

TITLE:

The development process of the 2006 CQ-fest brand and campaign

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ABSTRACT

The aim of this study was to create a strong sustainable brand for the CQ-fest event and to report on the development stages and methods used during the process. In order to do this, specific contexts had to be considered; these were firstly the theories of brand development models and secondly the implementation and execution of the visual communication of the CQ-fest brand. The execution of the project was conducted by means of workshops held with the fourth-year Graphic Design students at North-West University. This study assessed and investigated which brand development model provided the most appropriate processes to develop a structured brand and ensure effective brand communication.

The knowledge obtained through a detailed literature review led to the application of Van Auken's (2005:99) brand development model, specifically the agency brief, using action research as research method. This resulted in the development of an appropriate brand for the CQ-fest event. The application of Van Auken's (2005:99) agency brief as theoretical basis and its application by means of action research in the development process provided the brand with structure, direction and clear communication messages. It also assisted towards a well organised work plan that provided easy to follow steps and structure to achieve the objectives of the brand development. The use of action research together with the agency brief therefore proved to be successful within the educational context of the study.

This study contributed towards the field of branding by demonstrating how the combination of action research and Van Auken's brand development model can be applied together to develop a strong and sustainable brand within an educational context.

ABSTRAK

Die doelwit van hierdie studie was om 'n volhoubare handelsmerk vir die CQ-fest-tentoonstelling te ontwikkel en verslag te lewer op die ontwikkelingsfases en metodes wat toegepas is in die proses. Om hierdie doelwit te bereik moes spesifieke kontekste in ag geneem word; eerstens die teorieë van handelsmerkontwikkeling en tweedens die implementering en uitvoering van die visuele kommunikasie van die CQ-fest handelsmerk. Die uitvoering van die projek het geskied by wyse van werkswinkels met vierdejaar-Grafiese Ontwerpstudente aan die Noordwes-Universiteit. Die studie het ondersoek ingestel na watter handelsmerkontwikkelingsmodel die mees gepaste proses behels om 'n gestruktureerde handelsmerk te ontwikkel en effektiewe handelsmerkkommunikasie te verseker.

Die kennis opgedoen deur 'n volledige literatuur oorsig het gelei na die toepassing van Van Auken (2005:99) se handelsmerkontwikkelingsmodel, spesifiek die agentskapopdrag (*brief*), by wyse van aksienavorsing as navorsingsmetode en dit het gelei tot die suksesvolle ontwikkeling van die CQ-fest-handelsmerk. Deur gebruik te maak van Van Auken (2005:99) se agentskapopdrag as teoretiese basis en die toepassing daarvan by wyse van aksienavorsing in die ontwikkelingsproses is struktuur, rigting en duidelike kommunikasie aan die handelsmerk verleen. Dit het 'n goed-georganiseerde werksplan tot gevolg gehad met maklik volgware stappe en struktuur om die doelwitte te bereik. Die gebruik van aksienavorsing tesame met die agentskapopdrag is as hoogs suksesvol bewys binne die opvoedingskonteks van die studie.

Die studie se bydrae tot handelsmerk ontwikkeling is geleë in die wyse waarop dit aantoon hoe die kombinasie van aksienavorsing en Van Auken se handelsmerkontwikkelingsmodel saam toegepas kan word om 'n sterk en volhoubare handelsmerk binne 'n opvoedingskonteks te ontwikkel.

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CHAPTER 1: INTRODUCTION/ORIENTATION

1. Introduction

This chapter serves as an introduction and aims to contextualise the study within its field of brand development. The introduction therefore discusses the thinking, process and method which directed the study. The aim of this study was to create a strong and sustainable brand for the CQ-fest¹ event and report on the development stages and methods used during the process. In order to do this, specific contexts had to be considered with a view to develop a method and process, which would be applied in the development of a brand and campaign for the event.

These contexts were firstly the theories of brand development models and, secondly, the implementation and execution of the visual communication of the CQ-fest brand. The execution of the project was conducted by means of workshops held with the fourth-year Graphic Design students at the North-West University. Therefore, the brand model selected as well as the method used to report on and record the process had to be appropriate and applicable to this educational context. This study assesses and investigates brand development models with a view to determine the model that provides the most appropriate processes to develop a structured brand and ensure effective brand communication.

2. Background and contextualisation of the study

In 2006, the Graphic Design subject group² of the North-West University (NWU), in collaboration with the annual Aardklop National Arts Festival, developed a new media and marketing precinct initiative at the festival. This

¹ CQ-fest is an Aardklop National Arts festival initiative that showcases the best from the design, media and advertising worlds. Hosted by the North West University's Graphic Design subject group, 2006 marked the launch of this event.

² A subject group at the North West University is called a subject group instead of a department. The Graphic Design subject group forms part of the School of Communication Studies.

event hosted the best creative work from the media, marketing, advertising and design industries. This launch marked the first time this event took place. A new brand and campaign thus needed to be developed in order to create a unique identity and personality that represented the event. The event would become known as the Creative Quotient Festival (CQ-fest).

The Graphic Design subject group created their own brand, from which the CQ-fest brand was developed. CQ-fest functioned as a sub-brand of the Graphic Design subject group. Therefore, the subject group's brand had to be developed first in order for the CQ-fest brand to be derived from there. A new brand was created for the subject group: the Creative Intelligence Lab (CI-lab). The focus of this study is to report on the process of the development of the brand and campaign for the Creative Intelligence Lab's CQ-fest event as it grew from the CI-lab brand.

Before the development of the CQ-fest brand could begin, it was important to arrive at a clear concept of branding as well as an in-depth investigation on brand development models in order to determine which model would be the most appropriate to apply. The brand development models investigated were those presented by Lamos (2005), Gad (2001), Kapferer (2004) and Van Auken (2005). These models provided logical and easy-to-follow steps in the development of a brand. All of these models, especially the agency brief presented by Van Auken (2005), proved to be relevant in the development of a brand and if applied would contribute to the development of the CQ-fest brand.

Enslin, a branding expert, national academic and Cape Town Campus navigator at Vega the Brand Communication School, defines a brand as an idea/product/service with a defined meaning/identity made known and accessible through a system of signs and contact points. According to Enslin, events branding entails:

... the design of an actual experience to achieve the above. It is one of the many forms of contact that can be employed in brand building. The

purpose is to bring the brand to life through a meaningful and creative experience of the brand identity. All of the guidelines to experiential branding apply – guided by the brand Identity and creative concept a team is challenged to engage all audience senses in an event of the brand, so to speak' (Enslin, 2007).

Companies and events use branding to communicate their identities, the products or services they offer and to illustrate their values and beliefs. Because branding has become such an important aspect of any event, the development, implementation and management of a brand have become a full-time profession (Image Design Communications Inc., 2006). It is thus important to use a structured and appropriate model for the development, implementation and management of a brand.

To this end, brand development processes were applied in the development of a brand and promotional campaign for the CQ-fest event. By applying a brand development model in the development of a brand for CQ-fest, a clearly defined vision for the brand was created, which aligned the brand's communication, promise, values, essence and objectives and which, in turn, created synergy and direction. Several brand development models and techniques were thus investigated within this study, in order to apply the most appropriate model to develop a strong and structured brand for the CQ-fest event.

Every aspect of the brand needs to communicate its messages successfully and consistently. All aspects thus need to be carefully considered during the development stages of the brand. To achieve this, certain processes should be followed to make the brand development process accurate and structured and ultimately develop a strong and relevant brand.

3. Problem statement

In light of the above, the following problem statement can thus be formulated:
How can an appropriate brand development model process be applied in the development of the CQ-fest brand?

This problem statement gives rise to the following research questions that will be investigated within this study:

- i) What constitutes a brand and branding?
- ii) How do brand development models assist in the development of brands?
- iii) How can Van Auken's brand development model be applied in the educational context of this study?
- iv) How can action research assist in the application/understanding of Van Auken's brand development model in the educational context of the study?

4. Objectives of the study

The objective of this study was to develop a brand for the CQ-fest event and to determine how an appropriate brand development model and process can be applied in the development thereof.

The primary aim of this study gives rise to certain specific objectives.

- i) To gain understanding and context in terms of branding.
- ii) To determine how the use of brand development models assist in the development of brands.
 - iii) To establish how and whether Van Auken's brand development model can be applied and assist in developing a strong brand within the educational context of the study.
- iv) To determine how action research can assist in the application and understanding of Van Auken's brand development model within the educational context of the study.

5. Thesis statement

In this study, I will argue that the development of a brand should take place according to brand development models such as Van Auken's agency brief and that one needs to have extensive knowledge of the concept of branding in order to develop a strong and purposeful brand successfully.

This study further argues that in order to create a successful brand, campaign as well as a total brand experience, well-defined brand development models such as the agency brief presented by Van Auken (2005), should be used in the development of a brand.

6. Method

In this study, specific context, methods and processes had to be considered in order to develop a strong and relevant brand for the CQ-fest event. Thus, in order to achieve the desired outcome, the following methods and steps were applied:

1. Literature review. A literature study on the subject of branding and brand development models had to be conducted, in order to arrive at a proper understanding and insight of these concepts; and also to gain sufficient information that would contribute to the development of the CQ-fest brand.
2. Analysis of brand development models. The brand development models investigated had to be reviewed and compared in order to choose the most appropriate model to use in the development of the CQ-fest brand
3. Research method. Action research was used as research method to facilitate the development of the CQ-fest brand. Therefore, an investigation had to be conducted on action research as method as well as the use thereof in conjunction with the brand development model used in order to develop the CQ-fest brand.
4. Application of the brand development model and development of the CQ-fest brand. The final stage of the study would be to apply Van Auken's brand development model by means of action research and workshops held with fourth-year Graphic Design students, in order to develop a brand and campaign for the CQ-fest event.

7. Chapter overview

Chapter 1: Introduction/orientation

This chapter served as an introduction to the study. It provided background information to the study, from where the problem statement, objectives and thesis statement have been formulated. The method and chapter outline were set down to highlight important aspects of the study and indicate how the study would develop.

Chapter 2: Literature review: Branding and brand development models

This chapter explores the subjects of branding and brand development models in order to gather sufficient information to serve as a basis for the development of the CQ-fest brand. This chapter investigates several brand development models in order to determine the most appropriate model within the educational context to apply in the development of a brand for the CQ-fest event.

Chapter 3: Research method and design

The methods and processes used in this study are explained and discussed in this chapter. The research method employed in this study was action research. This chapter provides a discussion of action research as method and explains its role in the development of the CQ-fest brand. The parallels between action research and the brand development model used are discussed in order to illustrate how they would be applied and how they would facilitate the process of developing the CQ-fest brand.

Chapter 4: Report: Development of a brand and promotional campaign for the Creative Quotient Festival (CQ-fest)

This chapter reports on the application of action research and the brand development model by means of practical workshops, in order to develop the CQ-fest brand and campaign. This chapter thus reports on every stage of the development of the CQ-fest brand.

Chapter 5: Conclusion/recommendations

Taking all the research findings and results of action plans into consideration, this chapter serves as a conclusion to this study. Within this chapter, research questions are revisited with a view to determine whether they have been successfully answered and whether the objectives of the study have been achieved. Upon reflection, the researcher also makes recommendations pertaining to the subject under study as well as recommendations for further research.

En résumé

This introductory chapter provided an overview of the contents of this study and motivated for the choice of topic as well as the selected theoretical framework. The following chapter will investigate the subject of branding and present the necessary information to facilitate the development process of the CQ-fest brand in order to achieve the study's research goals and objectives.

CHAPTER 2: LITERATURE REVIEW

Brands and branding are the most significant gifts that commerce has ever made to popular culture. Branding has moved so far beyond its commercial origins that its impact is virtually immeasurable in social and cultural terms (Olins, 2004:12).

Because of the increasing importance of branding in our consumerist society, it is very important to investigate aspects of branding to ensure that informed decision-making takes place in conjunction with the development of structured brands. This chapter will serve as a literature review on the subject of branding and brand development models. Four separate brand development models will be scrutinised in order to establish the most appropriate model to use in the development of the CQ-fest brand. These will be the models presented by Lamos (2005), Gad (2001), Kapferer (2004) and Van Auken (2005). For the purpose of this study, the brand development model that will be applied in the development of the CQ-fest brand should ideally comply with certain requirements. The model used should firstly be applicable within the educational context of the study. The CQ-fest brand will be developed by means of workshops held with fourth-year Graphic Design students, and therefore the model should be structured and easy to apply. Action research will be used as research method and the brand development model chosen should complement and facilitate each phase of the brand development cycle in order to create consistency and fluency throughout the various processes.

1. Branding

1.1 Introduction

Because branding is so important, sophisticated development models should be applied when creating a new brand to ensure a strong and structured brand (cf. Olins, 2004:12). In order to develop a brand and campaign for CQ-fest, it is important to first consider the concept of branding, what it entails, and also to acknowledge the role it plays in today's competitive marketplace.

The aim of this chapter is firstly to explore the concepts of branding and events branding. Secondly, the chapter sets out to investigate four separate brand development processes that provide a practical brand development model, in order to fulfil the aim of developing a brand and campaign for the CQ-fest event.

When considering branding as a concept, Robert T. Blanchard (as quoted by Van Auken, 2005:316) states that a brand is the personification of a product, service or even an entire company. He describes a brand as something that is very much like a person. The physical 'body' of a brand manifests in the products and/or services it provides. Just as one would feel about a person, one can respect, and even love or hate a brand. The customer can choose the type of relationship he or she would like to have with the brand, just as he/she would with another person. Each brand has certain characteristics, which one may either choose to share, or not. As is the case with a person, these characteristics will determine whether one wants to be associated with certain brands and not with others. In addition, Blanchard is of opinion that - like a person - a brand must mature and change its products over time, without changing its character, core beliefs, its fundamental personality or its outlook on life (in Van Auken, 2005:12). In this study, I share Blanchard's notion of brand as personification in that, like a person, a brand has a character, a name and a reputation. A brand creates certain perceptions and feelings within customers or clients that may make them love or dislike a particular brand.

Apart from the many consumer associations with brands, many definitions also exist for the concept of branding. The American Marketing Association describes a brand as a "...name, sign, term, symbol or design, or a combination of these intended to identify the goods and services of one group of sellers and to differentiate them from those of competitors" (Van Auken, 2005:14). Gad (2001:21), on the other hand, argues that adding value has always been the point of branding; today this is more true than ever - whether one is branding a product, service, company, oneself, an event, or one's art.

Hence, even though branding started as a form of identification and differentiation, it evolved into the multifaceted concept it is today. Thus, the word 'brand' which was initially only used as a noun, has gradually evolved into a verb (Gad, 2001:21).

Related to the multiple contemporary meanings ascribed to the term, Schultz and Schultz (2004:14) state that, in their view, a brand can be almost anything, for example a country, a product or a person. A brand is something that is identifiable by the buyer and the seller and creates value for both. In the most basic terms this is true, but in the highly competitive world of marketing we live in today, a brand should encompass so much more in order to be competitive and successful.

There are many contemporary meanings and associations that can be made with brands but, according to Chevalier and Mazzalovo (2004:15), the method of marking creations to affirm originality started as early as 2 700 BC, when artisans affixed a sign to their creations. In classical Greece and Rome, 'individual marks', identifying a particular merchant, made their appearance in the form of seals, circa 300BC. Furthermore, merchants used generic symbols to designate the business they were in, for example a symbol of ham for butchers and a symbol of a cow for creameries. More than 6 000 different seals used by Roman potters have been catalogued (Chevalier & Mazzalovo, 2004:15). In classical times many potential customers were illiterate, and the use of symbols made it possible for all customers to identify a particular product only from a picture (Murphy, 1992:13). De Chernatony and McDonald (2003:33) explain that the next historical landmark in the evolution of brands was associated with the growth of the cattle farming in the New World. A red-hot iron, with a uniquely shaped end, was used on North American cattle. It would appear that this process has been taken by many as the basis for the meaning of the term *brand* (De Chernatony & McDonald, 2003:33).

Schultz and Schultz (2004:24) proceed to say that the marketplace and consumers of today are radically different from the past. The way a brand is built and maintained and the nature of the marketplace have changed. Today

the marketplace is significantly bigger; there are more products and services competing against each other as well as a larger audience to appeal to. In their view, for a brand to grow and produce an income, the company should consistently deliver the right brand experience and prospects that customers find appealing.

The large-scale proliferation of brands in the contemporary sense is largely a result of the Industrial Revolution in the nineteenth century. In the second half of the nineteenth century, the extension of industrial property to the concept of branding developed in Europe. Chevalier and Mazzalovo (2004:16) give the example that the number of patents granted each year in the major Western nations between 1850 and 1890, increased by a factor of ten. Between 1900 and 1945, the major brands as such underwent sustained development, and the development accelerated between 1945 and 1990 (Chevalier & Mazzalovo, 2004:15). Over time, branding developed from being defined as a symbol of ownership alone, to a form of communication intended to build customer relationships. Olins (2004:14) propounds that the mechanisms of branding were designed for, and defined by modern communications, but over the years the idea of branding has become successful far beyond the dreams of its creators. Today branding is largely concerned with notions of involvement and association; the demonstration of personal affiliation (Olins, 2004:14).

It is therefore my opinion that anything and anyone can own a brand – however, the fact that one owns a brand does not guarantee its success. There are many elements that need to be taken into consideration, such as one's brand values, one's brand relationship with the consumer, the brand messages one communicates and how one presents oneself. These elements need to be focused on, because such elements truly differentiate brands from one another and guide the consumer to choose one brand above the other. As Olins (2004:16) explains, brands come in all shapes and sizes; they may be specific or general, global or international, expensive or cheap, but in most cases, it's not just what the brand is, but also what it represents, that makes it powerful.

Brands have the power to persuade people, to influence the way people feel about themselves, to make them feel like they belong, and to make people believe in themselves and in the brand. People fall in love with brands, trust them, buy them, develop strong loyalties to them, and believe in the superiority of the brand (Wheeler, 2006:4). Thus, with all this power of a strong brand, no company, product or event can afford to be without it. Hence in light of this, the development, implementation and management of a brand have become a full-time job. A strong brand cannot rely only on successful development; more important would be the successful management of the brand. Every aspect of the brand should be managed to ensure consistency. This is especially true in the visual representation of the brand and specifically its visual identity – also referred to as corporate identity.

Corporate identity can be seen as the embodying of all aspects of the visual identity of a company. According to Davies, Chun, Da Silva, & Roper (2003:224), the visual identity of a company, its logo, the design of its buildings and products, the colour, typeface and design of its logo, are all referred to as the 'corporate identity' of a company. Therefore, the corporate identity of a company should be carefully developed, implemented and managed to ensure long-term success. A company or event uses its corporate identity to differentiate itself from other companies. When this corporate identity is used in advertising, for example, to create a company's personality and build relationships with its customers, a brand is built. Thus, a brand encapsulates all aspects of the corporate identity as well as the company or event's values, personality, promise and essence.

It is also true that the logo of an event, company or product represents what the brand stands for and hence, as mentioned, evokes certain associations and reactions within the consumer (Image Design Communications Inc., 2006). Even though each brands' logo is unique, Davies *et al.* (2003:226), explain that there are a few generalisations that apply to any logo. The first is to be original: when designing a brand's logo one should make sure there are

no similar designs or use of colour that may cause brand confusion. The designer of the logo should ensure that the logo is flexible enough to be reproduced in every colour, size and media (Davies *et al.*, 2003:226).

Although the logo should be flexible, the use of certain colours should be carefully considered. There are certain associations that are made with particular shapes and colours, and if this symbolism can be used to the advantage of the brand, it should be incorporated in the logo. Davies *et al.* (2003:226) suggest that it is very important to ensure that the logo is not culturally bound, which means that it should not be restricted to the understanding and beliefs of one culture only. Rather, the logo should work equally well in different markets. In this regard, one should also check for unexpected symbolism by considering what the logo could represent if someone were to interpret it negatively (Davies *et al.*, 2003:226). Once a logo has been designed, a style guide is developed. Typeface, colours and layout are all elements in this "brand bible", ensuring consistent presentation and excellence wherever the logo appears. An outward appearance must reflect an organisation's inward appearance or personality, and this is something that should always be kept in mind when developing the brand's style guide and when applying the brand (Image Design Communications Inc., 2006). All these aspects will prevent the logo and brand from being misinterpreted and communicating the wrong message.

In this regard, the brand's logo is extremely important and powerful, because consumers are often only confronted with the logo, which means that they are not always aware of all the aspects of the brand. The logo should thus communicate those aspects and values inherent to the brand.

Because of the importance of the logo and its outward appearance, the logo is often regarded as the brand's signature (Image Design Communications Inc., 2006). Once the visual identity has been established, it should be used to its full potential to grab the attention of the customer or client.

As stated, companies use brands to communicate who they are and what makes them different. However, more importantly to Van Auken (2005:14), a brand is the source of a company's promise to the customer and everything a company does should focus on enhancing delivery against its brand promise. In order for a company or event to be successful, it has to portray the correct image as well as communicate the correct messages. A company's image is based on the feelings consumers and businesses have about an organisation or event (Clow & Baack, 2004:28). It is thus clear that an organisation's image does not just consist of the visual elements in its identity, but the promise it makes to the consumer as well as the sum of the consumer's experience of and with the organisation or event.

After considering the importance of branding and what a brand consists of, I will now investigate four brand development models in order to identify the most appropriate model to use in the development of the CQ-fest brand.

2. Brand development models

As discussed earlier, a brand does not just consist of visual attributes but is also a source of a company's promise, consumer's experiences of and with the company as well as a combination of internal and external elements. In light of these issues, brand development models are used to develop internal and external elements of the brand in order to generate successful communication of the brand. The purpose of brand development models is to ensure that all the important aspects of a brand are considered and developed according to the specific model. Many processes and models exist for developing a strong and sustainable brand. For the purpose of this study, four models were examined scrutinised in order to identify the most appropriate model for use in the development of the CQ-fest brand. These are models created by Lamos (2005), Gad (2001), Kapferer (2004) and Van Auken (2005).

The model chosen should adhere to certain elements pertaining to the development of a brand such as establishing the personality and essence of the brand. When developing a brand it is very important to review its background and history to take into consideration all the information pertaining to the brand in order to develop a true and relevant brand. When a good overview has been given, a specific target audience should be identified. By identifying a specific audience, one ensures that the brand communication will be driven and directed.

When developing a brand, a brand personality is created; however this should be refined into a brand essence. The brand essence is what the brand will ultimately represent and what will be a driving force in future brand activities. In the early stages of brand development, it is critical to develop the brand's marketing objectives. By creating marketing objectives, one establishes certain goals that drive all brand activities. Every aspect of the brand is aimed at achieving these goals. The focus should be on what the current state of customer's perspectives are as well as the desired state of perspectives that the brand would like to achieve. The marketing objectives will most definitely influence the development of the brand, for the brand development processes should be directed at achieving certain goals. When these goals are clearly defined, the brand development stages will be structured and this will, in turn, assist in the success of the brand communication and marketing.

Using a brand development model will most definitely assist in developing and achieving a brand's objectives and brand communication. The first model presented is that of Bob Lamos (2005:7) explained in his book *The case of B2B Branding*. Lamos (2005:7) proposes seven steps that one should consider when developing a business-to-business branding program, these are, effective teamwork, brand architecture, audience identification, brand positioning, brand personality, consistent execution and brand equity.

According to Lamos (2005:9), the first step in developing a business-to-business branding programme is to obtain the involvement of the key people by means of teamwork. The first person to ask for direction on the company's

brand image is the Chief Executive Officer (CEO), since his or her primary legacy will be the way the company is viewed by its various publics. The next person who needs to be on the branding team is the company's Chief Financial Officer (CFO). The CFO controls the company's finances. As branding programmes can be very expensive, the CFO should thus be convinced that branding is an investment that will pay significant dividends (Lamos, 2005:11). It almost goes without saying that the involvement of the Chief Marketing Officer (CMO) is needed in the branding process. However, Lamos (2005:11) explains that companies should be careful to take the attitude that branding is the sole responsibility of the marketing team. The company most definitely needs a sales department representative on the branding team, because they have a great deal of customer contact and can immediately create certain perceptions about the brand. In light of this, the sales department representative can definitely assist in making the brand strategy believable to the customers (Lamos, 2005:12).

After addressing effective teamwork, the next step in Lamos's model is brand architecture. Brand architecture determines the way one organises one's brand management system and is thus a very important aspect. Brand architecture further provides guidance for adding new brands in the future. Lamos (2005:15) narrowed the brand architecture field down to the following categories: freestanding brands, endorsed brands and master brands. In the case of freestanding brands, the company has chosen to have a low profile or invisible corporate presence, and has put its image in the hands of individual product or service brands. In contrast, the endorsed brand approach uses a corporate or parent brand to endorse a group of sub-brands. The endorsed brand is used to endorse and unify a family of divisional and individual brands (Lamos, 2005:17). In the case of the master brand, only one brand (the master brand) is used to represent a variety and, often diverse, group of services or products. Of the three, the master brand approach is the most common brand architecture system for business-to-business companies (Lamos, 2005:18). The reason for this is that most business-to-business companies are not large enough to require a more sophisticated system, nor can they afford to support more than one brand. Thus, when developing a

new brand it is important to consider the brand's architecture and determine how this will influence the brand.

Following effective teamwork and brand architecture, the third step in Lamos's branding model centres on audience identification. After considering effective teamwork and brand architecture, the most important audience that a company should target is its employees (Lamos, 2005:21). The potential of building or destroying one's brand occurs every time an outsider encounters an employee. Employees can embody the desired brand personality. According to Lamos (2005:22), if the employees are delivering a different brand message than the one intended, the greatest advertising and public relations programmes would have been in vain. It is thus very important to conduct research and actively listen to the employees thinking about the company brand, in order for them to communicate the intended brand message confidently. After employees, customers are definitely the next most important branding target. The more descriptive one's information regarding the target audience, the better. Aspects that need to be considered when defining the target audience are determining the audience's likes and dislikes as well as their personality (Lamos, 2005:25). By determining a well-defined audience, the correct brand messages and image can be communicated to the correct audience.

Hence, according to Lamos (2005:25), employees and customers are the most important branding audiences. However, there are other audiences that should also be considered when developing one's brand image programme; for example suppliers, editors and journalists. Lamos (2005:25) explains that supplier expectations will have a significant impact on the brand's profitability and future success. If the suppliers feel that the brand standards are similar to theirs, they will be more interested in forming alliances with a view to pursue common goals. Finally, yet equally importantly, editors and journalists form a significant group that can influence consumer decisions. Editors and journalists want the key messages delivered to their readers. It is thus important to communicate the correct brand messages and positioning to

journalists, so that in turn, the correct messages will be communicated to the public (Lamos, 2005:26).

Following the initial steps of teamwork, brand architecture and audience identification, the fourth step in Lamos's model to determine one's brand positioning. Lamos (2005:31) indicates that it is not enough to bombard people with messages; one has to help consumers to receive that information and store it for future action. To succeed in today's communication-saturated world, things have to be simplified and - according to Lamos (2005:31), positioning the brand is the key to success. Positioning provides the mental hook for customers, employees and all other stakeholders to whom the brand message is communicated. The brand position will help the audience to properly receive and store important information regarding the brand. Lamos (2005:31) explains that the brand positioning statement makes information understandable and acceptable. Furthermore, it provides the foundation and frame of reference for what the audience should expect from the brand. Thus, when creating a brand positioning it is important to focus on the company's special niche, those aspects in which the brand accelerates. If too many attributes are included in the statement it becomes confusing to the audience. Hence, the key is to keep one's brand positioning strong and simple and to state it in such a way that it will encourage people to do business with the brand (Lamos, 2005:33).

Following brand positioning, phase five in Lamos's brand development model concerns the brand's personality. Whereas the brand positioning is the hook that allows the audience to receive and store information about the company and its products, brand personality is that which one lets the audience hang on that hook (Lamos, 2005:36). A simple and effective way of creating a brand personality is to think about the company as a person. According to Lamos (2005:40), it is easier to find words that describe attributes that will make an actual connection with one's audience. Brand personalities can be a very effective tool with which to communicate with a specific audience. By creating attributes and characteristics for the brand, one also creates aspects

with which the audience can associate, thus making it easier to build relationships with those particular audiences.

The next step that Lamos mentions in the brand development model is the consistent execution of the brand, and follows brand personality. Lamos (2005:55) explains that a sustained branding concept over a period of time will yield better results in the long term, since a sustained brand approach will make it easier for customers, suppliers and other audiences to understand and remember it. Lamos (2005:57) also cites that it is not wrong to introduce fresh elements into the approach, such as new advertisements, but that one should ensure that these elements relate to the branding elements that have already been established. As discussed in steps four and five – that is brand positioning and brand personality - the brand has to stand for something that has relevance to the brand itself and something that can be accepted and appreciated by its audiences. These elements should be communicated and executed consistently in order to deliver one's brand message (Lamos, 2005:58).

After addressing effective teamwork, brand architecture, audience identification, brand positioning, brand personality and consistent execution, the last step in the brand development model presented by Lamos is brand equity. As stated by Lamos (2005:64), brand equity is concerned with the extra-perceived value that brands represent for any product, service or company. The stronger and more focused the brand-related expectations are, the higher the brand equity will be. Brand equity is the extra value that a specific brand adds to a product, all other features being equal. For example, if two beverages with exactly similar ingredients and features are marketed under two different names – one being *Coca-Cola* and one *Cola X* - it would be more than reasonable to assume that the former would attract more brand expectations (and thus higher equity) than the lesser known *Cola X*.

Lamos (2005:6) stresses that there is not just one correct way to go about brand development and that these seven steps, namely effective teamwork, brand architecture, audience identification, brand positioning, brand

personality, consistent execution and brand equity, are by design broad in order to assist in the brand development process. Lamos's (2005:7) model therefore provides a broad foundation for brand development, but does not provide a concise and clear enough plan to follow for the development of the CQ-fest brand.

The second brand development model under discussion is by Thomas Gad as detailed in his book *4-D Branding* (2001) (see *Figure 1*). Gad (2001:17) is of opinion that, because of the fast changing and growing market conditions and consumer habits, one-dimensional branding has to give way to four-dimensional branding. The notion of four-dimensional branding is concerned with building and sustaining relationships between the brand and its consumers. Gad (2001:17) argues that when developing a brand, one must create a brand code. The code is developed in order to understand one's brand fully, to live it and to enable customers and clients to live it. To create the brand code requires using a four-dimensional model in order to understand the strengths and weaknesses of one's brand (Gad, 2001:17).

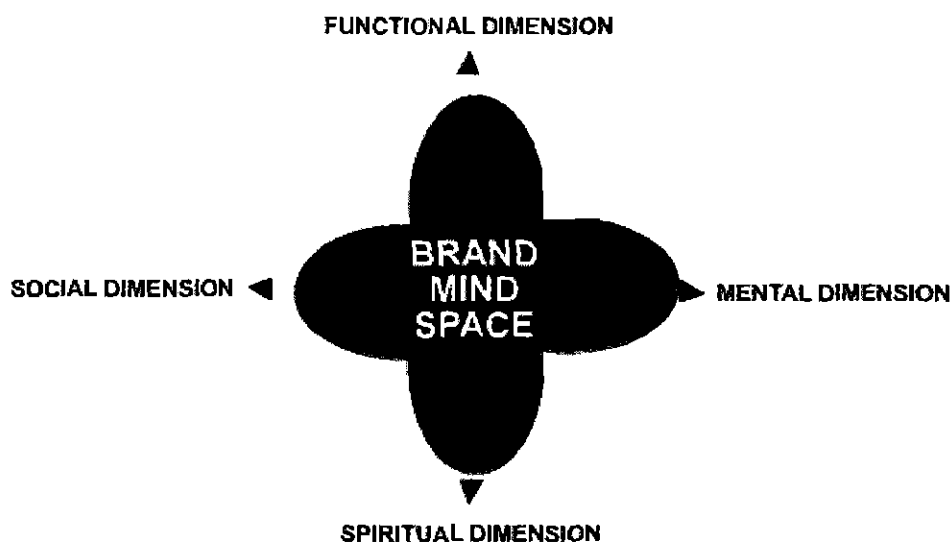


Figure 1: From Gad (2001:18)

Gad (2001:93) explains that building a brand in the consumer's mind entails four different categories or dimensions. These categories exist of the functional, social, mental and spiritual dimensions. The functional dimension concerns the perception of benefit of the product or service associated with

the brand. This means that one must consider what it is that one's brand has or does that is different from competing brands. Lamos' model therefore assists in creating a focused brand image in order to differentiate brands from each other. The functional dimension facilitates the identification of the brand's benefits that will differentiate it from other brands and thus create a marketing advantage for the brand.

The next category as set out by Gad (2001:95) is the social dimension. The social dimension concerns the ability to create identification with a group. This implies that the brand must be communicated in such a way as to create associations with groups of people to which individuals would want to belong (Gad, 2001:95). According to Gad (2001:95), the notion of a traditional class society is outmoded, and instead we are moving to a kind of 'branding society'. In the social dimension, the brand quite often creates a cult around itself; it becomes a social insignia in an individual's life. Gad explains that in the social dimension the trademark, or the logo itself *becomes* the symbol of the cult society that a brand ideally creates, very much like the flag of a country. The carrier of the symbol or the participant in the event is easily identified and appreciated by other members of this cult society (Gad, 2001:95). In other words, if an individual sees the brand being used by a group of people with whom he/she would want to associate, the individual would automatically be interested in using that particular brand. It is thus important for brand developers to consider the social dimension in order to create identification with groups of people to which individuals would want to belong.

After the functional and social dimension, the next aspect to consider is the mental dimension (Gad, 2001:17). The mental dimension supports the consumer mentally. This entails that the consumer associates with the brand on an emotional and mental level. Brands communicate certain messages and images that, when used by consumers, can create certain feelings and thoughts about themselves. Brands should therefore communicate specific material and messages in order for the consumers to experience specific feelings and thoughts about themselves. When positive messages are

communicated by a brand, its consumers will develop positive thoughts about themselves in their minds. For example, if the brand communicates a message of glamour, the consumer will mentally also feel glamorous when using the brand. Whereas the social dimension reflects the relationship between consumers and a group of people to which they want to belong, the mental dimension is at the other end of the same axis (Gad, 2001:96). Hence, the mental dimension is not concerned with what other people think of you, but rather what you think of yourself (Gad, 2001:96).

The mental dimension is concerned with personal transformation; it speaks of change and arriving at new insights about oneself. In the mental dimension, one should consider what the brand could offer the individual in order to make them feel better about themselves. The brand's mental dimension serves the purpose of being a role-model on which individuals model their lives and behaviours (Gad, 2001:96). For example, with Oprah Winfrey, the Oprah brand communicates a message of success and hope through the motivational undertone of the show; in the mental dimension it motivates consumers to overcome obstacles and give them the confidence needed to achieve success.

Following the social and mental dimensions is the spiritual dimension. The spiritual dimension refers to the larger system of which we are all part i.e. the world we live in, and in this case the term spiritual does not have a religious connotation. Thus, the spiritual dimension refers to issues that do not concern the brand alone but also, for example, the community, the environment or a specific field of practice in the marketplace. If brands project a very strong feeling about a specific ethical issue, for example environmental friendliness, this can be used to drive the brand message and differentiate it from other brands in the product field. To this end, brands should consider issues within the spiritual dimension in order to strengthen its positioning and possibly create a differentiating factor. If a brand chooses to build its image around a certain ethical issue - for example a beauty brand claiming that its products are not tested on animals - the brand should uphold these values (Gad, 2001:99).

Considering the brand within these four dimensions, namely the functional, social, mental and spiritual, will contribute towards creating a consistent and structured brand code. Since the brand code gives direction to the brand, grows over time and helps to grow a strong and structured brand, it can be regarded as a critical management tool that drives the brand (Gad, 2001:106) (see Figure 2). Through the brand code, a company can obtain a clear view of how its brand might be interpreted in the future. The brand code thus encapsulates the future positioning of the brand. In the opinion of Gad (2001:102), the brand code is a statement of what one's company or one's product stands for. This code will guide every aspect of the brand in all situations. Gad's brand development model helps to create a good understanding of what the brand represents and what its vision for the future is.

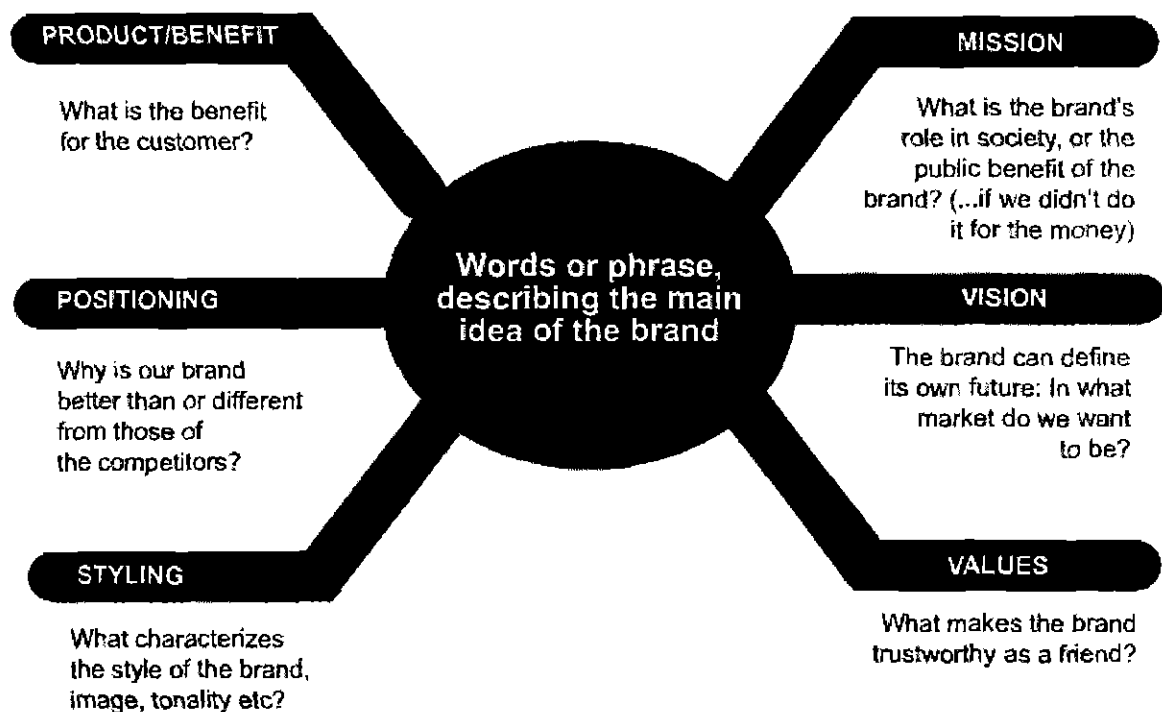


Figure 2: From Gad (2001:103)

The development of a brand within the four dimensions highlighted by Gad (2001:17), i.e. the functional, social, mental and spiritual dimensions, will assist in gathering valuable insights that will strengthen and direct the development of the brand. As indicated by Gad (2001:101), when a brand

code is developed, a company can obtain a clear view of how its brand might be interpreted by its consumers. The brand code can be seen as the company's, product or services' DNA code. This code is the core of the brand and will be used for all brand activities. The brand code determines the characteristics of the brand and what it is that makes it unique. The code serves as an important instrument in the decision-making process of the brand and is also necessary in order to build a strong, well-defined, and successful brand (Gad, 2001:102).

Apart from being divided into four different categories or dimensions, Gad's brand code entails the following six parts: product/benefit, positioning, style, mission, vision and values (Gad, 2001:102). The brand code may consist of a few key words or a short sentence that will be used to guide the brand in everyday situations. The first step in developing the brand code is to determine the brand's product/benefit. This can be done by creating a carefully phrased description of the benefits the customer will experience in terms of the company, product or service. When describing the brand's benefits, one should aim to transcend the clichés of one's business in order to present the consumer with benefits that make the brand unique. The notion of benefit is closely related to the functional dimension (Gad, 2001:102). Similar to the model created by Lamos (2005:9), effective teamwork and structured brand architecture will assist in arriving at a clear definition of the product benefits unique to the brand.

In order to establish the next step of the brand code, which is the positioning of the brand, one should ask why the brand is better than and/or different from its competitors. This is where one should really attempt to differentiate the brand. According to Gad (2001:103), this usually includes the competence of doing something very well for a specific target audience. The positioning element is related to the functional dimension. The brand position will help the audience to properly receive and store important information regarding the brand. Similarly, Lamos (2005:31) explains that the brand positioning statement makes information understandable and acceptable; it provides the

foundation and frame of reference for what the audience should expect from the brand.

After product/benefit and positioning, the next step in the brand code (Gad, 2001:103) is called the style of the brand. This is used to describe the attitude, image, personal traits and behaviour of the brand. Gad (2001:103) also calls this the personality of the brand, elements that are part of the brand's personal appearance that immediately meet the eye. This step in the brand code is influenced by the social dimension in that specific individuals will be attracted to and associate with the characteristics which the brand choose to portray (Gad, 2001:103). This step is similar to step five in Lamos's model that is brand personality. According to Lamos (2005:40), brand personalities can be a very effective tool with which to communicate with a specific audience. By creating attributes and characteristics for the brand, one also creates aspects with which the audience can associate, thus making it easier to build relationships with those particular audiences.

The fourth step in the code, following style, is known as the brand's mission statement. When creating a mission statement for the brand, one should go further than the benefit that is offered by the brand in order to explore the brand's role in society (cf. Gad, 2001:105). The brand's mission is very useful for directing public relations activities. The spiritual dimension inspires this step in the brand code (Gad, 2001:105)

The next element in Gad's brand code is the vision of the brand. Vision in the context of brand code can be described as the brand's positioning for the future. The brand's vision encompasses not only its future marketplace, but also clarifies what it wants to provide and which consumers it wants to target. In Gad's (2001:105) opinion the vision is the most dynamic input of the brand code.

Following the product/benefit, positioning, style, mission, and vision, the last step in the brand code is determining the brand's core values. Gad (2001:105) explains that the brand's values emphasise its trustworthiness as well as its

long-term personality that guarantees continuity. These values create stability in the brand's personality and should be regarded as strict rules that should be carefully adhered to.

After the brand code has been developed one should identify the elements that truly differentiate the brand (Gad, 2001:106). One might end up with two or three possibilities, from which one should take the strongest one and test it against all six elements of the brand code. The differentiating factor should connect to and be supported by at least two or three parts of the code. The brand code should be developed over a couple of weeks to give it time to establish itself (Gad, 2001:106). This discussion of Gad's brand code is herewith concluded.

In addition to Lamos and Gad, a third brand development model, that of Kapferer, as described in his book *The new strategic brand management* (2004), was investigated. Kapferer (2004:107) champions the notion of brand identity; it is his opinion that in order for a brand to become or remain strong, it must be true to its brand identity.

The concept of brand identity is crucial for three reasons: the first is that a brand needs to be durable. Secondly, a brand needs an identity in order to send out coherent signs and products and, lastly, a brand needs to be realistic (Kapferer, 2004:106). According to Kapferer (2004:107), brand identity consists of six facets; these are a brand's physique, personality, culture, relationship, reflection and self-image. Kapferer (2004:107) calls these six facets the brand identity prism (see *Figure 3*).

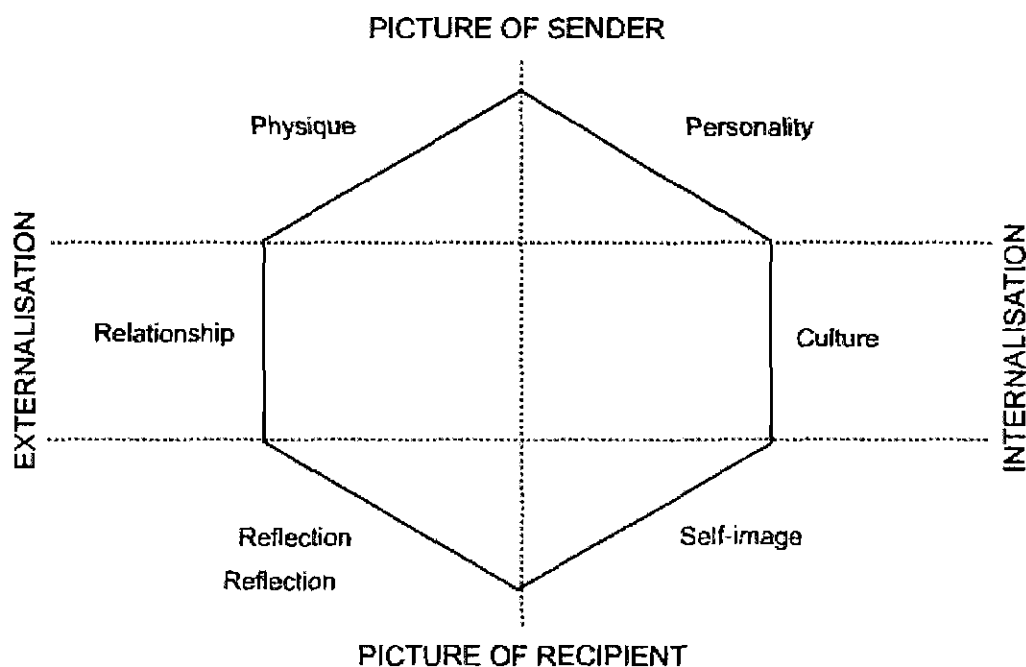


Figure 3: From Kapferer (2004:107)

Kapferer (2004:111) explains that these six facets, namely a brand's physique, personality, culture, relationship, reflection and self-image, define the identity of a brand as well as the boundaries within which the brand identity is free to develop or change over time. These facets of the brand identity prism are all interrelated and should be used together to develop a well-structured brand. The physique, relationship and reflection facets are the social facets which give the brand its outward expression. On the other hand, the personality, culture and self-image are the facets incorporated within the brand itself. The identity prism assists in understanding the essence of both the brand and retailer identities and will facilitate the brand development process (Kapferer, 2004:111).

In the opinion of Kapferer (2004:107), a brand firstly has specifications and qualities, visual characteristics of what it looks like, or as he terms it: a 'physique'. The physique is both the brand's backbone and its tangible benefit. Kapferer (2004:107) illustrates by describing the brand as being a flower and its physique as being the stem of the flower. Without the stem the flower dies: it is the flower's objective and tangible basis. When a consumer thinks about a specific brand, certain objective features immediately come to

mind. In order to establish these features, the brand development process should clearly determine what the brand stands for, what it does and must also define what the brand looks like. By determining these elements, the brand's physical attributes can be identified that will in turn assist in developing the rest of the brand identity (Kapferer, 2004:107).

Following brand physique, the second aspect of brand identity in Kapferer's model is brand personality. Every brand has a personality and through communication, a brand's personality will gradually build character (Kapferer, 2004:108). The brand personality is very similar to that of a person. Therefore, Lamos explains that when describing the brand's personality, it is easier to find words that describe human attributes that will make an actual connection with one's audience (Lamos, 2005:40). This makes it easier for the consumer to associate with the brand and to form a relationship with it. In Kapferer's (2004:108) opinion the easiest way to create instant brand personality is to give the brand a spokesperson or figurehead, whether real or symbolic. In Kapferer's prism, brand identity is the personality facet of the source and should not be confused with the customer-reflected image, which portrays the ideal receiver. According to Kapferer (2004:108), brand identity can be described and measured by those human personality traits that are relevant for brands. Similarly, Lamos (2005:40) cites that by creating attributes and characteristics for the brand, one also creates specific aspects with which the audience can associate, thus making it easier to build relationships with those particular audiences. The third step in Gad's (2001:103) brand code also corresponds with Kapferer's description of brand personality. Gad explains that the brand personality consists of certain elements that specific individuals will be attracted to and associate with the characteristics that the brand chooses to portray (Gad, 2001:103).

The third element in the identity prism is culture. Here culture represents the set of values feeding the brand's inspiration. The cultural facet refers to the basic principles governing the brand and its outward signs. This cultural facet drives many brands and many times this is the key in understanding the difference between major brands in the same category group. According to

Kapferer (2004:109), the product is not only a representation of this culture, but also a means of communication. In Kapferer's (2004:109) opinion, brand culture indicates the brand's values that are embodied in the products and services of the brand. Brand culture plays an essential role in differentiating brands and should thus be created and used with awareness. Similarly, the last step in Gad's brand code is the establishing of the brand's core values. In Gad's (2001:105) opinion, the brand's values emphasise its trustworthiness as well as its long-term personality that guarantees continuity. These values, in turn, determine the brand's culture. This is a representation of the brand characteristics as well as what the brand stands for.

Following the brand culture, the next aspect in the brand identity prism is the brand relationship. As stated by Kapferer (2004:109), *a brand is a relationship*. Brands are often the source of transactions and exchanges between people. For example, the Jenni Button brand's signature look is cutting-edge glamour (Jenni Button, 2008). The brand has a very glamorous personality and inspires its consumers to be and feel sophisticated. The relationship aspect is the way a brand acts, delivers services and relates to its customers. This facet defines the conduct that most identifies the brand (Kapferer, 2004:110).

The fifth aspect in the brand identity prism is reflection. In Kapferer's (2004:110) opinion, a brand is a customer reflection. In other words, a person is a reflection of the brand they choose to use or be associated by. For example, the Billabong brand is an articulation of youth culture and is best known as a core board sports and lifestyle brand that appeals to young people (Billabong, 2008). The Billabong brand is thus used by young energetic individuals rather than by elderly people. Billabong's customers reflect an idea of youthfulness and vibrancy. Kapferer (2004:110) illustrates the notion of reflection further by referring to people's views on certain car brands. When asked for their views on certain car brands, people immediately answer in terms of the brand's perceived client type, for example a certain brand can be described as being for young people or fathers and so forth. The

customer reflection must be carefully considered when developing a brand and will have to be controlled and monitored over time (Kapferer, 2004:110).

Following the brand's physique, personality, culture, relationship and reflection, the final aspect in the identity prism is self-image. Kapferer (2004:106) explains that reflection is the target's outward mirror whereas self-image is the target's own internal mirror. In other words, through people's attitudes towards certain brands, they develop a certain type of inner relationship with themselves (Kapferer, 2004:111). This step can relate to the personality facets of both Gad and Lamos's models in that brands communicate certain types of personalities that consumers can associate with; this also leads to certain relationships being formed between the brand and consumer. This relationship with the brand will also lead to the consumer forming a similar inner relationship with themselves. It is thus extremely important that a brand should strive to build a good relationship with consumers, because if the consumer feels good about the brand, they will feel good about themselves and vice versa.

Following Kapferer, the final brand development model explained in this chapter is that of Brad Van Auken, which is called the brand management process. Van Auken's book, *The Brand Management Checklist (2005)*, is a comprehensive, practical guide on building winning brands that draws on more than twenty years' experience in the brand management process. In this book, Van Auken provides a thorough introduction to brand management. Sections on designing and building the brand are also included. These include chapters on the target audience, brand advertising, brand building on the internet, integrated brand marketing and more. Other sections provide information pertaining to brand extension, brand research, brand equity measurement, legal issues in brand management and common brand problems.

Van Auken (2005:2) lists the following benefits that strong brands deliver to the organisation or event: increased revenues and market share; decreased price sensitivity; increased customer loyalty; additional advantage with

retailers, and increased profitability. A strong brand can also increase stock price and shareholder value; provide increased clarity of vision; increased ability to mobilise an organisation's people and focus its activities; increase the ability to expand into new product and service categories and increase the ability to attract and retain high quality employees. To make one's brand perform to its maximum potential, and to enjoy all the benefits of a strong brand, it is important to follow a brand management process that will provide structure and discipline. Van Auken's (2005:24) brand management process can be divided into three main areas of focus, which are: ongoing market research, secondly, brand design and thirdly, brand equity monitoring (see *Figure 4*).

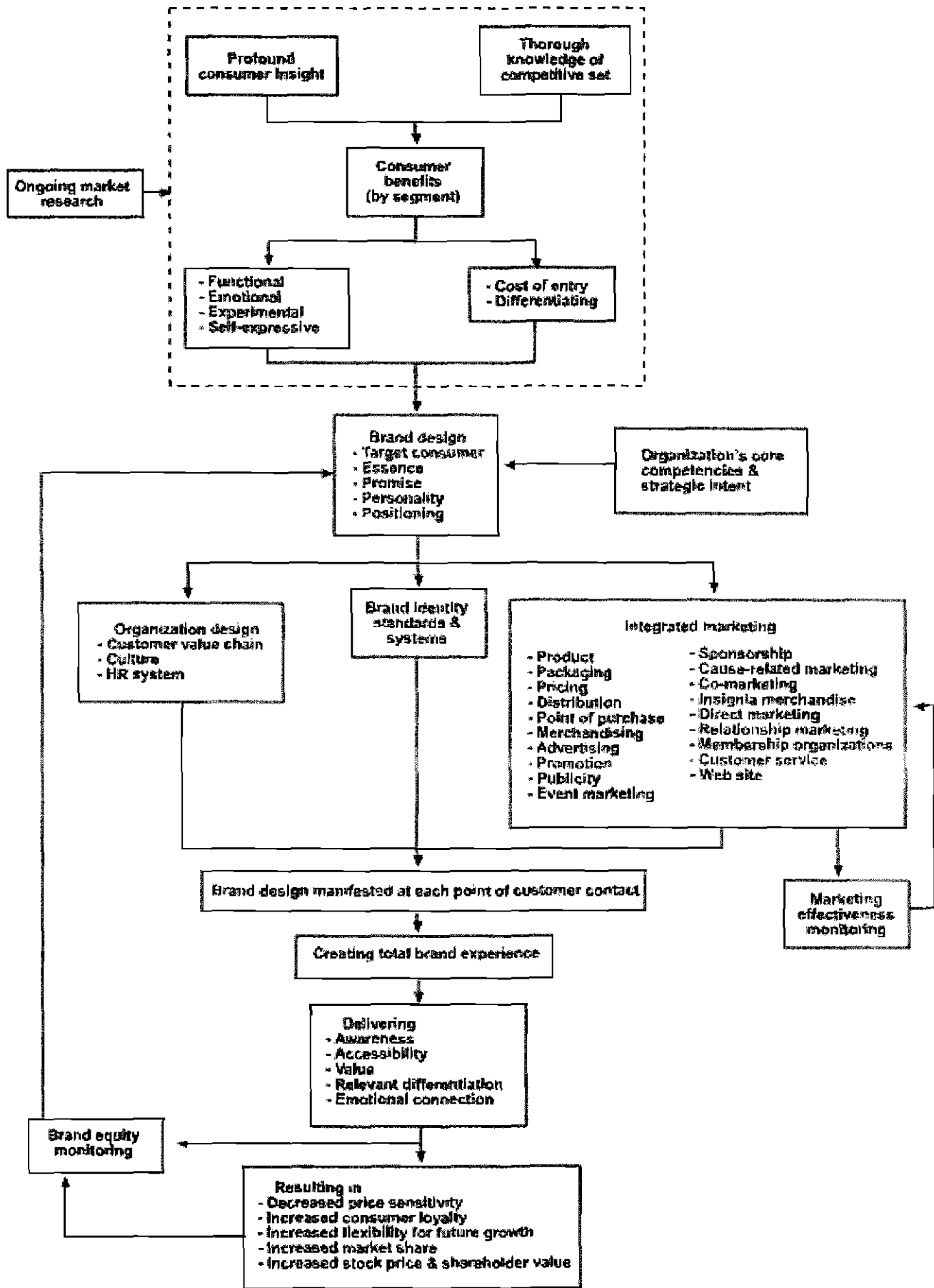


Figure 4: From Van Auken (2005:24)

In Van Auken's (2005:23) opinion, the brand management process should start with a good understanding of consumers and competitors. In order to gain a thorough and relevant understanding of these segments, ongoing research is necessary. The research should provide a sound understanding of the consumer benefit structure as well as cost-of-entry and differentiating benefits (Van Auken, 2005:23). This information will assist in understanding the needs of the consumers and ultimately serve them better. Thorough knowledge about the brand's competitors should also be obtained through research. This information should provide knowledge regarding which benefits each competitor delivers in consumers' minds. In Van Auken's (2005:23) opinion, the goal of this research is to gain insight as to which benefits are important, personally relevant, unique and differentiating, purchase-motivating and appropriate for one's brand.

Brand strategy builds on a vision, which is aligned with the business strategy; it emerges from a company's values and culture, and reflects an in-depth understanding of the customer's needs and perceptions (Wheeler, 2006:36). Once the consumer research is done, one can begin to design the brand. In order to keep the brand strategy and business strategy aligned, a structured method/model should be used in the development of the brand to provide strategic direction. In order to develop and design the brand, Van Auken (2005:23) uses a model called the agency brief. In the agency brief, one should define the brand's target audience, the brand essence, brand promise, personality and the brand's positioning in the marketplace. The agency brief determines the company's core competencies and strategic intent and must drive all the consumer communication, marketing elements as well as the company's design, particularly the company culture (Van Auken, 2005:25). The brand design/agency brief should also be translated directly into the brand identity standards system, to insure a consistent and accurate brand message that will result in a total brand experience. In Van Auken's (2005:25) opinion, a well-defined agency brief and brand experience should deliver awareness, relevant differentiation, value, accessibility and emotional connection that will ensure a unique and strong brand.

The elements mentioned above, in turn, determine the brand equity. As indicated by Lamos (2005:64), brand equity is concerned with the extra-perceived value that brands represent for any product, service or company. The stronger and more focused the brand related expectations, the higher the brand equity. Brand equity is the extra value that a specific brand adds to a product, all other features being equal. In the opinion of Van Auken (2005:25), strong brand equity should result in the ability to change price premiums, decreased price sensitivity, increased consumer loyalty, increased flexibility for future growth, increased market share and increased shareholder value. Van Auken (2005:25) further asserts that brand equity monitoring should highlight changes in consumers' attitudes, preferences and behaviour regarding the brand as well as provide insights into why those changes occur. Brand equity creates a relationship and a strong bond, which grows over time (Van Auken, 2005:12).

Van Auken's (2005:24) brand management process provides a thorough plan for understanding all the important elements of the brand in order to develop and manage a unique brand that can be sustainable in the future. The focus of this study is on the fundamental development stages of a brand. Therefore Van Auken's (2005:99) agency brief model, which is part of his brand management process, was identified as an effective tool that could be applied in the development of a brand for the CQ-fest event.

In the development of a brand, the agency brief provides clarity and consistency on many elements of the brand, internally as well as externally. Writing the agency brief is the most important part of events branding, as it defines all the key aspects of the event and provides a detailed brief from which a name, logo, campaign ideas and concepts are developed.

The agency brief is a road map that guides the brand's marketing and provides clarity, context, and inspiration to internal and external stakeholders (Wheeler, 2006:36). This will ensure that there are no misunderstandings in the communication between stakeholders. Van Auken (2005:14) argues that

the agency brief will help to communicate and reinforce key brand management principles. The agency brief communicates what the event stands for as well as the strategic direction of the event. Van Auken's agency brief consists of the following eight steps: background overview, target audience, marketing objectives, assignment, brand essence, brand promise, brand personality and mandatory/deliverables.

The agency brief is also used in the brand development process as a guideline when creating a name and choosing the direction of the advertising. In the opinion of Nilson (2003:124), this is important because: "...the brief is expected to result in the development of a number of different adaptations, discipline is required to ensure that all stays on track. To do that a distinct brief is essential." To ensure that discipline is maintained in the application of the brand, the brief should be customised specifically to the brand. This will, in turn, create consistency throughout the brand application. Just as the brand should be unique, the brief should also be unique or customised to the brand's needs and specifications; this ensures that all parties involved follow the same customised guidelines and also ensures that all aspects of the brand remain true to its values and beliefs specified in the brief. Since the aim of the agency brief is to agree to one set of terms and to simplify the brand architecture, the first step in the writing of the agency brief is to provide a background overview of the event or company. This provides some context and gives an overview of the competitive environment and problem.

The next very important aspect is defining the target audience. Catering for the wrong audience can be fatal. If the brand message is communicated to the wrong audience, the desired reactions will not be generated and the communication would have failed. Every brand has different kinds of customers, but it is better to have a vivid picture of one customer than a fuzzy range of attributes that could be anyone (Lamos, 2005:25). Therefore, the target audience should be defined as specifically as possible, so that the brand can create an area of focus. Defining one's target audience is a key element in branding and is the first step in brand design. In this regard Van Auken (2005:30), points out the following target customer attributes that

should be identified: demographics; lifestyle; needs/desires; hopes/aspirations; fears/concerns; product purchase behaviour; and product usage behaviour. As quoted by Lamos (2005:24), Clancy and Krieg mention the ten key factors for identifying the optimal target audience.

These key factors are:

1. Decision-making power – the more responsibility a target has for making sales decisions, the more valuable it is.
2. Sales potential – the more a target buys or uses the product category, the more valuable it is.
3. Growth potential – the more a target group is growing, the more valuable it is.
4. Lifetime value – the more a target is expected to buy over its lifetime, the more valuable it is.
5. Retention potential – the more likely it is that a target can be economically sustained and therefore retained over time, the more valuable it is.
6. Common motivations – the more homogeneous a target's needs are, the more valuable it is.
7. Problem potential – the bigger the problem the target has that the marketer can solve, the more valuable it is.
8. Responsiveness – the more a target group responds to a company's efforts, the more valuable it is.
9. Media exposure patterns and media costs – the easier and less expensive it is to reach a target in media, the more valuable it is.
10. Find ability – the more easily a target can be identified in databases, the more valuable it is.

Once the target audience has been identified, the focus should be on identifying the marketing objectives. According to Van Auken (2005:30), the marketing objectives are those desired tangible results that usually occur in target customers' attitudes or behaviours. In other words, it is what the brand aims to change, whether it is to create more awareness, to change

perceptions, or to create more brand loyalty. These should be considered carefully and decided upon beforehand so that every aspect of the branding process can be focused towards these objectives. To be more specific, Van Auken (2005:30) categorises this process further into *current state* – what the customer thinks today; *desired state* – what we want the customer to think and do and *customer insight* – key insights that could lead to changed brand attitudes or behaviours.

Applying Van Auken's categories provides clarity as to what needs to be achieved and specific objectives can thus be created. It is very important to identify the objectives before a brand and campaign are developed for an event, otherwise actions and activities will be aimless and will not create the desired results. To avoid misunderstandings and mistakes, the assignment should be clearly identified next in the agency brief. This includes the deliverables, timing and budget. The product or services that will be provided by the event should also be specified in the agency brief to ensure clarity.

After developing the marketing objectives of the brand, the next element in the agency brief is the brand essence. This aspect is very important, for this is often the one thing people remember a brand by. Van Auken (2005:15) identifies the brand essence as being the heart and soul of a brand - the fundamental nature or quality of a brand. Kapferer (2004:123) describes the essence of a brand as a summary of the richness of its identity.

Hence it can be concluded that it is much easier to convey the brand's identity through its short and unique essence. Usually the brand essence consists of two to three words and always remains consistent (Van Auken, 2005:15). Keller, a brand expert, coined the term 'brand mantra', which is very closely related to brand essence. Keller (quoted in Van Auken, 2005:15) asserts the following regarding the brand mantra (essence):

... the brand mantra should define the category of business for the brand and set brand boundaries. It should also clarify what is unique about the brand. It should be memorable. As a result, it

should be short, crisp and vivid in meaning. Ideally, the brand mantra would also stake out ground that is personally meaningful and relevant to as many employees as possible.

Some examples of companies' brand essence/brand mantras that succeeded in defining their categories and which are unique and memorable are 'Nike: Genuine Athletic Performance', 'Hallmark: Caring Shared', 'Disney: Fun Family Entertainment' or 'Disneyworld: Magical Fun' (Van Auken, 2005:15). These companies' application of the brand essence is in accordance with their values, beliefs and characteristics, the mantras are short and easy to remember and communicate what is unique about the brands. The brand essence is without a doubt an aspect of one's brand that needs careful consideration and attention, for the brand essence communicates who and what one's brand is.

The next question that begs asking is: how do customers choose a brand from the hundred of messages, services, products, companies and events that they are confronted with? This leads to the next step in the agency brief, the brand promise. There can be two similar products to choose from, but the one that promises the most compelling benefit to the customer will probably be ensured of a purchase. A brand promise is used to position the brand in the marketplace. In Kapferers' (2004:99) view, positioning a brand means to identify distinctive characteristics of the brand that make it different from the competition and appealing to the customers, and then emphasising these characteristics. Brand positioning is a crucial concept; it reminds us that all consumer choices are made based on comparison (Kapferer, 2004:100).

A brand promise should be beneficial to customers in order to convince them that the brand is indeed the best choice. A brand promise should also represent the strengths of the brand, but also manifest in the brand's products and services (Kapferer, 2004:99). Lamos (2005:31) believes that it is not enough to bombard people with thousands of brand messages; rather, the brand has to help them receive that message and store it in their minds for future action. As Gad (2001:22) points out, brands exist not in physical space but in people's minds, where the brand has left its mental footprint (Gad,

2001:22). The brand promise will help to mentally position the brand in the customer's minds and thus make the message more understandable and memorable. Lamos (2005:31) suggests that positioning provides:

...the mental hook for customers, prospects, employees, suppliers and all the other people we try to communicate with, to properly receive and store our information. It makes that information understandable and acceptable. It provides the foundation and frame of reference for what they should expect from us.

In context of this, the key rule to remember when creating a brand promise is that the brand should stand for something specific, something that is true and attainable and that will differentiate it from the competition (Lamos, 2005:39). The brand promise of one's event should be like the core value of one's brand; it should motivate, convince and inspire people inside and outside one's brand.

Zhivago (as quoted by Van Auken, 2005:16) comments that branding is not an icon or a mission statement, but a promise the company makes to its customers. Through research, companies must determine what promises their customers want companies like theirs to make and keep. By looking at the competition, companies should decide which promise would give them the best competitive advantage. This promise should be made and kept in every marketing activity, every action, every corporate decision, and every customer interaction. The promise should be promoted internally as well as externally to enjoy the benefit on all levels of the company. Van Auken (2005:15) states the brand promise as: *"Only [brand name] delivers [benefit] in [product or service category], or [Brand name] is the (trusted/quality/innovative) leader in [benefit] in the [product or service category]"*. Furthermore, Van Auken (2005:15) explains that a brand has to live up to its promise and should thus provide valid proof points to support the promise. Proof points give customers reasons to believe the brand promise.

After providing a background overview of the brand, identifying the target audience, creating marketing objectives, defining the assignment, creating the

brand essence and promise, the next step is to identify the brand personality's voice and visual style. This is especially important in the development and design stages of a brand, so that the correct messages can be portrayed through the visual style and language. The personality of a brand is used to communicate its values and messages. Defining the brand's specific tone and attitude will facilitate keeping all communications on target and create an immediate point of differentiation in the marketplace. If the brand's personality is ill-defined, the brand is vulnerable to other brands with defined personalities. The goal of the brand personality is to create consistency and appropriateness for the brand in the marketplace (Moser, 2003:67).

The brand's personality consists of its voice and visual style. The voice of the brand can be described by adjectives such as down-to-earth, confident, witty, sexy, warm, sarcastic, and so forth. These adjectives describe characteristics with which consumers can easily associate. The visual style of the brand, on the other hand, can be described by adjectives like bold, bright, energetic, soft, nostalgic, futuristic and the like. The voice, that is the brand's character traits, is presented through the brand's visual style. For example, if the brand's voice is confident, a bold visual style might be most appropriate. During this process, it helps to describe one's brand as a person, as this contributes to a high level of association that customers will have with the brand.

The last element of the agency brief is the mandatory/deliverables. Mandatory are those items that are givens. These should not be viewed as guidelines but as restrictions that should be followed precisely. Van Auken (2005:99) indicates that it is best to provide as few constraints as possible. He states that he usually specifies the brand identity standards and system as the only mandatory, but there may be legal or regulatory mandatory as well.

The development and design of a brand is an integrated and detailed process that requires in-depth thought, research and consideration. If the proper steps of development of a brand are carefully carried out, the agency brief is customised to the brand and the visual style, and design of the brand

communicates the core values and beliefs of the brand, it is almost certain that the brand will be a strong competitor in the marketplace.

For the purpose of this study, a number of brand development models were investigated that could assist in the development of the CQ-fest brand. These models had to be reviewed in order to identify the most appropriate model to be used in the development of the CQ-fest brand. These models had to provide a structured plan or model that could be applied in the brand development process within the educational context of the study.

Since action research was applied as research method in developing the CQ-fest brand and the development process took place by means of interactive workshops with fourth-year students, the brand development model used had to be easy to understand and use, in order for the students, who are not experts in the brand development process, to develop a strong and appropriate brand for CQ-fest. The model had to provide logical and relevant steps to develop a new brand that was structured and provide substance. The model also had to include all the aspects critical for the development of a brand. Finally, the model used had to deliver well-defined information that could guide the brand development process, as well as its marketing and future activities. In this chapter, four separate models were scrutinised, in order to identify the most appropriate model from which the CQ-fest brand could be developed.

The first model discussed was the one presented by Lamos (2005). The use of Lamos's model should assist in developing a focused brand image that makes it easier for customers to understand what they can expect from the brand/company. If this understanding is achieved, the brand can easily be differentiated from its competition and thus gain a marketing advantage. This model has a very broad focus in the development of a brand and is very future-orientated in terms of its brand activities. This is an important quality, however, for the purpose of this study, the focus should also be on the

immediate aspects of brand development, defining every aspect of the brand before future activities can be considered.

The next development model that was investigated is called the brand code, presented by Gad (2001). This model's focus is on how the brand defines itself and how the brand would like to be presented in the future. These are exceptional qualities; however, for the development of a brand for an event, the focus should be more strongly on immediate aspects and objectives pertaining to the specific event. CQ-fest is an annual event that is not advertised on continuous basis and therefore very specific objectives pertaining to marketing and target audience should be developed in order to be successful.

In Gad's model the mission and vision represents certain goals in terms of the brand's role in society and positioning for the future. When developing a brand it is also important to know what the audience's current perception about one's brand is in order to establish how one could change or enhance their perceptions and behaviours. If one is familiar with all the aspects of the brand's target audience, one can create certain objectives and direct the brand development process in such a way as to communicate the correct messages to the correct audience and achieve the brand's objectives. Knowledge about the target audience and the establishment of specific marketing objectives will not only influence the vision and mission of the brand, but also its communication, style and marketing activities. Gad's (2001) model therefore provided a good foundation on which the development process could be built and refined.

After analysing Gad's (2001) brand code, Kapferer's (2004:107) brand identity model was investigated. It was discovered that the model could indeed be very useful in the development of a brand. Kapferer's model focuses strongly on what a brand should look like as well as the kind of relationship the brand should have with its customers. These elements are crucial in the success of a brand. Kapferer (2004) succeeds in explaining these aspects in a structured and well-defined manner. Kapferer's model provides valid and important

aspects in the development of a brand. However, in order to develop a strong and balanced brand, other aspects also require focus that will, in turn, determine and influence the brand's visual look and relationship with customers.

The agency brief as part of the model presented by Van Auken (2005:99) was the final one to be reviewed in order to determine how this model can serve the process of the development of the brand for CQ-fest. This agency brief consists of specific steps that should be followed in the brand development process. These steps include gathering background information, creating a brand personality, brand essence, brand promise, brand positioning, and determining the target audience. These easy-to-follow steps ensure that the brand is developed on levels, not only visually, by means of the corporate identity.

After reviewing the models presented by Lamos (2005), Gad (2001), Kapferer (2004) and Van Auken (2005), it was decided that Van Auken's development model would be used in the development of the CQ-fest brand. The agency brief model presented by Van Auken (2005:99) could successfully be applied within the educational context of the study and could also facilitate the use of action research as method. The agency brief provided simple and logical steps which the students could understand and apply without confusion. Van Auken's model included all the relevant steps of the development process that provided guidance for future activities as well as the brand's visual representation. When applied in the brand development process, this model will assist in providing relevant strategic direction that will ensure a structured and consistent brand. This agency brief model proved to be the most comprehensive regarding the requirements of brand development. It considers all the important aspects of a brand such as its background, target audience, objectives, consumer insights, essence, promise, personality as well as the brand's voice and visual style. The model does not only consider the visual elements of the brand, but also assists in developing important

aspects of the brand that will influence its advertising, its relationship with consumers and its future activities.

Van Auken's (2005:99) model sets out the most practical steps to developing a brand, and also has the closest relation to the research method (action research) used in this study. Chapter 3 of this study will demonstrate how Van Auken's model was used in conjunction with action research to develop the CQ-fest brand.

3. Conclusion

This chapter explored what branding comprises of and how it has changed over the time from being used as a differentiation element alone to becoming an emotional experience more recently. Various brand development models were discussed in order to establish which model would be most appropriate to use in the development of the CQ-fest brand. This chapter further set out to explore knowledge about the mechanisms of branding, which will assist in the development of the CQ-fest brand. Through this literature study so far, it has emerged that branding does not only involve the design of a corporate identity, but entails how that corporate identity is used in every aspect of the company or event to generate a brand personality and a relationship with the consumers of the brand. The marketplace is saturated with brands and advertising messages, and branding is used as a differentiation factor. However, this function alone is not enough; to gain a competitive advantage, a brand should be used to engage in a relationship with its consumers to raise its chances of being the audiences' preferred choice. Thus, when developing a brand for CQ-fest, the focus should be on developing a personality and character with which its audience can associate in order to build strong and sustainable relationships.

This chapter provided valuable insight to branding and brand development models and concluded that the use of Van Auken's (2005:99) agency brief will

provide clarity and structure in the development of a brand for CQ-fest and ensure clear and consistent brand communication.

In light of the above, this study intends to use information about branding, as well as the brand development model provide by Van Auken, to develop a strong and unique brand and promotional campaign for the CQ-fest event. After applying this knowledge and model in the development of the CQ-fest brand, this study will also set out to evaluate the extent to which Van Auken's brand development model is appropriate for brand development and whether, and how, this model translates into visual brand communication.

The next chapter addresses the notion of action research and how this method, together with Van Auken's brand development model, was applied in this study in order to answer the research questions and achieve the research objectives.

CHAPTER 3: RESEARCH METHOD AND DESIGN

1. Introduction

The aim of this study is to develop a strong and sustainable brand for the CQ-fest event by means of applying Van Auken's (2005:99) brand development model. To achieve these objectives, action research was used to apply Van Auken's (2005:99) agency brief model in order to answer the research questions.

This chapter discusses the research method and research design used in this research report. Reference will be made to the research design, and action research as research method will be considered in detail. An outline of how the research method and research design were used together will also be provided (see *Appendix 5*).

2. Research design

This study was approached within the theoretical framework of the branding processes, in particular the brand development process called the agency brief as presented by Van Auken (2005:99) in his book *The Brand Management Checklist* as this model proved to be the most appropriate model to apply in the development of the CQ-fest brand. To apply this agency brief to the brand development process, progressive workshops were held with fourth-year Graphic Design students at the NWU³, where questionnaires were used to conduct research pertaining to certain aspects of the agency brief.

The agency brief was created in order to provide strategic direction and specific guidelines for the development of the brand. In the agency brief, the most important aspects of the brand are presented, for example relevant

³ North West University is abbreviated as NWU

background information, the target customer, marketing objectives, brand essence and promise as well as the personality, voice and visual style. This document is a summary of what the brand stands for. The agency brief serves as a road map for the brand, not only in the design and development stages, but also for every activity the brand is involved with or performs (see *Appendix 1*).

In the development of the CQ-fest brand, the agency brief that was created provided the brand with structure. The agency brief also provided a strategy from which the promotional campaign could be developed. The research method, which is action research, facilitated the implementation of the agency brief in order to achieve the study's objectives. The agency brief model consists of specific steps that need to be followed; in the same way action research requires one to follow specific phases. It was found that each phase of action research complemented and facilitated certain steps in the application of the agency brief.

This resulted in the use of a very well planned and organised method and design which provided structure and substance to the study. The parallels between the research method and design can be seen in *Appendix 5*.

3. Research method

As mentioned above, action research was used as research method. Action research as a field of research practice has sufficient depth as a discourse of theoretical insight. However, according to Altrichter, Kemmis, McTaggart and Zuber-Skerritt (2002), despite gaining recognition internationally, action research does not have one widely accepted definition. The researcher should thus choose among the existing definitions for the most appropriate one for their work. For the purpose of this study, the definition of action research provided by Kemmis and McTaggart (more precisely, by Altrichter, Kemmis, McTaggart & Zuber-Skerritt, 2002:125) is accepted. Altrichter *et al.* (2002:125) indicate that they find this definition by Kemmis and McTaggart generally very helpful:

Action research is a form of collective inquiry that participants in social situations undertake to improve: (1) the rationality and justice of their own social or educational practices; (2) the participants' understanding of these practices and the situations in which they carry out these practices. Groups of participants can be teachers, students, parents, workplace colleagues, social activists or any other community member – that is any group with a shared concern and the motivation and will to address their shared concern. The approach is action research only when it is collaborative and achieved through the critically examined action of individual group members.

The characteristics of action research relate closely to the characteristics of this study. In this study, a problem was identified through the interaction between the researcher and students, and action plans were developed and acted upon to solve the problem. In his article, *Action research: an approach to student work based learning*, Rowley (2003:132) lists key aspects of Gummesson's (2000) characteristics of action research. These are:

- ξ In action research, action is taken;
- ξ Action research always involves the two goals, namely solving the problem (the role of the consultant) and contributing to knowledge (the role of the researcher);
- ξ Interaction and cooperation between researchers and the client personnel are required in action research; and
- ξ Action research can include all types of data gathering methods.

According to Rowley (2003:132), action research provides a paradigm which supports linking research design, reflection, theory and practice, and analysis or reporting of research outcomes. Furthermore, action research is a process of data gathering by participants, where collaboration and participation in decision-making and action take place, as well as self-reflection, self-evaluation and self-management (Altrichter *et al.*, 2002:130). Furthermore, a method only constitutes action research when it is collaborative and is achieved by a group of people. In this study, the researcher and students collaborated by means of workshops to solve the problem identified.

In action research, there is a research cycle that can be repeated several times. This cycle involves the following steps: 'Plan', 'Act', 'Observe' and 'Reflect' (Altrichter *et al.*, 2002:130). Earl-Slater (2002:133) calls this cycle a cycle of 'Reconnaissance', 'Plan', 'Action' and 'Reflection'. Reconnaissance is a phase where specifications and understanding of the problem are developed. In the planning phase, plans are made for some form of intervention strategy. After discussion with interested parties, the intervention is carried out; thus action takes place. The last step in this cycle is reflection and revision, where evaluation of the intervention and re-evaluation of the initial problem take place (Earl-Slater, 2002:133). Zuber-Skerritt and Perry (2002:176) are of the opinion that to demonstrate mastery of research methodology, a master's core action research project needs only to progress through one major (or several minor) planning/acting/observing/reflecting cycles of professional practice.

The research cycle provided by action research was repeated four times within this study. The development stages of Van Auken's agency brief took place according to each phase of the research cycle.

Dick (2002:159) conceptualises action research as a family of research methodologies that pursue the dual outcomes of action and research. According to Dick (2002:159), postgraduate students often choose action research for their theses and dissertations, and the data-driven approach is most suitable for action research because it is responsive to the situation and is also flexible. In his article *Postgraduate programs using action research*, Dick (2002:160) says that if one deals with the research situation and the people in it as they are, one should as far as possible put aside one's preconceptions so that one is more open to experiencing the research situation fully; then one is dealing with data-driven research. This study made use of interactive workshops where the researcher collected information through action, observation and field notes taken of each workshop and its participants. A series of research questionnaires was also implemented as methodology to achieve the study's objectives. All the methodologies used in this study pursued the dual outcomes of action and research.

According to Herr and Anderson (2005:6 -7), an action research dissertation must consider how the knowledge generated in a specific study can be used by those in the setting under investigation, as well as by those beyond the setting. Action research dissertations represent knowledge about various social practices and also constitute an important source of documentation of action research studies. The findings of this study benefit the process of developing a brand and promotional campaign.

Earl-Slater (2002:134) comments that in his experience, action research has the potential to generate genuine and sustained improvements in practice, because it can offer the following benefits:

- ξ greater feelings of ownership of action and of analysis
- ξ insight into real-life issues, constraints and solutions;
- ξ new opportunities to reflect on and assess work;
- ξ scope and structure to explore and test new ideas, methods, and materials;
- ξ possibilities to assess how effective the new approaches were in context;
- ξ positive and constructive opportunities to share feedback with colleagues; and
- ξ action research offers a basis for formulating and acting on the evidence and analysis.

Action research differs from other research methods in that a close relationship exists between the research and the action. In traditional research, a subject is investigated and the findings and theories of the investigation serve as recommendations for future action. However, in action research, action and research exist on a parallel plane (Rowley, 2003:132).

The goal of the research is firstly to solve a specific problem, and secondly, to contribute to knowledge. Action research requires interaction between the researcher and client/participants. Because the focus of this type of research

is action, all methods of data generation can be used (Rowley, 2003:132). In action research, the researcher is actively involved in the planning, suggests changes and through his or her research experience, and monitors and evaluates the effects of the action.

This type of research is a form of self-reflection, because through the process the researcher improves his or her own knowledge and situation as well as those of the participants. Participants in action research can come from very diverse groups of people, as long as there are a shared concern and the *motivation to address the concern*.

4. Limitations of action research as method

Action research is a collaborative process where groups of people work together to achieve certain objectives. In light of this, problems can arise when a certain member or members of the group do(es) not have the same capabilities or knowledge required to achieve the best possible results.

During the progressive workshops, forty fourth-year Graphic design students distributed the questionnaires used in this study. Although they received relevant literature upon completion of the questionnaire, they were not professionally trained in this type of research. This resulted in the fact that many respondents did not complete all the questions posed in the questionnaires.

5. Conclusion

This chapter outlined the research method and research design used in this study and demonstrated how these were applied in each workshop. As a research method, action research provided a strategic cycle of 'planning', 'acting', 'observing' and 'reflecting', which could be easily followed and applied in conjunction with the research design (Van Auken's agency brief) used in this study. This integration of the research method and research design is

demonstrated in Tables one to six (*see Appendix 5*) and will be further discussed in Chapter 4.

For the purpose of this study, action research proved to be the most applicable method of research. The research cycle used in action research consists of four clearly defined phases. The development and the impact of Van Auken's model could thus be monitored effectively throughout each phase of the action research cycle. As mentioned earlier, action research involves two goals, namely solving the problem and contributing to knowledge, the same objectives this study also aimed to achieve. Through the interactive workshops that were held with fourth-year students action plans were developed, they were acted upon, observation took place and the outcomes were reflected upon. The agency brief model consists of specific steps that need to be completed; each phase of action research complemented and facilitated certain steps in the application of the agency brief. This resulted in the use of a very well-planned and organised method and design which provided structure and substance to the study. The research method and design used in this study proved to be the most appropriate to use in conjunction with each other as well as in the educational context of the study.

In the next chapter, this method will be applied to workshops, where interaction with a group of people took place in the development of the brand and promotion of CQ-fest. In this process, certain problems were identified, and relevant solutions were drafted and acted upon. Action took place according to research findings. Participants were part of the data generation process, they worked in groups and through self-reflection and evaluation, they gathered a great deal of insight into the research process and aims. The cycle of planning, acting, observing and reflecting was incorporated in this research. The findings of this research will be made public and the researcher will hopefully contribute positively to the future success of the CQ-fest event.

CHAPTER 4: REPORT – DEVELOPMENT OF A BRAND AND PROMOTIONAL CAMPAIGN FOR CQ-FEST (AARDKLOP MEDIA PRECINCT)

1. Introduction

In the previous chapter, the research method and research design used in this study were discussed. The research method used in this study is action research; which entails a research cycle consisting of acting, planning, observing and reflecting. Furthermore, this study works within the theoretical framework of Van Auken's (2005:99) brand development model, specifically his agency brief, which also serves as the research design (*see Appendix 1*). Chapter 3 also referred to how the research method and design were utilised in order to develop a brand and promotional campaign for the CQ-fest event (*see Appendix 5*). In light of this, the current chapter will report on these processes by discussing the application thereof in each workshop held with fourth-year Graphic design students. This chapter will provide insight into the importance of these processes and how these create strategic direction regarding brand strategy.

In order to ensure that Van Auken's agency brief process was managed effectively in the development of the CQ-fest brand, the development was divided into progressive workshops with fourth-year graphic design students. Each workshop was designed to help students deal with specific aspect of the brief and to inform the next stage of the process. All the work and research done in each workshop contributed to the actions taken in the next, until the development process was completed. Refer to *Appendix 5* for a complete outline of workshop structures.

2. Discussion of workshops

In the following section of this chapter, each workshop will be discussed in detail. The discussion will start with the date and the theme of the workshop

as well as a summary of everybody attending the workshop. The discussion will proceed with a table summarising the research method, the research design, workshop objectives and workshop outcomes for the particular workshop. However, the research method and design will not be discussed in detail, as this was done in Chapter 3 of this study. Each discussion will include a section on the process and outcomes of the workshop.

2.1 Workshop 1

2.1.1 Date: 17 August 2006

2.1.2 Theme/topic

Discussion of project and name generation for CI-lab's media and design precinct.

2.1.3 In attendance

The researcher Doret Linde; the supervisors Ian Marley and Richardt Strydom; a lecturer from the subject group (Hanri de la Harpe), as well as fourth-year students.

2.1.4 Workshop summary

	Research method: Action research	Research design: Van Auken' s agency brief	Workshop objectives	Outcomes
Workshop: 1 Date: 17 August 07' Theme: Introduction	cycle 1: - Initial planning stage of the project - Action stage, by means of name generation	- Introductions and historical context of the media precinct and affiliated brands namely CI-lab and Aardklop	- Project introduction - Name generation - Preparation for workshop 2	- Introduction and historical context. - Name generation - Delivery of task assignment for second workshop

2.1.5 Workshop process

Introduction and background:

A preamble agency brief (see Appendix 4) created by the researcher and her supervisors, was used to introduce the precinct initiative. It was explained that in this venture, the annual Aardklop arts festival will be co-operating with CI-lab to showcase some of South Africa's best creative talent. The students

were provided with background information about the festival to provide context (see *Appendix 4*).

Before generating a name for the precinct, it was necessary to explain that the aim of this precinct is to expose the wealth of creativity and innovation in the commercial arts fields to a broader audience. South Africa's premier advertising showcases, Pendorings and Loeries, would both be represented at the precinct. South African representatives of the Cannes International Advertising Festival, CineMARK, hosted the ever-popular advertising Gold Lions. The precinct's student showcase will feature design and multimedia work from the North-West University, Vega the Brand Communications School and the Vaal University of Technology. The idea is that different schools or design departments would be represented annually, together with the North-West University, which is the host campus. Name generation and branding of this event will be facilitated by CI-lab students as part of Aardklop's community skills integration initiative.

The students thus had a clear picture as to what the precinct would consist of and what kind of name and brand would be appropriate. To further facilitate the project, the researcher presented a PowerPoint presentation on the fundamentals of branding. This presentation explained the meaning of the word 'brand', what the concept entails as well as the different kinds of brands that exist. The elements that should be taken into consideration when developing a brand were also discussed. These elements include the essence of the brand, the brand promise, brand positioning, brand image, brand names as well as a discussion on brand architecture.

Name generation:

Once the students were well informed regarding the background context of the precinct and the concept of branding, the action phase could be set in motion with the name generation for the precinct. To assist in this process, Dr. Hanri de la Harpe, a member of staff and a lecturer in illustration and creative conceptualising at CI-lab, used a number of creativity techniques (see *Appendix 5*) with the students to generate possible names for the precinct.

De la Harpe derived certain keywords from the preamble agency brief created for the media precinct, to be used in the name generation process. The central concept she identified was “Showcase Creative/Design”. The sub-concepts she identified were ‘design/media/advertising’, ‘showcase’, ‘creativity’ and ‘zone’. When using the techniques to generate names, the central concept and sub-concepts were used as criteria. The following techniques were used during the name generation process: random association, mix-and-match matrix, metaphors and analogies, mindmapping, the trigger technique, visual thinking and the sixth-sense technique (De la Harpe, 2007:46, 55, 80, 81) (see Appendix 6).

2.1.6 Workshop outcomes

Student results:

By using De la Harpe’s criteria and techniques, the following names as shown in Table 1 below were generated:

Take One	C Spot	Vonkprop
Kreatiewe Klop	Avant-Aard	Aardkors
Creation Menace	Vacuum Packed	Afiaarde
Extreme Cream	Minora	Egg2
Aard Engel	Klitsgras	Ontaard
Mystical Media	Duimspyker	Phunk Fusion
Sticky Media	Vlymskerp	Distinct Design
Visual Barcode	M.A.D.	

Table 1

The next step was to take the names that were generated in Table 1, and individually explore other names and ideas that could be derived from them. When this was done, the best ideas out of all the names that were generated were chosen to be used in a distillation matrix. The names in Table 2 were chosen to be used in the matrix.

Avant-Aard	Kloptomaan
© Spot	B.A.D.

Klitsgras	Blikoopmaker
Afiarde	Creative Block
Trekpleister	Fresh2
Wondergom	Vonkprop

Table 2

The names in Table 2 were used in a distillation matrix (see *Appendix 6.1*), by means of which the most suitable names were identified. The matrix is used to systematically analyse and rate ideas to help with the selection process. The matrix helps to clarify one's thinking and compare ideas based on strengths and weaknesses. Students were provided with a document on how to use the distillation matrix (see *Appendix 6*).

The criteria we decided to use in the matrix were ideas describing the brand. The following criteria were used in the matrix: witty and clever, funky and entertaining, cutting-edge and contemporary, communicative, as well as original and imaginative. When the names in Table 2 were applied to the matrix (see *Appendix 6.1*) and rated against the criteria above, the following five names received the highest scores:

- ξ 'B.A.D.' with a score of 15
- ξ '© Spot' with a score of 14
- ξ 'Creative Block' with a score of 14
- ξ 'Vonkprop' with a score of 14
- ξ 'Trekpleister' with a score of 13

Researcher's results:

This workshop was an excellent exercise in conceptualising and creative thinking and also helped the students when creating designs for the brand (at a later stage). After this workshop, the researcher applied the same techniques and concepts provided by De la Harpe (2007:46, 55, 80, 81) (see *Appendix 6*), to generate the following additional names listed in Table 3.

Source	A.A.	Cream of the Crop
Aard/artomlyding	Oasis	Bulls-Eye

Aardstogtelik	Turnpost	Wonderfuel
Arteria	Hemel op aarde	Nuutgevonde
Artspace	Elevator	The Showroom
Hi-Res	Serial Cut	Aardbodem
Atrium	Admix	

Table 3

The next step was to take the names that were generated in Table 3, and individually explore what other names and ideas could be derived from them. When this was done, the best ideas out of all the names that were generated were chosen to be used in a distillation matrix. The names in Table 4 were chosen to be used in the matrix.

Source	A.A.
Aard/Artomlyding	Aard/Artcore
Hi-Res	Oasis
Art-aid	Elevator
Artdictive	Wonderfuel
Ablaze	Incubator
Blockade	Blockbuster
Creative Flush	Creative Quotient Festival

Table 4

The names in Table 4 were applied to a distillation matrix (see Appendix 6.2), through which the most suitable names were identified. Subsequently, when they were rated against the criteria above, the following six names received the highest scores:

- ξ 'Creative Quotient Festival (CQ-fest)' with a score of 15
- ξ 'Incubator' with a score of 14
- ξ 'Artdictive' with a score of 13
- ξ 'Aardcore' with a score of 13
- ξ 'Oasis' with a score of 13
- ξ 'Wonderfuel' with a score of 13

2.1.7 Concluding remarks regarding workshop 1

Table 5 contains all the names that received the highest rating scores from the distillation matrix created by the students (see Appendix 6.1) as well as from the distillation matrix created by the researcher (see Appendix 6.2).

CQ-fest	© Spot
Artdictive	Trekpleister
Aardcore	B.A.D.
Oasis	Creative Block
Wonderfuel	Vonkprop
Incubator	

Table 5

The names listed in Table 5 were presented to the client, Mr. Haddad Viljoen (the marketing manager of Aardklop). The name for the precinct should relate to the CI-lab brand name, in order to create unity and consistency in communication and visual style. After discussion, it was decided that the precinct would be called the Creative Quotient Festival (CQ-fest). Viljoen felt that the name communicated the creative nature of the festival and related to the CI-lab brand in that the concepts of creativity and intelligence were communicated.

By applying the planning phase of the action research cycle, students could contextualise the project according to the first step of Van Auken's agency brief which is background and historical context. This provided them with all the relevant information, in order to create action plans to act upon in the next phase of the research cycle, namely action. The first objective of this workshop, which was introducing the project, was thus achieved.

The action phase of the research cycle manifested in the steps taken to generate names for the precinct. The name generation exercises done by the students helped to familiarise them with the brand. This exercise completed

the second objective of this workshop, which was name generation for the precinct.

The third objective of this workshop was to prepare students for the work that had to be done in the following workshop. This objective was achieved by providing students with all the necessary background information needed to address the objectives assigned to workshop 2. Workshop 2 started the process of discussing and finalising the agency brief for the precinct created by the researcher and her supervisors as well as preparing students for research that had to be done.

2.2 Workshop 2

2.2.1 Date: 23 August 2006

2.2.2 Theme/topic

CQ-fest project brief, discussion and handing out of research questionnaires

2.2.3 In attendance

Doret Linde, Ian Marley and fourth-year students

2.2.4 Workshop summary

	Research method: Action research	Research design: Van Auken' s agency brief	Workshop objectives	Outcomes
Workshop: 2 Date: 23 August 07' Theme: Agency brief Questionnaires	- Observation phase - Reflection phase cycle 2: - starting with the planning phase: planning target audience research - progressing into the action phase: distributing and completing questionnaires	- Plan and discuss the following elements of the CQ-fest agency brief: 1.Target audience 2.Marketing objectives 3.Brand essence 4.Brand promise 5.Assignment	- Announce and discuss the CQ-fest name - Plan and discuss the CQ-fest agency brief - Plan and discuss questionnaires pertaining to target audience - Distributing and completing research questionnaires to gather information	- Announcement and establishment of the CQ-fest name - Discussing and announcing final marketing objectives, brand essence, brand promise and assignment - Plan and

			<p>pertaining to target audience</p> <ul style="list-style-type: none"> - Preparing for workshop 3 	<p>discuss questionnaires pertaining to target audience</p> <ul style="list-style-type: none"> - Distributing and completing research questionnaires to gather information pertaining to target audience - Delivery of task assignment for third workshop
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2.2.5 Workshop process

The first step of this workshop was to announce and discuss the CQ-fest name.

The researcher announced that the precinct would be known as the Creative Quotient Festival (CQ-fest). It was then explained that this name was chosen because it relates to the characteristics of the CI-lab brand and also communicates the creative personality of the Aardklop festival.

In this workshop, students were presented with an agency brief for CQ-fest that was compiled by the researcher and her supervisors using Van Auken's (2005:99) model of an agency brief (*see Appendix 4*). This brief was discussed with the students during this workshop in an interactive manner. Students could give their opinion and suggest relevant changes. Their suggestions were considered and applied where necessary. The students were required to use this brief as specific guidelines and direction in the design and research processes, as it serves as the map for all other activities.

The assignment for this brief was to create a brand identity and campaign for the Aardklop Media Precinct, namely CQ-fest. The next aspect of the agency brief was the background overview of the brand. In workshop one, students already received background information on the brand for contextualisation purposes, and this was briefly discussed again. The aim of the background information was to assist students to visualise and interpret the brand correctly (*see Appendix 4*).

The service that CQ-fest would provide is a showcase of the best from the design, media and advertising worlds, as well as a student showcase through exhibitions and showreels. When developing the brand, this had to be kept in mind constantly, so that the brand could reflect and communicate this product/services being provided.

It is very important that every brand has clearly defined objectives to work towards and to lead the development process. Since it was decided that the main objective of CQ-fest was to highlight and make people aware of the commercial arts field's rich creativity and innovation, a clear vision was created of what needed to be achieved.

The next element in the brief was the target audience. The target audience should be men and women in the age group 20 to 37. The characteristics of the brand for CQ-fest should communicate energy, youth and creativity; therefore, a youthful and creative audience should be targeted. These people should either be in the creative industry or aspire to be, or just have a passion for design. The aim of this part of the brief is to define a specific group of people at which the brand communication should be directed.

In light of this, it was decided that more research on the target audience should be done by means of the questionnaires discussed and handed out in this workshop, in order to ensure successful brand communication.

Van Auken (2005:14) calls the brand essence the 'heart' and 'soul' of a brand. This is definitely an important aspect of the agency brief, because it speaks

volumes about the brand. Thus, in this brief a few options were proposed, for example 'Cutting-edge creative communication', 'Vibrant creative exhibitions' (see *Appendix 4*). It was, however, decided that the brand essence of the media precinct would be: 'Premier creative intelligence showcase'.

A brand promise communicates the brand's core values. Therefore the promise of a brand should be well thought through, because everything a brand does should portray its promise to their customers. In light of this, the following brand promise for CQ-fest was decided upon by the researcher and her supervisors: "*This is the one media precinct that offers a showcase of the best of current and future talent from the design, media and advertising world with inspirational student showcases that paint a bright picture for the future of creativity*".

Every brand has a particular personality, voice and visual style. These aspects were discussed in detail with the students, because visually this was what they had to aim to achieve through their designs. It was decided that the voice of the brand for CQ-fest should be witty, confident, cutting-edge, original, imaginative and energetic, to communicate the brands characteristics (see *Appendix 4*). When developing the CQ-fest brand, students had to use the agency brief as specific instructions in order to successfully communicate the CQ-fest brand.

This was important because the agency brief stipulates exactly what the brand stands for, what its personality and promise are and what it believes in. This agency brief introduced students to the brand and guided them to generate an appropriate and inspirational visual image for the brand.

After discussing the agency brief for CQ-fest, the students received more information and instructions on the research processes they were to follow in the project. The aim of this information was to prepare students in terms of research methodology and to provide them with the objectives for the research they had to perform. For the purpose of this project, it was necessary to conduct in-depth empirical research in the form of

questionnaires, in order to gain more information regarding the target audience. This included information about the audience's knowledge about the NWU and CI-lab, consumer insight, marketing strategy and the audience's need and interest in an event such as CQ-fest.

It was important for the fourth-year Graphic design students to understand why this research had to be conducted; they were thus provided with clear research objectives to lead them in their research process. One of the first objectives of the questionnaires was to determine what type of people visit Aardklop and what their favourite activities at the festival are. Once this information was acquired, effective marketing could be determined for the campaign.

Another aim of the questionnaires was to establish what type of knowledge the audience had about the NWU and CI-lab. This information was important because CQ-fest was hosted by CI-lab situated at the NWU. This information assisted in the development and marketing of the CQ-fest brand.

The target audience described in the CQ-fest agency brief was decided upon without any prior research to provide evidence for confirmation. It was the objective of this questionnaire to acquire proof in order to confirm that the described audience is indeed correct. This gave an indication of the audience's interest in the CQ-fest event. The findings of this questionnaire assisted students in the brand development process.

Furthermore, it was decided that the students should do the distribution of the questionnaire. In light of this, literature on questionnaire completion by Michael J. Baker from his book *Research for marketing* (1991:1-330), was handed out and explained, to assist students in the research process (see *Appendix 8*).

To further assist the students in the process, they had to work in groups of two; each group received 50 questionnaires, 25 English and 25 Afrikaans. On completion of the questionnaires (see *Appendix 9*), the students had to use

the data to write and present a detailed research report. Students had to target the audience that was specified in the agency brief. Each questionnaire started with an introduction and overview of the CQ-fest campaign. This first category of questions consisted of demographic questions to establish respondents' age, gender, mother tongue, occupation, the province they live in and their household's current gross monthly income.

The next section of the questionnaire consisted of questions relating to the Aardklop annual arts festival. The last few questions of the questionnaire related to CQ-fest. Through these questions, students acquired very valuable consumer insights.

A questionnaire was also designed to be send via e-mail to people who are already working in the creative industry (*see Appendix 10*). The purpose of this questionnaire was to gain insight and perspective from an industry point of view. This questionnaire consisted of the same questions asked in the questionnaire handed out to the students. However, there were a few additional questions such as the company the respondent works for, the position he/she occupies and where his/her company is based. The questionnaire also consisted of Aardklop-related questions as well as CQ-fest-related questions.

Through evaluating the data collected by this research, valuable consumer insights were gained. For example, the consumers expected the CQ-fest event to be entertaining, a showcase of high quality work as well as an event where a diversity of creative applications will be presented. The data gathered through the questionnaire guided and directed students in the development, design and conceptualising of a brand and promotional campaign for CQ-fest.

2.2.6 Workshop outcomes

The first objective of this workshop was to announce and discuss the CQ-fest name. It was important to start with the announcement of the name, because students were not yet aware of the name choice for the precinct.

After the announcement of the name, the second objective of the workshop was achieved by planning and discussing the CQ-fest agency brief. This was a very important objective, because the brief for CQ-fest that serves as a road map in the brand development process was finalised and presented. Through this workshop, students were provided with a clear concept of the CQ-fest brand and participated in the development of clear guidelines by means of the agency brief, to direct and assist them in the development of the CQ-fest brand.

The third objective of the workshop was achieved by preparing students for the research they had to conduct by means of the questionnaire provided. The literature on questionnaire completion and the clearly defined objectives, which the students were provided with, assisted them in their research. The questionnaires were handed out and distributed by the students.

By applying the planning phase of action research, this workshop contextualised the project in terms of Van Auken's (2005:99) agency brief and prepared students for the development and research. This workshop then also constitutes the action phase of action research. For the next workshop, research was conducted regarding the CQ-fest event's target audience, which is also the next phase in Van Auken's development model.

2.3 Workshop 3

2.3.1 Date: 30 August 2006

2.3.2 Theme/topic

Research presentations

2.3.3 In attendance

Doret Linde, Ian Marley and fourth-year students.

2.3.3 Workshop summary

	Research method: Action research	Research design: Van Auken' s agency brief	Workshop objectives	Outcomes
Workshop: 3 Date: 30 August 07' Theme: Research presentation	- Action phase: taking action by analysing and presenting research questionnaire findings - Observation phase: observation and evaluation of research findings - Reflection phase: reflecting upon research findings in order to establish target audience	- Through the evaluation of the research questionnaire findings the next element in Van Auken's agency brief, namely the target audience, is determined	- Research presentation - Evaluation and analysis of research findings - Discussing research findings - Establishing target audience - Preparing for workshop 4	- Research presentation - Evaluation and analysis of research findings - Establishing target audience - Delivery of task assignment for fourth workshop

2.3.4 Workshop process

The purpose of this workshop was to evaluate the specific research findings as they relate to the objectives of the brief and to evaluate the findings in terms of consumer insights. This facilitated the visual and strategic development of the brand. Thus, the aim of this workshop was to critically evaluate and use the research findings to acquire relevant information pertaining to the target audience. The audience's needs and interests regarding the event were also determined, as well as their knowledge about the NWU, Aardklop and their information-gathering patterns regarding the festival. The insights and information gathered through the research findings were applied proactively to direct and develop the CQ-fest brand and campaign.

During this workshop, students had to present the findings of their research conducted by means of the questionnaires in the form of a PowerPoint presentation. Students had to analyse the data gathered and draw their own conclusions from the findings, to assist them in the design process and to complete the action research cycle.

In action research there is a research cycle that can be repeated several times. This cycle involves the following steps: 'Plan', 'Act', 'Observe' and 'Reflect' (Altrichter *et al.*, 2002). In this chapter, planning took place through the introduction of the project as well as the compilation of the CQ-fest agency brief. This planning was acted upon by conducting research by means of questionnaires. In this particular workshop, action took place by means of evaluating the research findings and research presentations by students. Observation and reflection also took place upon the findings of the research that had been conducted.

The reason why students had to analyse the data themselves, was so that they could be part of every aspect of the development process. This also contributed to their understanding of the target audience and to their understanding of what was expected from them in their process of developing a brand and campaign for CQ-fest. However, because students were not professionally trained to analyse research data, the questionnaire findings were also professionally analysed by the statistical division of the North-West University, to provide the students with accurate information regarding the findings of the research that has been conducted. The research findings provided by the statistical division were presented in this workshop, although very similar to the students' own findings, they had to consider all the research findings in order to base their brand development processes on accurate information.

2.3.5 Questionnaire outcomes

The first questionnaire findings (*see Appendix 12*) that were evaluated were from the questionnaires distributed amongst the public (*see Appendix 9*). The questionnaire consisted of three categories of questions, namely demographic questions, Aardklop-related questions and questions pertaining to CQ-fest. The data collected from this questionnaire assisted students to create a general profile of the target audience, which assisted students to direct the

brand communication towards a specific type of audience, and thus to ensure successful brand communication.

From the research data collected, it was determined that the target audience for the CQ-fest event consisted mostly of women between the ages of 20 and 25. These were mostly Afrikaans-speaking students living in the North-West province. One third of the respondents has visited Aardklop more than five times and were thus familiar with the festival and all the available activities. They indicated that they mostly gather festival information through friends as well as through the festival brochure.

The target audience had extensive knowledge about the NWU and was aware of the graphic design course available. They indicated that they were very interested in the CQ-fest event and that the event would certainly make a positive contribution to the industry. The target audience expected the CQ-fest event to be entertaining, an experience where they can socially interact with each other. They expected a diversity of high quality work to be showcased at the event. The target audience were people interested in participating in an event that showcases the best in design, advertising and illustration, branding, copywriting and short films.

From this research it was thus determined that the CQ-fest event concept appeals to a young and energetic crowd who are interested in an innovative event showcasing a diverse range of high quality work and entertainment.

2.3.6 Workshop outcomes

All the objectives assigned to this workshop were successfully achieved. By presenting the research findings, students could evaluate and analyse the data. Through evaluation of the research findings, a clear target audience for the CQ-fest event could be determined as well as valuable consumer insight pertaining to the event.

All the information gathered through the research contributed in a way to the event as well as to the brand development for the event. Students thus carefully considered these findings and used them proactively in the development of a brand and campaign for the CQ-fest event. The action phase of action research was conducted through the research presentations by students. The observation and reflection stages of action research manifested in this workshop through the evaluation of the research data. During the next workshop, the cycle will repeat itself with the planning of the design brief and taking action by starting the design process.

2.4 Workshop 4

2.4.1 Date: 31 August 2006

2.4.2 Theme/topic

Design Research

2.4.3 In attendance

Doret Linde, Ian Marley and fourth-year students

2.4.4 Workshop summary

	Research method: Action research	Research design: Van Auken' s agency brief	Workshop objectives	Outcomes
Workshop: 4 Date: 31 August 07' Theme: Design brief	cycle 3: - Planning phase: planning the visual style and personality of the CQ-fest brand - Action phase: taking action by the design of the CQ-fest brand and promotional campaign	- Planning and establishing the CQ-fest brand personality, voice and visual style - Implementation of all aspects of the developed CQ-fest brief to facilitate the design of the CQ-fest brand and promotional campaign	- Presenting the CI-lab brand - Determining the visual style and personality of the CQ-fest brand - Design of the CQ-fest brand and promotional campaign - Preparing for workshop 5	- Establishing visual style and personality of the CQ-fest brand - Design of the CQ- fest brand and promotional campaign - Delivery of task assignment for fifth workshop

2.4.5 Workshop process

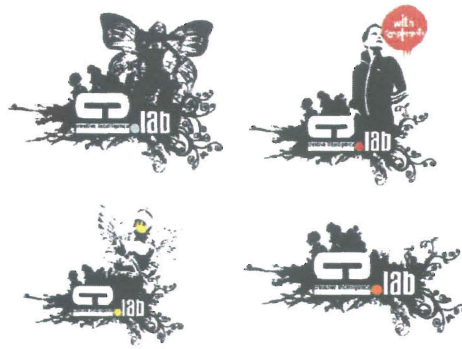
The aim of this workshop was to discuss the personality and visual style that the CQ-fest brand should display and to provide students with all the relevant material and information necessary to begin the visual development of the CQ-fest brand and campaign.

In the previous workshop held on 30 August, students completed the research for this project. However, before the design process for CQ-fest could start, the designs chosen for the Creative Intelligence Lab had to be presented. This was necessary because the design of the CQ -fest brand should visually flow from the designed brand for Creative Intelligence Lab. Thus, the planning phase of action research was set in motion.

In this workshop, the researcher presented the two designs that were chosen as the most successful designs for the Creative Intelligence Lab brand. The researcher and her two supervisors judged all the designs and chose the two that most successfully communicated the brands personality and style. The most accomplished designs were those of two fourth-year students, Mike Cruywagen and Johan Schutte in one group, and third year Christo Kruger in another. For the CQ-fest project, students had to choose from which one of the CI-lab designs they would want to develop their CQ-fest brand. They were supplied with all the necessary digital files from their chosen project. They were allowed to be very innovative in their designs, but the correlation between the CI-lab logo and the CQ-fest logo had to be clear. The reason for this is that the target market should recognise the similarities in order to heighten awareness of both the precinct (Creative Quotient Festival) and the subject group (Creative Intelligence Lab).

The first design chosen was that of Mike Cruywagen and Johan Schutte. Their concept was based on the idea of explosion of creative thoughts. It presented a magical explosion that should be seen in a positive way. It also gave the idea of laboratory experiments that explode and produce the correct formula or effect. The idea was to communicate that the CI-lab experiments with ideas and when this happens, creativity explodes. They focused on the

ideas of relevance and creativity. The brand positioning they created for this brand was “*Relevant design education focusing on excellence in creative intelligence.*” Their designs communicated their concept as well as the brands values and essence (see Appendix 15).



Logo



Businesscards

Figure 1

The second design chosen was that of Christo Kruger (see Appendix 16). The concept of his design was based on ‘random impulses of thinking’. When creative conceptualising takes place, random ideas and concepts are

combined. This combination of ideas and concepts is a creative process that requires intelligence, hence the notion of creative intelligence. The logo consisted of a collection of random images that formed the shape of a human head. The head was filled with images that represent the thinking process. The images were combined to form other separate ideas; these images are not fixed and can be replaced by other random images. The combination of these images that forms random ideas represents the creative thinking process or 'random impulse of thinking'.



Figure 2

2.4.6 Workshop outcome

From the beginning of the development process, students followed and were part of the action research cycle. Because of this involvement and

participation in the process, they were familiar with the CI-lab logo and brand personality. This facilitated the transition towards designing a brand identity for a sub-branded event (CQ-fest) for CI-Lab.

With the CI-lab project completed, the two chosen projects from which students could develop the CQ-fest brand were presented, thus achieving the first objective of this workshop.

The second objective of the workshop was to determine the visual style and personality of the CQ-fest brand. This was firstly achieved by looking at the visual style and personality section of the CQ-fest agency brief discussed and finalised during workshop 2, and secondly by choosing one of the two CI-lab designs presented in this workshop. With all the necessary research done and information provided for the development of the CQ-fest brand, the researcher reminded students to take all the information gathered in consideration when designing the CQ-fest brand. The action phase of action research could thus commence, and with this, the third objective of this workshop was achieved. Students were instructed to begin their design process for the CQ-fest brand and to prepare a complete design presentation of their work for the next workshop on the 7th and 8th of September.

2.5 Workshop 5

2.5.1 Date: 7 and 8 September, 2006

2.5.2 Theme/topic

Design/Client presentation

2.5.3 In attendance

Doret Linde, Ian Marley and fourth-year students

2.5.4 Workshop summary

	Research method: Action research	Research design: Van Auken' s agency brief	Workshop objectives	Outcomes
Workshop: 5	- Observation phase:	- Delivery of all the	- Design presentation	- Design

Date: 7 and 8 September 07' Theme: Design presentation	observing upon all project presentations - Reflection phase: reflecting upon all project presentations	elements of the CQ- fest agency brief by students, through their designed brand and promotional campaigns	by fourth-year students - Observe and reflect upon all projects and give input as to the most appropriate design direction the visual look and feel should take	presentation by fourth-year students - Observe and reflect upon all projects and give input as to the most appropriate design direction the visual look and feel should take
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2.5.5 Workshop process

The aim of this workshop was to observe the designs that the fourth-year Graphic design students have produced for the CQ-fest brand and to evaluate how and if they successfully incorporated their research findings regarding the brand. This determined to a large extent the project that was to be used for the CQ-fest brand.

Over the two days, students had to make complete design presentations of their CQ-fest projects. The presentations were presented by means of a digital PowerPoint presentation presented to the researcher, her supervisor and all the students. This exercise is extremely important, because students need to develop the necessary skills to combine their research findings with their designs, and also to communicate and present in front of an audience or client. Students had to demonstrate and explain how their research was communicated in their visual designs and how all the components were connected. One of the cycles in action research is observing. In this workshop, the students and I observed how their research and creative conceptualising came together to form the brand designs they presented in this workshop. From these detailed presentations, we could form a clear picture of their train of thought and determine which projects could possibly be implemented.

2.5.6 Workshop outcome

Students visualised the brand creatively through their designs and presentations. They were also creative in their combining of the agency brief, research findings and designs to present a strong and structured brand for the CQ-fest event; thus achieving the first objective of the workshop.

The second objective of the workshop was to observe and reflect upon all the projects and give input regarding the most appropriate design direction the visual look and feel of the design should take. This objective was achieved through the evaluation and advice provided by the researcher and her supervisor.

This workshop gave the researcher an opportunity to evaluate whether the use of Van Auken's (2005) agency brief model contributed to the designs produced by the students thus far. Through this workshop, the researcher could conclude that the agency brief created for CQ-fest gave students strategic direction and helped them in their conceptualising. The aspects discussed in the CQ-fest brief were evident and present in their visual designs and this confirmed that the use of Van Auken's (2005) agency brief model helped students to communicate the brand successfully in a visual manner. However, this will be discussed in more detail in workshop 6.

2.6 Workshop 6

2.6.1 Date: 11, 12 and 13 September 2006

2.6.2 Theme/topic

Evaluation and finalisation

2.6.3 In attendance

Doret Linde, Ian Marley and Richardt Strydom

2.6.4 Workshop summary

	Research method:	Research design:	Workshop objectives	Outcomes
	Action research	Van Auken' s agency brief		

<p>Workshop: 6</p> <p>Date: 11, 12 and 13 September 07'</p> <p>Theme: Evaluation and finalisation</p>	<p>- Observation phase: observe upon all completed projects</p> <p>- Reflection phase: reflect upon all completed projects</p> <p>cycle 4:</p> <p>- Planning phase: create action plans to improve the chosen projects</p> <p>- Action phase: act upon action plans in order to improve projects</p> <p>- Observation phase: observe upon projects</p> <p>- Reflection phase: reflect upon projects to choose final project as well as to determine how Van Auken's agency brief serves the process of developing a brand and promotional campaign</p>	<p>- Delivery of all the elements of the CQ- fest agency brief by students, through their designed brand and promotional campaigns</p>	<p>- Observe and reflect upon projects to choose most appropriate</p> <p>- Create action plans to better project</p> <p>- Act upon action plans</p> <p>- Evaluate and choose final project</p> <p>- Determining how Van Auken's agency brief serves the process of developing a brand and promotional campaign</p>	<p>- Observe and reflect upon projects to choose most appropriate</p> <p>- Create action plans to improve project</p> <p>- Act upon action plans</p> <p>- Evaluate and choose final project</p> <p>- Establishing how Van Auken's agency brief serves the process of developing a brand and promotional campaign</p>
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2.6.4 Workshop process

This workshop took place over a period of three days. The aim of this workshop was to critically evaluate all the projects developed for the CQ-fest brand and to determine which project most successfully achieved in answering the brief created for the CQ-fest brand. The second aim was to consider all the relevant information and research findings when selecting the most accomplished and successful designs for the CQ-fest brand. Thus, this workshop entailed observing and reflecting upon all completed projects in order to choose one.

2.6.5 Workshop outcome

On Monday 11 September, my two supervisors, Mr. Marley and Mr. Strydom and I evaluated all the projects received for CQ-fest. It was decided that three projects had the potential to be used for the final designs for CQ-fest and that further design work should be done on these projects before a final decision could be made. The first objective of the workshop was thus achieved. The following finalists were chosen: Nicola Lourens, Olga van Rensburg and Analize Krause. On 12 and 13 September, I took on the role of art director and worked with the three finalists to improve their projects. Action plans were developed and acted upon to achieve the second and third objectives of the workshop. I guided them with creative direction and we worked together to strengthen their concepts.

The fourth objective of the workshop was to observe, reflect and evaluate the three projects in order to choose the most accomplished project. After evaluation, we chose Nicola Lourens' designs to be implemented for the CQ-fest brand (*see Appendix 17*). Her designs included a logo, invitation, letterhead, coasters to be handed out at the festival and to be used at restaurants, shows and the like, as well as a complement slip and a poster.



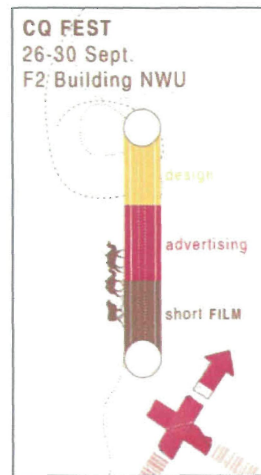
Logo



Figure 3.1



Poster



Invitation front and back

Figure 3.2



Compliment Slip front

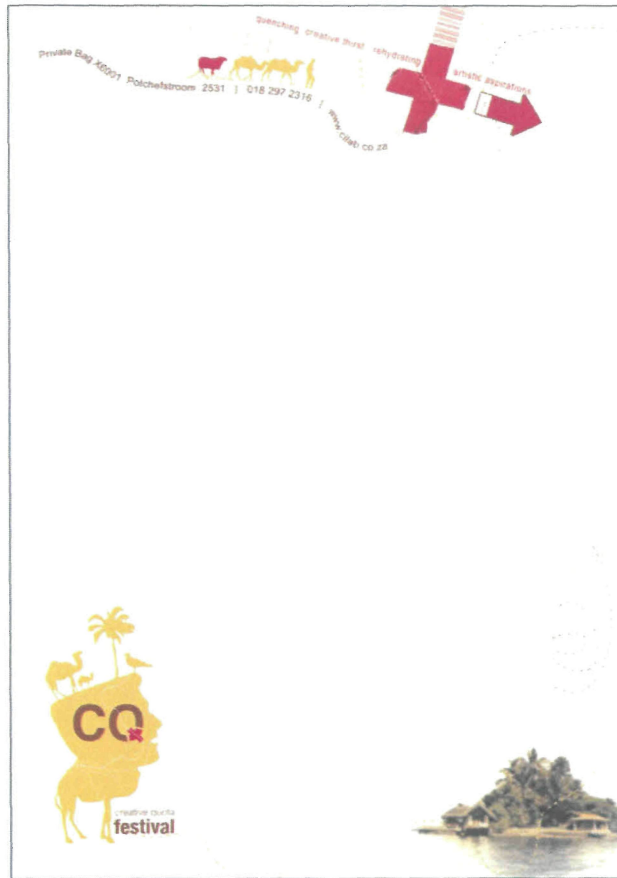


Compliment Slip back



Email Invitation

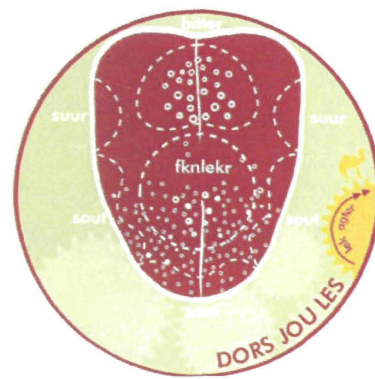
Figure 3.3



Letterhead



Coaster Front



Coaster Back

Figure 3.4

The fifth objective of the workshop was to determine how Van Auken's agency brief served the process of developing a brand and promotional campaign for the CQ-fest event. The objective was achieved by evaluating Lourens's project and identifying an aspect that answers to the objective. This was done by comparing the developed agency brief to Lourens's design and establishing which aspects of Van Auken's agency brief have contributed to the success of her project.

Lourens's concept revolved around the ideas of quenching creative thirst and rehydrating artistic aspirations. She presented CQ-fest to be a kind of oasis in a desert, where people can come and fulfil their desire for creativity, just as one would quench one's thirst in the desert. This idea also communicates the idea of creative quotient, the one place where the best is showcased and where one's creative thirst will be satisfied. She thus succeeded in communicating the brand's promise, as determined in the agency brief.

She successfully related the visual elements of the CQ-fest brand to those of CI-Lab with the clever use of a head combined with random elements. The combination of these elements visualises the essence of the CQ-fest brand, which is 'premier creative intelligence'. She used the elements and information in a very creative yet intelligent way to communicate the concept as well as the personality of the brand.

Her designs were imaginative, communicative, cutting-edge, original, funky, and witty. In the agency brief created for CQ-fest, the concepts mentioned above were also used to describe the brand's personality. From the findings of the questionnaire research, it was determined that the target audience was also young, imaginative and creative people. She very cleverly took the agency brief as well as the research findings into consideration when developing the CQ-fest brand and campaign. The colours used in the designs suit the younger and more informal audience of CQ-fest. Even in her choice of applications, she took the CQ-fest agency brief as well as the research findings into consideration. This is evident, for example, in her choice of distributing coasters. Since the audience is young and energetic, the

distribution of the coasters at shows, restaurants and pubs is a very good way of creating awareness and generating word-of-mouth advertising.

Lourens's work had clear direction and communicated a clever and appropriate concept. The CQ-fest agency brief provided her with a 'road map' from which the visual elements could be developed. By keeping the research findings (generated through the questionnaires) in mind while designing, she succeeded in targeting the correct audience and thus insuring successful visual communication. It was thus determined that using Van Auken's agency brief in the development of a brand and promotional campaign provided strategic direction and a clear set of objectives in order to achieve successful visual brand communication as well as in the development of a structured brand.

3. Chapter conclusion

The aims of this chapter were to record on and establish how Van Auken's agency brief model serves the process of the development of the brand for CQ-fest and to determine if the brand development process translated into effective visual brand communication.

Furthermore, this chapter explained how the research method and research design were utilised through progressive workshops to develop the CQ-fest brand. Each stage was progressively discussed, from the name generation up to the evaluation of the final project. Each phase of the cycle contributed or related to a stage of Van Auken's agency brief (research design) that was used for the CQ-fest brand.

Van Auken's development processes applied in this chapter contributed towards communicating and portraying the desired image and messages for the CQ-fest brand. These processes entail that branding is not just a logo or a colour; instead, it is concerned with communicating through the logo and colours and visually communicating a specific message to the audience in

order to create the desired reaction and to generate a beneficial relationship with that audience.

By using Van Auken's development processes, clear objectives could be created. Furthermore, by creating a strong 'foundation' of what the CQ-fest brand represents, appropriate brand messages could be generated and communicated to the correct audience.

Using the agency brief as a road map in the brand development process, leads to effective brand communication as well as visual brand communication, because of the strong and effective strategic direction it provides.

The designs chosen for the brand and campaign successfully utilised the agency brief as well as the research findings, to communicate the correct messages and personality to the appropriate audience. In my opinion, the use of an agency brief in the development of a brand thus most certainly contributes to the successful visual communication of the brand.

The use of action research as research method also contributed by means of providing insight into real life issues, constraints and solutions. Action research provided a scope and structure to explore and test new ideas, methods and materials and in turn provided the opportunity to reflect and assess the application of these methods and ideas. I believe that the use of action research in this study contributed and facilitated the assessment of the effectiveness of the application of Van Auken's agency brief within the context of the study. The use of this method also provided positive and constructive opportunities to share feedback with students and staff of the Creative Intelligence Lab, feedback that could have a positive impact on the future of the CQ-fest event.

In 2007, the CI-lab brand received a Think Merit Award as well as a Bronze Loerie Award. The CQ-fest brand also received a Bronze Loerie Award for 2007.

These awards can be seen as proof that the CQ-fest brand communicated effective and accurate brand messages. This can be seen as proof that by applying Van Auken's agency brief in the development of a brand and promotional campaign ensures effective visual brand communication and ultimately a structured and accomplished brand. The reason for this is that the judges of these competitions received the brand messages by means of the visual designs only. Despite not ever seeing the agency brief created for the project, the judges received the same brand messages created in the brief by means of the visual designs. Thus, the use of an agency brief in the brand development process leads to successful visual brand communication.

The next chapter will serve as a conclusion for this study where the researcher will also provide recommendations and final reflections on the study.

CHAPTER 5: CONCLUSION

1. Introduction

The primary aim of this study was to report on the development of a strong and sustainable brand for the CQ-fest event. In light of this, specific steps and methods had to be investigated and applied. This chapter will serve as a conclusion to the study as well as a recommendation for future purposes of the CQ-fest event.

Through in-depth investigation by means of a literature review, this study provided relevant information pertaining to branding, brand development models and action research in order to develop the CQ-fest brand and campaign and answer the study's research questions. The literature review provided a great deal of insight into the subject of branding and brand development models. The knowledge obtained lead to the application of Van Auken's (2005:99) brand development model by means of action research and resulted in the successful development of a brand for the CQ-fest event and achievement of the study's objectives.

2. Conclusion

This study argued that the development of a brand should take place according to brand development models such as Van Auken's agency brief and that one needs to have knowledge of the concept of branding to develop a strong and purposeful brand successfully.

By applying Van Auken's agency brief it could be determined how the use of brand development models assist in the development of brands. By means of workshops and the use of action research and the application of the agency brief, it could be determined how an appropriate brand development model and process could successfully be applied in the development of a brand.

Applying Van Auken's (2005) suggested processes in the development of the CQ-fest brand, specific guidelines and proper strategic direction were generated to lead the brand development process and by applying these

guidelines, brand communication was effectively visualised through the designs created for the CQ-fest brand. Van Auken's development processes provided easy-to-follow steps in the development of a brand, and proved to be most suitable to use within the educational context of this study. The application of the model resulted in the development of a strong and sustainable brand for the CQ-fest event. It was determined that the application of the model does indeed assist in the successful development of a brand.

It was determined that action research as research method and Van Auken's development processes had a number of similarities in terms of structured steps and work plans. Both worked very well within the educational context, they provided strategic direction and steps that could easily be understood and applied. In light of this, it was established that action research does indeed assist in the application of Van Auken's brand development model as well as the overall development of a brand.

The designs chosen for the CQ-fest brand and campaign successfully utilised Van Auken's agency brief as well as the research findings to communicate the correct messages and personality to the appropriate audience. In my opinion, the extent to which an agency brief contributes in the development of a brand most certainly contributes to the successful visual communication of the brand. The concept portrayed through the CQ-fest brand designs, communicated the idea of a creative oasis where one's creative thirst can be quenched. This concept related directly to the CQ-fest brand promise and was therefore successful in visually communicating the brand's promise and essence. The colours used in the design communicated the brand's creative personality as defined in the agency brief and suited the young and energetic audience identified through research. This proves how the use of an agency brief in the development of a brand and promotional campaign provides accurate direction that delivers a structured and communicative brand.

In both the development of the CI-lab and CQ-fest brand, Van Auken's agency brief was applied in the development process. The brand communicated its essence of premier creative intelligence showcased

effectively. As a sub-brand of the Creative Intelligence Lab, the CQ-fest brand's values, style and personality were aligned with those of CI-lab. In 2007, the CI-lab brand received a Think Merit Award as well as a Bronze Loerie Award. The CQ-fest brand also received a Bronze Loerie Award for 2007. These awards can be seen as proof that the use of the agency brief in the development of the CQ-fest brand leads to effective and accurate visual communication of brand messages to the correct target audience.

This study contributed to the field of Graphic Design by demonstrating how the combination of action research and Van Auken's agency brief can be applied in conjunction to develop a strong and sustainable brand within an educational context. Overall, I believe that the CQ-fest brand is a strong, effective brand that will grow stronger and more successful with each passing event. This study would also contribute to the North West University, in particular the Graphic design Department (CI-lab). Knowledge gained through this study would further enable CI-lab to educate students on the different methods and the combination there of in the development of a brand, as a result, Graphic design students will also be beneficiaries of this study.

3. Recommendations

During the 2006 Aardklop Arts Festival, the CQ-fest brand and event were launched. Before the festival, limited time and budget were available for the development, advertising and implementation of the brand and event, but despite these limitations, the CQ-fest brand and event proved to be a great success. The event received a great deal of praise and attention from the media and festival-goers.

From a personal point of view and according to my research findings, I would recommend that for future purposes, the focus of the event organisers should be on effective marketing and advertising of the event. With the brand already developed and implemented once in 2006, much more time and knowledge would be available for the planning and implementation of the event during future Aardklop Arts Festivals. In order to do advertising on a larger scale, a larger budget should also be available.

Through my research, I found that people have a great need and desire for information, specifically more information about the work showcased as well as useful and inspirational information relating to the creative industry. In particular, with the student work that was showcased, I would recommend that the brief from which each project was designed be included in the exhibition. This will give the visitors a clearer picture and greater appreciation of the creativity applied in the work. To create a more personal and interactive experience, students whose work is being showcased should be more involved at the event, to explain and answer any questions relating to their work.

It is also my opinion that more student projects should be showcased. In addition, student projects from all the year groups should be incorporated in the exhibition, in order for visitors to see the development and growth in the creative conceptualising and execution of the work. I also suggest that key role-players from the creative industry should be invited to the event, to lead informative discussions on relevant topics and themes. This will attract more visitors and provide them with interesting and relevant information.

According to the research findings, people want the CQ-fest event to be entertaining, an environment where they can interact sociably and view high quality work. I would thus suggest that some form of entertainment be made available at the event. This can, for example, consist of students painting or sketching during the event, students demonstrating certain techniques on the computers or an opportunity for visitors to buy artworks and refreshments.

Through the research conducted, it can be concluded that the methods and processes used in this study were successfully executed and delivered a strong and structured brand and promotional campaign for the CQ-fest event. I recommend that the agency brief created for CQ-fest in this study be used in the future as basis for every aspect and all activities of the CQ-fest brand and event. In my opinion, the research findings generated in this study should be used and applied pro-actively to insure that the CQ-fest brand and event grow and achieve great success in future.

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APPENDIX

Appendix 1:

Van Auken's Agency Brief model:

Background/overview:

(Provide history, context, and a general overview of the competitive environment and problem.)

Target customer:

(Be as specific as possible)

Marketing objectives:

(Desired tangible result, usually in target customer's attitudes or behaviour – intended effect with quantifiable success criteria)

- **Current state:**
- (what the customers think today)
- **Desired state:**
- (what we want them to think and do)
- **Customer insight:**
- (Key insight that can lead to change brand attitudes or behaviours.)

Assignment:

(Deliverable, timing and budget)

Product or service:

(if product/service specific)

Brand essence:

(The 'heart and soul' of the brand expressed as 'adjective, adjective, noun')

Brand promise:

(Only [brand] delivers [relevant differentiated benefit])

- **Proof Points**
- (reasons to believe)

Brand personality, voice and visual style:

(From the positioning statement – list of adjectives that describe the brand, for instance, *voice*: down-to-earth, assertive, confident, warm, sarcastic, witty, reassuring, eloquent, simple etc; *visual style*: bold, bright, energetic, soft, textured, understated, nostalgic, futuristic, etc)

Mandatory: those items that are givens. It is best to provide as few constraints as possible (Van Auken, 2005).

The steps of the agency brief will be implemented during the workshops to develop key aspects of the brand and give strategic direction to ensure success internally and externally.

Appendix 2:

Van Auken's Brand Positioning Worksheet 1:

Pre-Session Worksheet:

1. What does your brand stand for in its customers' minds?
2. Do you know what your customers would miss most if your brand ceased to exist?
3. What are your brand's most important benefits to its customers?
4. How is your brand unique to its customers?
5. What value does your brand deliver to its customers that they cannot deliver to themselves?
6. Identify the one word your brand owns in its customers' minds?
7. What do you often hear repeated about your brand? What are its myths (these may be true or not)?
8. Does your brand embody certain beliefs, values, attitudes, and behaviours that evoke widespread admiration and devotion? What are they?
9. How is your brand perceived differently by different customer groups?
10. If its customers were to describe your brand as an animal, what animal would they choose and why?
11. What is your vision or dream for your brand? What would you like it to become well into the future?
12. What are most likely new products and services that your brand could offer to fuel its business growth?
13. What do other companies in your industry do that you would never do?
14. What do you do that your competitors would never do?
15. What is the biggest concern your customers have about your brand?
16. Describe your organisation's culture.

17. Write down the first two or three words that come to mind associated with each of the following organisations:

Competitor A		
Competitor B		
Competitor C		
Your Organization		

18. What type of customers is likely to benefit from your brand's products and services?

19. What other types of customers are likely to benefit from your brand's products and services?

20. Who is not a customer that you most wish would become one?

21. Please complete this sentence:

Only our brand can deliver..... (Key benefits)

a. to..... (Target audience).

22. Use only two or three words to capture the essence of your brand:

Examples: Disney: *Fun Family Entertainment* ; Hallmark: *Caring Share*

.....

Appendix 3:

Van Auken's Brand Identity Worksheet 2:

Target Customer May include: demographics, need segment, usage segment	
Target Consumer Insights Beliefs and values Needs and desires Concerns, fears and anxieties	
Brand Essence The heart and soul of the brand "Who" not "What"	

<p>Can be used as an internal mantra Form: adjective, adjective, noun</p>	
<p>Frame of Reference The category within which the brand is positioned</p>	
<p>Relevant Differentiated Benefit Primary brand benefit Benefit can be functional, emotional, experimental, or self-expressive</p>	
<p>Brand Promise Form: Only (brand) delivers (relevant differentiated benefit) to (target customer)</p>	
<p>Proof Points Reinforce the brand promise Can be advantages highlighted by any of the following: unique product/service functions or features, third-party endorsements, side-by-side comparisons, Independent research studies, customer testimonials, etc.</p>	
<p>Brand Personality 6 to 12 adjectives Desired by your target customer Can be aspirational</p>	
<p>The Brand Would Never Do This Something other brands in the category would do that your brand would never do</p>	
<p>Unique Brand Behaviours Something your brand would do that few, if any, other brands in the category would do</p>	

<p>Brand Myths</p> <p>Positive stories people tell about the brand (whether true or not)</p>	
<p>Brand Enhancements</p> <p>Three perceptions you are trying to change about the brand.</p>	
<p>Brand Logo</p>	
<p>Brand Colours</p> <p>Be very specific</p>	
<p>Brand Voice</p> <p>What kind of language does the brand use? Is it practical? Is it idealistic? Is it friendly?</p>	
<p>Brand Visual Style</p> <p>What visual qualities do the brand possess? Is there a brand photo or art library? Are certain symbols, shapes, or artistic styles used for the brand?</p>	
<p>Tagline or Slogan</p>	
<p>Brand Mnemonic Device</p> <p>Usually a sound sequence</p> <p>Could be a scent</p> <p>Could be background music</p>	
<p>Other Important Brand Messages</p> <p>Important messages other than the brand promise</p>	

Appendix 4:

Agency brief: Media precinct (CQ-fest) :

Background/overview:

Aardklop is an annual art festival that aims to distinguish itself as a top quality art festival in South Africa. Aardklop's vision is to present a sustainable art festival of high quality. This festival makes a significant contribution to the celebration and development of art in South Africa, within a universal context. It showcases the best from current and developing art trends. The aim of the Aardklop visual arts team is to introduce innovative and quality experiences to its visual arts audience and offer the best visual arts programme of the national arts festival. Following the introduction of the young curator exhibition in 2005, it was proposed to broaden the scope of visual arts exhibitions from 2006 to include other creative media products such as design, advertising and short film – another first for Aardklop. In this venture, Aardklop will be co-operating with the graphic design sub-department of the North-West University to showcase some of South Africa's best creative talent.

This exciting new Aardklop initiative brings together the best from the design, media and advertising worlds, which include exhibitions and show reels. This venture aims to expose the wealth of creativity and innovation in the commercial arts fields to a broader audience. South Africa's premier showcases, Pendorings and Loeries, are both represented. South African representatives of the Cannes International Advertising Festival, CineMARK, will host the ever-popular advertising Gold Lions. The 2006 student showcase will feature design and multi media work from North-West University, Vega and Vaal University of Technology. Name generation and branding of this event will be facilitated by students of North-West University as part of Aardklop's community skills integration initiative. When developing a brand for this precinct it is important to stress that a brand is not just a product, but also a relationship with the customer. The term 'brand' is used to encompass not only consumer goods, but a whole host of offerings, which include people (such as politicians and pop stars), places or countries, ships (such as the Queen Mary), companies, industrial products, service products, an idea or

thing, a brand can be almost anything. Taken above into consideration and with Aardklop in mind, a suitable brand should be developed for this media precinct. This precinct will be housed in the Graphic Design and Art History building, F2 on the NWU campus.

Target customer:

According to a study done by Aardklop, 3% of the people that attend the festival is younger than 18; 18% are between the age of 18 and 25; 13% between 26 and 35; 29% between 36 and 45; 31% are between the age of 46 and 60 and 6% was older than 60. For the purpose of this study our target audience comprises men and women between 20 and 37. These people either are in the creative industry or aspire to be, or just have a passion for design, advertising and conceptualising. This young, witty and energetic audience is aware of all the latest trends and technology. This people enjoy original fresh ideas. For future purposes, further in-depth research on the target audience will be done through questionnaires.

Marketing objectives:

The aim is to showcase and make people aware of the commercial arts field's rich creativity and innovation. In addition, to change their consumer insight, by showing them that creativity has no limits and inspiring them to think outside the box.

- Desired state

The aim is to create appreciation of the craft of creative conceptualisation. The goal is to make the audience believe in the power of communication and creativity.

- Consumer insight

The aim is to change people's attitudes and behaviours, to change their perspectives, to see the world through our eyes.

Assignment:

Generate a name and identity for the media and marketing precinct. Generate and group creative ideas in order to communicate the correct message and present the desired image.

Creative commodity/Product/Service:

Showcase the best from the design, media and advertising worlds as well as student showcases through exhibitions and show reels.

Proposed brand essence:

This is examples of what we propose:

- ξ Vibrant creative exhibitions
- ξ Creative energy showcased
- ξ Energetic creative innovation
- ξ Cutting-edge creative communication
- ξ Cant help noticing
- ξ You will be amerced
- ξ Imagine something
- ξ Effective creative originality
- ξ Original innovative commodity

This is the final brand essence chosen: **Premier creative intelligence showcase**

Brand promise:

This is the one media precinct that offers a showcase of the best of current and future talent from the design, media and advertising world with inspirational student showcases that paint a bright picture for the future of creativity.

Brand personality, voice and visual style:

Voice: confident, witty, contemporary, inspirational, entertaining, imaginative, communicative, cutting-edge, original, funky clever

Appendix 5:

Parallels between Van Auken's agency brief and Action research

Table 1	Research method: Action research	Research design: Van Auken's agency brief	Workshop objectives	Outcomes
Workshop: 1 Date: 17 August 07' Theme: Introduction	cycle 1: - Initial Planning stage of the project - Action stage, by means of name generation	- Introductions and historical context of the media precinct and affiliated brands namely CI-lab and Aardklop	- Project introduction - Name generation - Preparation for workshop 2	- Introduction and historical context. - Name generation - Delivery of task assignment for second workshop

Table 2	Research method: Action research	Research design: Van Auken's agency brief	Workshop objectives	Outcomes
Workshop: 2 Date: 23 August 07' Theme: Agency brief Questionnaires	- Observation phase - Reflection phase cycle 2: - starting with the planning phase: planning target audience research - progressing into the action phase: distributing and completing questionnaires	- Plan and discuss the following elements of the CQ-fest agency brief: 1.Target audience 2.Marketing objectives 3.Brand Essence 4.Brand Promise 5.Assignment	- Announce and discuss the CQ-fest name - Plan and discuss the CQ-fest agency brief - Plan and discuss questionnaires pertaining to target audience - Distributing and completing research questionnaires to gather information pertaining to target audience - Preparing for workshop 3	- Announcement and establishment of the CQ-fest name - Discussing and announcing final marketing objectives, brand essence, brand promise and assignment - Plan and discuss questionnaires pertaining to target audience - Distributing and completing research questionnaires to gather information pertaining to target audience - Delivery of task assignment for third workshop

Table 3	Research method: Action research	Research design: Van Auken' s agency brief	Workshop objectives	Outcomes
Workshop: 3 Date: 30 August 07' Theme: Research presentation	<ul style="list-style-type: none"> - Action phase: taking action by analysing and presenting research questionnaire findings - Observation phase: observation and evaluation of research findings - Reflection phase: reflecting upon research findings in order to establish target audience 	<ul style="list-style-type: none"> - Through the evaluation of the research questionnaire findings the next element in Van Auken's agency brief, namely the target audience is determined 	<ul style="list-style-type: none"> - Research presentation - Evaluation and analysis of research findings - Discussing research findings - Establishing target audience - Preparing for workshop 4 	<ul style="list-style-type: none"> - Research presentation - Evaluation and analysis of research findings - Establishing target audience - Delivery of task assignment for fourth workshop

Table 4	Research method: Action research	Research design: Van Auken' s agency brief	Workshop objectives	Outcomes
Workshop: 4 Date: 31 August 07' Theme: Design brief	cycle 3: <ul style="list-style-type: none"> - Planning phase: planning the visual style and personality of the CQ-fest brand - Action phase: taking action by the design of the CQ-fest brand and promotional campaign 	<ul style="list-style-type: none"> - Planning and establishing the CQ-fest brand personality, voice and visual style - Implementation of all aspects of the developed CQ-fest brief to facilitate the design of the CQ-fest brand and promotional campaign 	<ul style="list-style-type: none"> - Presenting the CI-lab brand - Determining the visual style and personality of the CQ-fest brand - Design of the CQ-fest brand and promotional campaign - Preparing for workshop 5 	<ul style="list-style-type: none"> - Establishing visual style and personality of the CQ-fest brand - Design of the CQ-fest brand and promotional campaign - Delivery of task assignment for fifth workshop

Table 5	Research method: Action research	Research design: Van Auken' s agency brief	Workshop objectives	Outcomes
Workshop: 5 Date: 7 and 8	<ul style="list-style-type: none"> - Observation phase: observing all project presentations 	<ul style="list-style-type: none"> - Delivery of all the elements of the CQ-fest agency brief by 	<ul style="list-style-type: none"> - Design presentation by fourth-year students - Observe and reflect upon 	<ul style="list-style-type: none"> - Design presentation by fourth-year students - Observe and reflect

September 07' Theme: Design presentation	- Reflection phase: reflecting upon all projects presentations	students, through their designed brand and promotional campaigns	all projects and give input regarding the most appropriate design direction the visual look and feel should take	upon all projects and give input as to the most appropriate design direction the visual look and feel should take
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Table 6	Research method: Action research	Research design: Van Auken' s agency brief	Workshop objectives	Outcomes
Workshop: 6 Date: 11, 12 and 13 September 07' Theme: Evaluation and finalisation	- Observation phase: observe upon all completed projects - Reflection phase: reflect upon all completed projects cycle 4: - Planning phase: create action plans to improve the chosen projects - Action phase: act upon action plans in order to improve projects - Observation phase: observe upon projects - Reflection phase: reflect upon projects to choose final project as well as to determine how Van Auken's agency brief serves the process of developing a brand and promotional campaign	- Delivery of all the elements of the CQ-fest agency brief by students, through their designed brand and promotional campaigns	- Observe and reflect upon projects to choose most appropriate - Create action plans to better project - Act upon action plans - Evaluate and choose final project - Determining how Van Auken's agency brief serves the process of developing a brand and promotional campaign	- Observe and reflect upon projects to choose most appropriate - Create action plans to better project - Act upon action plans - Evaluate and choose final project - Establishing how Van Auken's agency brief serves the process of developing a brand and promotional campaign

Appendix 6:

Name generation – Dr. H de la Harpe

Keywords for Idea Generation:

Central concepts: “Showcase Creativity/Design”

Sub-concepts:

- 🕒 Design/Media/Advertising
- 🕒 Showcase
- 🕒 Creativity
- 🕒 Zone

These keywords were taken from the agency brief, and used as the criteria in the idea generation process. Divided into five groups, the students used the following techniques to generate names for the precinct:

Random Association

Bounce any random input (words, images, objects, concepts, happenings) against the central concept (or against your key words) of your problem statement and force a connection between the two concepts. If an idea does not pop into your head, use an idea-chain: e.g. the random word reminds me of..... Use the latter as another random input. Find random inputs in newspapers, dictionaries, picture books, the internet, looking around you....

Mix and Match Matrix

Use your 3-5 keywords and write them on top of a matrix existing of rows and columns. Break each keyword down into various attributes, associations or features. Connect the words across the matrix to trigger interesting and original combinations of concepts. (Good for slogans)

Metaphors and Analogies

Find analogies or metaphors for your central concept or for each of your key words. You could also find analogies for any feature, benefit, behaviour or sensory experience that is associated with your central concept or key – words. (Good for advertising)

Mind-Mapping

Write your central concepts in the middle of your page. Write your keywords

around it and use lines (or 'branches') to connect them with the central concept. Connect each keyword with several associations. Use each association as a keyword to create another cluster of associations. Extend the process as far as possible. Use any word to trigger an idea for a creative solution to your problem.

The Trigger Technique

Use each of the triggers in your summary of the Trigger Technique as catalysts to transform existing ideas or to spark new ideas. They are: Substitute, Combine, Adapt, Minify, Magnify, Eliminate, Reverse, Animate, Superimpose, Fragment, Isolate, Distort, and Repeat. Good for drafting, re-branding, revamping and maximising the creative potential of an idea.

Visual Thinking

Substitute all the words that you have generated in your ideation process with quick drawings or symbols. You could substitute any word that you have generated (e.g. your keywords) or you could create a 'visual mind-map' or a 'visual matrix' by substituting each word in them with a little sketch.

Remember to find a visual equivalent for every word – even those difficult or abstract concepts. Use the sketches to trigger visual solutions to your problem.

Six Sense Technique

Draw a mind-map with your central concept and keywords surrounding it. Connect each keyword with the five senses sight, sound, taste, touch and smell. Divide each sense into a 'reality' and 'analogy' branch. Connect the 'reality' branch with a description of the sense when associated with the particular keyword and 'analogy' branch with a sense, which is similar to the keyword. Draw a cross if the sense cannot be connected. Use the words to spark creative solutions for your problem.

The matrix is used to systematically analyze and rate ideas to help with the selection process. The matrix helps you to clarify your thinking and compare ideas based on strengths and weaknesses.

How to use a distillation matrix:

- ⌚ Step 1: Draw a matrix consisting of columns and rows
- ⌚ Step 2: Write your top 10 (or less) ideas on the left column, one idea

per row

🕒 **Step 3:** Create a rating scale, for example:

ξ GOOD = 😊 scores = 3points

ξ OK = 😐 scores = 2 points

ξ BAD = 😞 scores = 1 point

🕒 **Step 4:** Using the rating scale, fill in the boxes with one of these three options. **Fill them in one column at a time, not one row at a time.**

What do we do if two or three ideas get similar ratings?

- 🕒 Decide which 2/3 criteria are the most important
- 🕒 See how each idea do on the most important criteria
- 🕒 You may even decide to choose one most important criteria and test the 2/3 equals on it.


























Appendix 6.1:

<u>Name</u>	<u>witty</u> <u>clever</u>	<u>funky</u> <u>entertaining</u>	<u>cutting-edge</u> <u>contemporary</u>	<u>communicative</u>	<u>original</u> <u>imaginative</u>	<u>Score</u>
<u>Avant-Aard</u>	😐	😞	😊	😐	😞	<u>9</u>
<u>© Spot</u>	😊	😐	😊	😊	😊	<u>14</u>
<u>Klitsgras</u>	😐	😞	😐	😞	😊	<u>10</u>
<u>Afiaarde</u>	😞	😞	😐	😞	😞	<u>6</u>
<u>Trepleister</u>	😊	😊	😐	😐	😊	<u>13</u>
<u>Wondergom</u>	😐	😐	😐	😞	😐	<u>10</u>
<u>Kloptomaan</u>	😊	😐	😐	😞	😞	<u>9</u>

<u>B.A.D.</u>						<u>15</u>
<u>Blikoopmaker</u>						<u>11</u>
<u>Creative Block</u>						<u>14</u>
<u>Fresh 2</u>						<u>6</u>
<u>Vonkprop</u>						<u>14</u>

Appendix 6.2:

<u>Name</u>	<u>witty</u> <u>clever</u>	<u>funky</u> <u>entertaining</u>	<u>cutting-edge</u> <u>contemporary</u>	<u>communicative</u>	<u>original</u> <u>imaginative</u>	<u>Score</u>
<u>Source</u>						<u>11</u>
<u>Artomlyding</u>						<u>12</u>
<u>Hi-Res</u>						<u>13</u>
<u>Art-aid</u>						<u>8</u>
<u>Artdictive</u>						<u>13</u>
<u>Ablaze</u>						<u>5</u>
<u>Blockade</u>						<u>8</u>
<u>A.A.</u>						<u>12</u>
<u>Aardcore</u>						<u>13</u>
<u>Oasis</u>						<u>13</u>
<u>Elevator</u>						<u>11</u>

<u>Wonderfuel</u>						<u>13</u>
<u>Incubator</u>						<u>14</u>
<u>Blockbuster</u>						<u>10</u>
<u>Creative Quotient Festival</u>						<u>15</u>
<u>Creative Flush</u>						<u>11</u>

Appendix 7:

Agency brief - Creative Intelligence Lab / CIL:

Background/Overview

The Graphic Design subject group is part of the North-West University and in many people's minds that is all it is. The subject group is not seen as a unique and individual design school that can compete and be compared to the other 22 design schools in our country. Because the Graphic Design subject group forms part of the School for Communication Studies at the University, it is often overlooked, not only by the public but even by the current students of other departments on campus. People either do not know of the subject group's existence, they don't know about the prestigious awards won by the subject group or they have no idea what the subject group can offer them. All the above, results in missed opportunities for upcoming students as well as the Graphic Design subject group and the NWU, it creates the wrong perception (if any!) of the subject group in the public's minds.

The lack of presence in the consumer's minds and non-existing visual image was identified as a problem that needs to be addressed. To solve this problem it was decided that the subject group will be branded as a sub-brand of the NWU and will be known as the Creative Intelligence Lab. With this new corporate identity the subject group will gain recognition from the public, an image will be established that will raise the awareness and change negative

and create positive perceptions about the subject group. We believe that the branding of the Graphic Design subject group will position it as a unique, competitive, quality and prestigious design school.

Target Customer

Primary:

Young, intelligent and innovative students. School leavers who wish to follow a career in graphic design. These students should be intelligent, witty, funky, cutting edge, risk taker, adventurous, rebellious and confident, compassionate, aware, energetic, forward looking and diligent problem-solvers.

Secondary:

Graphic Design industry and companies

Marketing Objective

Current State:

- Conservative
- High moral standards
- Not Diverse enough
- Not as good as competing design schools
- Lack of knowledge about subject group and courses

Desired State:

- Repositioning the subject group and develop a corporate ID that is reflective of the subject group's new position.
- We want people to think of the Creative Intelligence Lab as a place where a new breed of creative thinkers is nurtured.
- We want people to realise that the subject group is a diverse, open-minded, dynamic, unique and cutting-edge section of the University.
- To break with the perception that the subject group is a small and rather ineffectual part of the University.
- That we have a strict selection process and offer high quality education.
- We want a mind-shift and a competitive view of our brand.

- To heighten industry awareness.

Customer insight:

Needs and desires: Quality education, a degree, assurance of job opportunities

Concerns, fears and anxieties: Afraid of not receiving the same quality education as a private tertiary institution or design school.

Assignment

Design a new corporate identity for the Creative Intelligence Lab.

- Visual book
- Mood boards
- Corporate Identity
- Business card
- Letterhead
- Compliment ticket
- Applications on F2 building
- "Way-finding systems"
- T-shirt
- Data sheet
- Prospectus – cover/front page

See detailed project brief.

Brand essence

- Creative chemist
- Invent, Innovative, evolve
- Different through creative ingenuity
- **Applied creative intelligence**
- Quality design education
- Quality industry related design education

Brand Promise

- Only CI-lab deliver graduates with relevant, technical and conceptual rigor and excellence. Developing a new breed of creative thinkers.

Proof Points

- ξ Strict selecting process of new students
- ξ The high percentage of graduates
- ξ Design Achievers; Sappi – Ideas that matter; Stamp competition; Goldpack; Pendoring, Loeries etc.

Brand Personality, Voice and Visual Style

Unique, Intelligent, Creative, Witty, Approachable, Challenging, Extroverted, Eccentric, Cutting-edge, Rebellious and Confident, Aware, Compassionate, Critical Thinker, Professional

Tone of Advertising campaign

Like new BMW campaign – Environmental sculpturing

Like the Red Bull ads.

*Sophisticated creative intelligence

Our Advertisements

Chemical reaction (our brain is the chemicals – strategic chemical management)

Mandatory

The CI-lab must be seen as a sub-brand of the North-West University.

Brand Positioning

- Relevant design education focusing on excellence in creative intelligence
- CI-lab delivers skills developed through the embracing of intelligent, creative thinking to produce graphic designers that will excel in the ever-changing, demanding and competitive world of visual communication.
- Aspiring to be different through creative ingenuity within an educational environment.

Appendix 8:
Questionnaire Completion (Michael J. Baker – Research for Marketing)

The results of the survey are based on the collection of data, which must be valid. This means that the interviewer must record the information given by the respondent in every interview with accuracy. In order to insure that sufficient accuracy is achieved, the following points should be observed:

General points to observe when asking questions:

- 1. Ask the person if he/she has already complete this specific questionnaire.*
- 2. You should always read out the introductory phrase you are given on each survey in the exact words given to you at the top of each questionnaire.*
- 3. Each question should be asked exactly as it is written on the questionnaire.*

The questions have been worded very carefully by the research worker in charge of the survey. Every interview is an exchange of communication between two individuals. Words are the essence of this communication. Some words may have quite different associations and if different words are used we shall have the wrong response. If we are not sure you have asked the questions in exactly the same way, we cannot compare results. Never leave a question completely blank.

- 4. You should not explain any of the questions.*

The reason for this is that if you give your interpretation of the question, this may be different from that of another interviewer. So, in effect, you are asking a different question.

- 5. You should ask every question you are required to ask and in the order*

in which it is written.

Often it may seem to you that the respondent has already given you the answer to a question by a comment she has made during the interview, or even, you may feel, in answer to a question which has already been asked. But must still ask every question as you come to it, because the answer a person gives at the one stage of the interview may be quite different from the one he/she gives at another. We very carefully arrange the questions in a certain order so that a train of thought is made. If you start rearranging the questions the train of thought is changed. Sometimes too, a question is repeated on purpose, as a sort of check question. If a respondent changes her mind about something or remembers something later on which she was trying to think of earlier, then you must not change the original answer you have recorded. Taking each question individually, the answer you get to a question at the time you take it *is the correct answer.*

- 6.** *Write legibly and always in blue or black. All answers must be recorded at the time of the interview.*
- 7.** *Cross out a wrongly recorded code with two diagonal lines. Never cross it out with an x, as it causes confusion.*
- 8.** *Where you have been given a vague answer, do not make a guess. If you are not sure what to code, throw the question back at the respondent until you get a definite answer.*
- 9.** *Record replies accurately and swiftly. Control the interview by asking questions at a speed to suit the respondent. If you are too slow they get irritated, if too fast they will not understand.*
- 10.** *'Don't know' response.*

You should always try to elicit some kind of answer from him/her. At all times respondents should be aware that we are not testing their knowledge, merely interested in their opinions. A good way of dealing with

this type of response is to say '*What do you think?*' or '*We're interested in your opinions*'. Try at all times to avoid recording a 'Don't know' response.

11. *Give adequate thanks to the respondent for their co-operation when the interview is concluded.*

When you have completed the collection of the data, you should analyse it. Go through all the answers and write a short report on your findings. A conclusion and consumer insight should be formed from the data you have collected.

This research report and brand positioning should be presented on Wednesday the 30th of August.

Appendix 9: Questionnaire 1

Richardt Strydom
Subject Head Graphic Design
School for Communication Studies
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Goeie more/middag/naand. Ek is Doret Linde van die Noord-Wes Universiteit, ek doen 'n meningsopname oor die bewustheid van die CQ Fest veldtog.

Sal u asseblief die so gaaf wees om die volgende deeglik te lees en na affoop die volgende vrae te beantwoord. Voel vry om enige vrae te vra as u onseker is oor enige iets.

Let asseblief op die volgende:

- ξ *U deelname aan die navorsing is vrywillig.*
- ξ *U sal op geen manier benadeel word deur u deelname aan die studie nie.*
- ξ *Alle inligting wat u bekend maak sal vertroulik hanteer word*
- ξ *Wees asseblief so eerlik as moontlik in u antwoorde.*

Agtergrond:

CQ Fest is 'n opwindende nuwe Aardklop inisiatief in samewerking met die vakgroep Grafiese Ontwerp van die Noordwes Universiteit. Dit bring die beste van die ontwerp, media en advertensie wêreld bymekaar. Die veldtog poog om die rykdom van kreatiwiteit en innovasie in die kommersiële kuns veld te ontbloot en na 'n wyer gehoor te bring. Suid Afrika se premiertentoonstellings, Pendorings en Loeries word albei verteenwoordig. Suid Afrikaanse verteenwoordigers van die *Cannes International Advertising Festival*, CineMARK, sal die allergewilde Gold Lions aanbied. Vanjaar se studente tentoonstelling sal ontwerp en multimedia werk van die Noord-Wes Universiteit, Vega en Vaal Universiteit van Tegnologie insluit. Die naamgenerering en die korporatiewe identiteit van die geleentheid, sal gefasiliteer word deur studente van die Noord-Wes Universiteit en vorm deel van Aardklop se gemeenskaps-integrasie inisiatief. Die geleentheid sal plaasvind in die Grafiese Ontwerp en Kunsgeskiedenis gebou, F2, op die NWU Kampus.

Die doel van die vraelys is om insig te verkry oor die teiken gehoor van bogenoemde veldtog.

Demografiese vrae

V.1 Wat is u ouderdom?

<20	1
(20-25)	2
(26-30)	3
(31-35);	4
(36-40);	5

(41-45);	6
(46-50);	7
(51-55);	8
(56-60);	9
Ouer as 60	10

V.2 Wat is u geslag?

Manlik	1
Vroulik	2

V.3 Wat is u moedertaal?

Afrikaans	1
Engels	2
Tswana	3
Ander (spesifiseer):	4

V.4 Wat is u beroep?

Professionele dienste (regsdiens, teologie, argitek, ens.)	1
Bestuurder/Direkteur van maatskappy(e)	2
Administratief (sekretarieel/ontvangsdame /persoonlike assistent/klerk)	3
Tegniese beroep (mynbou/boukontraakteur ens.)	4
Verkope	5
Boer	6
Kommunikasie (bemarking/openbare skakelwerk ens.)	7
Onderwys (primêre, sekondêre en tersiêre onderwys.)	8
Eie besigheid (sakepersoon/entrepreneur/konsultant ens.)	9
Nie-winsgewende werker	10
Student	11
Werkloos	12
Huisvrou	13
Pensionaris	14
Finansiële dienste	15
Veiligheids dienste (polisie/lugmag/beskermingsdiens ens.)	16
Mediese beroep (apteker, sielkundige ens.)	17
Inligtingstechnologie	18
Ander (spesifiseer):	19

V.5 Waar woon u? (Provinsie)

Noord-Wes	1
Gauteng	2
Mpumalanga	3
Vrystaat	4
Oos Kaap	5
Wes Kaap	6
Noord Kaap	7
KwaZulu-Natal	8
Limpopo	9
Buite RSA grense	10

V.6 Wat is u huishouding se huidige maandelikse bruto-inkomste?

R1001 – R3000	1
R3001 – R5000	2
R5001 – R7000	3
R7001 – R9 000	4
R9001 – R11 000	5
R11 001 – 13 000	6
R13 001 – R15 000	7
More as R15 000	8

Aardklopverwante vrae

V.7 Hoeveel keer in die verlede het u al Aardklop bygewoon?

Nooit	1
Een keer	2
Twee keer	3
Drie keer	4
Meer as drie keer	5

V.8 Woon u kunsuitstallings by Aardklop by?

Nooit	1
Soms	2
Altyd	3
Dit is my eerste besoek aan Aardklop en ek is van plan om kunsuitstallings by te woon.	4
Dit is my eerste besoek aan Aardklop, maar ek is onseker of ek kunsuitstallings wil of gaan bywoon.	5

V.9 Wat is u gunstelingaktiwiteit by die Aardklop Nasionale Fees? (Dui aan op 'n skaal van 1-12, met 1 as u gunstelingaktiwiteit)

Q.10 Watter ander aktiwiteite neem u aan deel gedurende Aardklop? (Merk alle relevante opsies)

	Q9	Q10
Toneel		1
Dans, beweging		2
Woordkuns, poësie		3
Kinderteater		4
Debat, Diskoers		5
Visuele kuns, Uitstallings		6
Jazz		7
Klassieke musiek		8
Koor & Ensemble		9
Kabaret & Musiek		10
Rock		11
Eksperimentele Rolprentfees		12

Spesifiseer Gratis Vermaak:

Straatteater	1
Kunsuitstallings	2

Boek-oase	3
Vertonings in Cloverpark	4

V.11 Waar het u van Aardklop gehoor? (Merk alle relevante opsies)

1.) TV	
2.) Radio	
3.) Brosjures	
4.) Plakkate	
5.) Advertensie borde	
6.) Internet	
7.) Koerante	
8.) Tydskrifte	
9.) Vriende	
10.) Ander (spesifiseer):	

V.12 Deur watter van die volgende versamel u inligting oor Aardklop? (Merk alle relevante opsies.)

1.) TV	
2.) Radio	
3.) Brosjures	
4.) Plakkate	
5.) Advertensie borde	
6.) Internet	
7.) Koerante	
8.) Tydskrifte	
9.) Vriende	
10.) Ander (spesifiseer):	

V.13 Wat weet van die Noordwes-Universiteit (Potchefstroomkampus)?

V.14 Was u al by die NWU?

Ja	1
Nee	2

V.15 Voor dat u die vraelys beantwoord het, het u geweet dat die NWU 'n kursus in Grafiese Ontwerp aanbied?

Ja	1
Nee	2

V.16 Dui asseblief drie goed aan wat u van die geleentheid **wil hê**?

V.17 Dui asseblief drie goed aan wat u van die geleentheid **verwag**?

V.18 Dui aan in watter mate u sou belangstel in so 'n geleentheid?

Stel glad nie belang nie	1
Stel nie belang nie	2

Onseker	3
Stel belang	4
Stel baie belang	5

V.19 Noem asseblief die mees prominente idee wat by u opkom as u die terme IQ, EQ en CQ hoor.

-IQ _____

-EQ _____

-CQ _____

Dankie vir u tyd en deelname.

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Good morning/afternoon/evening. I am Doret Linde from the North-West University. I am carrying out a survey about brand awareness of the CQ Fest campaign.

Please read the following carefully and answer the subsequent questions. Feel free to ask questions if you are unclear about anything you read.

Also note the following:

- ξ *Your participation in this research is entirely voluntary.*
- ξ *You can not and will not in any way be harmed by participating in this study.*
- ξ *Any information you disclose will be considered as confidential.*
- ξ *Please be as honest as possible in your responses.*

Background:

This exciting new Aardklop initiative, **CQ Fest Campaign**, brings together the best from the design, media and advertising worlds, including exhibitions and show reels. This venture aims to expose the wealth of creativity and innovation in the commercial arts fields to a broader audience. South Africa's premier showcases, Pendorings and Loeries are both represented. South African representatives of the Cannes International Advertising Festival,

CineMARK, will host the ever popular advertising Gold Lions. This year's student showcase will feature design and multimedia work from the North-West University, Vega and Vaal University of Technology. Name generation and branding of this event will be facilitated by students of the North-West University as part of Aardklop's community skills integration initiative. This precinct will be housed in the Graphic Design and Art History building, F2 on the NWU campus.

The goal of this questionnaire is to gain insight into the target audience for the campaign described above.

Demographic Questions

Q.1 What is your age?

<20	1
(20-25)	2
(26-30)	3
(31-35);	4
(36-40);	5
(41-45);	6
(46-50);	7
(51-55);	8
(56-60);	9
Older than 60	10

Q.2 What is your gender?

Male	1
Female	2

Q.3 What is your mother tongue?

Afrikaans	1
English	2
Tswana	3
Other (specify):	4

Q.4 What is your occupation?

Professional I (law, theology, architecture, etc.)	1
Management (director of company etc.)	2
Administrative (secretary, reception assistant, administrative, personal etc.)	3
Technical (mining, building contractor, etc.)	4
Sales	5
Farmer	6
Communication (marketing, public relations etc.)	7
Education (primary, secondary, tertiary education.)	8
Self-employed (business person, entrepreneur, consultant)	9
Non-profit worker	10
Student	11
Unemployed	12
House wife	13
Pensioner	14
Financial services	15
Safety services (police, security, etc.)	16
Medical occupation (pharmacist, psychologist, etc.)	17

Information technology	18
Other (specify):	19

Q.5 Where do you live? (Province)

North-West	1
Gauteng	2
Mpumalanga	3
Free State	4
Eastern Cape	5
Western Cape	6
Northern Cape	7
KwaZulu-Natal	8
Limpopo	9
Outside RSA borders	10

Q.6 What is your household's current gross monthly income?

R1001 – R3000	1
R3001 – R5000	2
R5001 – R7000	3
R7001 – R9 000	4
R9001 – R11 000	5
R11 001 – 13 000	6
R13 001 – R15 000	7
More than R15 000	8

Aardklop-related questions

Q.7 How many times have you visited Aardklop in the past?

Never	1
Once	2
Twice	3
Three times	4
More than three times	5

Q.8 Do you visit art exhibitions at Aardklop?

Never	1
Sometimes	2
Always	3
This is my first visit to Aardklop and I plan/intend to visit art exhibitions.	4
This is my first visit to Aardklop, but I am unsure whether I will visit art exhibitions.	5

Q.9 What are your favourite activities at the Festival? (Rank on a scale from 1 – 12, where 1 = your favourite activity.)

Q.10 What other activities do you participate in during Aardklop? (mark all relevant options)

	Q9	Q10
Stage		1
Dance, movement		2
Poetry		3
Children's' Theatre		4

Debate		5
Art, exhibitions		6
Jazz		7
Classical Music		8
Choir, Ensemble		9
Cabaret, Music		10
Rock		11
Experimental Movie Festival		12

Specify free entertainment

Street theatre		1
Art exhibition		2
Book oasis		3
Shows in Clover park		4

Q.11 Where did you hear about Aardklop? (mark all relevant options)

1.) TV	
2.) Radio	
3.) Brochure	
4.) Poster	
5.) Billboards	
6.) Internet	
7.) Newspaper	
8.) Magazines	
9.) Friend	
10.) Other (specify):	

Q.12 Through which of the following do you gather information about Aardklop?

(Mark all relevant options.)

1.) TV	
2.) Radio	
3.) Brochures	
4.) Posters	
5.) Billboards	
6.) Internet	
7.) Newspapers	
8.) Magazines	
9.) Friends	
10.) Other (specify):	

Q.13 What do you know about the NWU (Potchefstroom campus)?

Q.14 Have you been to the NWU?

Yes		1
No		2

Q.15 Before answering this questionnaire did you know that the NWU offers a course in Graphic Design?

Yes		1
-----	--	---

No	2
----	---

Q.16 Please indicate three things you would **want** from this event?

Q.17 Please indicate three things you would **expect** from this event?

Q.18 Indicate to what extent you would be interested in visiting this event?

Not at all interested	1
Not interested	2
Uncertain	3
Interested	4
Very much interested	5

Q.19 Please name the most prominent idea that comes to mind when you hear the terms IQ, EQ and CQ.

-IQ

-EQ

-CQ

Thank you for your participation and time.

Appendix 10: Questionnaire 2

Richardt Strydom
Subject Head Graphic Design
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Good morning/afternoon/evening. I am Doret Linde from the North-West University. I am conducting a survey about brand awareness of the CQ-fest campaign.

Please read the following carefully and answer the subsequent questions. Feel free to ask questions if you are unclear about anything you read.

Also note the following:

- ξ *Your participation in this research is entirely voluntary.*
- ξ *You can not and will not in any way be harmed by participating in this study.*
- ξ *Any information you disclose will be considered confidential.*
- ξ *Please be as honest as possible in your responses.*

Background:

This exciting new Aardklop initiative, **CQ-fest Campaign**, brings together the best from the design, media and advertising worlds, including exhibitions and show reels. This venture aims to expose the wealth of creativity and innovation in the commercial arts fields to a broader audience. South Africa's premier showcases, Pendorings and Loeries are both represented. South African representatives of the Cannes International Advertising Festival, CineMARK, will host the ever popular advertising Gold Lions. This year's student showcase will feature design and multi media work from the North-West University, Vega and Vaal University of Technology. Name generation and branding of this event will be facilitated by students of the North-West University as part of Aardklop's community skills integration initiative. This precinct will be housed in the Graphic Design and Art History building, F2 on the NWU campus.

The goal of this questionnaire is to gain insight into the target audience for the campaign described above.

Demographic Questions

Q.1 What is your gender?

Male	1
Female	2

Q.2 What is your mother tongue?

Afrikaans	1
-----------	---

English	2
Tswana	3
Other. Please Specify: _____	4

Q.3 What company do you work for?

Q.4 What position do you occupy at your company?

Q.5 Where are you based? (Province)

North-West	1
Gauteng	2
Mpumalanga	3
Free State	4
Eastern Cape	5
Western Cape	6
Northern Cape	7
KwaZulu-Natal	8
Limpopo	9
Outside RSA borders	10

Aardklop-related questions

Q.6 How many times have you visited Aardklop in the past?

Never	1
Once	2
Twice	3
Three times	4
More than three times	5

Q.7 Do you visit art exhibitions at Aardklop?

Never	1
Sometimes	2
Always	3
This is my first visit to Aardklop and I plan/intend to visit art exhibitions.	4
This is my first visit to Aardklop, but I am unsure whether I will visit art exhibitions.	5

CQ Fest Event Specific Questions

Q.8 Please name the most prominent idea that comes to mind when you hear the terms IQ, EQ and CQ.

-IQ _____

-EQ _____

-CQ _____

Q.9 Indicate to what degree you would be interested in such an event?

Not at all interested	1
Not interested	2
Uncertain	3

Interested	4
Very much interested	5

Q.10 Indicate to what extent you think this event will add value and contribute to yourself personally.

Not at all	1
Not much	2
Uncertain	3
Moderately	4
Very much	5

Q.11 Indicate to what extent you think this event will add value and contribute to your industry.

Not at all	1
Not much	2
Uncertain	3
Moderately	4
Very much	5

Q.12 Would you visit and be part of this event?

Yes	1
No	2
Unsure	3

If not please indicate why: _____

Q.13 Please indicate three things you would **want** from such an event?

Q.14 Please indicate three things you would **expect** from this event?

Q.15 Please indicate in what **aspects** of this type of event you would be interested. (Mark all relevant options)

1.) Branding	
2.) Marketing	
3.) Advertising	
4.) Design	
5.) Illustration	
6.) Animation	
7.) Short Film	
8.) New Media	
9.) Copy Writing	
10) Other. Please Specify: _____	

Q.16 Please name the most prominent idea that comes to mind when you hear the following:

Cerebral intelligence; Emotional intelligence; Creative intelligence.

Richardt Strydom

Subject Head Graphic Design

School for Communication Studies

Tel (018) 299 4091

Cell 082 575 0923

e-mail gfors@puknet.puk.ac.za

-Cerebral

intelligence _____

-Emotional

intelligence _____

-Creative

Thank you for your participation and time.

intelligence _____

Q.17 What do you know about the NWU?

Appendix 11: Questionnaire 3



Goeie more/middag/naand. Ek is Doret Linde van die Noord-Wes Universiteit, ek doen 'n meningsopname om die effektiwiteit van die CQ Fest veldtog te toets.

V.1 Wat is u ouderdom?

<20	
(20-25)	
(26-30)	
(31-35);	
(36-40);	
(41-45);	
(46-50);	
(51-55);	
(56-60);	
Ouer as 60	

V.2 Wat is u geslag?

Manlik	
Vroulik	

V.3 Waar woon u? (Provinsie)

Noord-Wes	
Gauteng	
Mpumalanga	
Vrystaat	
Oos-Kaap	
Wes-Kaap	
Noord Kaap	
KwaZulu-Natal	
Limpopo	
Buite RSA grense	

V.4 Waar het u van CQ Fest gehoor?

1.) TV	
2.) Radio	
3.) Brosjyre	
4.) Plakkate	
5.) Advertensie Borde	
6.) Internet	
7.) Koerante	
8.) Tydskrifte	
9.) Vriende	
10.) Ander (spesifiseer):	

) van 1-5 met 1 as die laagste punt as die hoogste.

V.5 Hoe het u CQ Fest ervaar? Bepunt die veldtog op 'n skaal

1	
2	
3	
4	
5	

(merk alle relevante opsies en 5

V.6 Het u enige aanbevelings om die veldtog te verbeter?

Dankie vir u tyd en deelname.

Appendix 12:
Questionnaire 1 results

The FREQ Procedure

V1	Frequency	Percent	Cumulative Frequency	Cumulative Percent
2	217	72.33	217	72.33
3	56	18.67	273	91.00
4	15	5.00	288	96.00
5	12	4.00	300	100.00

V2	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	106	36.05	106	36.05
2	188	63.95	294	100.00

Frequency Missing = 6

V3	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	272	93.47	272	93.47
2	18	6.19	290	99.66
3	1	0.34	291	100.00

Frequency Missing = 9

Publiek
The FREQ Procedure

V4	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	7	2.40	7	2.40
2	3	1.03	10	3.42
3	15	5.14	25	8.56
4	5	1.71	30	10.27
5	4	1.37	34	11.64
6	6	2.05	40	13.70
7	7	2.40	47	16.10
8	5	1.71	52	17.81
9	9	3.08	61	20.89
10	1	0.34	62	21.23
11	198	67.81	260	89.04
13	4	1.37	264	90.41
15	4	1.37	268	91.78
16	3	1.03	271	92.81
17	8	2.74	279	95.55
18	4	1.37	283	96.92
19	9	3.08	292	100.00

Frequency Missing = 8

V5	Frequency	Percent	Cumulative Frequency	Cumulative Percent
0	5	1.71	5	1.71
1	143	48.81	148	50.51
2	63	21.50	211	72.01
3	9	3.07	220	75.09
4	25	8.53	245	83.62
5	5	1.71	250	85.32
6	13	4.44	263	89.76
7	7	2.39	270	92.15
8	14	4.78	284	96.93

9 9 3.07 293 100.00

Frequency Missing = 7

Publiek

The FREQ Procedure

V6	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	84	29.89	84	29.89
2	20	7.12	104	37.01
3	25	8.90	129	45.91
4	18	6.41	147	52.31
5	13	4.63	160	56.94
6	13	4.63	173	61.57
7	12	4.27	185	65.84
8	96	34.16	281	100.00

Frequency Missing = 19

V7	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	29	9.67	29	9.67
2	56	18.67	85	28.33
3	52	17.33	137	45.67
4	60	20.00	197	65.67
5	103	34.33	300	100.00

V8	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	57	19.06	57	19.06
2	154	51.51	211	70.57
3	73	24.41	284	94.98
4	8	2.68	292	97.66
5	7	2.34	299	100.00

Frequency Missing = 1

V10N1	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	141	47.00	141	47.00
2	159	53.00	300	100.00

V10N2	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	85	28.33	85	28.33
2	215	71.67	300	100.00

Publiek
The FREQ Procedure

V10N3	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	24	8.00	24	8.00
2	276	92.00	300	100.00

V10N4	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	7	2.33	7	2.33
2	293	97.67	300	100.00

V10N5	Frequency	Percent	Cumulative Frequency	Cumulative Percent
-------	-----------	---------	-------------------------	-----------------------

1	11	3.67	11	3.67
2	289	96.33	300	100.00

V10N6	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	99	33.00	99	33.00
2	201	67.00	300	100.00

V10N7	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	40	13.33	40	13.33
2	260	86.67	300	100.00

V10N8	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	41	13.67	41	13.67
2	259	86.33	300	100.00

V10N9	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	56	18.67	56	18.67
2	244	81.33	300	100.00

Publiek
The FREQ Procedure

V10N10	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	63	21.00	63	21.00
2	237	79.00	300	100.00

V10N11	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	123	41.00	123	41.00
2	177	59.00	300	100.00

V10N12	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	41	13.67	41	13.67
2	259	86.33	300	100.00

V10A	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	148	49.33	148	49.33
2	152	50.67	300	100.00

V10B	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	172	57.33	172	57.33
2	128	42.67	300	100.00

V10C	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	96	32.00	96	32.00
2	204	68.00	300	100.00

V10D	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	127	42.33	127	42.33
2	173	57.67	300	100.00

Publiek

The FREQ Procedure

V11N1	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	145	49.32	145	49.32
2	149	50.68	294	100.00

Frequency Missing = 6

V11N2	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	154	52.38	154	52.38
2	140	47.62	294	100.00

Frequency Missing = 6

V11N3	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	82	27.89	82	27.89
2	212	72.11	294	100.00

Frequency Missing = 6

V11N4	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	164	55.78	164	55.78
2	130	44.22	294	100.00

Frequency Missing = 6

V11N5	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	115	39.12	115	39.12
2	179	60.88	294	100.00

Frequency Missing = 6

Publiek
The FREQ Procedure

V11N6	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	62	21.09	62	21.09
2	232	78.91	294	100.00

Frequency Missing = 6

V11N7	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	142	48.30	142	48.30
2	152	51.70	294	100.00

Frequency Missing = 6

V11N8	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	117	39.80	117	39.80
2	177	60.20	294	100.00

Frequency Missing = 6

V11N9	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	221	75.17	221	75.17
2	73	24.83	294	100.00

Frequency Missing = 6

V11N10	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	23	7.82	23	7.82
2	271	92.18	294	100.00

Frequency Missing = 6

Publiek

The FREQ Procedure

V12N1	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	75	25.51	75	25.51
2	219	74.49	294	100.00

Frequency Missing = 6

V12N2	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	88	29.93	88	29.93
2	206	70.07	294	100.00

Frequency Missing = 6

V12N3	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	129	43.88	129	43.88
2	165	56.12	294	100.00

Frequency Missing = 6

V12N4	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	105	35.71	105	35.71
2	189	64.29	294	100.00

Frequency Missing = 6

V12N5	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	71	24.15	71	24.15
2	223	75.85	294	100.00

Frequency Missing = 6

Publiek
The FREQ Procedure

V12N6	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	134	45.58	134	45.58
2	160	54.42	294	100.00

Frequency Missing = 6

V12N7	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	107	36.39	107	36.39
2	187	63.61	294	100.00

Frequency Missing = 6

V12N8	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	94	31.97	94	31.97
2	200	68.03	294	100.00

Frequency Missing = 6

V12N9	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	165	56.12	165	56.12
2	129	43.88	294	100.00

Frequency Missing = 6

V12N10	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	6	2.04	6	2.04
2	288	97.96	294	100.00

Frequency Missing = 6

Publiek
The MEANS Procedure

Variable	N	Mean	Std Dev	Minimum
V9N1	256	3.2500000	2.4414718	1.0000000
V9N2	244	4.8319672	2.9938968	1.0000000
V9N3	239	7.3933054	2.8937990	1.0000000
V9N4	237	9.0590717	2.8605832	1.0000000
V9N5	236	9.2245763	2.6813205	1.0000000
V9N6	253	5.3596838	3.1003512	1.0000000
V9N7	244	6.8442623	3.2848837	1.0000000
V9N8	236	7.1991525	3.0953911	1.0000000
V9N9	240	6.9208333	3.0801672	1.0000000
V9N10	252	5.5555556	3.0008115	1.0000000
V9N11	253	4.3636364	3.5234731	1.0000000
V9N12	245	6.2938776	3.0973553	1.0000000

12.000000

ff

Publiek

The FREQ Procedure

V14	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	281	95.58	281	95.58
2	13	4.42	294	100.00

Frequency Missing = 6

V15	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	271	92.18	271	92.18
2	23	7.82	294	100.00

Frequency Missing = 6

V18	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	8	2.70	8	2.70
2	12	4.05	20	6.76
3	60	20.27	80	27.03
4	111	37.50	191	64.53
5	105	35.47	296	100.00

Frequency Missing = 4

**Appendix 13:
Questionnaire 2 results**

Media profile q:\1\lindet.sas

4

The FREQ Procedure

V1	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	2	13.33	2	13.33
2	13	86.67	15	100.00

V2	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	10	66.67	10	66.67
2	4	26.67	14	93.33
4	1	6.67	15	100.00

V5	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	1	6.67	1	6.67
2	10	66.67	11	73.33
4	1	6.67	12	80.00
6	3	20.00	15	100.00

V6	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	2	13.33	2	13.33
2	1	6.67	3	20.00
4	1	6.67	4	26.67
5	11	73.33	15	100.00

V7	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	1	6.67	1	6.67
2	2	13.33	3	20.00
3	11	73.33	14	93.33
4	1	6.67	15	100.00

V9	Frequency	Percent	Cumulative Frequency	Cumulative Percent
4	7	46.67	7	46.67
5	8	53.33	15	100.00

Media profile q:\1\lindet.sas

5

The FREQ Procedure

V10	Frequency	Percent	Cumulative Frequency	Cumulative Percent
3	6	40.00	6	40.00
4	3	20.00	9	60.00
5	6	40.00	15	100.00

V11	Frequency	Percent	Cumulative Frequency	Cumulative Percent
2	2	13.33	2	13.33
3	1	6.67	3	20.00
4	5	33.33	8	53.33
5	7	46.67	15	100.00

V12	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	13	86.67	13	86.67
2	1	6.67	14	93.33
3	1	6.67	15	100.00

V15N1	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	12	80.00	12	80.00
2	3	20.00	15	100.00

V15N2	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	11	73.33	11	73.33
2	4	26.67	15	100.00

V15N3	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	13	86.67	13	86.67
2	2	13.33	15	100.00

Media profile q:\1\lindet.sas

The FREQ Procedure

V15N4	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	15	100.00	15	100.00

V15N5	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	13	86.67	13	86.67
2	2	13.33	15	100.00

V15N6	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	9	60.00	9	60.00
2	6	40.00	15	100.00

V15N7	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	5	33.33	5	33.33
2	10	66.67	15	100.00

V15N8	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	11	73.33	11	73.33
2	4	26.67	15	100.00

V15N9	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	8	53.33	8	53.33
2	7	46.67	15	100.00

V15N10	Frequency	Percent	Cumulative Frequency	Cumulative Percent
2	15	100.00	15	100.00

**Appendix 14:
Questionnaire 3 results**

Consumer profile 09:59 Wednesday, February

21, 2007 1

The FREQ Procedure

V1	Frequency	Percent	Cumulative Frequency	Cumulative Percent
0	2	2.00	2	2.00
1	13	13.00	15	15.00
2	33	33.00	48	48.00
3	16	16.00	64	64.00
4	5	5.00	69	69.00
5	3	3.00	72	72.00
6	6	6.00	78	78.00
7	13	13.00	91	91.00
8	7	7.00	98	98.00
9	2	2.00	100	100.00

V2	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	39	39.00	39	39.00
2	61	61.00	100	100.00

V3	Frequency	Percent	Cumulative Frequency	Cumulative Percent
0	3	3.03	3	3.03
1	37	37.37	40	40.40
2	40	40.40	80	80.81
3	5	5.05	85	85.86
4	10	10.10	95	95.96
5	1	1.01	96	96.97
7	1	1.01	97	97.98
8	1	1.01	98	98.99
9	1	1.01	99	100.00

Frequency Missing = 1

V4N1	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	2	2.00	2	2.00
2	98	98.00	100	100.00

V4N2	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	2	2.00	2	2.00
2	98	98.00	100	100.00

Consumer profile 09:59 Wednesday, February

21, 2007 2

The FREQ Procedure

V4N3	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	14	14.00	14	14.00
2	86	86.00	100	100.00

V4N4	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	22	22.00	22	22.00
2	78	78.00	100	100.00

V4N5	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	4	4.00	4	4.00
2	96	96.00	100	100.00

V4N6	Frequency	Percent	Cumulative Frequency	Cumulative Percent
2	100	100.00	100	100.00

V4N7	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	9	9.00	9	9.00
2	91	91.00	100	100.00

Cumulative Cumulative

V4N8	Frequency	Percent	Frequency	Percent
2	100	100.00	100	100.00

V4N9	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	43	43.00	43	43.00
2	57	57.00	100	100.00

21, 2007 3

Consumer profile 09:59 Wednesday, February

The FREQ Procedure

V4N10	Frequency	Percent	Cumulative Frequency	Cumulative Percent
1	20	20.00	20	20.00
2	80	80.00	100	100.00

V5	Frequency	Percent	Cumulative Frequency	Cumulative Percent
2	3	3.03	3	3.03
3	16	16.16	19	19.19
4	44	44.44	63	63.64
5	36	36.36	99	100.00

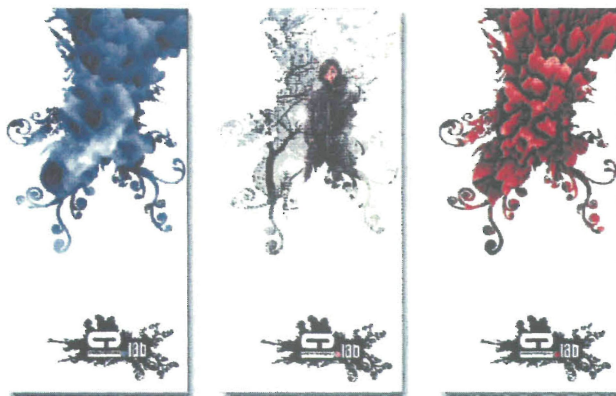
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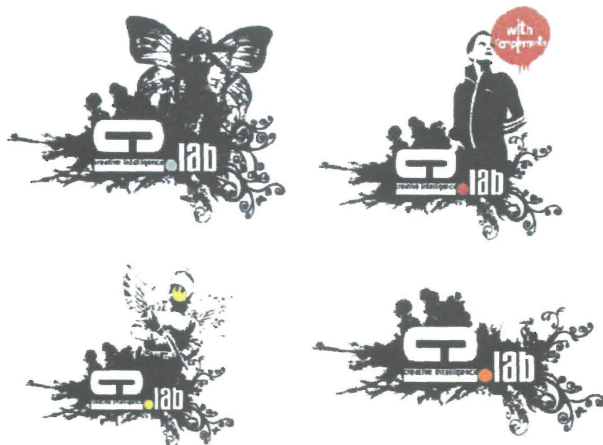


Signage Banner



Compliment Slip





Logo



Businesscards



T-shirts



Outdoor Signage

CI-Lab brand designs Christo Kruger

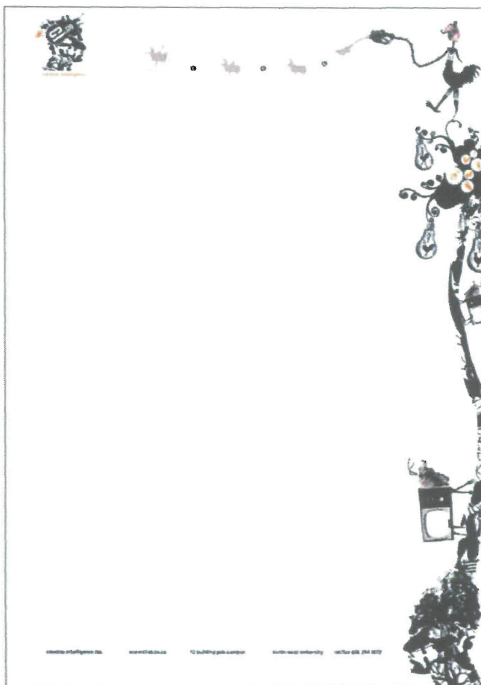
Logo



creative intelligence



creative intelligence



Letterhead 1



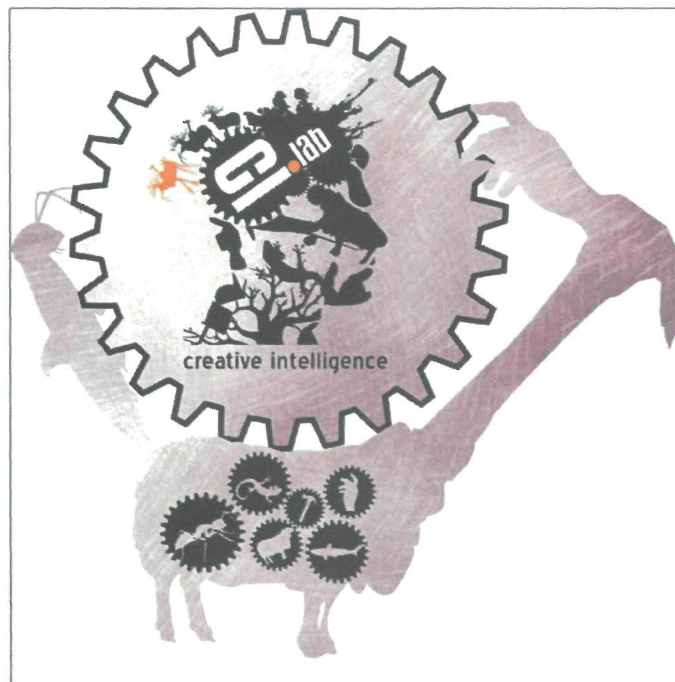
Letterhead 2



Outdoor Signage



Billboard



Signage



Prospectus Front Cover



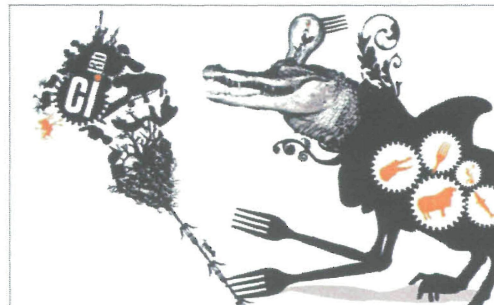
T-Shirts



Businesscard Front



Businesscard Back 1

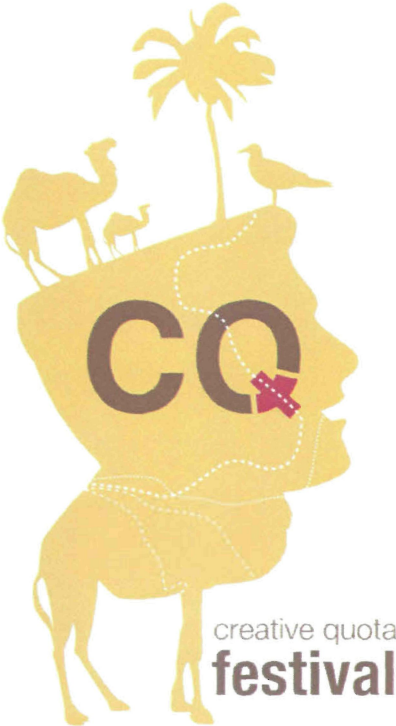


Businesscard Back 2



Businesscard Back 3

CQ-fest brand designs Nicola Lourens

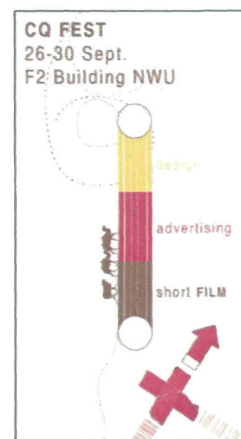


Logo





Poster



Invitation front and back



Compliment Slip front



Compliment Slip back



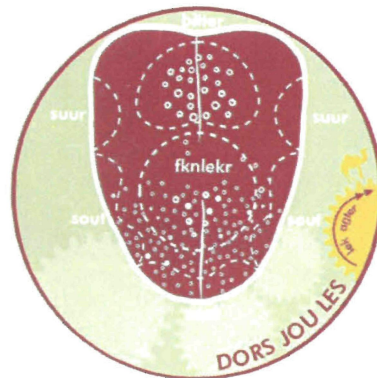
Email Invitation



Letterhead



Coaster Front



Coaster Back

LIST OF FIGURES

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