, joy, hope and anticipation (**Ruth, 2001:99**). Secondly, emotion plays a key role in the marketing of services and products such as festivals (**Morrison & Crane, 2007:411**). The intimate nature of services makes the service experience more personal, resulting in the generation of emotions. It is through the leveraging of these emotional brand experiences that a strong service brand is build. Finally, emotion influences satisfaction levels (**Zeithaml, Bitner & Gremler, 2006:111**). When identifying the brand, visitors experience different emotions and make specific connotations which have a direct influence on overall satisfaction with the brand. These few benefits again highlight the lack of research concerning the role of emotions in creating a successful brand.

The brand experience can also be influenced by the demographic characteristics of visitors such as gender, culture, level of education and so forth. In studies done by **Gilmore (2002:59)**, **Burke and Resnick (2000:41)**, **Collins and Tisdell (2002:801-818)** and **March and Woodside (2005:243)** age has proved to be an influential factor in behaviour and perceptions. **Gilmore (2002:59)**, for example, described how parents might be looking for a variety of activities and good food when visiting a destination, while children are primarily looking for adventurous activities. Different age groups have different perceptions, needs for comfort,

economy, excitement, safety and expectations concerning tourism products (**Gilmore, 2002:59; Burke & Resnick, 2000:41**).

However, studies related to the role of experience in festival branding with specific reference to the direct experience, consequences of the experience and emotions related to the logo could not be found, especially not in relation to arts festivals. With festivals becoming a major phenomenon in South Africa, it is clear that festival organisers need to realise that branding not only involves a logo or symbol, it is about creating a positive festival experience and positive emotions and this will lead to a stronger brand. It is also important to recognize how the latter two aspects may be influenced by different age groups attending the festival.

The understanding and integration of these aspects in all marketing efforts will create a competitive advantage, increase levels of loyalty and positive word-of-mouth communication. On the other hand, if positive experiences are not created for a specific age group or all age groups, there will be no sense of trust, loyalty or belonging. No festival hoping to maintain sustainability can afford to make this type of mistake.

4.3 METHOD OF RESEARCH

Exploratory research was conducted by means of a survey at the Klein Karoo National Arts Festival held in Oudtshoorn from 23 to 27 March 2008. The questionnaire was developed based on a comprehensive literature review and similar research done in previous studies. The questionnaire focused on three aspects: the demographic profile of visitors, the evaluation of the logo and the brand associations.

The sampling produced was based on guidelines set by **Cooper and Emory (1995:207)** for general research activities and recommending a sample size (S) of 384 for a population (N) of 100 000. According to research done by **Slabbert, Viviers, Saayman, Saayman and Dreyer (2008:41)**, 35 224 people visited the festival. This is an estimate, however, since the precise number of visitors is not known. A total of 400 questionnaires were distributed by fieldworkers, of which 394 completed and useful questionnaires were received for data analysis. Sampling was based on the willingness and availability of visitors to complete the questionnaires. The questionnaires were distributed at various sites in the festival area among tourists as well as local residents.

The data were captured in Microsoft Excel and the descriptive statistical analyses were performed by using the Statistical Programme for Social Sciences (SPSS 14.0). The statistical analysis included descriptive analysis. More specifically, effect sizes were calculated to determine the differences between brand experience (direct experience, consequences of the brand experience, emotions related to the logo as part of the brand) and various age groups.

4.4 RESULTS

The results will be presented in two sections – the descriptive statistics (demographic profile of visitors to the festival and mean values) and the effect sizes.

4.4.1 Descriptive statistics

Table 4.1: Demographic profile of visitors to the festival

Attribute		Percent: N = 394
Gender	Male	37.8%
	Female	62.2%
Average age		37 years
Marital status	Married	51.0%
	Single	38.2%
Province of residence	Gauteng	9.0%
	Eastern Cape	20.7%
	Western Cape	60.5%
Highest qualification	Matric	34.5%
	Diploma/Degree	35.3%
	Post graduate	13.5%
Number of visits	1-2 visits	37.2%
	3-5 visits	27%
	6-14 visits	36%

According to the descriptive analysis (Table 4.1), 62.2% of the respondents were female, whilst 37.8% were male with an average age of 37 years, portraying a middle-aged market. The highest percentage of the respondents are married (51.0%), whilst 38.2% are single. Respondents originate mostly from the Western Cape and are well educated with matric (34.5%), or a diploma/degree (35.3%). Thirty-seven percent of the visitors have visited the festival once or twice and 36% have visited the festival between 6 and 14 times. This proves that respondents are familiar with the festival and some of them are loyal supporters. Research done at other national arts festivals in South Africa revealed more or less the same type of profile (Aardklop en Innibos).

Table 4.2: Descriptive statistics: Festival experience

	Test Value = 0					
					95% Confidence Interval of the Difference	
	T	df	Sig. (2-tailed)	Mean Difference	Lower	Upper
KKNK completely satisfies my festival needs	91.098	385	.000	4.067	3.98	4.16
KKNK is a festival for the whole family	96.747	387	.000	4.235	4.15	4.32
KKNK offers enough variety of activities in terms of productions	110.324	376	.000	4.271	4.19	4.35
KKNK has friendly, courteous staff	101.116	386	.000	4.127	4.05	4.21
I consider myself loyal to KKNK	78.863	384	.000	4.023	3.92	4.12
I attend KKNK whenever I can	73.638	382	.000	4.010	3.90	4.12
I would really miss KKNK if it stopped	78.507	386	.000	4.189	4.08	4.29
I really identify with people who visit KKNK	77.749	387	.000	4.008	3.91	4.11
I really like to talk to other about KKNK	82.590	384	.000	4.083	3.99	4.18
I like to visit the KKNK website	85.617	376	.000	4.183	4.09	4.28

It is evident from Table 4.2 that the variety of productions available at the festival yielded the highest means (4.27) followed by the family experience (4.23). To offer a variety of productions is one of the key objectives of the festival which has been achieved according to the respondents. Festival management should take notice of the importance of the family experience and sustain the family atmosphere at the festival.

Table 4.3: Descriptive statistics: Emotions towards the brand

	Test Value = 0					
					95% Confidence Interval of the Difference	
	T	df	Sig. (2-tailed)	Mean Difference	Lower	Upper
PRIDE	66.025	369	.000	3.738	3.63	3.85
HOPE	63.559	355	.000	3.565	3.45	3.67
EXCITEMENT	67.872	361	.000	3.862	3.75	3.97
DISGUST	32.172	339	.000	2.144	2.01	2.28

CONTEMPT	33.000	341	.000	2.281	2.14	2.42
TRUST	66.201	350	.000	3.521	3.42	3.63
ANTICIPATION	69.289	340	.000	3.757	3.65	3.86

It is clear from Table 4.3 that excitement (3.862) and anticipation (3.757) yielded the highest mean values whereas disgust (2.144) and contempt (2.281) yielded the lowest mean values. The respondents clearly show positive emotions towards the brand.

4.4.2 Effect sizes: Relationship between age and the festival experience

A one-way analysis of variance (ANOVA) was conducted to explore the impact on the brand experience of the variables gender, age, marital status, province, qualification and number of times visited. After analysing the means and standard deviations for the identified variables on the brand experience it was found that none of these variables seem to have a significant influence except for the variable age. The effect sizes for age ranged between 0.3 and 0.73 which indicates small to large differences. Age was divided into five groups, 14-21 years, 22-27 years, 28-40 years, 41-50 years and 51-80 years, with an almost equal distribution in all groups.

Ellis and Steyn (2003:2) state that a natural way to comment on practical significance is by using the absolute difference between the groups (for example age: (1) 87-67; (2) 66-57; (3) 56-47) divided by square root of the mean square error. This measure is called an effect size, which not only makes the difference independent of units and sample size, but also relates to the spread of the data (**Steyn, 1999 & Steyn, 2000, as quoted by Ellis and Steyn, 2003:2**).

The following guidelines are given by **Cohen (as quoted by Ellis and Steyn, 2003:3)** for the interpretation of the effect sizes in the current article:

- Small effect: $d=0.2$
- Medium effect: $d=0.5$
- Large effect: $d=0.8$

The results on brand experience are divided in three sections, the direct brand experience, consequences of the brand experience and emotions related to the logo as part of the experience.

Table 4.4: The direct brand experience

	Age Grouping	Mean	N	Std. Deviation	Effect sizes
ABSA KKNK completely satisfies my festival needs	14-21	4.14	79	.916	0.42
	28-40	3.78	68	.895	
	22-27	4.31	67	.722	0.62
	28-40	3.78	68	.895	
	22-27	4.31	67	.722	0.38
	51-80	3.99	85	.893	
	28-40	3.78	68	.895	0.39
KKNK is a festival for the whole family	41-50	4.11	72	.815	
	14-21	4.24	79	1.015	0.32
	22-27	4.51	67	.660	
	14-21	4.24	79	1.015	0.31
	28-40	3.99	70	.843	
	22-27	4.51	67	.660	0.63
	28-40	3.99	70	.843	
	22-27	4.51	67	.660	0.45
	41-50	4.14	74	.926	
	28-40	3.99	70	.843	0.48
	51-80	4.39	83	.641	
	41-50	4.14	74	.926	0.30
	51-80	4.39	83	.641	
KKNK offers enough variety of activities in terms of productions	14-21	4.21	78	.985	0.38
	22-27	4.50	66	.707	
	22-27	4.50	66	.707	0.51
	28-40	4.12	69	.738	
	22-27	4.50	66	.707	0.31
	51-80	4.27	78	.658	
KKNK has friendly, courteous staff	14-21	4.01	79	.954	0.34
	51-80	4.29	84	.704	
	28-40	3.97	69	.822	0.39
	51-80	4.29	84	.704	
I really identify with people who visit KKNK	22-27	4.18	67	.984	0.43
	28-40	3.74	70	1.099	
	28-40	3.74	70	1.099	0.37
	41-50	4.12	74	.859	
I like to visit the KKNK website	14-21	3.05	79	1.440	0.34
	41-50	3.49	70	1.139	

A medium effect size (0.62) exists between the age groups 22-27 years and 28-40 years concerning the complete satisfaction of festival needs. Visitors in the age group 22-27 years tend to be more satisfied (mean of 4.31) than visitors in the age group 28-40 years (mean of 3.78). Differences also exist between these two groups concerning the family experience. A medium effect size (0.63) exists where visitors in the age group 22-27 years seem to think that the festival is for the whole family (mean of 4.51), while visitors in the 28-40 age group seem to differ (mean of 3.99). A medium effect size (0.51) again exists between the above mentioned age groups concerning the variety of activities in terms of productions. Visitors in the age group 22-27 years agree that the festival offers enough variety of activities in terms of productions

(mean of 4.50) while visitors in the 28-40 age group seem to differ (mean of 4.12). Small effect sizes were detected on aspects such as friendliness of staff, identification with people visiting the festival and the use of the website.

The results indicate that the main differences exist between the 22-27 and 28-40 age groups. The younger visitors seem to be more satisfied with their overall festival experience than the older market. This is important for the growth of the festival as the younger group are the festinos of future festivals. Satisfying their needs and providing activities that they will enjoy are imperative (Table 4.4).

Table 4.5: Consequences of the brand experience

	Age Grouping	Mean	N	Std. Deviation	Effect sizes
I consider myself loyal to KKNK	14-21	4.11	79	1.050	0.42
	28-40	3.70	70	1.147	
	22-27	4.23	66	.925	0.53
	28-40	3.70	70	1.147	
	28-40	3.70	70	1.147	0.37
	51-80	4.07	83	.921	
I attend KKNK whenever I can	14-21	4.15	78	1.106	0.47
	28-40	3.66	70	1.214	
	22-27	4.09	66	.940	0.41
	28-40	3.66	70	1.214	
	28-40	3.66	70	1.214	0.45
	51-80	4.13	82	.940	
I would really miss KKNK if it stopped	14-21	4.22	79	1.140	0.34
	28-40	3.86	70	1.146	
	22-27	4.34	67	.930	0.47
	28-40	3.86	70	1.146	
	28-40	3.86	70	1.146	0.32
	41-50	4.19	73	1.050	
	28-40	3.86	70	1.146	0.40
	51-80	4.28	83	.928	
I really like to talk to other about KKNK	22-27	4.28	67	.775	0.40
	28-40	3.90	69	1.017	

Positive or negative brand experiences have consequences and influence future decisions made by visitors. An effect size of 0.53 indicates a medium effect between the age groups 22-27 and 28-40 years. The younger group of visitors seem to be more loyal towards the festival with a mean of 4.23, while visitors in the 28-40 age group consider themselves as less loyal (mean of 3.70). Small effect sizes were detected concerning attendance of the festival, missing the festival if no longer hosted and talking about the festival.

The results indicate for the direct festival experience that a difference exists in terms of loyalty levels between the 22-27 and 28-40 age groups. The younger group consider themselves as more loyal. It is interesting to note that, even with the small effect sizes the 22-27 age group responded more positively in terms of the consequences of the brand experience (Table 4.5).

Table 4.6: Emotions evoked by the logo

	Age Grouping	Mean	N	Std. Deviation	Effect sizes
Pride	22-27	3.91	66	1.048	0.42
	28-40	3.46	69	1.132	
	28-40	3.46	69	1.132	
	41-50	3.81	67	.957	0.32
	28-40	3.46	69	1.132	0.38
	51-80	3.87	77	.951	
Hope	22-27	3.77	65	1.086	0.52
	28-40	3.23	65	1.027	
	28-40	3.23	65	1.027	
	41-50	3.63	65	.894	0.38
	28-40	3.23	65	1.027	0.43
	51-80	3.68	69	.947	
Excitement/Joy	14-21	3.95	77	1.224	0.39
	28-40	3.54	65	1.076	
	22-27	4.19	64	.833	0.61
	28-40	3.54	65	1.076	
	22-27	4.19	64	.833	0.36
	41-50	3.80	66	.964	
	22-27	4.19	64	.833	0.32
	51-80	3.85	75	1.111	
	28-40	3.54	65	1.076	0.30
	51-80	3.85	75	1.111	
Disgust	28-40	2.27	62	1.190	0.30
	51-80	1.91	67	1.125	
Contempt/Loathing	28-40	2.44	63	1.175	0.35
	51-80	2.00	66	1.164	
Trust	14-21	3.28	74	1.067	0.34
	41-50	3.62	63	.923	
	14-21	3.28	74	1.067	0.42
	51-80	3.70	70	.922	
Anticipation	14-21	3.58	71	1.104	0.50
	22-27	4.05	63	.888	
	14-21	3.58	71	1.104	0.38
	51-80	3.94	68	.879	
	22-27	4.05	63	.888	0.73
	28-40	3.35	62	.977	
	28-40	3.35	62	.977	0.53
	41-50	3.86	63	.859	
	28-40	3.35	62	.977	0.62
	51-80	3.94	68	.879	

The logo is an intrinsic part of the brand experience and it is important to determine the emotions evoked by the logo and differences between the various age groups. It is interesting to

note that there were more differences in these results than those shown in the previous tables. Respondents agreed that the logo did not evoke emotions of disgust and contempt/loathing and, on a positive note, respondents agreed that the logo evokes emotions of pride and trust.

However, a medium effect size (0.52) exists between the visitors of 22-27 and 28-40 age group concerning hope. Visitors in the younger group agree more (mean of 3.77) with the statement that the logo evokes hope than the older group (mean of 3.23). Again, a medium effect size of 0.61 shows that visitors between the ages of 22 and 27 agree (mean of 4.19) that the logo evokes emotions of excitement and joy, while visitors between 28 and 40 years of age agreed less (mean of 3.54). Anticipation created the greatest differences with medium effect sizes identified between the various age groups. Visitors in the 22-27 age group agree more (mean of 4.05) than visitors in the 14-21 age group (mean of 3.58) that the logo evokes anticipation with an effect size of 0.50. Again, a medium effect size (0.73) exists between the age groups 22-27 and 28-40, where the younger group agree more (mean of 4.05) with the emotion of anticipation than visitors in the 28-40 age group (mean of 3.35). It is interesting to note that a medium effect size (0.53) exists between visitors in the 28-40 age group (mean of 3.35) and visitors in the 41-50 age group (mean of 3.86), where the older group agree more that the logo evoked anticipation. Lastly, a medium effect size (0.62) exists between the 28-40 age group (mean of 3.35) and the 51-80 age group (mean of 3.94), where the older group agree more that the logo evokes anticipation (Table 4.6).

4.5 FINDINGS AND IMPLICATIONS

Based on the results from the research conducted at the festival, the following implications can be identified:

Firstly, various factors, such as experiences with staff, encounters with other visitors and the website can influence brand experience, especially in the tourism industry. These factors may be direct or indirect, although direct factors have a bigger influence on the festival experience. This highlights the importance of the atmosphere and experience created at the festival. These factors should be considered in the development of branding strategies and the festival product in general.

Secondly, the research confirms that the logo evokes certain emotions, of which most were positive. Especially excitement and joy were considered as important emotions for the visitors.

Festival organisers need to be aware of the emotions evoked to minimise negative emotions and maximise positive emotions. Once a logo is associated with negative emotions, it may need to be totally restructured. This has enormous cost implications.

Thirdly, age seems to influence branding experiences with most differences occurring between people in the age groups of 22 to 27 and 28 to 40. In general, the younger group experience the festival on a more positive level and seems more satisfied with the experience than the older group. The needs of these two groups differ, which directly influences their experience. Festival organisers need to take the needs of both groups into consideration in the planning of the festival. The younger group is, however, the future festival market but the older market is currently the main market of the festival.

Fourthly, the current market is not completely satisfied with their festival experience and this may influence repeat visits as well as their loyalty towards the festival. In general, this group rated the festival experience lower than the other age groups although they are not totally negative. Dissatisfied visitors are open targets for other competitive festivals. This may have an influence on the economic impact of the festival as it is this group that mostly attend the shows and stay for a longer period at the festival. Festival organisers need to pay special attention to this group of visitors concerning programme planning and the development of marketing strategies.

Lastly, very few age groups experienced very strong emotions when being exposed to the logo. This is an indication that the visitors to the festival are aware of the logo but not necessarily passionate about it. This situation creates a gap that can be used by competitive products, especially where the logo is not universal in nature but focused on the needs of specific target groups.

4.6 RECOMMENDATIONS

The purpose of this research was to analyse the role of experience in festival branding and to determine the influence of age on the experience. The results revealed that visitors enjoy the festival experience and associate the logo with positive emotions. It was also evident that age, as demographic variable, has an influence on the festival experience.

In the current economic circumstances, it becomes more important that festival organisers focus on the creation of the ultimate festival experience to grow loyalty towards the festival. This can be done by improving all aspects of the total brand experience and ensuring that each visitor is personally satisfied by the experience. Continuous research is thus needed to be aware of visitors' needs and to develop the product accordingly.

Marketing and product strategies should be developed focusing on the visitors between 22 and 27 years of age. This group becomes the festival market of tomorrow and their support and loyalty is needed to grow the festival. These strategies should encourage these visitors to stay longer, attend productions and market the festival by means of word-of-mouth communication. Visitors between the ages of 28 and 40 are less satisfied with the current product and it should be determined what influences their festival experience. This group attend more productions and stay longer, which may account for them being more critical. However, if the productions no longer appeal to them, one might lose their support the following year. Further research is therefore also needed concerning the needs of this group. The universal nature of the logo is questionable and festival organisers should consider a logo that is more exciting and that will appeal to various age groups. With the logo being well established, one can consider variations of the logo when used in the marketing material which might be more exciting.

From the research it is evident that the festival experience plays an important role in growing the festival and that the relationship between age and the festival experience is important in creating a competitive advantage and loyal visitors. A positive festival experience improves brand familiarity, strengthens brand satisfaction and leads to a strong sense of trust in the brand. This article made a contribution by indicating the importance of the festival experience in branding as well as the influence of age on the festival experience, especially for the development of festivals in South Africa.

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CONCLUSIONS AND RECOMMENDATIONS

5.1 INTRODUCTION

The principal goal of this study was to assess the brand effectiveness of an arts festival. To do this, the following objectives needed to be achieved:

- Analysing the brand associations in festival branding. This objective was achieved in Chapter 3 (Article 1);
- Determining the role of experience in festival branding. This objective was achieved in Chapter 4 (Article 2); and
- Conclusions and recommendations had to be made regarding the assessment of branding in the tourism industry. To be completed in chapter 5.

The aim of this chapter is to draw conclusions and make recommendations, as well as to identify aspects for further research concerning branding in the tourism industry.

5.2 CONCLUSIONS

The conclusions will be discussed with regard to the literature review and the results, as indicated in both articles.

5.2.1 CONCLUSIONS FROM THE LITERATURE REVIEW

Based on the literature study, the following conclusions can be drawn:

- Branding is a key marketing strategy used for the identification, anticipation and satisfactions of the festinos' requirements, the creation of a competitive advantage and for helping consumers to decide which product to purchase (c.f. 3.2).

- Branding is often misunderstood by researchers, but most of agree that, although branding refers to the name, sign, symbol or design of the product, it also comprises a system of associations made with the brand (c.f. 3.2).
- One of the key benefits of branding is that it leads to sustainable long-term value to the tourism product. It creates loyalty and leads to continued attendance of festivals through the attraction of new festinos and the maintenance of existing festinos (c.f. 3.2).
- Brand associations are developed through the brand name and visual images, the products and services linked with the name, brand attributes, benefits of the brand, past experience with the brand, brand users and the brand values. If festinos are satisfied with all these factors, it implies that there is positive brand knowledge which comprises strong brand awareness and positive brand associations (c.f. 3.2).
- There are six possible brand building blocks by which associations can be measured, the level of awareness of the brand (brand salience), the festino's personal opinion and evaluation of the brand (brand judgments), emotional responses and reactions towards the brand (brand feelings), the level of identification (brand resonance), the way the brand is thought of (brand imagery) and, finally, how well the brand meets the festino's functional needs (brand performance) (c.f. 3.2).
- Sponsors benefit from positive brand associations with the festival brand and vice versa (c.f. 3.2).
- With the continuous growth in the variety of arts festivals, economic pressure and improved marketing strategies, arts festivals are under a lot of pressure to gain a competitive advantage in the market (c.f. 4.1).
- Branding is a strategic method used for the positioning and the creation of a competitive advantage through the festival experience (c.f. 4.1).
- Experiences creates memories which are a store for future reference and this leads to emotional associations affecting behaviour (c.f. 4.2).
- A strong and differentiated brand is created and managed through a positive brand experience (c.f. 4.2).
- The brand experience creates certain perceptions with could lead to loyalty towards the tourism product (c.f. 4.2).
- The total brand experience consists of the following factors: pricing, distribution, sponsorships, promotions, previous experience, staff, users, other associations, public relations, products, services, names, packaging, advertising, direct mail, corporate identity, company reputation and the website (c.f. 4.2).

- The direct and indirect brand experience shapes festinos' perceptions (c.f. 4.2).
- The total brand experience has four domains: physical, intellectual, spiritual and emotional. For the purpose of the study the emotional domain was discussed further (c.f. 4.2).
- Emotion alters the way that festinos perceive the environment and it motivates certain behaviour (c.f. 4.2).
- The brand experience that is influenced by emotions can be influenced by various factors, but age proved to be the most influential factor (c.f. 4.2).

5.2.2 CONCLUSIONS FROM THE EMPIRICAL STUDY

5.2.2.1 CONCLUSIONS REGARDING BRAND ASSOCIATIONS IN FESTIVAL BRANDING

Based on the empirical study the following conclusions can be drawn:

- The highest percentage of respondents were female (62.2%) with an average age of 37 years. It seems as if ABSA KKNK attracts a young female market (c.f. 3.4.1).
- The highest percentage of respondents never visited the festival before, or only visited it once or twice. There is also a high percentage who visited the festival between 6 to 14 times. They were either very loyal supporters of the festival or local residents living in Oudtshoorn (c.f. 3.4.1).
- There are three brand association factors with which festinos associate the ABSA KKNK brand: brand engagement, brand attributes and brand performance. If associations with these factors are positive, it could lead to loyalty and the creation of a competitive advantage (c.f. 3.4.2).
- Demographic variables such as gender, age, marital status, province and qualification have no influence on brand associations. This means that the brand is more universal and not focused on a specific target market. This could be seen as positive and negative since a universal brand is less expensive, but this also means that marketing does not necessarily cater for the festinos' specific needs and preferences (c.f. 3.4.3).
- The number of visits to ABSA KKNK does not have a significant influence on the associations festinos make with the brand. This means that the brand is not necessarily identified only after a number of visits, but is identifiable even with no visits to the festival (c.f. 3.4.3).

5.2.2.2 CONCLUSIONS WITH REGARD TO THE RELATIONSHIP BETWEEN BRANDING AND THE FESTIVAL EXPERIENCE

Based on the empirical study the following conclusions can be drawn:

- Once again it was stated that the highest percentage of respondents were female (62.2%) with an average age of 37 years. Thus, ABSA KKNK attracts a young female market (c.f. 4.4.1).
- It is evident that the variety of productions available at the festival, as well as the family experience, play key roles in the creation of a positive festival experience. It is important for festival organisers to maintain the variety of productions available when planning the festival and the festival programme, and to sustain the family atmosphere at the festival (c.f. 4.4.1).
- It is clear that respondents show positive emotions towards the brand since excitement and anticipation had the highest mean values. These positive emotions can lead to loyalty, the creation of a competitive advantage and positive word-of-mouth (c.f. 4.4.1).
- Variables such as gender, marital status, province, qualification and number of times visited do not seem to have a significant influence on the brand experience. The only variable that had a significant influence was age (c.f. 4.4.2).
- The main difference concerning the festival experience exists between the 22-27 and 28-40 age groups. The younger age group seem to be more satisfied with the overall festival experience than the older market. It is thus important to satisfy the younger market's needs and to provide activities which they will enjoy, since this market is the future of the festival and satisfying their needs will affect future growth (c.f. 4.4.2).
- Festinos in the 22-27 age group consider themselves more loyal towards the festival. This is important since it their loyalty will influence the future existence and growth of the festival (c.f. 4.4.2).
- Respondents agreed that the logo did not evoke emotions of disgust and contempt/loathing and, on a positive note, respondents agreed that the logo evoke motions of pride and trust (c.f. 4.4.2).
- Young visitors (the 22-27 age group) agree more that the logo evokes emotions of hope, excitement and joy, than older age groups (c.f. 4.4.2).
- Anticipation created most differences with medium effect sizes identified between the various age groups (c.f. 4.4.2).
- Therefore the visitor experience plays an important role in branding, and different age groups view the experience differently.

5.3 RECOMMENDATIONS

Based on the conclusions above, the following recommendations can be made.

- The three brand associations - brand engagement, brand attributes and brand performance - should be implemented in every aspect of the festival - in the management of the festival, the productions, the services delivered as well as the design of the logo. Festinos should be able to make positive associations with every aspect of the brand and their festival experience. This will lead to a distinctive position, return visits and a competitive advantage.
- Positive brand associations should be created by using images and slogans in marketing material which creates a positive message and supports the already existing positive associations.
- Positive brand associations can be created by increasing the visibility of the brand. This can be done by distributing marketing material throughout the year. Marketers could also do more research concerning which marketing material would be the most effective and reach the most people as well as the right target market.
- Festival planners should determine and select a specific target market and develop an effective marketing plan to create a distinctive position for the brand in the mind of festinos. This will create cost-effectiveness, an increase in total sales and higher market shares.
- The brand should not be changed constantly. It should be used for a long time to create awareness in the marketplace. People will then recognise the brand even though they may decide not to make use of it.
- It is also advised that the universal use of the brand be reconsidered and that sub-brands be used. The basic format of the brand stays the same, but other images or words can be added when developing the marketing material. Festival organisers should also consider a logo that is more exciting but which will appeal to various age groups.
- Loyal visitors can be created through the provision of benefits such as freebies, free tickets and reduced parking fees.
- To create loyalty, the brand should be marketed more strongly in the right target market where the brand is more focused on their specific needs and preferences. Festival managers should, however, remember that there are also other aspects of the festival experience which contribute to the loyalty towards the festival, such as the type of productions, level of service and personal satisfaction. Branding is but one of these.

- Continues research is needed concerning the festinos' festival needs. Based on this research, marketers should then improve all aspects of the total brand experience since the ultimate festival experience will create loyalty towards the festival.
- Marketing and product strategies should be developed focusing on the visitors between 22 and 27 years of age. This group becomes the festival market of tomorrow and their support and loyalty is needed to grow the festival.
- Further research needs to be done concerning the needs of visitors between the age 38 and 40, since this group is less satisfied with the current product.
- Finally, it is also recommended that continued research on a larger scale should be done regarding branding associations in the festival experience as well as the role of experience in festival branding.



Appendix

1. Questionnaire
2. Vraelys

SECTION A: SOCIO-DEMOGRAPHIC DETAIL

1. Gender: Male
Female
2. In which year were you born? 19_____
3. Marital Status: Married
Divorced
Single
Widow/er
Living together
4. Home Language: Afrikaans
English
Other (Specify)
5. Country of residence (If outside RSA): _____
6. In which province do you live? Gauteng
KwaZulu-Natal
Eastern Cape
Western Cape
Northern Cape
Limpopo
Mpumalanga
Free State
North West
7. Please indicate your highest level of education: No school
Matric
Diploma, Degree
Post graduate
Professional
Other (Specify)
8. Are you a local resident? Yes
No

The BRAND of ABSA KKNK consists of two main functions namely the logo and the whole experience of the festival. Section B refers to the evaluation of the logo and Section C on the experience of the festival.

SECTION B: EXPERIENCE REGARDING THE FESTIVAL

1. What is the first word that comes to mind when you hear the concept ABSA KKNK?

2. Besides this year, how many times have you visited ABSA KKNK? (KKNK is 12 years old)

3. Which other arts festival brands are you aware of? Name them. _____

4. What do you like best about ABSA KKNK? _____

5. What is most unique aspects about ABSA KKNK? _____

6. Please indicate your agreement with the following statements.

	TOTALLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE
ABSA KKNK completely satisfy my festival needs	1	2	3	4	5
ABSA KKNK is a festival for the whole family	1	2	3	4	5
ABSA KKNK offers enough variety activities in terms of productions	1	2	3	4	5
ABSA KKNK has friendly, courteous staff	1	2	3	4	5
I consider myself loyal to ABSA KKNK	1	2	3	4	5
I attend ABSA KKNK whenever I can	1	2	3	4	5
I would really miss ABSA KKNK if it stopped	1	2	3	4	5
I really identify with people who visit ABSA KKNK	1	2	3	4	5
I really like to talk to others about ABSA KKNK	1	2	3	4	5
I am proud to say that I attended ABSA KKNK	1	2	3	4	5
I like to visit the ABSA KKNK website	1	2	3	4	5
I would strongly recommend the festival to others	1	2	3	4	5

7. Please share with us any suggestions and recommendations with regard to your experience of ABSA KKNK.

SECTION C: PERCEPTIONS REGARDING THE ABSA KKNK LOGO

1. Which emotions are evoked when looking at the ABSA KKNK logo below?



	TOTALLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE
Pride	1	2	3	4	5
Hope	1	2	3	4	5
Excitement/Joy	1	2	3	4	5
Disgust	1	2	3	4	5
Contempt/Loathing	1	2	3	4	5
Peacefulness	1	2	3	4	5
Trust	1	2	3	4	5
Anticipation	1	2	3	4	5
Other: (Please specify)					
a.	1	2	3	4	5
b.	1	2	3	4	5

2. Please indicate your perceptions and ideas with regard to the Logo of ABSA KKNK by selecting the most appropriate option.



THE LOGO OF ABSA KKNK...	TOTALLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE
	1	2	3	4	5
captures the essence of the festival					
enhances the marketing efforts of ABSA KKNK					
colours are appealing					
can be associated with high levels of service					
can be associated with high quality productions					
can be associated with integrity					
can be easily distinguished from logos of other art festivals					
is recognisable as an international brand					
can be associated with the proud history of the festival					
is much talked about					
is innovative					
is highly visible					
is easily recognisable					
is credible					
is well established					
is creative					
is truly (proudly) South African					
is simplistic					
portrays a good image					
can easily be recalled					
is admirable					
is fun and interesting					
is across geographic boundaries and cultures					
is persuasive					
portrays reliability					

3. Did the change from ABSA KKNK to ABSA ABSA KKNK add any value to the | YES
NO

1
2

4. Please share with us any suggestions and recommendations with regard to the LOGO of ABSA KKNK.

AFDELING A: SOSIO-DEMOGRAFIESE INLIGTING

1. Geslag:

Manlik	1
Vroulik	2
2. In watter jaar is u gebore? 19_____
3. Huwelikstatus:

Getroud	1
Geskei	2
Enkellopend	3
Weduwee/Wewenaar	4
Woon saam	5
4. Huistaal:

Afrikaans	1
English	2
Ander (Spesifiseer)	3
5. Land van herkoms (Indien buite RSA): _____
6. In watter provinsie is u woonagtig?

Gauteng	1
KwaZulu-Natal	2
Oos-Kaap	3
Wes-Kaap	4
Noord-Kaap	5
Limpopo	6
Mpumalanga	7
Vrystaat	8
Noord-Wes	9
7. Dui asb u hoogste kwalifikasie aan:

Geen skool	1
Matriek	2
Diploma, Graad	3
Nagraads	4
Professioneel	5
Ander (Spesifiseer)	6
8. Is u 'n plaaslike inwoner?

Ja	1
Nee	2

Die BRAND van ABSA KKNK bestaan uit twee funksies naamlik die logo en die hele ervaring van die fees. Afdeling B is die evaluasie van die logo en Afdeling C handel oor die gevoel en ervaring met die fees.

AFDELING B: ERVARING AANGAANDE DIE KUNSTEFEE

1. Wat is die eerste woord wat by u opkom wanneer u die woord ABSA KKNK hoor?

2. Behalwe vir hierdie jaar, hoeveel keer het u al ABSA KKNK besoek? (KKNK is 12 jaar oud)

3. Van watter ander kunstefees handelsmerke is u bewus? Noem hulle. _____

4. Wat geniet jy die meeste aangaande ABSA KKNK? _____

5. Wat is vir u die mees uniekste aspekte van ABSA KKNK? _____

6. Dui asseblief u ooreenstemming aan met die volgende.

	STEM GLAD NIE SAAM	STEM NIE SAAM	NEUTRAAL	STEM SAAM	STEM VOL- KOMESAAM
ABSA KKNK bevredig my fees behoeftes ten volle	1	2	3	4	5
ABSA KKNK is 'n fees vir die hele familie	1	2	3	4	5
ABSA KKNK bied 'n groot verskeidenheid aktiwiteite in terme van produksies	1	2	3	4	5
ABSA KKNK het vriendelike, beleefde personeel	1	2	3	4	5
Ek is lojaal aan ABSA KKNK	1	2	3	4	5
Ek besoek ABSA KKNK soveel as wat ek kan	1	2	3	4	5
Ek sal ABSA KKNK mis as dit nie meer aangebied word nie	1	2	3	4	5
Ek kan identifiseer met mense wat ABSA KKNK bywoon	1	2	3	4	5
Ek hou daarvan om met ander te praat oor ABSA KKNK	1	2	3	4	5
Ek is trots om te sê ek het ABSA KKNK besoek	1	2	3	4	5
Ek hou daarvan om die ABSA KKNK webtuiste te besoek	1	2	3	4	5
Ek sal die fees ten sterkste aanbeveel vir ander	1	2	3	4	5

7. Het u enige voorstelle of aanbevelings aangaande die ervaring van ABSA KKNK?

AFDELING C: PERSEPSIES AANGAANDE DIE ABSA KKNK LOGO

1. Watter emosies ervaar u wanneer na die ABSA KKNK teken (logo) kyk?



	STEM GLAD NIE SAAM	STEM NIE SAAM	NEUTRAAL	STEM SAAM	STEM VOL- KOMESAAM
Trots	1	2	3	4	5
Hoop	1	2	3	4	5
Opgewondenheid/Vreugde	1	2	3	4	5
Afkeer	1	2	3	4	5
Minagting/Weersin	1	2	3	4	5
Vrede/Kalmte	1	2	3	4	5
Vertroue	1	2	3	4	5
Afwagting	1	2	3	4	5
Ander: (Spesifiseer asseblief)					
a.	1	2	3	4	5
b.	1	2	3	4	5

2. Dui asseblief u persepsies en idees aan aangaande die teken (logo) van ABSA KKNK deur die mees gepaste opsie te kies.



	STEM GLAD NIE SAAM	STEM NIE SAAM	NEUTRAAL	STEM SAAM	STEM VOL- KOMME SAAM
DIE LOGO VAN ABSA KKNK...	1	2	3	4	5
beeld die essensie van die fees uit					
bevorder die bemerkingspogings van ABSA KKNK					
se kleure is aantreklik/aanloklik					
kan geassosieer word met 'n hoë vlak van diens					
kan geassosieer word met hoë kwaliteit produksies					
kan geassosieer word met integriteit					
kan maklik onderskei word van ander kunstefeeste se handelsmerke					
kan beskou word as 'n internasionale handelsmerk					
kan geassosieer word met die trotse geskiedenis van die fees					
word baie oor gepraat					
is innoverend					
is duidelik sigbaar					
is maklik herkenbaar					
is kredietwaardig					
is goed gevestig					
is kreatief					
is trots Suid-Afrikaans					
is eenvoudig					
weerspieël 'n goeie beeld					
kan maklik herroep word					
is bewonderenswaardig					
is interessant					
is oor geografiese grense en kulture					
is oortuigend					
weerspieël vertroue					

3. Voeg die verandering van KKNK na ABSA KKNK meer waarde toe tot die logo?

JA

1

NEE

2

4. Het u enige voorstelle/aanbevelings aangaande die logo van ABSA KKNK?



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To whom it may concern

Language Editing – Dissertation – A. Dreyer

I have reviewed the dissertation Tourist Perceptions of the Klein Karoo National Arts Festival's Corporate Brand in terms of spelling, language, and grammar and have made recommendations to the author concerning the changes necessary.

R. Taylor
CEO