

**DESTINATION BRANDING :  
A CASE STUDY OF THE  
KRUGER NATIONAL PARK**

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B COM (Hons)**

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**I dedicate this dissertation to my deceased mother and sister. May you  
rest in peace – you will always be in my heart and mind.**

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## **SUMMARY**

**Key terms:** *brand, destination image, brand personality, marketing, National Park and Kruger National Park.*

The conscious creation and marketing of a destination brand and image is a feature of the present age. Brands can affect tourists' choices and behaviour and are therefore important in destination marketing. Marketing organisations devote considerable time to creating brands and channelling them through various media sources to the target markets. The success of the destination brand can be measured and defined by the expectations of the tourists. This study measured the SANParks brand by focusing on the current Kudu logo. It was the first time such a brand measure was done on any of the South African National Parks. Measuring brands can be done either internally, by employees and management of SANParks, or externally through visitor questionnaires. This study focused on external measurement. Primary data was gathered by means of 618 (n=618) structured, self-completion electronic questionnaires. Twenty four perceptions and eight emotions related to the Kudu brand were tested. A factor analysis was conducted on the correlation of these pre-established perceptions and emotions. Three factors - a successful brand, service and a positive brand image emerged as perceptions. Two factors related to emotions were divided into positive and negative emotions towards the Kudu brand. The findings indicated that most respondents relate SANParks Kudu logo to only the Kruger National Park and respondents clearly indicated that they do not want the Kudu logo to change. This study proved the Kudu brand to be successful, but it is recommended that SANParks differentiate the Kudu logo to create a unique culture and identity for every National Park in South Africa.

## **OPSOMMING**

**Sleuteltermes:** *handelsnaam, bestemmingsbeeld, handelsnaampersoonlikheid, bemerking, Nasionale Park en Nasionale Kruger Wildtuin.*

Die bewuste skepping en bemerking van 'n bestemmingshandelsnaam en -beeld is kenmerkend van die huidige eeu. Handelsname kan toeriste se keuses en gedrag beïnvloed en is dus belangrik in bestemmingsbemerking. Bemarkingsorganisasies bestee aansienlike tyd daaraan om handelsname te skep en om hulle deur verskillende mediabronne aan die teikenmarkte bekend te maak. Die sukses van die bestemmingshandelsnaam kan deur die toeriste se verwagtinge gemeet en bepaal word. Hierdie studie het die SANParke-handelsnaam gemeet deur op die huidige Koedoe-logo te fokus. Dit was die eerste keer dat 'n handelsnaammeting van hierdie aard op enige van die Suid-Afrikaanse Nasionale Parke onderneem is. Handelsname kan óf intern, deur werknemers en die bestuur van SANParke, óf ekstern, deur besoekersvraelyste, gemeet word. Hierdie studie is op ekstern meting toegespits. Primêre data is deur middel van 618 (n=618) gestruktureerde, elektroniese vraelyste, ingewin. Vier-en-twintig persepsies en agt emosies in verband met die Koedoe-handelsnaam is getoets. 'n Faktoranalise op die korrelasie van hierdie voorafvasgestelde persepsies en emosies is onderneem. Drie faktore, nl. 'n suksesvolle handelsnaam, diens en 'n positiewe handelsnaambeeld, is as persepsies uitgekies. Twee faktore in verband met emosies is in positiewe en negatiewe emosies teenoor die Koedoe-handelsnaam ingedeel. Die bevindinge het aangedui dat die meeste respondente SANParke se Koedoe-logo slegs met die Nasionale Kruger Wildtuin in verband bring, en die respondente het duidelik aangedui dat hulle nie wil hê die Koedoe-logo moet verander nie. Hierdie studie het bewys dat die Koedoe-handelsnaam suksesvol is maar daar word aanbeveel dat SANParke die Koedoe-logo differensieer om sodoende 'n unieke kultuur en identiteit vir elke Nasionale Park in Suid-Afrika te skep.

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# **C** H A P T E R 1

## **I N T R O D U C T I O N , P R O B L E M S T A T E M E N T A N D M E T H O D O L O G Y**

### **1.1 INTRODUCTION**

The number of tourists visiting South Africa has grown over the past few years. According to data collected by the Department of Home Affairs in South Africa during January 2007 (Statistics South Africa, 2007:2), a total of 2 276 682 travellers passed through the ports of entry. This total is made up of 789 276 South African residents and 1 487 406 foreign travellers. According to Saayman (2002:313), the local tourism industry is expanding due to these encouraging developments. He further mentions that the overseas marketing climate and international attitude towards the country are more optimistic due to the socio-political changes in South Africa (Saayman, 2002:313).

According to Ashworth and Goodall (1991:214), the selection of a vacation is more important for tourists visiting South Africa than ever before. They further mention that this can be attributed to tourists having had more experience of global destinations they have visited before. Nilson (1998:47) indicates that brands are used to distinguish one destination from another and are a way of signalling the advantages of a particular destination related to the customer. According to Ashworth and Goodall (1991:214), the days of relaxing and waiting for tourists to arrive after having done the marketing are long gone. The reason for this is that there is more intense competition within the tourism industry and tourist expectations concerning the vacation or destination are promoted to attract people. Echtner and Ritchie (1991:5) elaborate on this by indicating that tourists currently wish to be inspired by the way a destination is marketed to them.

Marketing, in its simplest form is a transactional process between two parties (Saayman, 2002:313). Saayman explains that the tourist who wishes to satisfy his/her specific needs stands on the one side and the marketing manager or destination that wants to reach definite objectives on the other. Nilson (1998:47) indicates that customers remember a destination by means of a brand. He indicates that the destination is identified by the brand because the customers can now see and talk about the specific destination.

The aim of this chapter is to describe the research problem, to identify the goals and objectives, to identify the related method of research and to clarify important concepts.

## **1.2 PROBLEM STATEMENT**

The Kruger National Park is ranked as one of the most important conservation areas in the world and is therefore an international icon based on its wildlife (SANParks, 2007). Today the park attracts more than 1.3 million visitors per annum to its current surface of 19 633 km<sup>2</sup>. The Kruger National Park had a humble origin with its proclamation as the Sabie Game Reserve in 1898 by the then president of the Transvaal Republic, Paul Kruger. The first park warden, James Stevenson-Hamilton, was appointed in 1902. In 1926 the park merged with its northern neighbour, the Shingwedzi Game Reserve to form the Kruger National Park. The first visitors to the newly formed park arrived one year later.

Although conservation is the main aim of the park, tourism contributes the funds to maintain it. From the beginning, the development of tourist facilities was only considered if this did not jeopardise conservation. Emphasis was only on educational and research opportunities. The lack of funds limited early tourist developments, but today the Kruger National Park offers thirteen main rest camps, five bushveld camps, a few overnight hides, bush lodges and several luxury lodges to cater for all budgets (Figure 1.1) (SANParks, 2007).

The stylised face of a kudu with its magnificent, curved horns has long been the brand of South African National Parks. According to Bergvall (2007) and Cheverton (2006), a brand is more than a logo; it is the memory of everything a person has experienced of a destination by using its products or services and his/her interaction with advertising and other users. The Kudu logo first appeared in 1955 but has undergone many improvements over the years (SANParks, 2007). Today, its simple, uncluttered and clean design reflects the pristine nature of the conservation areas while simultaneously projecting a contemporary image to the target market. In the past the logo was considered secondary to those of individual parks. SANParks as the overarching brand now feature prominently in all communications undertaken. The process of brand implementation is well underway and the *Brand Implementation Rollout Plan* focused on the maintenance of corporate identity standards on those branding elements that are intended for public consumption, namely letterheads, business cards, advertising, official insignia and promotional goods (SANParks, 2007).

Nilson (1998:47) points out that it is a fundamental business truth that a destination brand, like the Kudu logo used by Kruger National Park will not succeed unless it has a perceived competitive advantage over similar destinations. SANParks are offering a wildlife experience to visitors in South Africa but are competing against all other national and private parks within Africa. These include world-known destinations like Botswana, Zimbabwe, Tanzania and Kenya. The question that comes to mind is; why would tourists visit any of the South African National Parks to get a wildlife experience if they can get the same or even better wildlife experience (buffalo immigration in Masai – Mara) in another African National Park? Nilson (1998:47) indicated that, with the help of a brand, differentiation and uniqueness can be achieved in a very competitive environment. He also added that, with the help of a brand, tourists will be able to see and talk about the destination and, above all, be able to remember the destination. It is therefore of great importance that this study investigates the perceptions and emotions related to the Kudu brand used by SANParks. This, in turn, can help to indicate the uniqueness and differentiation of the Kudu brand.

Previous research on branding of national parks was done in Australia and Kenya during 2005. Commonwealth of Australia (2007) completed research on the Kakadu National Park and Kenya Wildlife Services (2007) on Lake Nakuru National Park. Both focussed on the brand and what could be achieved after successful branding. The importance of a brand was emphasised by the Kakadu National Park study, which indicated that the park was without a strong and credible brand and therefore faced the following negative outcomes:

- There was little or no difference between the park and other parks.
- The park's unique experiences were not familiar to the consumers.
- Own perceptions of the park's brand were formed by potential consumers.
- The park competed on price due to a lack of perceived value from consumers.
- Consumers saw the park as a commodity.
- Competitors won business due to strong and positive brands.

In developing a successful brand, the study further indicated that the following three important factors needed to be considered:

- The park's uniqueness had to be uncovered and explained by the brand.
- The brand used in marketing needed to be able to attract consumers sensitive to the social, cultural and environmental values of the park and its people.
- The brand had to relate to tourism market needs.

According to Kenya Wildlife Services (2007), Lake Nakuru National Park was successfully re-branded by doing the following:

- It was made a more visitor friendly facility by resurfacing the roads in the park, upgrading and refurbishing their facilities and improving the park's security.
- Follow-up branding was done one year later.

The conscious creation and marketing of place images is a feature of the present age. These images can affect tourists' choices and behaviour and are important for place marketing, because they influence visitors' perceptions of that specific place (Echtner & Ritchie, 1991:2-12). Because of their importance, destination marketing organisations

devote considerable time to creating images and to channelling these through various media to targeted tourists who, it is hoped, will decode the messages and respond appropriately (Ashworth & Goodall, 1991:184). Aaker and Biel (1993:10-20) said that, currently, there is an explosion of place images to appeal to private investors and government officials. These images are wilfully designed to attract tourists and to build self-confidence and pride among the country's residents. It is now routine practice to build positive perceptions of a destination to counter negative ones by using dynamic and attractive place descriptions. Aaker and Biel (1993:10-20) indicate that innovative marketing campaigns are developed by competitors as a result of competition that is increasing on a daily basis.

For tourists to return, successful tourism marketing must establish tourism programmes that satisfy a certain level of tourist expectations. Some of the goals of a tourism organisation might be to develop loyal clients through airlines, regular tourist visits to an attraction, brand loyal guests to a hotel or the return of the same tourists to the same travel agent (Seaton & Bennett, 1997:81). SANParks also makes use of a loyalty pricing strategy known as the Wildcard. Visitors pay a fixed amount per year for the Wildcard. All the national parks in South Africa are clustered into Bushveld, River, Dry, Cape, Swazi and Ezemvelo KZN clusters. Visitors can then buy a Wildcard for each cluster of national parks they normally visit. A Wildcard can also be bought for all clusters. Prices of these Wildcards are set for individual (one adult), couple (two adults) and family (two adults plus children under 18). Visitors in possession of a Wildcard have unlimited entry into the cluster of national parks selected per year and they do not pay any conservation fees. Seaton and Bennett (1997:81) also claim that problems can be identified and improvements made by monitoring tourist satisfaction. The level of tourist satisfaction is a good indication of the success of the destination. They mention that the success of the brand can be measured and opportunities identified by defining the expectations of the tourists according to the brand. The brand is also a commonly used marketing tool that indicates to potential customers what to expect.

Aaker (2002:5-15), a brand management scholar, argues that the image of a brand is

an essential ingredient of powerful brands. Lim and O’Cass (2001:122) indicate that products can be distinguished from their competitors by using a strong brand, which decreases searching costs, minimises perceived risks (Berthon, Hulbert & Pitt , 1999:63) and from a tourist point of view, indicates high quality (Erdem, 1998:340). Patterson (1999:410) indicates that tourists relationship with brand personality is very vague, despite the importance of brand image. Upshaw (1995:12) adds that brand personality has been defined in terms of brand image only at the theoretical level and, according to Graeff (1997:53), in some cases estimates of tourists’ perceptions of brands have been done by using brand image and brand personality interchangeably. Karande, Zinkhan & Lum (1997:70) indicates that previous studies have attempted to provide some explanations of brand personality and brand image connection, but most have remained only theoretical. Furthermore, as explained by Gnoth (1998:758-760), the branding of goods and services is well documented in the general marketing literature, but lacks the application of branding tourism destinations (such as the Kruger National Park). No such studies have been conducted for any of South Africa’s national parks. The questions to be addressed in this study are: “How successful is the current Kudu logo used by SANParks, what emotions and perceptions does it portray to visitors, and will the use of an own logo by Kruger National Park be more effective?” This study is therefore important to answer these three questions, to indicate whether the brand can be differentiated from competitors and whether it portrays quality to visitors. If these important elements of the Kudu brand are not known, it may result in SANParks using an ineffective brand that compares poorly to other national park brands in Africa. This could ultimately lead to a decrease in visitor numbers on whose entrance fees SANParks rely heavily for maintaining all South African National Parks.

### **1.3 GOAL OF STUDY**

#### **1.3.1 GOAL**

The goal of this study was to analyse the Kruger National Park’s brand by focusing on the current Kudu logo.

### **1.3.2 OBJECTIVES**

- To conduct a literature review on the role of branding in tourism marketing.
- To identify different models that are used to measure brand effectiveness.
- To evaluate the emotions and perceptions created by the use of the Kudu logo.
- To draw conclusions and make recommendations.

## **1.4 METHOD OF RESEARCH**

A bilateral approach (Jennings, 2001:283) (Aaker, Kumar & Day 2004:215) was followed during the course of the study. Firstly, a literature study was done to gather secondary data and secondly, a survey was conducted by means of a structured electronic questionnaire to gather primary data. The evaluation of a brand like the Kudu logo used by the Kruger National Park can be conducted internally by using three evaluation methods (see chapter 3) or externally, by using questionnaires. An external method of evaluation was used in this study as it enabled the researcher to portray the views of visitors on the Kudu logo.

### **1.4.1 LITERATURE STUDY**

The following databases were used to gather secondary data: Nexus, Science Direct and Resource Express. Books, magazines, newspaper articles, periodicals, internet and reports were also consulted.

The following keywords were used for search purposes: brand, destination image, brand personality, marketing, National Park, Kruger National Park, tourism and tourism marketing.

### **1.4.2 EMPIRICAL SURVEY**

The empirical research took place during July and August 2007.

#### **1.4.2.1 Research design, method of collecting data and test plan**

Primary data was gathered by means of a structured electronic questionnaire.

A pilot study was conducted to ensure reliability, viability and appropriateness.

This was a good sounding-board for the study to clarify question wording, structure and design and enabled a trial of the analysis process.

Once the pilot study was completed and all problems clarified, the electronic questionnaire was forwarded to SANParks marketing department. SANParks' marketing department agreed to place the electronic questionnaire on their official website. A competition, sponsored by SANParks, ran in conjunction with the questionnaire in an attempt to motivate respondents to complete the questionnaire. The questionnaire was available on SANParks' website for a period of one month (August 2007). Respondents had equal opportunity and time to complete the questionnaire. The completed questionnaires were returned to the researcher, and were subsequently processed.

#### **1.4.2.2 Development of the questionnaire design**

The main aspects of the questionnaire concentrated on establishing the emotions and perceptions related to the Kudu brand. A structured, self-completion electronic questionnaire was used, since it enabled the respondents to complete the questionnaire without interference from the researcher (Jennings, 2001:234). A total of 618 (n=618) questionnaires were completed electronically on SANParks official website during August 2007. The questionnaire mostly contained closed-ended questions, as this enables the researcher to make comparisons of data entered. Open-ended questions were used where visitors could express their opinions on aspects such as suggestions to improve the logo that is currently being used by the SANParks (Roe, 2004:22). The main aspects of this questionnaire focussed on establishing a visitor profile as well as the emotions and perceptions of tourists related to the Kudu logo.

##### **➤ Pilot testing**

Pilot testing was conducted on ten staff members of the Tshwane University of Technology (Nelspruit Campus) because they often visit the Kruger National

Park. They had one day to complete the questionnaire, where after it was collected and processed. This then clarified question wording, structure and design and enabled a trial of the analysis process.

➤ **Coding**

Codes were assigned to all questions in advance. Edge coding was used, since it assisted the process of data entry. A copy of the assigned codes was placed in safe keeping should the original be misplaced (Roe, 2004:47).

➤ **Entry**

Pre-assigned edge coding (Jennings, 2001:275) (Bell, 2005:11) on the questionnaires made it possible to conduct direct data entry into Excel. The questionnaire was designed in such a way that respondents only had to indicate their answer by making use of the “x” key. Their answers were then converted into the pre-assigned codes and recorded onto a hidden Excel sheet. The answers of respondents to all open ended questions were also transferred into this Excel document as entered by respondents. These hidden Excel sheets were then copied into one main Excel document. The data were imported from this main document into SPSS 15.

➤ **Cleaning**

Code cleaning enabled the researcher to identify data incorrectly entered. This was then corrected by revisiting the original questionnaire, seeing that each was numbered. If original data could not be revisited, it was entered as missing (Van der Walt, Strydom, Marx & Jooste 1996:156).

➤ **Contingency cleaning**

This type of cleaning relates to the recording of responses that do not follow the ‘if-then’ scenario (Henning, 2004:282). An example of this would be a question where respondents indicated their spending on accommodation as being between ZAR500 and ZAR1000 after having previously indicated that their

income was nil. The possible questions that needed contingency cleaning were identified in advance and checked during the cleaning process.

### **1.4.3 DATA ANALYSIS**

#### **1.4.3.1 Software used**

SPSS version 15 was used to analyse the data imported from the main Excel document.

#### **1.4.3.2 Statistical techniques used**

Descriptive statistics were used to describe the aggregation of raw data in numerical terms (Field, 2005:10). Based on the goal of this study (to analyse the Kruger National Park's brand by focusing on the current Kudu logo), bivariate analysis was used, because it enabled the researcher to indicate the relationship between two variables, which may or may not be related to each other (Jennings, 2001:294). Factor analysis was conducted on twenty four perceptions and eight emotions related to the Kudu logo.

## **1.5 DEFINING THE CONCEPTS**

The following concepts were used during this study and need clarification:

### **1.5.1 DESTINATION IMAGE**

**Destination image** is defined by Crompton (1979:18) as "an attitudinal concept consisting of the sum of beliefs, ideas and impressions that a tourist holds of a destination".

### **1.5.2 BRAND PERSONALITY**

**Brand Personality** is defined by Aaker (1997:347) as "a set of human characteristics associated with that brand".

### **1.5.3 BRAND**

In comparing the descriptions of Aaker (2002:7), George (2001:172) and Laws (1997:84) it is found that they define a **brand** as a unique name and/or symbol (such as a logo, trademark or package design) intended to recognise the goods or services of one seller, or group of sellers, and to distinguish those goods or services from each other.

### **1.5.4 NATIONAL PARK**

A **National Park** is defined by SANParks (2007) as “a system which represents the indigenous fauna, flora and landscapes of a country”.

### **1.5.5 KRUGER NATIONAL PARK**

The **Kruger National Park** (Figure 1.1), according to SANParks (2007), is the largest game reserve of twenty-one national parks in South Africa. It is situated in the province of Mpumalanga and covers 19 633 km<sup>2</sup>. It is bordered by Zimbabwe in the north, Moçambique in the east, and by the Limpopo and Mpumalanga provinces in the west and south respectively. The Kruger National park now forms part of the Great Limpopo Transfrontier Park. This is a peace park that links the Kruger National Park with Gonarezhou National Park in Zimbabwe and the Limpopo National Park in Moçambique (see figure 1.1).

|

**FIGURE 1.1: Map Kruger National Park**

**SOURCE: SANParks (2007)**

## **1.6 CHAPTER CLASSIFICATION**

Chapter 1 provides the introduction, problem statement and methodology to be used in this study. Chapter 2 focused on an analysis of the way that marketing of a tourism destination is done. Chapter 3 concentrates on the branding of the tourism destination and tools used to measure a brand. Chapter 4 shows the results and findings of the survey, followed by chapter 5 indicating conclusions and recommendations.

# **C** H A P T E R 2

## **MARKETING A TOURISM DESTINATION: ANALYSIS**

### **2.1 INTRODUCTION**

Marketing is generally recognised as being central to a destination because it directs the destination's available resources to meet the needs of current and potential tourists. Brisk changes in the internal and external marketing environment over the past decade have increased the importance of marketing. These changes include increased ecological awareness, political changes, economic fluctuations and increased competition within the industry. Marketers must therefore focus on defining and satisfying tourists' requirements as best they can to be successful in the ever-changing marketing environment (Strydom, 1999:2 and Assael, 1995:4). Kotler, Boven & Makens (2006:10) added to this view by indicating that marketers must identify tourists' needs, develop tourism products in line with those needs, establish price, lay down distribution methods and market effectively.

In recent years, the role of marketing has led to the uncomfortable question as to whether marketing is a separate skill or function in its own right (Irons, 1996:1). Irons (1996:1) indicated that the understanding of tourists' real needs is of greater importance than ever before to draw these tourists into the mainstream of the destination. Marketing, however, has strongly become destination oriented in the 20<sup>th</sup> century, while the entire world is increasingly focusing on service issues and realising the value locked up in usage of services. Irons states that the key lies in the relationships between destinations and the tourists they serve. This is achieved through the delivery process and is critical to any service. Irons (1996:1) finally mentioned that it is vital to be

effective in delivery; destinations must therefore remain focused on understanding marketing to achieve acceptance and satisfaction.

George (2001:xi) quotes the Minister of Environmental Affairs and Tourism at that time, Mr Valli Moosa, who indicated that tourism and hospitality is recognised by many countries as the world's largest and fastest growing industry due to the foreign exchange earnings it generates. Mr Moosa added that tourism in South Africa already makes a great contribution to the development of the economy in terms of job creation and foreign exchange earnings, but that it still holds great unlocked potential. The minister finally mentioned that marketing holds the key to successfully unlock South Africa's tourism potential.

Figure 2.1 indicates the layout of the chapter. This chapter will focus on unlocking some of the important aspects of marketing a destination by firstly explaining what marketing is, and then explaining some of the basic aspects of tourism marketing. This includes the unique characteristics, approaches, market segmentation and marketing mix that all relate to tourism and hospitality.

Once the basic aspects of tourism marketing are understood, the focus will shift to the act of marketing tourism destinations by indicating what is regarded as a destination and aspects of a destination, explaining the destination mix, objectives of destination marketing, marketing techniques, approaches to marketing destinations and destination marketing strategies that can be applied. The tourism destination life cycle and its influence on marketing will be explained as well as the image of a destination and its influence on the branding of a destination.

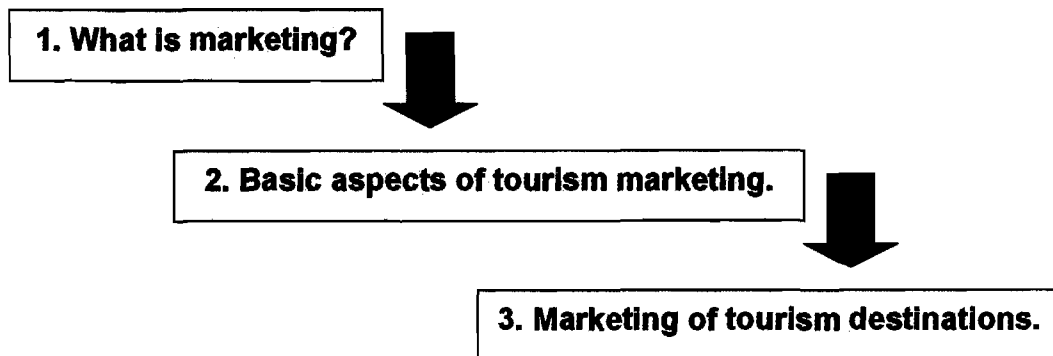


FIGURE 2.1: Schematic chapter layout

## 2.2 WHAT IS MARKETING?

According to Lamb, Hair, McDaniel, Boshoff & Terblanch (2004:5) marketing is “*the process of planning and executing the conception, pricing, promotion and distribution of ideas, goods and services to create exchanges that satisfy individual and organisational goals.*” Marketing of a tourism product differs in that it applies mostly to an intangible experience. George (2001:4) points out that many people often use the term *marketing* without knowing what it really entails. George (2001:4) mentions that people see it as a way of getting other people to spend money, but that this belief is totally incorrect. George (2001:4) contends that marketing is more about tourists – how to find them, how to satisfy them and how to keep them. Peter and Donnelly (1998:7) emphasise this point by saying that individual tourist goals are satisfied through marketing.

Hingston (2001:79) indicates that potential tourists will know nothing about a destination unless attempts have been made to inform them. These attempts to inform them, according to Lancaster and Reynolds (2002:70), are known as marketing. A combination of various communication tools is used in the marketing process and may include publicity and public relations, personal selling, advertising and promotions. Lancaster and Reynolds (2002:70) state that different approaches may be used to market the destination. To be able to answer the question as to what marketing really is, it is important to investigate the basic aspects of tourism marketing.

## **2.3 BASIC ASPECTS OF MARKETING A TOURISM DESTINATION**

According to Keyser (2002:169) and Perrault and McCarthy (1999:178), visitors use tourism products at the destination. In the case of the Kruger National Park, the park can be seen as a destination that offers a single product – a nature based experience. This experience is formed by various offerings such as accommodation, game viewing, shopping, Skukuza library, 254 cultural heritage sites, and nearly 130 recorded rock art sites available within the park to name a few. The marketing of this experience of the Kruger National Park differs from the marketing of manufactured products and has the following unique characteristics.

### **2.3.1 CHARACTERISTICS OF A TOURISM PRODUCT**

Marketing a tourism destination like the Kruger National Park with all its different tourism offerings, differs from marketing a manufactured product based on the following criteria:

➤ **Intangibility**

Saayman (2002:339) notes that it is something that cannot be seen, tasted, felt, heard or smelled before it is bought. Jordaan and Prinsloo (2001:12) indicate that all other characteristics emerge from intangibility and that it is the primary source of differentiation between manufactured products and tourism destinations. Marketing of the Kruger National Park offerings makes use of marketing tools such as pictures (see Figure 2.2) to try to make the tourism products as tangible as possible to potential visitors.



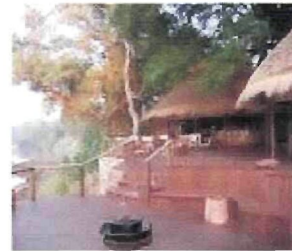
**Buffalo**



**Guided walks**



**Game drives**



**Accommodation**

**FIGURE 2.2: Photos of the Kruger National Park**

➤ **Inseparability**

Kerin, Hartley & Rudelius (2004:212) indicate that this unique element of a tourism destination means that the offerings delivered cannot, and may not, be separated from the service itself. This is also explained by George (2001:20) as instances where tourism offerings are sold first, and then consumed and produced simultaneously. George (2001:20) adds that both provider and consumer are involved in the process of delivery.

➤ **Variability**

Variability indicates that the quality of an offering is unpredictable because service delivery depends on the people who are involved in the delivery process (Kerin *et al.*, 2004:212). These researchers add that this is due to daily job performances and each individual's capabilities. Kotler and Armstrong (1999:43) state that a service is highly variable and, according to the researchers, quality depends on when and where the service is provided and by whom it is delivered. Kotler, Boven & Makens (1998:43) mention that

a major cause of customer disappointment in the tourism industry is due to variability or lack of consistency in an offering.

➤ **Perishability**

Perishability, according to George (2001:21) as well as Kotler *et al.* (1998:43) describes offerings that cannot be stored, saved, resold or returned after use. This simply means that accommodation in the Kruger National Park that is not sold today cannot be sold tomorrow. The room itself exists, but what is sold is the time in the room on that particular day and if unsold is then lost forever (Kotler, Boven & Makens 1999:44).

George (2001:9) notes that, apart from the unique characteristics of a tourism product, effective tourism and hospitality marketing includes market segmentation and the marketing mix.

### **2.3.2 MARKET SEGMENTATION**

Resnick (1991:32), as well as Lancaster and Reynolds (2002:38), state that segmentation means dividing the market into groups that share similar needs and wants. According to the researchers, not all tourists are the same; therefore they have different needs and desires that do not apply to a single destination. Lancaster and Reynolds (2002:38) mention that effective segmentation can be achieved by grouping together demand and giving a uniform demand to specific tourists to achieve effective tourism and hospitality marketing.

Lamb *et al.* (2004:132-140) indicate that tourist markets can be segmented in accordance with the following :

➤ **Behavioural segmentation**

This means that potential visitors to the destination can be divided into segments based on their knowledge of the destination, attitude towards the destination or use of the destination.

- **Geographic segmentation**  
This signifies that potential visitors can be grouped according to origin, market size, market density or climate.
  
- **Demographic segmentation**  
Marketers often use this type of segmentation and it can be done in accordance with age, gender, income, ethnic group and family life cycle.
  
- **Psychographic segmentation**  
This type of segmentation adds the meat to the bones formed by demographic segmentation. This is done by segmenting the market according to personality (habits), motive of visit, lifestyle of visitors and geodemographics (combination of geographic and demographic variables).
  
- **Benefit sought segmentation**  
This segmentation can be done by grouping potential visitors in keeping with the benefits they seek from visiting the destination.
  
- **Expenditure based segmentation**  
A market can lastly be segmented according to the sum of money spent at the destination and include all costs or expenses. According to Srivastava (2000:1) tourism expenditure is defined as the total consumption expenditure made by a visitor or on behalf of a visitor for and during a visit to the destination.

### **2.3.2 THE MARKETING MIX**

The traditional marketing mix consists of the four P's: product, price, place and promotion (Middleton, 2001:90; George, 2001:9; Kotler, 2000:5).

Blem (2001:3) as well as Kerin *et al.* (2004:12) stated that the marketing mix is one of the most basic aspects of marketing. The different components of the marketing mix

can be used to communicate with tourists (Rix, 2004:9). Lancaster and Reynolds (2002:24) said that a marketing strategy is like a recipe to marketers. According to these researchers, the ingredients are the marketing mix, as a recipe varies according to a dish, so do different marketing mix components vary in order to market a destination successfully to tourists. Lancaster and Reynolds (2002:24) conclude by saying that success means not miscalculating any minor ingredient of the marketing strategy used.

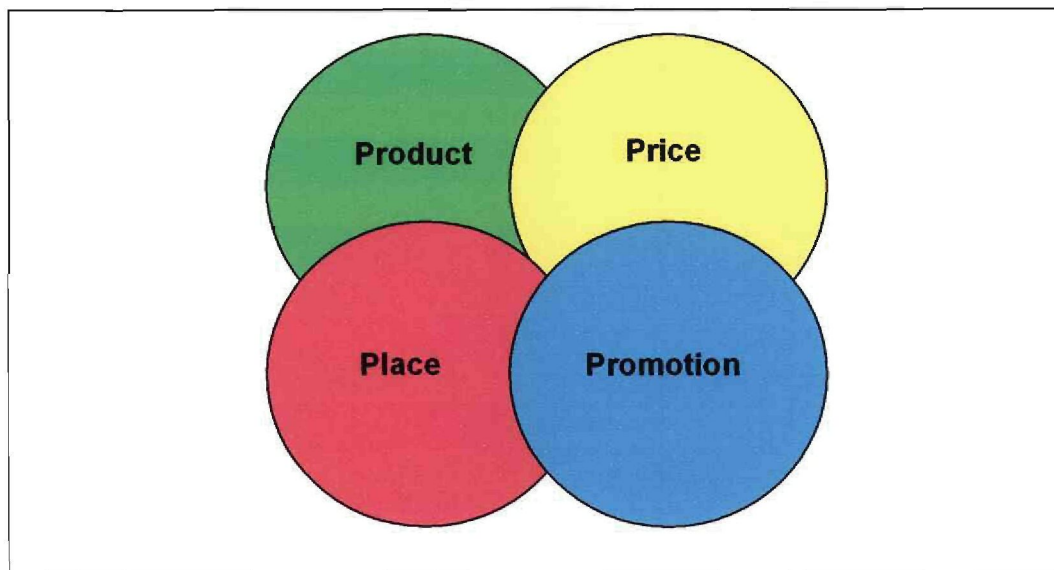


FIGURE 2.3: The Marketing Mix

SOURCE: George (2001:9)

Gilbert, Churchill & Paul Peter (1998:22-23) and Lumsden (1997:18-25) explain the four P's of the marketing mix as follows:

- **Product** – this is what customers are offered in exchange for their money. Lubbe (2003:151) mentions that visitors to a destination (Kruger National Park) are exposed to various offerings ranging from accommodation and transport to attractions. These are offered by the private or public sector of that destination. Lubbe (2003:151) points out that the overall image of a destination is formed by the various offerings available at the destination and that these offerings depend on one another to form a memorable experience to visitors. In the final instance, the researcher mentions that the correct

balance is needed at the destination in providing appealing visitor experiences to target markets on the one hand and, on the other hand, still offering a variety to attract new target markets. Game viewing, accommodation ranging from basic to luxury, guided walks, guided 4X4 trails and shopping are some of the offerings available in the Kruger National Park.

- **Price** – this indicates the amount charged in exchange for the offering required by a visitor to the Kruger National Park. For visitors, price is one of the most flexible and most important variables. Pricing strategies must correspond with the tenor of the times and still be flexible to respond to changing conditions at the destination (Lubbe, 2003:155). The researcher further mentions that competition within the destination affects the prices charged and that pricing policies and strategies are determined by the target markets selected. According to Seaton and Bennett (2001:137-139), these pricing strategies can be used to control consumer demand at the destination. Visitors to the Kruger National Park all pay what is known as a conservation fee per person. The conservation fee is divided into three pricing groups. The first group includes South African citizens (ZAR35 per person per day), the second group includes visitors from SADC countries (ZAR 75 per adult / ZAR 35 per child per day) and, lastly, a price group for international visitors (ZAR 140 per adult / ZAR 70 per child per day). The Kruger National Park also makes use of a loyalty pricing strategy known as the Wildcard. Visitors pay a fixed amount per year for the Wildcard. All the national parks in South Africa are clustered into Bushveld, River, Dry, Cape, Swazi and Ezemvelo KZN clusters. Visitors can then buy a Wildcard for each cluster of national parks they normally visit. A Wildcard can also be bought for all clusters. Prices of these Wildcards are set for individual (one adult), couple (two adults) and family (two adults plus children under 18). Visitors in possession of a Wildcard have unlimited entry into the cluster of national parks selected per year and they do not pay any conservation fees. Seaton and Bennett (2001:137-139) established that pricing strategies can produce the following outcomes:

**Maximise access**

Public sector organisations are often judged by the levels of service they provide to local communities, who ultimately pay their salaries. They can maximise access to a destination by providing free or discounted entrance to local community members.

**Restrict access**

Discriminatory pricing may be used to restrict access to certain tourist segments to protect another segment. This is particularly common in marketing luxury destinations.

**Control demand in time**

Price can also be used to manage tourism demand during different periods. During higher demand times, higher prices may be charged and lower prices during low demand periods. This is common in the tourism industry where high and low seasons are applicable.

**Control demand in space**

At a destination, price can also be used to disperse people away from certain areas. High admissions may be charged at prime tourism destinations while lower prices may be charged for destinations not yet known to tourists.

- **Place** – this indicates the channels used in the tourism industry to get tourists to the destination. Holloway and Robinson (2000:128) indicate that various channels or intermediaries can be used to reach tourists, and define these intermediaries as any dealer who acts as a link between the destination and the tourist. According to Lubbe (2003:155), distribution is a major consideration of the destination and must be available and accessible to the intended target market. The choice of distribution channels used at the destination is influenced by the type of destination and intended target market. The Kruger National Park is using various distribution channels that include tour operators and travel agents as well as a direct booking system on the SANParks website. In conclusion, the researcher mentions that the

tourism destination is unique in the sense that tourists must be transported to the destination and not visa versa.

- **Promotion** – this indicates methods that are used to inform and remind tourists of a destination and to persuade them to visit. This may include personal or impersonal methods. It is not enough to develop an attractive destination with different offerings, price them attractively and ensure that they are readily available. Destination tourism offerings must be communicated to tourists to motivate them so that they can make use of these offerings (Lubbe, 2003:155). According to Middleton (2001:258), sales promotions are aimed at the following three main targets:

#### **Individual buyers**

Additional short-run purchases are the objective of promotions aimed at individual visitors to the Kruger National Park. These may include for example pay for two nights – stay an extra night for free.

#### **Distribution networks**

Third party distributors, such as travel agents, are targeted by promotions if the destination receives most of its sales revenue through these distribution networks. Kruger National Park may link up with Harvey World Travel and offer special prices to travel agents that are, in turn, offered to visitors.

#### **Sales force**

A sales force is required for larger organisations to service and motivate corporate consumers and distribution networks by using incentives or reward systems such as the Wildcard system currently used by Kruger National Park.

According to Kenner (2003:130), tourists in the tourism and hospitality industry go to where the offering is delivered. It is here where tourists and staff interact and where the service actually takes place. Consequently, there are several unique issues for marketers of the Kruger National Park to consider when marketing the park as a destination.

## **2.4 MARKETING A TOURISM DESTINATION**

According to Lubbe (2003:144-145) and Cooke (1996:101-106), a destination is a physical or perceived place designed to meet tourist needs. A destination also consists of primary and secondary attractions and supports amenities that entice people to visit.

Lubbe (2003:144) indicates that a destination consists of aspects, and identified these aspects as follow.

### **2.4.1 ASPECTS OF A DESTINATION**

The aspects of a destination are summarised as follows:

- A destination is a geographical area that includes tourism organisations and operations; therefore it is a single entity.
- A destination that is due to visit is an intangible socio-cultural entity because of its history, culture and people and geographical location.
- The image of a destination is very important and is a mental picture formed by current and potential tourists.
- A destination is affected by current and past situations.
- Other events surrounding the particular destination affect that particular destination.
- No single index exists for categorising a destination as being expensive or cheap but the exchange rates are commonly used for this purpose.
- A destination can incorporate several destinations or locations within itself.

Based on most of the above, the Kruger National Park can be classified as a tourist destination. The Kruger National Park consists of a supply and demand side. Supply indicates what is on offer inside the park whereas demand indicates what visitors want. To market itself effectively as a destination, its marketers need to know their target market and understand what to offer visitors. This is known as the destination mix.

## 2.4.2 DESTINATION MIX

According to Keyser (2002:168), tourism exists because of destinations and therefore draws people by means of its images and positive perceptions. This concept is illustrated in Figure 2.4.

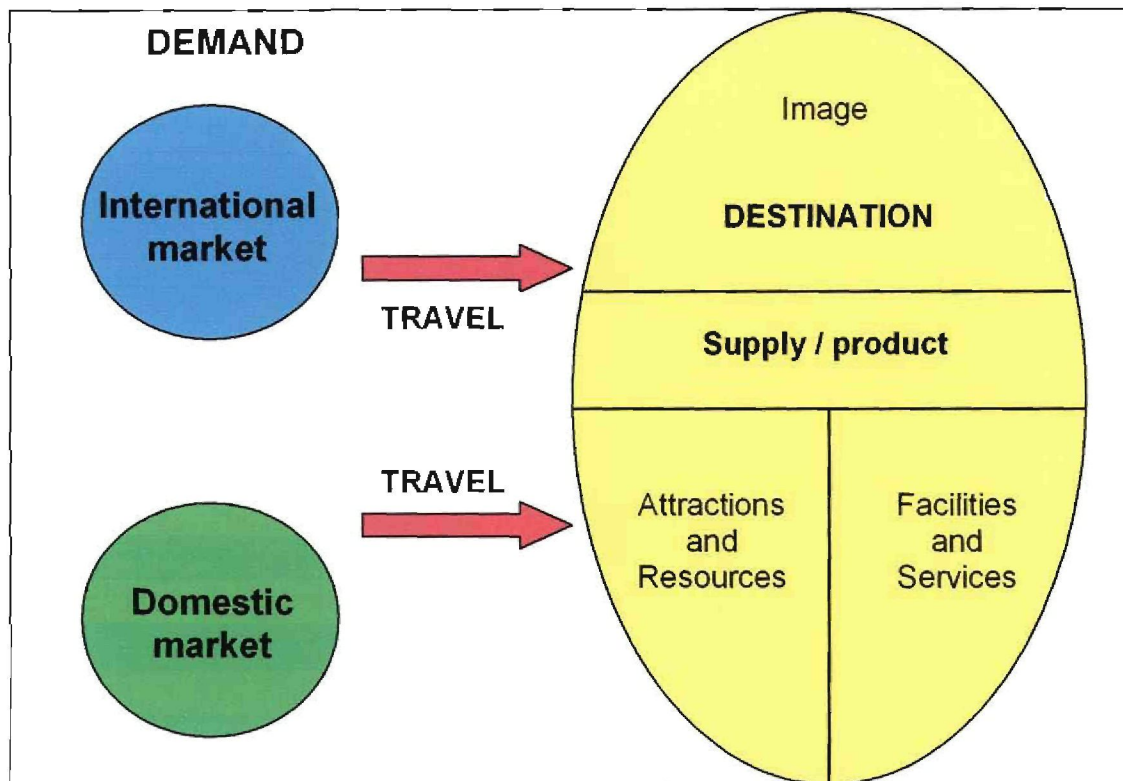


FIGURE 2.4: The Destination Mix

SOURCE: Keyser (2002:168)

Lubbe (2003:4), Keyser (2002:23), Inskip (1991:22) and Cooper, Fletcher, Gilbert & Wanhill (1998:4) identified the following as components of the destination mix:

### ➤ The market

The market may consist of domestic or international tourists. This part of the system emphasises the need to understand tourist behaviour, which may be socially and culturally constrained. The market of the Kruger National Park consists of a combination of domestic and international tourists as indicated in chapter 4.

➤ **Travel**

Travel refers to travel segments, the flow of tourists, their characteristics, existing trends and forecasts for the future. Travel to the Kruger National Park can be achieved by using various forms of transport ranging from air to land transport. Lubbe (2003:7) remarks that travel also influences the development of tourism by firstly providing access to and exit from the destination and, secondly, providing mobility within the destination. In the case of the Kruger National Park, access to and from the park may include land and air transport and mobility within the park is limited to private/ rented vehicles, guided walks and vehicles designed for game viewing.

➤ **Marketing**

Marketing consists of destination marketing to current and potential visitors through a variety of distribution channels, implementing the marketing plan and making use of appropriate promotional tools. According to Seaton and Bennett (1997:7), marketing ideally means that the habits, tastes and wants of visitors to the Kruger National Park are satisfied by the variety of offerings of the destination. It is therefore important to establish visitor profiles on a regular basis for the Kruger National Park. This can be done through research that, in turn, can assist in the identification of appropriate promotional tools to be used currently and in the future.

➤ **Destination**

This section of the system refers to the mix of offerings and amenities required by different types of visitors to the Kruger National Park. The role and responsibility of destination marketers is to expose the product offerings of a destination to their target market. This involves the management of the entire marketing process and not only the marketing of the destination.

For marketing efforts to be successful when marketing the Kruger National Park as a destination, they must achieve the following six objectives:

### **2.4.3 OBJECTIVES OF DESTINATION MARKETING**

Kerin (2006:158-168) and George (2001:293-294) identified the following objectives as being linked to the marketing of a destination:

- **Providing information**  
Information can be provided by employees or printed literature. Information provided may be suggestions for travel itineraries, accommodation or products available in the Kruger National Park.
- **Portraying an image of the destination**  
The second objective is to match the requirements of the target market with the image of the destination. The goal is to find a match between the two.
- **Providing amenities for locals**  
In order to stimulate domestic income, marketing must promote local amenities such as restaurants, shops, museums and theatres.
- **Increasing pride in the destination**  
Local pride is increased when the local community see that tourists wish to visit their destination. Proud locals will be more likely to look after their destination and therefore make tourists feel welcome.
- **Improving international ties**  
Political and cultural links can be enhanced by promoting tourism and by exchanging tourists between countries. South Africa and Moçambique linked up to form the Great Limpopo Transfrontier Park .

➤ **Promoting tourism products**

Increased awareness of the tourism products available at the destination forms the last objective of destination marketing.

To attain the objectives indicated above, the marketers of the Kruger National Park can make use of a combination of the following marketing techniques.

#### **2.4.4 DESTINATION MARKETING TECHNIQUES**

According to Oelkers (2007:100-105) and Lamb (2000:88-105), six marketing techniques can be used to market a destination such as the Kruger National Park. It is of great importance to select the correct medium as marketing draws tourists to the destination. These techniques are summarised as follows:

➤ **Brochures**

Brochures can be used to provide potential visitors with information or for promotional purposes. Information pertaining to products, accommodation, maps of the park, climate conditions, activities and safety precautions can be communicated to potential visitors via brochures. These brochures are also used by current visitors to the Kruger National Park while they are inside the park. They are used especially by visitors to guide them safely and with good timing through the Kruger National Park and even offer basic information on most animal species found within the park.

➤ **Advertisements**

The benefits of visiting a destination can be promoted through advertising by means of videos, posters, billboards and television. Advertisements can also be printed in newspapers and magazines.

➤ **Public relations**

Marketing agencies use public relations in a quest to market the destinations as one of their main activities. Due to the high cost of advertisements,

journalists are often invited to destinations for them to publish favourable articles on features of the destination.

➤ **Sales promotion**

Sales promotions are often done by destination marketing agencies and include discount booklets or coupons available to potential visitors.

➤ **Direct marketing**

The internet, with each destination having its own website, is widely used to promote destinations. The Kruger National Park can be found as a hyperlink on SANParks official website.

➤ **Trade fairs and exhibitions**

Trade fairs and exhibitions are commonly used to promote a destination to the general public and to the travel trade. Exhibitions like Indaba in Durban are well known in the tourism industry.

A destination can make use of different marketing approaches. George (2001:6) indicates that the success and development of a destination can occasionally be measured by the marketing approach used.

#### **2.4.5 APPROACHES TO MARKET A DESTINATION**

The marketing approaches can be summarised as follows:

➤ **The production approach**

The production approach (also known as the manufacturing approach) began in the 1600s and therefore is one of the oldest business philosophies (Van der Walt *et al.*, 1996:16). According to George (2001:7), the offerings available at the destination are sold at a low price. The central idea is that tourists will support tourism offerings because they are affordable and accessible. This approach if applied to the Kruger National Park would mean lowering all prices charged at the park and also ensuring easy access to the

park by road and air. This may assist in formulating an experience (product) linked to affordability or even value for money.

➤ **The product approach**

George (2001:6) points out that the product approach offers quality and mentions that tourists will prefer offerings because of this. The researcher further mentions that it is similar to the production approach but not really concerned with satisfying visitors' needs. Kerin *et al.* (2004:10) and Lancaster and Reynolds (2002:7) confirmed this by indicating that some destinations have excellent offerings, but that these may not necessarily be of the type and design tourists want to buy. Applying this approach to the Kruger National Park would mean that not all offerings in the park may be what visitors want. More regular research is therefore needed to establish what visitors want and adapt what is on offer to maximise the experience (product) of visitors to the park.

➤ **The selling approach**

Destinations that apply this approach believe that tourists will only buy an offering at the destination if marketers put enough effort into marketing and selling them (Strydom, 1999:14). This approach follows the "sell, sell, sell" philosophy (George, 2001:7).

➤ **The marketing approach**

Different approaches can be applied, but a marketer who applies the marketing oriented approach focuses on satisfying tourists' needs and wants. According to Lamb *et al.* (2004:6), this means fulfilling the desires of visitors to the park by providing a quality offering that represents good value for money. Lamb *et al.* (2004:6) further indicate that the tourism and hospitality marketer tries to establish what tourists like and dislike so that their needs and wants can be met and, in so doing, achieve effective tourism and hospitality marketing. George (2001:7) mentions that this ultimately leads to

increased sales and profits. Lancaster and Reynolds (2002:10) as well as Burke and Barry (2000:5) indicate that the main difference between production and marketing orientation is that production oriented destinations pay little attention to the changing needs of the market but rather focus on existing products. According to these researchers, a marketing oriented destination first establishes what prospective tourists will buy before offerings are produced. Applying this approach to the Kruger National Park would mean that more research is needed to establish visitors' wants and needs when visiting the park.

➤ **The societal marketing approach**

Being the most recent marketing approach, a destination which uses this approach operates in an ethically and environmentally liable manner. This approach considers the long-term good of tourists and the society (George, 2001:7). Figure 2.5 indicates the societal marketing concept.

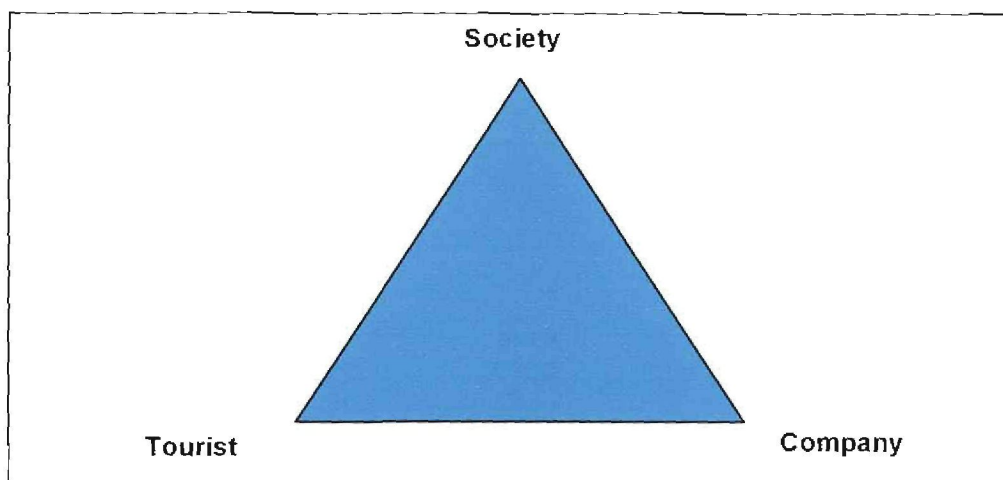


FIGURE 2.5: The Societal Marketing Concept

SOURCE: Adapted from George (2001:7)

Lubbe (2003:144) builds on George's concept and identifies the destination approach:

➤ **Destination approach**

Lubbe (2003:144) maintains that destinations, and the offerings on sale, are consumed under the brand name of that destination. The researcher adds

that a destination is a combination of attractions, accommodation, transport and ancillary services needed by tourists visiting them and that all affect the experience (product).

There are three role-players, according to Kotler (1999:45), which influence the marketing of a destination. These are employees, consumers and the destination. These role-players are summarised in the service marketing triangle as follows:

#### 2.4.6 THE SERVICE MARKETING TRIANGLE

Kotler's (1999:45) service marketing triangle (Figure 2.6) revolves around making and keeping promises to tourists, and suggests that there are three types of marketing that need to be applied for a destination to succeed. These are internal, external and interactive marketing.

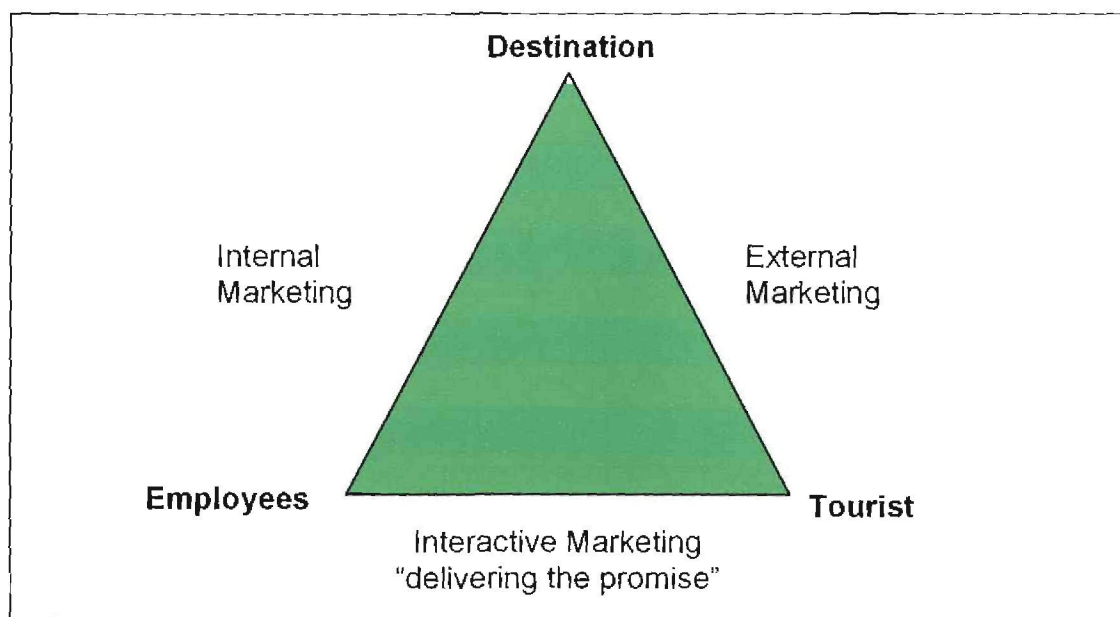


FIGURE 2.6: The Service Marketing Triangle

SOURCE: Adapted from Kotler (1999:45)

According to George (2001:26), the left arm of the triangle suggests that employees are treated the same as tourists to successfully deliver the destination promises to visitors. The researcher refers to this as internal marketing. George further mentions that, for

these promises to be honoured, employees must be recruited, trained and rewarded for good service offered.

The external marketing activities are indicated by the right arm of the triangle. These activities elevate tourist expectations and promise to meet them. Besides the destination's employees and physical evidence, traditional elements of marketing, such as advertising and promotions, are included here.

The actual service delivery is presented at the base of the triangle and is known as interactive marketing. This means that the destination's employees interact directly with tourists here and this is where promises are honoured. Successful destination marketing depends on all three sides of the triangle and can be influenced by the following issues that relate to a destination:

#### **2.4.7 ISSUES INFLUENCING THE MARKETING OF A DESTINATION**

Kotler (1999:279) identified the following five destination issues that can be applied to the Kruger National Park as a destination:

➤ **Tourists' interaction with the delivery process**

Tourists' interaction with the offering consists of three involvement stages: joining, consumption and detachment (Kotler, 1999:279). George (2001:171-172) summarises these phases as follows:

In the joining phase, the task of marketers is to make it easy for the tourists to learn about the Kruger National Park, as they try to find information about the destination. It is important that all staff should be trained to deal with enquiries and that any printed material that is used should be clear, available and appropriate to the Kruger National Park.

During the second phase, consumption of the destination takes place, for example when a tourist visits the Kruger National Park. Marketers need to

understand how tourists interact with the physical destination, staff and other visitors, which all become part of the product presented to the tourist.

During the third phase, detachment, tourists have consumed the destination and then depart. When tourists have left the Kruger National Park, they might still require some assistance from the park with regard to finding accommodation at onward destinations. Detachment is complete only when all the tourists' needs have been taken care of and they physically leave the park gates.

➤ **Tourists' interaction with other visitors at the destination**

Tourism and hospitality destinations do not only consist of their physical aspects, such as transport and accommodation – the tourist also forms part of the offering. Tourism and hospitality destinations need to manage the interactions of tourists to ensure that they do not negatively affect each other's experiences. A person visiting the Kruger National Park does not wish to be disturbed by loud music from other vehicles as they would rather hear the sounds of the animals. Therefore no loud music is permitted in the Kruger National Park.

➤ **Tourist participation**

By involving the tourist in the service delivery process, the marketer can increase capacity by improving visitor satisfaction and reducing staffing cost. The Kruger National Park can, for example, have self-service restaurants where visitors can help themselves to different foods and only pay at a central point.

➤ **Accessibility of destination**

According to Kotler (1999:277), target tourists influence how destinations position themselves. Most tourists visiting the Kruger National Park use some

kind of road transport and therefore all rest camps must be accessible by road.

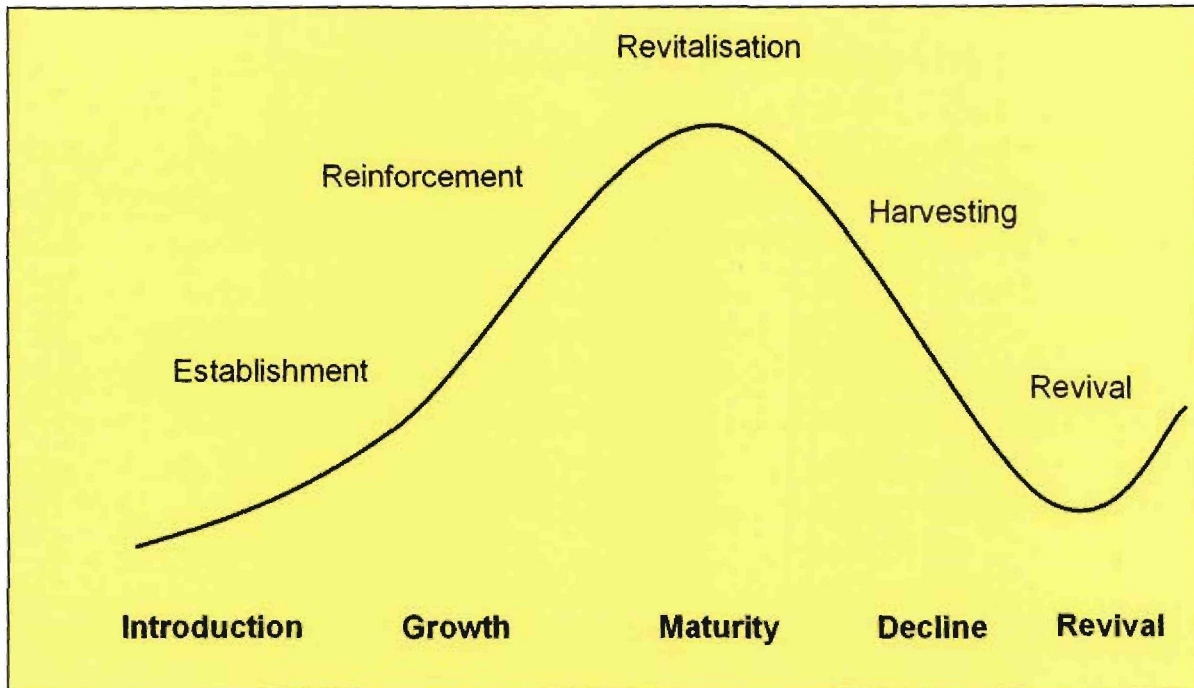
➤ **Atmosphere at the destination**

*Atmosphere is a critical element in service delivery and can be the tourist's reason for choosing to visit that destination (Kotler, 1999:277). The researcher mentions that exterior identity or character must be inviting to potential visitors. In keeping with the above, the Kruger National Park exterior must therefore indicate what to expect inside the park, including service, and must be inviting and unique.*

Lubbe (2003:153) points out that all tourism destinations and tourism offerings, from birth to death, pass through life stages known as the tourism product life cycle.

#### **2.4.8 THE TOURISM DESTINATION LIFE CYCLE**

According to Lancaster and Reynolds (2002:181) and Strydom (1999:140), a destination passes through a number of stages during its existence (Figure 2.7). Strydom (1999:140) indicates that a number of things can happen once a destination has been launched into the market. It may be an instant success, meaning sales growing rapidly, but it can also decline again as new opposing destinations or revitalised old destinations start competing strongly with it. The destination may also be moderately successful and continue to be profitable for a number of years. The last possibility may be that the destination fails completely. Strydom (1999:141-143) and Irons (1996:127) identify the stages of the product life cycle; introduction, growth, maturity, decline and revival. According to them, the aim of all destinations is to avoid the decline stage and remain in the maturity stage for as long as possible. A destination can also introduce new services and therefore revive itself.



**FIGURE 2.7: The tourism destination life cycle**

**SOURCE:** Adapted from Strydom (1999:141)

The figure above shows five stages and Lancaster and Reynolds (2002:181) explain them as follows:

➤ **Introduction stage**

This relates to the period when a new destination is launched into the market. The researchers mention that its duration depends on the market penetration of the destination and ends when a high awareness of the destination is achieved. It will then move into the next stage known as the growth stage.

➤ **Growth stage**

According to the researchers, there is still high promotional expenditure to gain market share during this stage. They also mention that brand promotion has taken over from destination awareness and that distribution is important to establish dealerships and distributive outlet agreements. This stage ends as the destination becomes a brand leader and starts moving into the maturity stage.

➤ **Maturity stage**

According to the researchers, much marketing activity is devoted to this stage as it is characterised by many destinations competing with one another. The Kruger National Park may currently be operating in this stage because it is competing with the other national parks and even private game reserves in South Africa. The researchers indicate that the following are characteristic of this stage: sales continue to grow, attempts are made to differentiate products in an effort to retain market share, prices are cut, brand and inventory validation takes place among retailers and distributors and marginal destinations are leaving due to severe competition and price cuts. This then leads to the decline stage.

➤ **Decline stage**

According to the researchers, consistent dropping of sales signifies this stage. They indicate the following characteristics associated with decline: continuous dropping of sales, escalation of price cutting and destinations abandoning the market.

➤ **Revival stage**

There are many different ways in which a destination can rejuvenate itself and the method chosen will depend on the reason for the destination's initial decline. If the decline occurred through the introduction of a new competitive destination, the destination may choose to add similar benefits or add new but different benefits. Lowering prices might also be chosen as an option. More money could be spent on advertising and more emphasis placed on promoting the destination and its offerings.

According to Lubbe (2003:145), market failure occurs frequently in the tourism industry. Lubbe also mentions that promotion is then identified by these struggling destinations as important. Necessary funds are then spent on destination promotion and, in return,

an increase in demand is anticipated due to the improved destination image. It is therefore important to discuss how destination image is formed.

A destination image, according to Lubbe (2003:145), indicates the total beliefs, attitudes and impressions tourists have concerning a destination. The researcher also mentions that this image is a critical success factor to marketing that specific destination. Lubbe (2003:145) lastly mentions that these images are formed and assisted by brands. Therefore, aspects related to brands and branding of the Kruger National Park are discussed in more detail in Chapter 3.

#### **2.4.9 DESTINATION IMAGE**

George (2001:299) indicates that destination images are formed by visitors using different sources of information. These sources are grouped together into two main categories:

➤ **Organic image sources**

These sources are beyond the marketer's control and include personal experience, word-of-mouth, media and education.

➤ **Induced image sources**

These are advertising and promotions that are done by destination marketing agencies on behalf of different offerings at a destination.

One of the key tasks of destination marketers is to develop, maintain or alter the image of a destination in line with the markets being targeted. This can be achieved, George (2001:299) says, with the help of destination branding.

#### **2.4.10 DESTINATION BRANDING**

According to Bergvall (2007) branding is more than a logo; it is the memory of everything a person remembers about a company through the use of its products or services and their interaction with advertising and other users. "*Branding is a person's*

*collected experiences of a company, product or service with a certain name*" (Bergvall 2007).

Haig (2007) indicated that humans, like animals, want to differentiate themselves from others. Animals like the peacock have beautiful feathers to help them differentiate themselves from other peacocks and also to attract peahens. Haig mentioned that humans do not have fancy feathers to set them apart and therefore they use brands.

Aaker (2002:40) and Balmer (b) (2001:28) indicate that branding is one of the most commonly used marketing tools that indicates to potential customers what to expect. Branding related to the Kruger National Park is discussed in Chapter 3.

## **2.5 CONCLUSION**

This chapter focused on unleashing some of the important aspects related to the act of marketing a destination by firstly explaining what marketing is. According to Hingston (2001) and other researchers, marketing is about focusing on defining and satisfying consumer needs as best a destination can to be successful in an ever-changing global market. Explaining some of the basic aspects related to marketing was done by clarifying Keyser's (2002) four unique characteristics of tourism products, The marketing-oriented approach of Lamb *et al.* (2004), market segmentation and the marketing mix related to tourism and hospitality. These aspects all indicate that the Kruger National Park, as a destination, must stay competitive in what it offers visitors.

Once the basic aspects of marketing were clarified, the focus shifted to the marketing of a destination by defining a destination. Aspects that relate to a destination were explained and followed by the destination mix. According to Keyser (2002), the destination mix consists of a market, travel, marketing and the destination itself. Six objectives of destination marketing were explained, followed by Lamb's (2000) marketing techniques and George's (2001) approaches to marketing a destination. These approaches, the production, product, selling, marketing and societal marketing approaches were expanded by adding the destination approach. This approach, says

Lubbe (2003:144), indicates that a destination comprises attractions, accommodation, transport and ancillary services that are consumed under the brand name of that destination. Strategies and the service marketing triangle and its influence on the marketing of a destination were explained, followed by the unique issues related to destination marketing. These include tourists' interaction with the delivery process, tourists' interaction with other visitors at the destination, tourist participation and accessibility and the atmosphere at the destination.

Finally, the tourism destination life cycle with its five stages was explained, followed by destination image and a description of how it is formed. Lastly, destination branding related to a destination was introduced and will be discussed in detail in Chapter 3.

# CHAPTER 3

## BRANDING THE TOURISM DESTINATION

### 3.1 INTRODUCTION

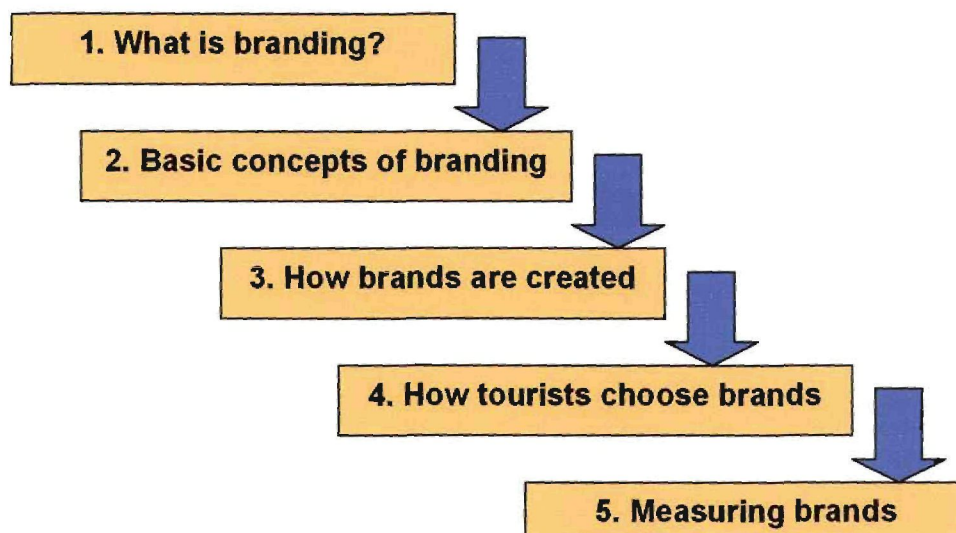
Bergvall (2007) points out that it is a complex task for newcomers to “branding” to grasp what branding is all about. “Thanks to a huge amount of interest in branding during the 1990s, most people have grasped the fact that branding is more than a logo” (Bergvall, 2007). Czinkola and Ronkainen (1991:284–287) and Balmer & Gray.(2000:256) explain that brand names are a reflection of the destination. The term *brand*, according to the researchers, refers to a name, term, symbol, sign or design used by a destination to distinguish its offerings from those of other destinations. Brands are one of the most standard stable items in the product offering; they may allow further standardisation of other marketing elements such as promotional items. The brand mark may become invaluable when the product itself cannot be promoted but the symbol can be used. The term *trademark* refers to the legally protected part of the brand, indicated by the symbol (Czinkola & Ronkainen, 1991:284–287). Czinkola and Ronkainen (1991:285) say that the psychological power of brands is enormous and that brands are powerful marketing tools. Managing a brand can be an effective tool even if the brand is constructed around a memory (Bergvall, 2007).

Choosing a brand for a destination is an important promotional consideration because the brand communicates attributes and meaning to potential visitors (Balmer (b), 2001:1-17). Marketers search for brand names that can communicate destination concepts and help position the destination in customers’ minds (Belch & Belch, 1998:56). According to Dahringer (1992:357) and Wood (2002:226-230), destinations should develop brands only after they have considered the costs of developing a brand

image relative to the benefits. Dahringer (1992:357) implies that when a destination decides to develop a brand, the brand name and image become part of the total experience. By providing status, a brand name can even command a price premium, thus helping to insulate the marketer against low-priced competitors.

In respect of branding strategies, advertising plays an important role in creating and maintaining brand equity. Brand equity is an intangible asset of added value that results from a positive image, impressions of differentiation, and/or the strength of consumer attachment to a destination. Brand equity also allows a brand to generate higher sales volume. This can then be used by the destination as a competitive advantage (Belch & Belch, 1998:5).

The aim of this chapter is to explain the branding of a tourism destination by highlighting five aspects: firstly, what branding is; secondly, understanding the basic concepts of branding; thirdly, the chapter will indicate how brands are created, followed by the manner in which tourists choose brands by explaining the influence of brand equity on tourists and how the buyer decision-making process relates to brands. In the final instance, tools that assist a destination in measuring its brand will be discussed by explaining three internal measurement tools. Finally, the Brand Dynamic Pyramid will be discussed, which can further assist a destination in assessing its brand.



**FIGURE 3.1: Schematic chapter layout**

## **3.2 WHAT IS BRANDING?**

The first of five aspects to be discussed in an attempt to explain branding of a tourism destination is clarifying the concept of branding.

According to Bergvall (2007) and Cheverton (2006), branding is more than a logo; it is the memory of everything a person has experienced of a destination by using its products or services and his/her interaction with advertising and other users. "*Branding is a person's collected experiences of a destination, product or service with a certain name.*" (Bergvall, 2007). It is therefore important from a tourism product perspective as both service and experience influence the tourism product and ultimately the tourism satisfaction level.

## **3.3 UNDERSTANDING THE CONCEPT OF BRANDING**

The second aspect of importance when attempting to explain branding of a tourism destination is that the basic concepts of *branding* should be understood.

The basic concepts of *branding* can be understood by explaining the different levels of a brand, issues influencing brand potential, myths concerning branding, functions of brands in consumer relationship building, advantages of branding a tourism and hospitality destination, aspects related to service brands and ways that powerful brands can beat their competitors.

### **3.3.1 LEVELS OF A BRAND**

According to De Chematony and McDonald (1998:22–23), four levels constitute a brand:

➤ **Generic level**

The generic level is the offerings that meet the visitor's basic needs. This is the easiest aspect for competitors to copy. Consequently, successful brands have added values over and above this at the expected level (Irons,

1996:121). In the case of the Kruger National Park, visitors' basic needs are satisfied in that it provides accommodation and game viewing.

➤ **Expected level**

Within the expected level a specific target market's basic needs are satisfied together with a minimum expectation related to the brand. As more buyers enter the market and as repeat buying occurs, the brand would evolve through a better matching of resources to meet tourists' needs (Jordaan & Prinsloo, 2001:112). *Additional services such as security, medical services and shopping facilities are provided by the Kruger National Park.*

➤ **Augmented level**

De Chernatony and McDonald (1998:23) accentuate the fact that tourists become more experienced and sophisticated, which means that the brand would need to be augmented in more refined ways. This is done by adding values satisfying non-functional (for example emotional) as well as functional needs (for example that promotions might be directed at the user's peer group to reinforce his or her social standing through ownership of the brand). The Wildcard membership was introduced by the Kruger National Park to reward loyal visitors. This membership provides added value and benefits to cardholders.

➤ **Potential level**

De Chernatony and McDonald (1998:23) emphasise that the extent to which the brand can mature to the potential level is limited only by creativity as tourists gain even more experience of the brand and develop a tendency to be more critical of the brand. *The Kruger National Park has shifted its brand to the potential level by developing software that enables visitors to participate in daily observations of endangered species from the comfort of their homes. Webcams are used for this purpose.*

After understanding the different levels of a brand, it is important to indicate that the brand's potential might be limited by certain influences.

### **3.3.2 ISSUES INFLUENCING BRAND POTENTIAL**

When auditing the factors affecting the future of brands, De Chernatony and McDonald (1998:53–59) identify the following five forces:

➤ **Destination**

It is not unusual for a destination to underutilise its brand assets through its inability to recognise what is occurring within the destination. This can be rectified by having realistic, quantified objectives for each of the brands. Objectives must indicate exactly which target market it refers to, be specific and indicate which resources must be used to achieve its full potential.

➤ **Distributors**

The brand strategy of the destination cannot be formulated without concern for the distributor. Both destination and distributor rely on each other for their success and even in an era of increasing competition there is still recognition among the destination and distributors that long-term brand profitability evolves through mutual support.

➤ **Tourists**

Tourists see buying as a process of problem solving. They become aware of a need, seek information that will satisfy their needs, evaluate the information obtained and then make a decision that will best suit their needs. The visitor's characteristics and experience with the brand influence the extent of this buying process. De Chernatony and McDonald (1998:53–59) indicate that visitors to the Kruger National Park have to make a brand selection from various possibilities and that marketers therefore need to identify all individuals and position the brand in such a way that it appeals to both users and purchasers.

➤ **Competitors**

Brands are rarely chosen without being compared against others. Brand owners try to benchmark themselves against competition but often misjudge their key competitors. Managers should conduct interviews with current and potential visitors rather than collect useless and misleading data. Once marketers have selected the critical competitors, they then need to assess the objectives and strategies of these competitors as well as fully understand their brand positioning. It is also essential not to be restricted to a conservative, defensive position but rather to gather enough information to anticipate competitive response and be able to continuously update the strategy to enable one to protect the destination's brand. The Kruger National Park's direct competitors can be classified as all other national and even private parks within South Africa.

➤ **The marketing environment**

Brand strategists need to scan their marketing environment continually to identify future opportunities and threats. This can be done by using a SWOT analysis (George, 2001:61). This involves analysing all strengths and weaknesses related to the destination as well as the external opportunities and threats faced by such a destination.

Alexander (1996:1) maintains that there are many myths and misgivings related to branding. These often confuse people who seek the true meaning and essence of branding.

### **3.3.3 MYTHS PERTAINING TO BRANDING**

**Alexander (1996:1-20) summarised the following ten myths pertaining to branding:**

**Myth 1: The modern concept of a brand is difficult to describe**

A product is a physical entity made in a factory, while a brand is a psychological entity made in the minds of consumers. A brand is a mixture of tangible and intangible attributes symbolised by a trademark and has a powerful influence on consumers if carefully managed.

**Myth 2: The concept of a brand is relatively recent**

When thinking of brands such as Coca-Cola, which dates back to 1885 and Castle that are over 100 years old, it is easy to recognise how many top brands of half a century ago remain today's brand leaders. The Kruger National Park celebrated its 110 year birthday in 2008. The kudu logo, used as SANParks brand, first appeared in 1955 and is therefore celebrating its 53 birthday in 2008.

**Myth 3: Brands are the exclusive domain of products and services in the mature phase**

Today, practically anything has the potential of being branded.

**Myth 4: Scientific analysis of brands is still in its infancy**

The true picture of a brand can be best seen by analysing past marketing, financial and legal standpoints related to that brand or destination.

**Myth 5: Brands represent a small fraction of a company's assets**

This was certainly true in the past, but over the best part of a decade in the eighties this all changed to the point that it was estimated that around 60-70% of the London Stock Exchange was goodwill and that a very high portion of this percentage was brand value. Trump University (2007) also emphasises this in its Ten Commandments that will be discussed later in this chapter.

**Myth 6: Brands have life cycles**

In practical terms, most brands need to have no life cycle at all, but to survive, brands have to be nurtured and invested in.

#### **Myth 7: Brand valuation cannot be included in the balance sheet**

Not in South Africa perhaps, but over a decade ago in the United Kingdom this was already happening. In 1984 Rupert Murdoch used the valuation of acquired brands in the News Group's annual report.

#### **Myth 8: Brand valuation is only for balance sheet purposes**

Balance sheet valuation is one of many reasons for valuing brands. For investor purposes alone, the idea of the value of the individual brands that are owned by a group can give an indication of the rating that specific groups should enjoy.

#### **Myth 9: The accounting world knows how to value brands**

When it comes to intangible elements such as brands, there is great unease and considerable diversity of opinion. Accountants are best at valuing tangible elements.

#### **Myth 10: The more invested in a brand, the more valuable it becomes**

Sadly, there is no connection between investment and resulting value. Methods of valuing brands that are income based include Royal-relief and Discounted cash flow methods.

Due to the above-mentioned myths, Jordaan and Prinsloo (2001:142-143) indicate that brands have several functions to stabilise the relationship between a destination and the tourists.

#### **3.3.4 FUNCTIONS OF BRANDS IN TOURIST RELATIONSHIP BUILDING**

Jordaan and Prinsloo (2001:142-143) identified the following functions:

➤ **Communication function**

A brand is used to communicate and emphasise what the destination offers by concentrating on one or two aspects of the destination.

- **Reduction function**

In an attempt to reduce search costs and minimise the risk of buying an ineffective service or visiting unknown destinations, tourists use brands. Brands provide evidence of consistent service standards to tourists.
- **Facilitation function**

Brands assist in facilitating new service introductions, promotions, segmentation and pricing. To tourists, a well-known brand diminishes the risk associated with that destination and this, in turn, makes it easier for the destination to introduce new offerings.
- **Differentiation function**

Similar destinations can be differentiated by using different brands, which assist tourists in decision making.
- **Expressive or social-adaptive function**

A particular lifestyle or status is expressed by tourists when using a specific brand. These brands are used by tourists to identify themselves with sub-groups within their society.
- **Security function**

Emotional factors can play a decisive role in the tourist buying process. Therefore, brand names play an important role. These brand names provide trust and security to tourists concerning the quality of the destination they wish to visit.
- **Associative function**

Associations in the tourists' minds are a combination of various signals or symbols attached to the brand. To a tourist, these associations can be either positive or negative.

➤ **Economic function**

The decision-making process is much easier and faster if tourists are familiar with the brand they are using. This is because tourists do not need to assess alternatives time and again before buying.

Besides the above-mentioned functions of branding, branding a tourism destination can also hold various advantages.

### **3.3.5 ADVANTAGES OF BRANDING A TOURISM DESTINATION**

According to Payne, Christopher, Clark & Peck (1998:185-190) and Cooke (1996:101), the following are advantages of branding in the tourism and hospitality industry:

- If the destination has a brand name, it is **more recognisable** to tourists and can assist in encouraging repeat business. A brand also cuts across countries, class and cultural backgrounds.
- Due to the intangible nature of tourism and hospitality destinations, branding provides a significant way of **achieving differentiation** by giving the destination the ability to distinguish itself from other destinations.
- Brands **encourage** tourists to purchase/visit particular destinations because they provide the benefits that the tourists are looking for. These benefits may vary from safety to status and self-esteem.
- Branding can be used to **sell** a line of products. The Kruger National Park is using the Kudu Logo to sell various products and services related to the park (see annexure E).
- The **value** of established brand names is closely related to perceptions of quality and consistent quality standards.

- Large hotel companies that have a wide range of properties **can target a defined market segment** by grouping the various hotels together and selling them to tourists under various brand names.
- Irons (1996:133) mentions that the tourism industry consists mostly of services rendered to tourists; therefore more clarity on service brands is indicated.

### **3.3.6 ASPECTS RELATED TO SERVICE BRANDS**

A service, according to Jordaan and Prinsloo (2001:35) and McDonald, De Chernatony & Harris (2001:335), is anything offered to tourists within the destination based on their needs, and may be tangible or intangible. The services offered may differ in degree of tangibility and people highly influence the delivery of these services.

#### **3.3.6.1 The importance of services**

According to De Chernatony and McDonald (1998:199–205), the services sector has become a dominant force in the economy of a destination and has created new job opportunities.

De Chernatony and McDonald (1998:199-205) add that the services sector has not only spurred economic growth, but has also challenged the traditional approach to doing business by creating innovative service solutions. One such solution is service blueprinting. It involves information on flow, stock, cost and bottlenecks within the delivery process (Jordaan & Prinsloo, 2001:202). Martin (2002:3) adds that new standards of service quality have been set where competitors failed to please the demanding tourists.

The success of service organisations within the destination has been stimulated by dramatic global tourism trends (De Chernatony & McDonald, 1998:200). These authors added that technology, especially telecommunications, has enabled destinations to establish service brands by innovating the way they do business with their target consumers.

In conclusion, De Chernatony and McDonald (1998:205) mention that franchise agreements and the removal of trade barriers has allowed many services to profit from increased globalisation. These researchers indicated that service providers such as airlines, hotel chains and car rental firms are able to deliver their services internationally through distribution systems owned by local investors. Destinations like the Kruger National Park that decide to go global with their brand should be aware of possible cultural differences. Neglecting cultural issues can have disastrous consequences for a destination (De Chernatony & McDonald, 1998:199–205).

Understanding the importance of service branding makes it easy to realise that unique challenges exist associated with service branding. These will now be explained.

#### **3.3.6.2 The challenges of service branding**

According to Irons (1996:132–135), tourists have become comfortable with switching back and forth between well-known brands. This has increased the importance and the need for branding. Adding the intangibility of a service further increases the need for branding.

Irons (1996:132-135) adds that the key to a true brand is consistency but that, in the case of a service, it can create a problem. This is attributed to it not being easy to specify the delivery of the service, although the core offering is easy to describe. This means that no matter what the brand is, the delivery process remains the same (Bambet & Wehrli, 2005:132-141).

Being an integral part of the offering and reflecting the values the target market is looking for gives the brand a true meaning. According to Irons (1996:132-135), the Kruger National Park brand can assist in developing the real value of a service through:

- indicating in a clear manner the service that is offered
- protecting the service from competitors by becoming a legal trademark
- certifying quality or consistency to the tourists before buying and also assisting the choice of purchase
- creating a character for the service that tourists can identify with

One of the most problematic aspects associated with service brands is that tourists have to deal with intangible offerings (Boyed *et al.* (1994:9-15); therefore an explanation of how to make an intangible service tangible is necessary.

### **3.3.6.3 Branding to make tangible the intangible**

Annexure E indicates SANParks current branding policies. Beckwith (2002:10) and Boyed *et al.* (1994:9-15) mention that, to overcome intangibility, marketers are focusing on the destination as a brand.

According to De Chernatony and McDonald (1998:222) and Bhat and Reddy (1998:32-43), the intangible nature of service brands can result in the risk of their being perceived as commodities. These researchers identified the following factors that can help a brand such as the Kruger National Park overcome this problem:

- It is essential that the Kruger National Park brand have a clear set of values to help create positive perceptions of that brand among visitors.
- Using as many physical elements that can be associated with the brand as possible, such as staff uniforms, office décor and the type of music played to tourists waiting on the telephone are some of the effective ways of making the Kruger National Park brand tangible.
- Differentiation through package designs. This plays an important role for branded goods and service brands.

De Chernatony and McDonald (1998:279-280) point out that tourists interpret brands in different ways and, as a consequence, the emphasis placed on the resources used to support the brands differ. More clarity is now provided on how powerful brands can beat competitors.

### **3.3.7 HOW POWERFUL BRANDS BEAT COMPETITORS**

Jordaan and Prinsloo (2001:76) declare that it is all about visitor satisfaction. If the service succeeds in satisfying visitor needs, they will return!

#### **3.3.7.1 Brands as strategic devices**

As De Chernatony and McDonald (1998:279-280) and Lozito (2007) put it, some destinations believe that brands are primarily differentiating devices and, as such, they place a great deal of emphasis on finding a prominent name. Other destinations view brands as being functional devices and therefore emphasise excellence of performance in their marketing programmes. Jordaan and Prinsloo (2001:92), as well as De Chernatony and McDonald (1998:279-280), indicated that research has shown that successful destinations adopt a holistic perspective by regarding their brands as strategic devices. This means that these destinations analyse the forces that influence the profitability of their brand, identify the brand's unique advantages and develop strategies to defend this position against competitors. By adopting this holistic perspective, the marketer employs all the destination's resources to sustain the brand's advantage over its competitors.

The strategist subscribing to this holistic view of branding recognises that the key to success lies in finding a competitive advantage that other destinations find difficult to copy (De Chernatony & McDonald, 1998:281; Payne *et al.* 1998:185-190). Some suggestions on how to achieve a competitive advantage are therefore made.

### 3.3.7.2 Sustaining a brand's competitive advantage

The challenge facing the destination marketer, according to De Chernatony and McDonald (1998:301–302), is how to sustain a brand's competitive advantage. This is a particularly difficult problem if the services sector is involved at the destination, since competitive responses can very quickly appear. According to Nilson (1998:221-224), managing a brand can assist in keeping its competitive advantage and how this can be achieved, which is summarised as follows:

- The management of a brand is an activity which is of fundamental importance to a destination's survival and prosperity. The marketing department of most destinations is responsible for managing the brand and its competitive advantage. It is important to remember that top management must also be part of this because the brand influences the destination's reputation, and reputation is the responsibility of top management.
- The importance of continuity is the second reason why top management must be heavily involved in brand management. Nilson (1998:222) points out that CEO's of destinations, on average, are employed twice as long at the destination as marketers; therefore their involvement is good insurance for consistency.
- All parts of an organisation have the responsibility to guard, promote and build the brand. In order to do this, everyone at the destination must be aware of and understand the core of the brand position. In the service industry this internal marketing is as important as external marketing.
- Lastly, Nilson (1998:221-224) indicates that monitoring systems must be established to assist in the management of the brand. It is essential that each brand should have its own set of key brand indicators and that monitoring the brand must concentrate on these indicators. A simple, accurate and relevant monitoring system must be used for the management of service brands. Three measurement tools that can assist

in monitoring the Kruger National Park brand internally are discussed in detail later in this chapter.

To sustain successful brands it is important to know what characterises winning brands.

### **3.3.7.3 Characterising winning brands**

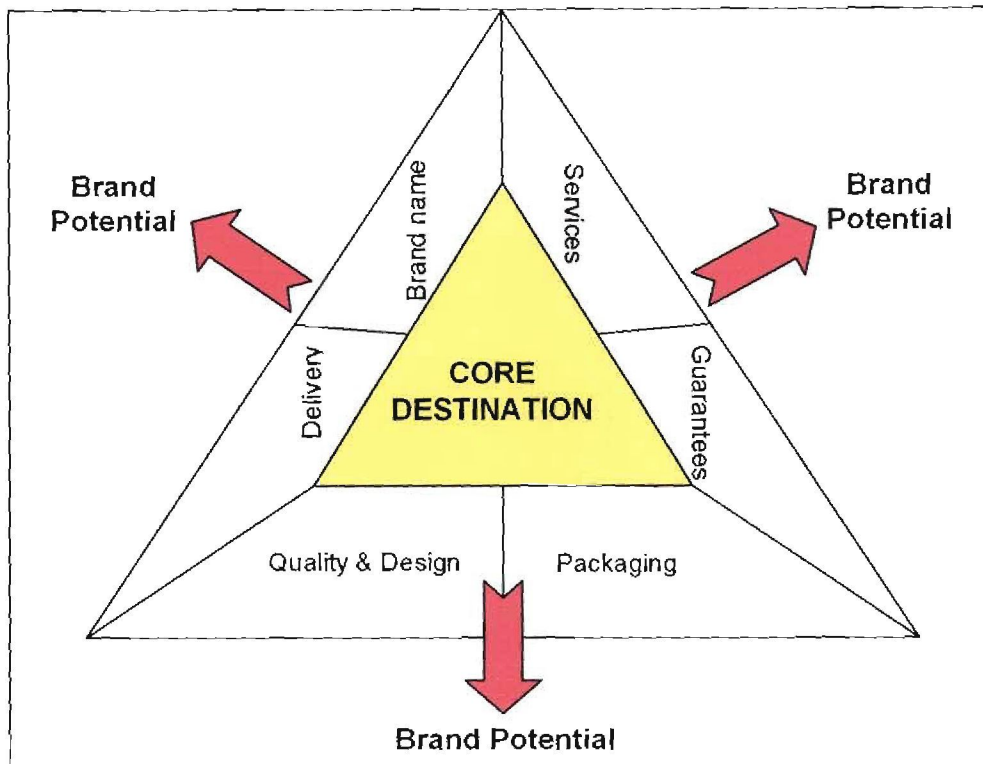
The core of a successful brand is that it offers benefits to tourists in a way that other brands are unable to meet (Kay, 2006:744). These benefits are summarised by Kim and Maubome (2000:129-138) and De Chernatony and McDonald (1998:308-311) as follows:

- Profitable brands are leaders in their field.
- Profitable brands are committed to high quality of service.
- Profitable brands capitalise on the environment in which they function.
- Memorable brands are winners.

In order to develop winning brands it is important to understand how brands are created.

## **3.4 CREATING BRANDS**

According to Duncan (2002:132), Pauvit (2000:165) and Jobber (2001:231), a new brand can be created by augmenting a core destination. This is done by distinguishing the brand values of that destination from those of competitors (Figure 3.2).



**FIGURE 3.2: Creating a Brand**

**SOURCE:** Jobber (2001:232)

In order to understand brand value, it is important to note the difference between features and benefits. Keller (2003:55) and Jobber (2001:231) mention that a feature is an aspect of a brand that may or may not present a benefit to the tourists. The Kruger National Park may, for example, add extractor fans (feature) to all built accommodation which would allow smokers to smoke freely inside the accommodation units. This new feature benefits smokers but holds no benefits for non-smokers simply because they will not be using it. Factors such as the brand name, delivery process followed, services offered, guarantees linked to the product, packaging used and quality or design changes are changed to develop a new brand. This new brand might have features and benefits different from those of competitors and which might better suit the needs of targeted tourists.

According to Trump University (2007), a destination's brand is the single most valuable asset to it and indicates to the rest of the world what the destination stands for. Ten

Commandments to develop, manage and turn one's brand into a profit were identified by Trump University and are summarised below:

### **3.5 THE TEN COMMANDMENTS OF BRANDING**

The following Ten Commandments (Trump, 2007) can serve as guidelines for the Kruger National Park's brand:

➤ **Establish a clear brand position**

This is a statement that communicates in a clear and unmistakable way what the destination stands for and what it offers. This can be achieved by focusing on only one or two benefits of the brand and by avoiding vagueness on what the brand offers to potential visitors. In the case of the Kruger National Park brand, focus seems to be on conservation as an animal (Kudu) is used for the logo.

➤ **Build the brand on an emotional benefit**

There are two reasons why a destination must build its brand on emotional benefits: It is difficult to copy emotional benefits and tourists' behaviour is more affected by emotional benefits. These emotional benefits are difficult to build and pose a great challenge to any destination. What must be kept in mind is that a brand is a promise and that it must deliver what it has promised to tourists so that trust can be built in that destination. The Kruger brand seems to promise conservation and conservation is the core and the reason for the establishment of the Kruger National Park back in 1926.

➤ **Build the brand as early as possible**

The position the destination wants to take might be lost to another competitor if the destination does not build on its brand as soon as possible. There are two issues to remember: firstly, that the destination must be ready from the word go, as tourists create images of the destination almost immediately and, secondly, that competitors are fast followers and may steal loyal tourists from

the destination if the brand was not established early. The Kruger National Park succeeded in this as it established its Kudu brand in 1955.

➤ **Be consistent over time and across markets**

Consistency over time and across markets develops brand associations. This means that the destination must go in the same direction as its brand, even if there are challenges to overcome or changes are required by the market. The Kruger National Park has been established to promote conservation and has consistently developed around conservation for the past 110 years. It has successfully adapted to visitor changes, but has kept its focus on conservation.

➤ **Make sure all employees know your brand position**

All touch-points in the destination must reflect and embody the brand. The content of the brand must be communicated over and over again in order for tourists to remember the brand. The Kruger National Park makes use of the Kudu logo on all employees' uniforms, business cards, ambiance, signage, stationery, bulletin boards, brochures, vehicles and websites.

➤ **Make sure all products and services embody the brand**

The destination will have no credibility and will quickly fail if the brand does not embody the destination and what it offers. The destination must live up to the brand position as tourists are counting on it. The Kruger National Park is all about conservation and therefore an animal is incorporated into its brand.

➤ **Make sure the target market knows the destination's brand position**

A brand will be useless if tourists do not know the brand and what it offers. This can be achieved by reminding tourists over and over again about what the destination brand is and such reminders should extend across all aspects of external communications. The Kudu logo is displayed in all forms of external communication to tourists.

➤ **Do not dilute the brand**

This means that the destination should not keep extending and adding to the brand indefinitely, as this may harm the brand. Never extend the brand to other products if the tourists do not want it, seeing that they are the guide to successful branding. This means that the Kudu logo should not be extended to any other offerings outside the Kruger National Park, for example distributors also using the logo.

➤ **Always monitor the brand**

This simply means asking consumers regularly what they think of the brand. Ways to obtain this feedback include hot-cold testing, consumer surveys and focus groups. A customer survey was used for the Kruger National Park. The information obtained from this survey can assist the Kruger National Park brand in rejuvenating itself if needed and will help to keep the brand at the top of a very competitive market.

➤ **Maintain the brand as the destination's most valuable asset**

This can be done by using all the aforementioned commandments to maintain the brand and improve its chances of success.

Tourists are the ones who choose and use brands. The next section of the chapter will therefore deal with aspects related to how they go about choosing a brand.

### **3.6 HOW TOURISTS CHOOSE BRANDS**

Marketers need to understand what motivates tourists to purchase brands and also need to know the process they go through when deciding to buy (George, 2001:131). How brand equity influences tourists, the buying decision process and factors influencing brand selection are subsequently discussed.

### 3.6.1 HOW BRAND EQUITY INFLUENCES TOURISTS

According to Kerin *et al.* (2004:245) and Kapferer (1997:120), brand equity is something that takes time to form and must be carefully crafted and nurtured. This is achieved by creating strong, positive and distinctive associations and experiences with the brand. What tourists have heard, seen, felt and learned about the brand over time forms the brand equity in their minds (Berry, 2002:128). Figure 3.3 indicates how brand equity is formed in four steps.

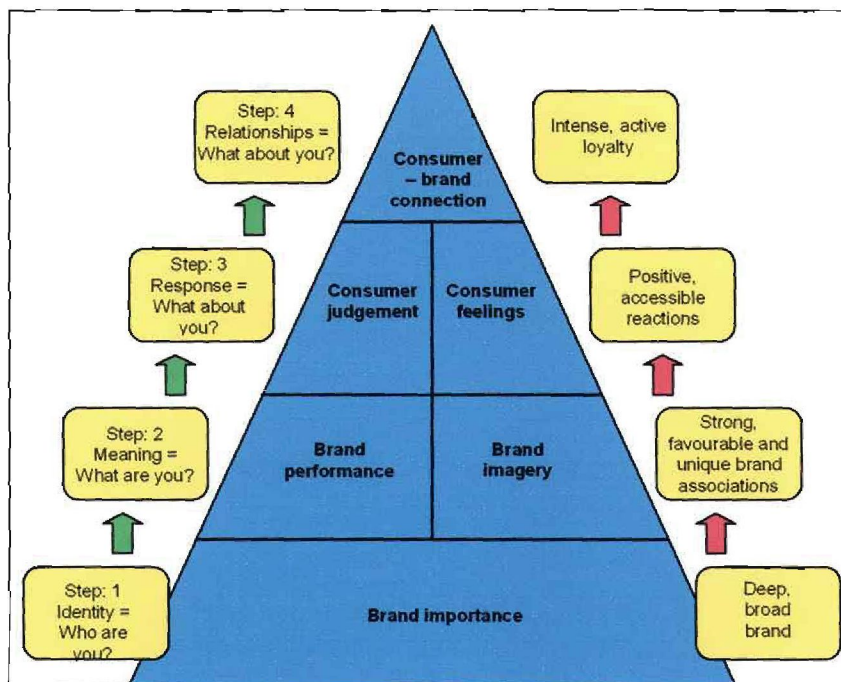


FIGURE 3.3: Customer based brand equity pyramid

SOURCE: Kerin *et al.* (2004:245)

The **first step**, according to Kerin *et al.* (2004:245-246), Mackay (2004:210-221) and Krishnan and Hartline (2001:328-342), is to give the brand an identity by developing a positive brand awareness and association in tourists' minds. This is done by focusing on a need (why the brand is important). When the Kruger National Park brand was developed in 1955, the focus was on conservation.

In the **second step**, the brand's meaning must be established in tourists' minds. This is established through the brand performances over a given time which in turn also influence the image (brand imagery) that tourists associate the brand with. Over the past 110 years, the Kruger National Park brand has been established in tourists' minds by various external communication methods and always focused on its core, which is conservation.

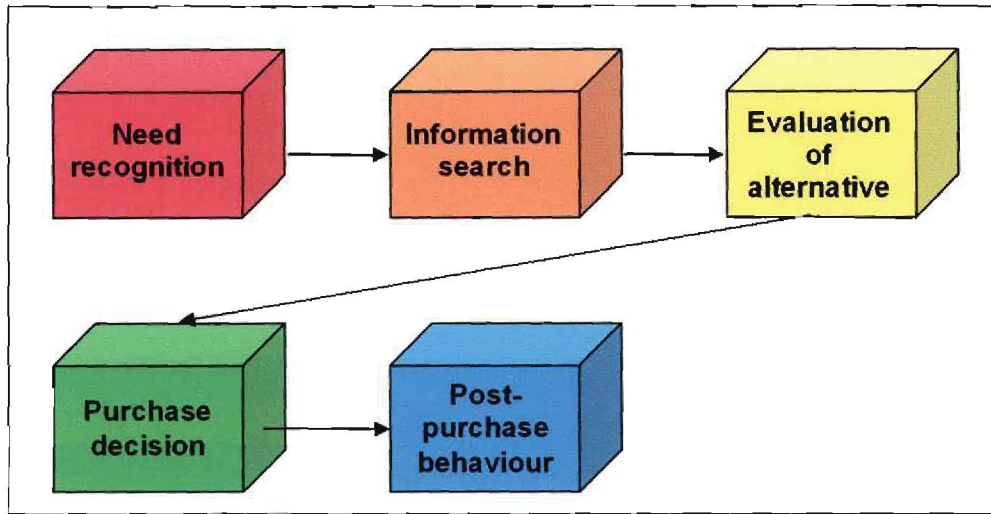
In the **third step**, proper response to the brand identity and meaning from tourists must be developed. This is done by focusing on tourists and how they think and feel about the brand. Thinking focuses on a brand's perceived quality, credibility and superiority relative to other brands, while feeling relates to tourists' emotional reaction. Both of these aspects have been tested in this study by making use of questionnaires (see chapter 4).

An active loyal relationship between tourists and the brand is the **final and most difficult step**. This is characterised by a deep psychological bond between the tourist and the brand and the tourist's personal identification with the brand. At this stage, the brand is used by tourists to distinguish themselves from other tourists.

The second aspect that calls for explanation is how the tourists decide on a specific brand.

### **3.6.2 BRANDS AND THE BUYER DECISION-MAKING PROCESS**

Many theories exist concerning the way tourists buy brands. Kotler *et al.* (1998:201) identify the following process (Figure 3.4):



**FIGURE 3.4: Buyer decision process**

**SOURCE:** Kotler *et al.* (1998:201)

De Chernatony and McDonald (1998:67–76) explain this process linked to branding as follows:

The decision-making process begins when tourists become aware of a problem or need; therefore recognise the need.

The information search would start in the tourists' own memories, and evaluating the available brands will continue if they feel confident that they already have sufficient information about the brands. Highly involved tourists will start learning how to interpret the information as they continue to obtain more information and it would then help them to evaluate competing brands. External sources such as brochures can also be used in this evaluation process.

Purchasing the brand would then take place. Satisfaction with different aspects of the brand will strengthen the tourists' positive beliefs and attitudes concerning the brand, and they would be proud of their purchase and praise its attributes among their peer group. They would look favourably at the destination's brand in any future purchase if a high level of satisfaction was experienced.

According to Van der Walt *et al.* (1996:222) and Pritchard and Morgan (1998:220), brand selection is often influenced by the different phases in brand acquaintance and acceptance. It is therefore important to understand brand selection.

### 3.6.3 FACTORS INFLUENCING BRAND SELECTION

The different phases are displayed in Figure 3.5.

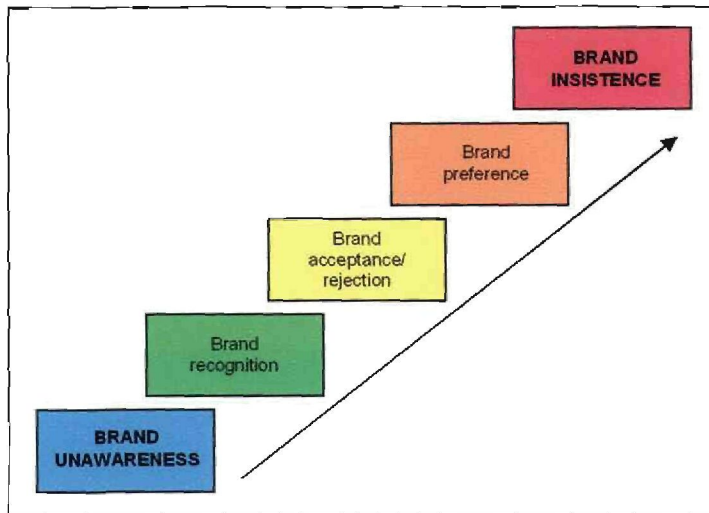


FIGURE 3.5: Phases in brand acquaintance and acceptance

SOURCE: Van der Walt *et al.* (1996:222)

Van der Walt *et al.* (1996:223) and Sheth and Mittal (2004:134) note that the five phases influencing brand selection and are characterised by the following:

Brand unawareness and insistence represent the two extreme phases of a tourist's acquaintance with and acceptance of a brand. Brand unawareness indicates that the tourist views the specific brand as being similar to other products that provide similar services and therefore does not recognise the specific brand.

Brand recognition indicates that the tourist has seen or heard of the brand before, understands it and therefore remembers it.

Brand rejection indicates that the brand and what it offers are unacceptable to the tourist. Brand acceptance occurs as soon as the tourist accepts a specific brand among similar brands. The brand therefore complies with the tourist's minimum expectations.

Acceptance of the brand is soon followed by brand preference. This is often based on past experiences and the tourist will prefer this brand above those of competitors.

The final phase is brand insistence and is characterised by the refusal of the tourist to use brands other than the ones he/she knows and prefers. These brands are then known as *speciality brands in the eyes of the tourist*.

Measuring and assessing the Kruger National Park brand will help to establish in which of these phases the brand exists. Measurement can be done internally or externally. A combination of both can help to pinpoint the phase in which the Kruger National Park brand currently exists. This study made use of visitor surveys as an external measurement tool as the views of visitors are not currently known. The following internal measurement tools can be used internally by the Kruger National Park.

### **3.7 TOOLS TO ASSIST IN MEASURING AND ASSESSING A BRAND INTERNALLY**

The following three internal measuring tools can be used by destinations to measure their own brand:

#### **3.7.1 BRAND ASSESSMENT QUESTIONNAIRE (SINGAPORE GOVERNMENT)**

Developed by the Singapore International Enterprise (2007) in collaboration with Enterprise IG (Annexure B), the brand assessment is a diagnostic tool designed for the business community. It is a straightforward analytical virtual scorecard that can be used to conduct an internal assessment of a brand to understand current brand position and possible issues to consider for international branding success.

It comprises two sections: Section 1, which poses ten questions that are rated on a scale of 1 to 10, and Section 2 in which international brand issues can be indicated.

**Section 1** consists of ten questions relating to the following aspects:

Brand awareness, brand management, brand strategy, brand investment, brand value, brand presence, brand process, brand behaviour, brand research and brand consistency.

**Section 2** consists of the following ten frequently encountered issues experienced by destinations that wish to take their brand internationally. One or more of the following can be ticked off:

- Centralisation versus decentralisation of brand management
- Brand pricing and commoditisation
- Brand architecture
- Brand globalisation versus localisation
- Brand positioning
- Different legal / regulatory contexts for brands
- Cultural translation of brand attributes
- Competition with big brands
- Naming / renaming of brands
- People development of local brand champions

Based on the answers from Sections 1 and 2, a final score out of 100 is allocated.

**Result 1:**

A score ranging from 1 to 49 indicates that the brand needs help and steps are recommended to improve each of the ten aspects posed in Section 1.

**Result 2:**

A score ranging from 50 to 75 indicates that the brand is at full potential but that cutting corners takes place and that the brand needs preventive health care. Steps are also recommended on each aspect.

**Result 3:**

A score ranging from 75 to 100 indicates that the brand has mastered the basics. Basic brand health is the only prerequisite for performance internationally, but the brand is ready to be taken to the international level.

### **3.7.2 BRAND ASSESSMENT QUESTIONNAIRE (ALL-ABOUT-BRANDING)**

All-about-branding (2007) also developed a brand assessment questionnaire (Annexure C) consisting of thirty questions. The brand is further classified according to the age of the brand and the size of the organisation. Using a Likert scale to choose between: *don't know; never or seldom true; occasionally true; almost always true; and always true* can furnish answers to thirty questions. These questions include aspects such as:

What is important to tourists? How tourists feel about the destination. The effectiveness of the brand in terms of how it looks and feels to tourists. The attitudes of tourists and their changing views and needs. The effect of discount prices to attract and keep tourists. Tourists can state quite clearly and simply what is important to them about the brand, and why they think it is different. The communication plan and the ways in which to interact with tourists. Alignment of the organisational structure, operations and culture with brand values. Induction programme and the role it plays in enhancing competitiveness. What differentiates the brand from competitors. Employees know what the brand stands for and what they have to do to deliver on brand promise. The performance management system of the destination. Communications, marketing, service delivery, finance and HR functions aligned with brand objectives. Regular internal communications detailing what the brand is about. Strengthening and protecting the destination's brand is a long-term goal. Having a brand management programme in place that is continually looking for new and more effective ways to protect and enhance the brand. Branding strategies are proactively driven. All key stakeholders are involved in the brand creation process. The destination has systems in place for carefully monitoring the appropriateness, timeliness, integration and consistency of branded communications. Viewing the brand as far more than just a visual identity and marketing communications. The brand includes not only core organisation but also partners and key third party suppliers. The marketing and communications team has an integrated

understanding of the brand and brand-related activities and issues. Consistency of our brand is paramount. Reviewing the brand and what it stands for at least once a year.

Based on the answers from all thirty questions, a final score out of 100 is allocated.

**Result 1:**

A score ranging from 1 to 40 indicates that the company understands to a limited extent that the brand is important. The company is vulnerable to competition because its brand is not a priority.

**Result 2:**

A score ranging from 41 to 70 indicates that the brand is on an upward trend and the company is well placed to continue to grow its importance by incorporating more of the ideas and practices included in this assessment.

**Result 3:**

A score of 71 or higher indicates that the brand is inspirational. Staff members have a full understanding of what it really means to deliver brand promises. Exceptional attention to the importance of the brand means that consumers carefully and consciously choose your brand over those of competitors. Communications are consistent over time while remaining relevant to various audiences. The brand is distinctive and memorable (All-About-Branding, 2007).

The Brand Assessment Questionnaire of All-About-Branding is more suitable for the Kruger National Park, since it measures thirty aspects of the brand compared to the ten aspects of the Singapore Government Questionnaire. The Singapore Government also developed their questionnaire for the business community who would like to expand their brand internationally.

### **3.7.3 BRAND AUDIT**

Full Capacity Marketing (2007) developed the Brand Audit (Annexure D), which is a quick evaluation instrument that helps to identify potential barriers that may prevent a destination from receiving funding opportunities, creating high-profile partnerships and maintaining a positive public image. It also consists of four possible answers: Yes this

applies to our organisation; This does not currently apply to our organisation but will in the near future; This occasionally applies to our organisation but it is not fully implemented; and No this does not apply to our organisation. These questions include the following aspects:

Using market research to determine what is important and relevant to the public with respect to the mission. Designing services for customers based on the market research. The destination created a market segmentation strategy by identifying key customers and stakeholder groups. The destination conducted a community audit to determine strategic alignment opportunities for public-private partnerships. The destination garnered competitive grants with high profile community partners. The destination developed a proactive plan to engage secondary target audiences to market the mission. The destination developed a single brand identity and single point of contact for customers. The destination used customer feedback on a regular basis to improve services. The destination created a monthly ROI snapshot that includes metrics such as brand awareness, market penetration, service outcomes, new customers, strategic partnerships and market position. The destination Customer Contact Teams have been trained in customer service.

Based on the answers from all ten questions, a final score out of 100 is allocated.

**Result 1:**

A score ranging from 1 to 49 indicates that a brand makeover is needed and that the style of communication to consumers is poor.

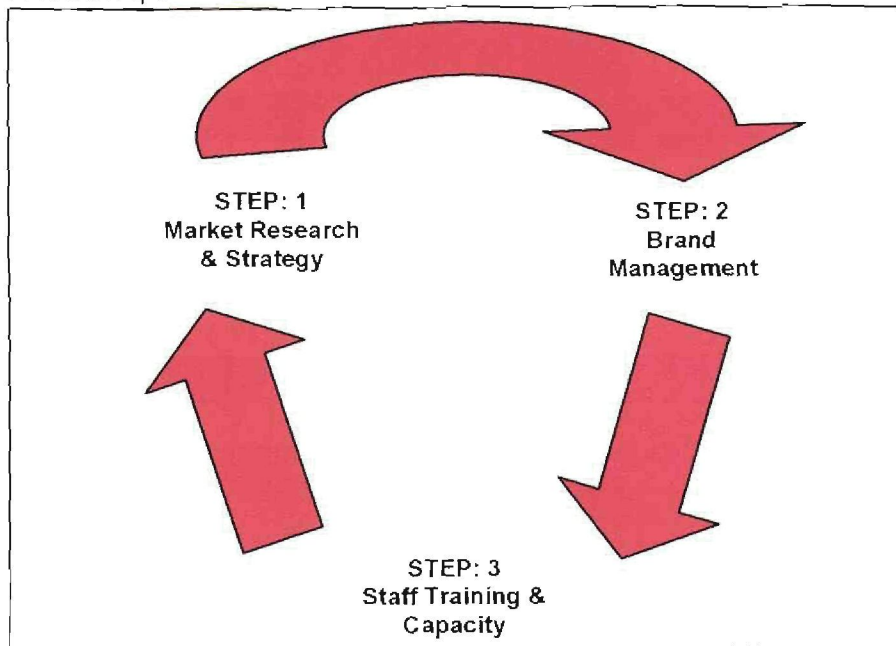
**Result 2:**

A score ranging from 50 to 75 indicates that the brand needs a consistent strategy to make a shift to a more customer-friendly service model.

**Result 3:**

A score of 75 or higher indicates that the brand is well on its way to becoming relevant to customer and stakeholder needs.

The gaps identified through the Brand Audit are addressed by using the Customer-Centric Roadmap.



**FIGURE 3.6: The Customer-Centric Roadmap**

**SOURCE: Full Capacity Marketing (2007)**

Figure 3.6 is a simple 3-step process to track and monitor the destination's market position. It is based on continuous tourist feedback that will enable the destination to adapt to changes and remain relevant in the market. The process consists of the following three steps:

➤ **Step 1: Market Research and Strategy**

This step is about understanding tourists and key stakeholder needs. It uses objective research and puts it into vital strategic planning.

➤ **Step 2: Brand Management**

This step is about communicating the value and relevancy of the destination through a variety of ways which may include special events, public relations, news articles and websites.

➤ **Step 3: Staff Training and Capacity**

This is the most important brand touch point for any destination. Employees must be trained to deliver what was promised through advertising (Full Capacity Marketing, 2007).

Comparing the three measurement tools discussed above, the Kruger National Park can gain valuable brand-related information by using the brand questionnaire developed by All-About-Branding. The Brand Audit designed by Full Capacity Marketing can then be used to help the Kruger National Park in identifying brand-related gaps. These gaps can be addressed by using the Customer-Centric Roadmap shown above.

### 3.8 CRITERIA TO ASSESS THE STRENGTH OF A BRAND

De Chematony and McDonald (1998:402) mention that Millward Brown International has devised a helpful diagnostic tool which enables managers to understand the basis of their brand's equity compared to that of competing brands. They developed a Brand Dynamics Pyramid model (Figure 3.7).

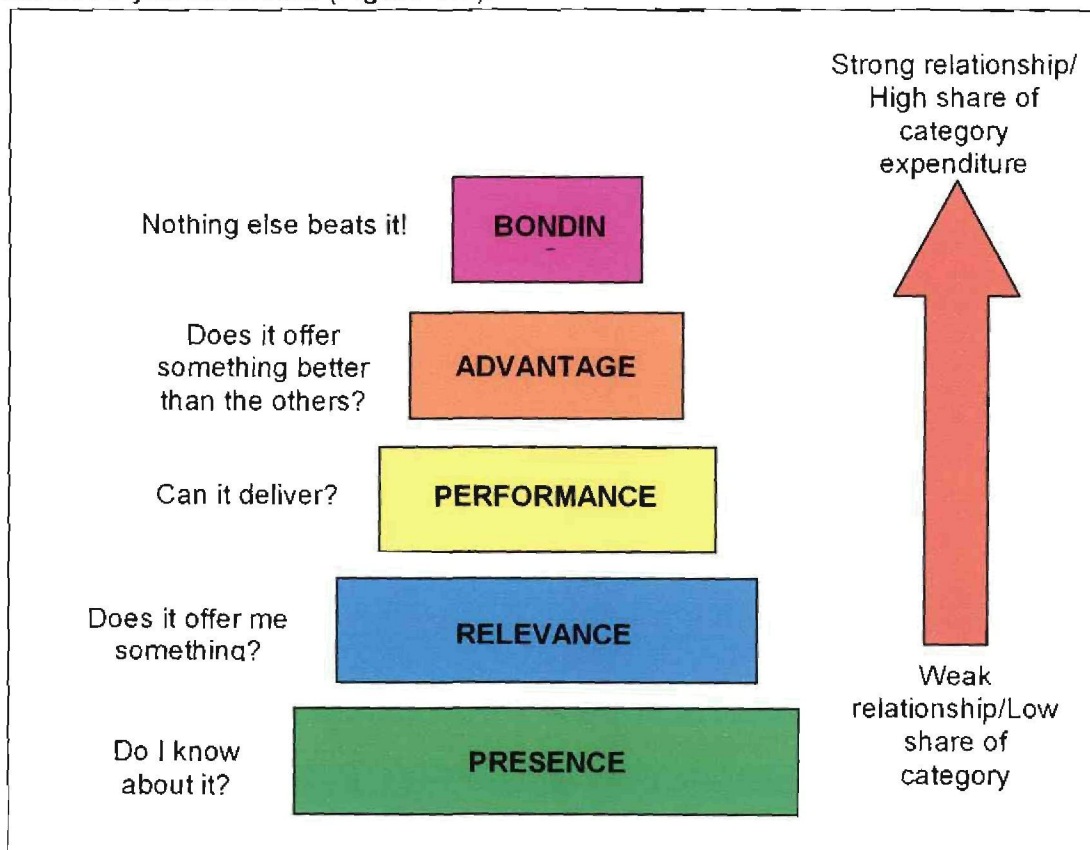


FIGURE 3.7: Brand Dynamics Pyramid

SOURCE: Millward Brown International (2007)

De Chernatony and McDonald (1998:402) indicated that, for a brand to be considered by tourists as potentially useful, it must have a presence, both physically in terms of availability and psychologically in terms of awareness. If these tourists find the promise inherent in the brand to be relevant to their particular needs, they are expected to progress to trying the brand for the first time and therefore forming a view about its performance. The Kruger National Park logo is available on all corresponding material, brochures, maps and SANParks' website. The psychological awareness of the Kruger National Park logo is measured in this study by establishing visitors' associations with the logo. De Chernatony and McDonald (1998:402) further indicate that tourists are led to a view concerning the brand's relative advantages by assessing the brand's functional and emotional performance capabilities that relate to competing brands. The emotional performance of the Kruger National Park logo is tested in this study by asking visitors to indicate different emotional perceptions on a Likert scale of 1 to 5. De Chernatony and McDonald (1998:402) lastly point out that, if these advantages of the brand are particularly strong, tourists are likely to continue buying the brand and, over time, a bonded relationship is formed with that brand.

### **3.9 CONCLUSION**

The aim of this chapter was to explain the branding of a tourism destination by highlighting five aspects. Firstly, branding was explained by highlighting the fact that brands are more than logos. According to Bergvall (2007), it is a memory of everything encountered by consumers at the destination. Haig (2007) adds to the branding concept by indicating that it is used by humans to distinguish themselves from others. Secondly, aspects such as the four different levels of a brand, five issues influencing brand potential, ten myths related to branding, eight functions of brands to help stabilise the relationship between a destination and consumers, aspects related to service brands, how powerful brands beat competitors and advantages of branding a tourism destination were explained to further clarify the concept of branding. Thirdly, the chapter indicated how brands are created by referring to a model conceptualised by Jobber and by explaining the Ten Commandments of branding developed by Trump University. How tourists choose brands was explained by using the Customer-based brand equity

pyramid of Kerin *et al.* (2004:245), the buyer decision-making process tourists go through when buying brands and the five phases that influence brand selection. Lastly, three different measuring tools were explained, the brand assessment questionnaires separately developed by the Singapore government and All-About-Branding and the Brand Audit developed by Full Capacity Marketing. These measurement tools can be used by destinations to assess their brand internally. The Brand Dynamic Pyramid was also discussed, which can further assist a destination in assessing its brand.

# **C** H A P T E R 4

## **SURVEY RESULTS**

### **4.1 INTRODUCTION**

The goal of this study was to analyse the Kruger National Park's brand by focusing on the current Kudu logo. The Kruger National Park is ranked as one of the most important conservation areas in the world and is therefore an international icon based on its wildlife (SANParks, 2007).

Ashworth and Goodall (1991:214) state that, for tourists visiting South Africa, the choice of a vacation is more important than ever before. They further mention that this is due to tourists having more experience regarding global destinations they have visited. Ashworth and Goodall (1991:214) further point out that the days of relaxing and waiting for tourists to arrive after marketing has been done, are long gone. The reasons are that there is more intense competition within the tourism industry and that tourist expectations of the vacation or destination are promoted to attract visitors. Echtner and Ritchie (1991:5) elaborate on this by indicating that, currently, tourists want to be inspired by the way a destination is marketed to them.

Primary data was gathered by means of a structured electronic questionnaire (annexure a) developed by the researcher. A total of 618 valid, structured, self-completion questionnaires were completed by domestic and international respondents. The respondents completed the questionnaire without interference from the researcher (Jennings, 2001:234; Jackson, 2005:170). This uniquely designed electronic questionnaire captures the data automatically in an excel format as respondents insert their answers. The researcher sent the questionnaire to SANParks' marketing department, who made it available on the SANParks website for a period of one month

(August 2007). Respondents were able to log on to the website and complete the questionnaire electronically. Respondents were given equal opportunity and time to complete and submit the questionnaire. The completed questionnaires were consolidated by SANParks' marketing department to protect the confidentiality of the respondents. The raw data were then returned to the researcher, and were subsequently processed.

Pre-assigned edge coding of questionnaires made it possible to automatically capture the raw data into Excel and then import it into SPSS 15.

Code cleaning was done by the researcher to identify data wrongly entered. This was corrected by revisiting the original questionnaire, seeing that each was numbered (Van der Walt et al. 1996:156; Cramer, 2003:123). Frequencies, descriptive and inferential statistics, tables, figures, one-way ANOVAs and factor analyses were drawn from the SPSS data.

## **4.2 SOCIO-DEMOGRAPHIC FINDINGS**

Socio-Demographic details, according to Holloway (2004:116-117), include aspects related to the personal classification of respondents like gender, age, language, race, marital status, education and occupation. They also indicated the origin of the respondents. This classification is an important foundation from where comparisons can be drawn between various aspects in this study and to better understand respondents views about the aspects tested.

#### 4.2.1 GENDER OF RESPONDENTS

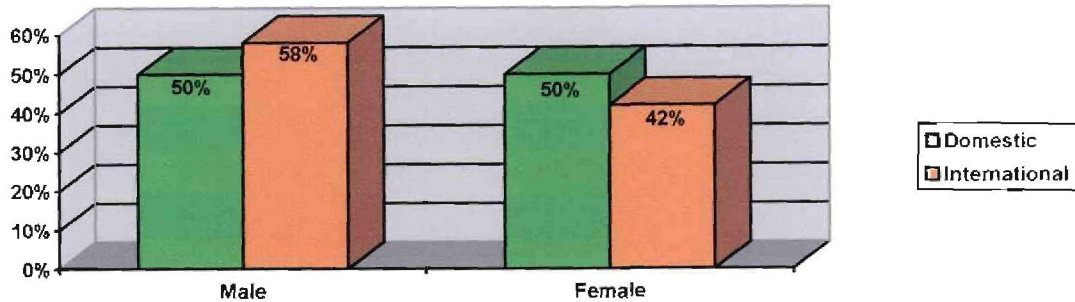


FIGURE 4.1: Gender

Male respondents form the majority with 50% domestic and 58% international followed by female respondents with 50% domestic and 42% international. There is thus an almost even distribution of the 618 respondents. The results are therefore not gender biased.

#### 4.2.2 AGE GROUP

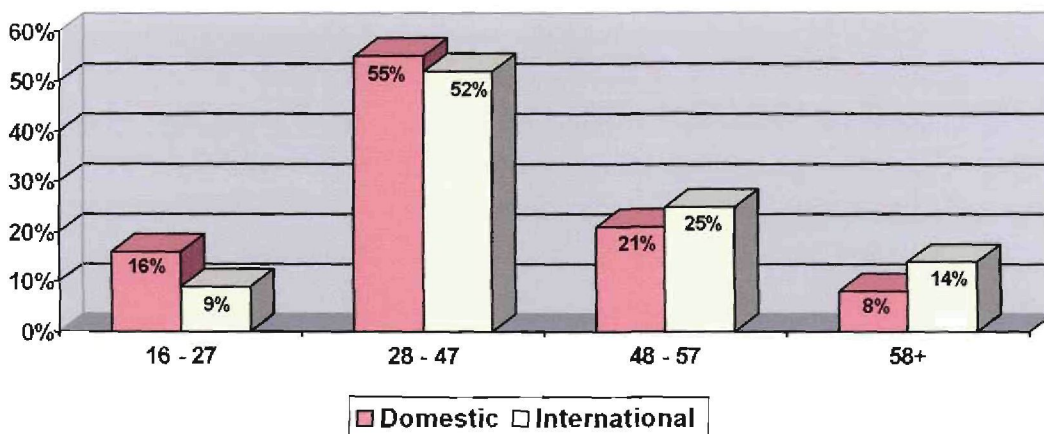


FIGURE 4.2: Age group

According to Figure 4.2, all respondents were born between 1940 and 1992. This means that their current age is between 16 and 58+ years. The age group 16 to 27 years totalled 16% domestic and 9% international, 28 to 47 years 55% domestic and 52% international, 48 to 57 years formed 21% domestic and 25% international and age

58+ totalled only 8% domestic and 13% international. The average age of respondents was 42 years.

### 4.2.3 HOME LANGUAGE

TABLE 4.1: Home language

Home Language	Percentage	Home Language	Percentage
English	51%	French, Siswati, Northern Sotho, Southern Sotho, Flemish, Hungarian, Xhosa, Spanish, Swedish, Swiss, Zulu	2% in total
Afrikaans	41%		
German	3%		
Dutch	2%		
Sepedi	1%		

Most respondents' (92%) home language is either English or Afrikaans. German and Dutch are spoken by 5% of respondents. The remaining portion of respondents indicated their home language as per Table 4.1.

### 4.2.4 RACE OF RESPONDENTS

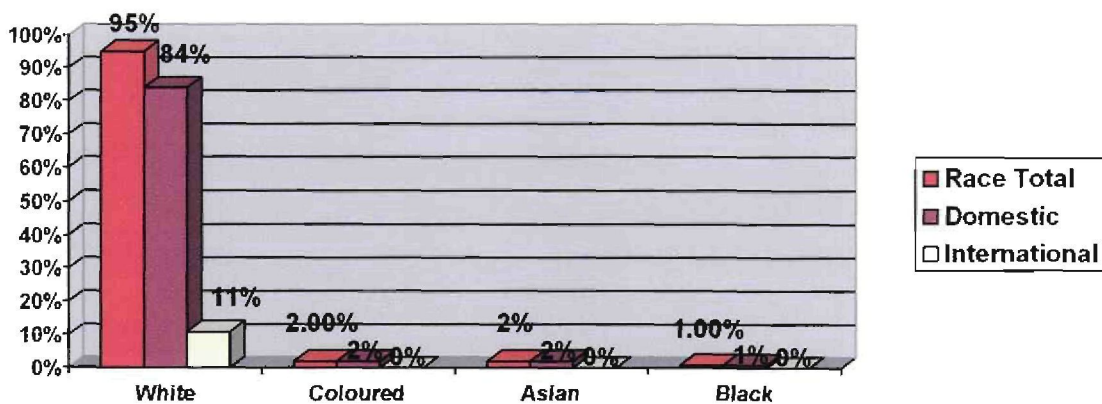


FIGURE 4.3: Race of respondents

White respondents formed the majority with 95%, followed by Coloured 2%, Asian 2% and Black 1%. This also correlates with Table 4.1 where most respondents indicated that they speak English or Afrikaans. The high percentage of white respondents may have been due to the use of only electronic questionnaires on the website and the accessibility of other groups could have been limited. The high percentage of white

respondents correlates well with studies that were formerly done in the Kruger National Park.

#### 4.2.5 MARITAL STATUS OF RESPONDENTS

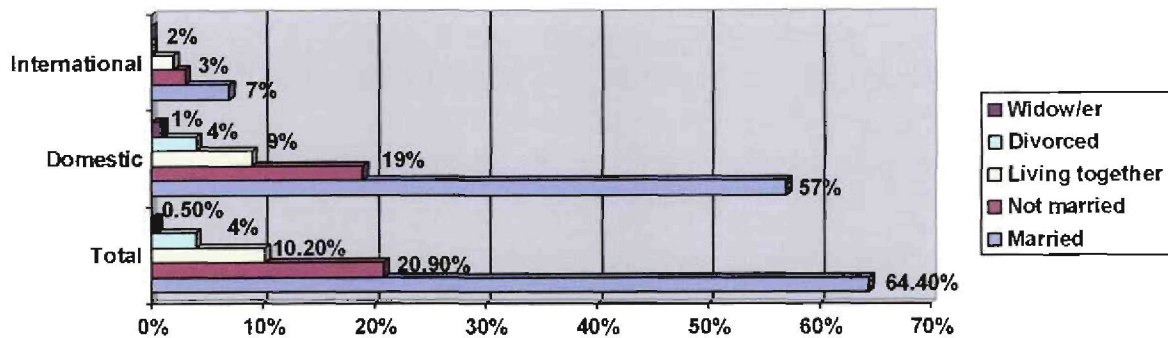


FIGURE 4.4: Marital status of respondents

According to Figure 4.4, 64% of all respondents are married, 21% not married, 10% living together, 4% divorced and 1% widowed. This indicates that families with or without children are the primary target market for visiting the Kruger National Park.

#### 4.2.6 COUNTRY OF RESIDENCE OUTSIDE SOUTH AFRICA

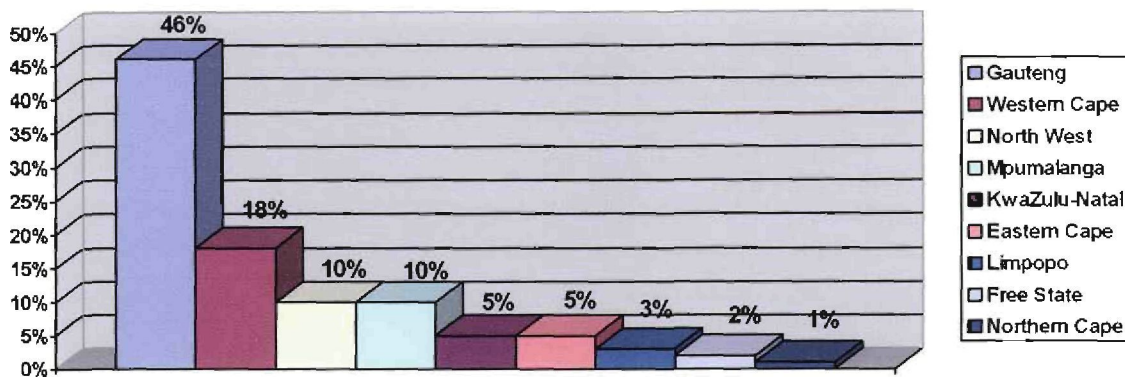
International respondents totalled only 11% compared to the 89% domestic respondents. Table 4.2 indicates their country of residence.

TABLE 4.2: Country of residence outside South Africa

Country	Percentage	Country	Percentage
United Kingdom	23.9%	Canada	3.0%
Germany	14.9%	Namibia	1.5%
USA	13.4%	Sweden	1.5%
Belgium	7.5%	Northern Ireland	1.5%
Netherlands	7.3%	Botswana	1.5%
Australia	6.0%	New Zealand	1.5%
Switzerland	4.5%	Hungary	1.5%
United Arab Emirates	3.0%	Mexico	1.5%
Scotland	3.0%	France	1.5%
		Swaziland	1.5%

The top three countries indicated in Table 4.2 correlate with the July 2007 statistics released by Statistics South Africa. The top three leading overseas source countries identified were the United Kingdom, Germany and the USA.

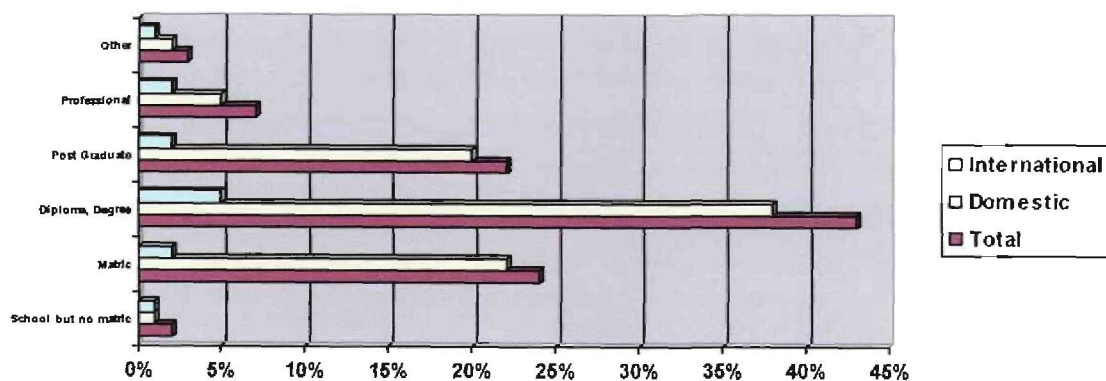
#### 4.2.7 PROVINCE OF RESIDENCE INSIDE SOUTH AFRICA



**FIGURE 4.5: Province of residence inside South Africa**

Gauteng had the majority of domestic respondents, totalling 46%, followed by the Western Cape with 18%. North West and Mpumalanga both had 10%, KwaZulu-Natal and Eastern Cape both had 5%. Limpopo had 3%, Free State 2% and Northern Cape 1%. This correlates well with the provincial statistics on source markets of Mpumalanga (Van Niekerk, 2006:33).

#### 4.2.8 HIGHEST LEVEL OF EDUCATION



**FIGURE 4.6: Highest level of education**

According to Figure 4.6, 72% of respondents had a post matric qualification. This indicates that the majority of visitors to national parks are well educated academically speaking and that they are seeking educational material and experience that can teach them more about nature and its various aspects.

## 4.2.9 OCCUPATION OF RESPONDENTS

TABLE 4.3: Occupation of respondents

Occupation	Percentage	Occupation	Percentage
Professional	33.4%	Pensioner	2.5%
Management	20.4%	Housewife	2.2%
Administrative	15.0%	Mining	1.2%
Self-employed	9.4%	Non-profit	0.3%
Technical	6.9%	Farmer	0.3%
Student	4.6%	Unemployed	0.3%
Sales	3.5%		

According to Table 4.3, 69% of respondents work in management, administrative or professional careers and 9% are self-employed. This correlates with Figure 4.2, which showed that a total of 75% of respondents were between 28 and 57 years of age, indicating that they are still working.

## 4.3 BRAND PERCEPTIONS RELATED TO THE NATIONAL PARKS

According to Lamb *et al.* (2004:198) visitors might regard competing services or products similarly, but often perceive them differently. These impressions and images that visitors have about a destination serve as a guide and even shape consumer behaviour. Lamb *et al.* (2004:199) added that perceptions and image are among the most powerful tools in attracting visitors if the destination identified the strengths and weaknesses of their image and took actions to improve it.

### 4.3.1 WORDS ASSOCIATED WITH SANPARKS

Respondents were asked to write down words that they associate with SANParks. This was done to establish whether respondents are familiar with SANParks and whether these respondents were able to recall any marketing aimed at them related to SANParks. Table 4.4 summarises these associations.

**TABLE 4.4: Words associated with SANParks**

<b>Words</b>	<b>Percentage of respondents</b>
Animals, Elephants, Nature, Wild, Wilderness, Trees, Custos Natura, Bush, Outdoors, Bushveld, Game, Birds and Big 5	23%
Kruger, Parks, Conservation, Habitat	17%
Relax, Relaxation, Peace, Camping, De-stress, Rest, Safe	14%
Nature, Environment, Wildlife, Reserve	12%
Amazing, Marvellous, Awesome, Impressive, Wonderful, WOW	4%
Holiday, Vacation	4%
Home, Homesick, Place, Soul, Belong	4%
Special moments, Longing, Dream, Memories, Photo, Wish	3%
SANParks, South Africa	3%
Experience, Paradise, Special, Heaven	3%
Atmosphere, Rustic, Smell, Unique, Unspoilt, Freedom, Easy living, Escape	2%
Beauty, Beautiful, Scenery, Serene	2%
Enjoyment, Happiness, Lucky, Excitement, Fun, Great	2%
Spaces, Mountain, Open	2%
Good, Well-known, Leaders	2%
Never heard, Availability of accommodation, Nothing	2%
High / expensive fees	1%

Table 4.4 summarises the words associated with SANParks indicated by respondents. What is interesting is that 17% of respondents associated SANParks with the Kruger National Park. This may be due to the fact that the Kruger National Park is ranked as one of the most important conservation areas in the world and is therefore an international icon based on its wildlife (SANParks, 2007).

#### **4.3.2 ASSOCIATION OF KUDU LOGO**

According to Grace and O’Cass (2002:96-111) associations are very important indicators. Respondents were shown the current Kudu logo used by SANParks for branding purposes and asked to indicate what they associate it with. This was done to establish whether respondents are familiar with the Kudu logo and whether these respondents were able to recall any branding aimed at them related to SANParks.

Based on the findings of Table 4.4 and associations with the Kudu logo, a statistical process conducted by North-West University’s statistical department was followed to

establish how many respondents, when thinking of SANParks, relate it to the Kruger National Park. These findings indicate that 86% of respondents relate SANParks to the Kruger National Park. None of the other National Parks were mentioned by respondents.

### 4.3.3 ASSOCIATION OF LION LOGO

In an attempt to motivate the idea of separate logos for each of the national parks, respondents were given the unofficial Lion logo used by The Kruger National Park for merchandise branding purposes and asked to indicate what they associate it with. Table 4.5 summarises these associations.

**TABLE 4.5: Association of Lion logo**

<b>Words</b>	<b>Percentage of respondents</b>
Lion, Leadership, Predator, Pride, King, Proudly, Royalty, Beast	24%
Private, National park, Reserve, Nature, Africa	22%
Nothing, Can not, Don't, Haven't, Association, Idea, Not familiar, Unknown	14%
Kruger National Park, Skukuza	11%
Wilderness, Wild, Hunting, Bush, Animal, Big 5	9%
Logo	5%
Cereal, Oats, Maize, Syrup, Chips, Simba, Tiger Brands	4%
Rugby	3%
Aggression, Danger, Careful, Courage	1%
Conservation, Concessions	1%
Matches	1%
Zoo, Entertainment, Movie	1%
Beer	1%
Gauteng	1%
Golf, Sport, Soccer	1%
Holidays	1%

Table 4.5 indicates the associations made by respondents when shown the Lion logo. Only 11% associated the Lion logo with the Kruger National Park. It is clear that the use of this logo for branding of the Kruger National Park is not successful and that there is confusion on market segments. If such a logo is to be kept or promoted, more effort must be made relating to brand establishment. According to Kerin *et al.* (2004:234), this

can be done by spending heavily on advertising and other promotional tools to build awareness about the brand.

#### 4.3.4 PREFERRED NATIONAL PARK

Tourists have a choice between visiting various national parks in South Africa. Each of these national parks is located in various biomes and therefore have their own uniqueness related to location, fauna and flora. Respondents (domestic and international) were asked to indicate their preferred national park. The results are summarised in Table 4.6.

**TABLE 4.6: Preferred National Park**

Preferred Park	Percentage	Preferred Park	Percentage
Kruger National Park	80.8%	Marakele National Park	0.6%
Kgalagadi National Park	8.0%	Table Mountain National Park	0.6%
Tsitsikamma National Park	3.0%	Karoo National Park	0.6%
Addo Elephant National Park	2.8%	Augrabies National Park	0.4%
West Coast National Park	0.9%	Golden Gate National Park	0.4%
Mapungubwe National Park	0.7%	Knysna National Park	0.4%
Mountain Zebra National Park	0.7%	Wilderness National Park	0.2%

According to Table 4.6, the Kruger National Park is the preferred park with 80.8% of respondents, followed by Kgalagadi National Park (8%) and Tsitsikamma and Addo National Parks each with 3%. The popularity of the Kruger National Park may be due to its close proximity to Gauteng as the main domestic market and that it is the most established park of them all (Figure 4.8).

#### 4.3.5 REASONS FOR PREFERRED NATIONAL PARK

Visitors were also asked to indicate why they prefer to visit the national park which was indicated by them in Table 4.6. These reasons are summarised in Table 4.7.

**TABLE 4.7: Reasons for preferred National Park**

<b>Reason</b>	<b>Percentage of respondents</b>
Been visiting since childhood, Grew up in parks, Visiting for lifetime.	19%
Park described as excellent, brilliant, best, great, fantastic, amazing, awesome, fabulous, unique and good	16%
Good accessibility, Park closest to home and convenient to visit	10%
Animals, Wildlife, Nature	10%
Variety offered by parks	9%
Love the park, Favourite place to visit and special times	7%
Untamed, Isolated, Remote, Uncrowded and undisturbed	4%
Park indicated as big or large areas	3%
Africa, SANParks, Kruger National Park	3%
Accommodation, camping	2%
Everything, Wonderful, All in one	2%
Climate, Peace and safety	2%
Experiences, Memories	2%
Home, Family	2%
Never been to park	2%
Enjoy visiting, Happiness	1%
Clean, organised and well managed	1%
Addicted, Only holiday	1%
Beautiful, Tranquil	1%
Rejuvenated, Relaxed, Recharges	1%
Self drive	0.5%
Holiday	0.5%
Atmosphere	0.5%
Accommodation	0.5%

Table 4.7 indicates the reasons why respondents prefer to visit their favourite National Park. Most respondents (19%) indicated that they have visited the various national parks since childhood. According to Jobber (2001:235), image of a destination is formed over a number of years or even through repeat exposure. It is therefore important that marketing of the national parks must also be targeted at the younger generation as they are the future loyal visitors of these national parks.

### 4.3.6 NATIONAL PARKS PREVIOUSLY VISITED BY RESPONDENTS

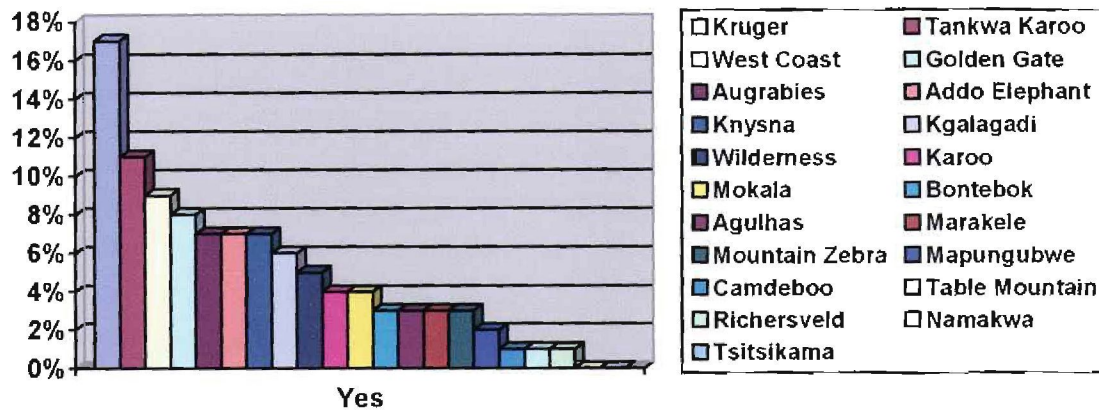


FIGURE 4.7: National Parks previously visited by respondents

According to Figure 4.7, the Kruger National Park is the most visited park totalling 17%. Tankwa Karoo totalled 11% followed by the West Coast at 9%, Golden Gate (8%), Augrabies, Addo and Knysna at 7%, Kgalagadi (6%), Wilderness (5%), Karoo and Mokala at 4%, Bontebok, Agulhas, Marakele and Mountain Zebra at 3% each, Camdeboo at 2% and the remaining national parks at 1% or less.

### 4.3.7 WORDS LINKED TO THE KRUGER NATIONAL PARK

The respondents were asked to write down words that they associate with the Kruger National Park. These words were grouped together by the researcher according to similarity of meaning and expressed as a percentage of the total words. Only the top three words according to their percentage score are indicated in Table 4.8.

TABLE 4.8: Top three words describing the Kruger National Park

Kruger National Park	Wonderful, Gem (53%)
	Africa, Pride (27%)
	Overpriced, Crowded (3%)
	Other (17%)

Table 4.8 indicates the top three words describing the Kruger National Park. This is important information for the marketing department of the Kruger National Park and for SANParks as a whole.

### 4.3.8 OWN LOGO FOR EACH NATIONAL PARK

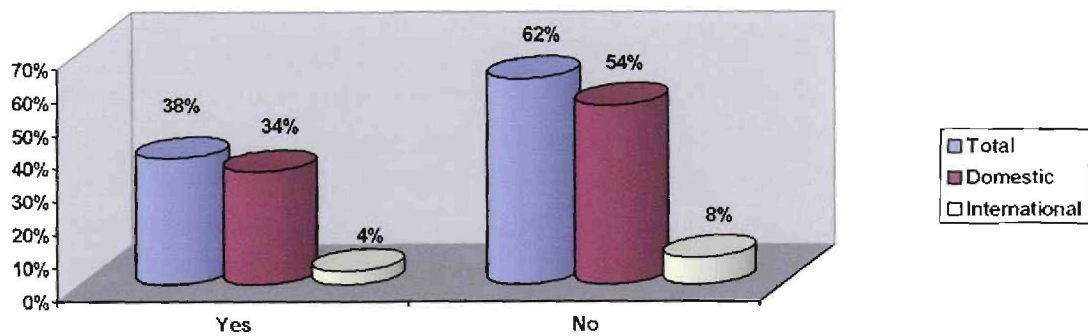


FIGURE 4.8: Own logo for each national park

Figure 4.8 clearly shows that respondents do not want each park to have its own logo. This may be because 75% of respondents are 28 to 57 years of age (Figure 4.2) and therefore familiar with the current logo used by all South African National Parks. It may also be that these respondents have been visiting the national parks since childhood (Table 4.8) and do not want to encourage changes as they are comfortable with the current logo. A one-way Anova comparison between Race and Own logo for each park resulted in White 94%, Coloured 2%, Asian 2% and Black 2% indicating that they do not want to change the logo.

## 4.4 MARKETING AND BRANDING SANPARKS

### 4.4.1 INFORMATION SOURCES USED IN DECISION MAKING

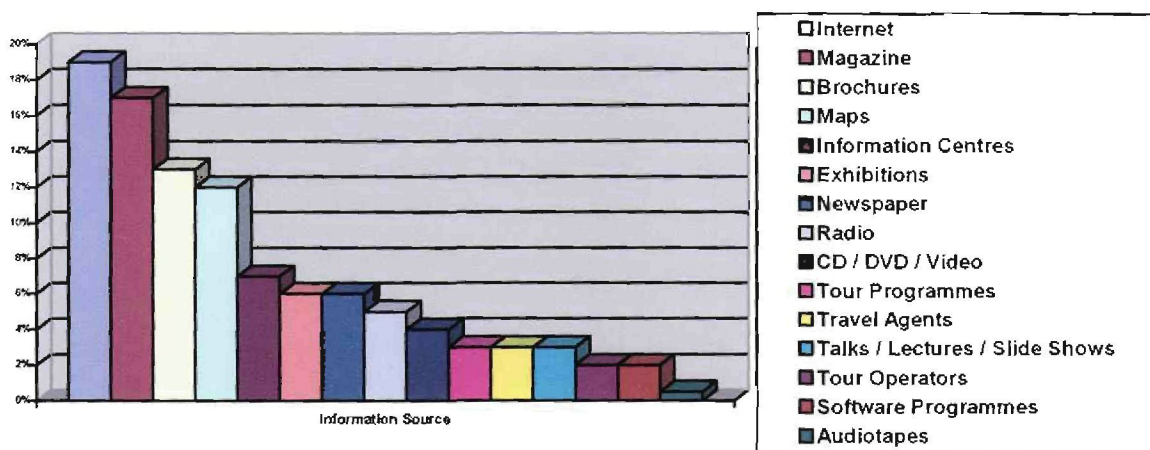


FIGURE 4.9: Information source used in decision making

According to Figure 4.9 the Internet (19%), Magazines (17%), Brochures (13%), Maps (12%) and Information Centres (7%) are the popular information sources used by respondents in planning their holidays. This correlates with Figure 4.2 indicating that 75% of respondents are between 28 and 57 years of age and are therefore using the internet as their main information source.

Other information sources used in holiday planning are summarised in Table 4.9.

**TABLE 4.9: Other information sources used in decision making**

Family and friends	Television programmes
Own research	Word of mouth

#### **4.4.2 BRAND PERCEPTIONS RELATED TO THE KUDU LOGO**

Based on the statistics of Table 4.4 and section 4.3.2, 86% of respondents think of the Kudu logo as the official logo of the Kruger National Park. Therefore it can be assumed that the brand perceptions tested on the Kudu logo can also be linked to the brand perceptions of the Kruger National Park.

Twenty four pre-established brand perceptions and ideas were tested, related to the Kudu logo as a brand. This process was necessary as brand perceptions influence and shape consumer behaviour. Results of these brand perceptions are summarised in Table 4.10.

**TABLE 4.10: Total Variance Explained – Brand Perceptions**

Component	Initial Eigen values			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings(a)
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total
1	12.158	50.657	50.657	12.158	50.657	50.657	8.804
2	1.553	6.470	57.127	1.553	6.470	57.127	7.823
3	1.343	5.597	62.724	1.343	5.597	62.724	9.314
4	.914	3.807	66.531				
5	.828	3.449	69.980				
6	.781	3.254	73.234				
7	.717	2.988	76.222				
8	.590	2.459	78.681				
9	.542	2.257	80.938				
10	.482	2.009	82.947				
11	.446	1.857	84.804				
12	.395	1.645	86.449				
13	.356	1.484	87.933				
14	.351	1.464	89.396				
15	.323	1.345	90.742				
16	.314	1.307	92.049				
17	.309	1.289	93.337				
18	.290	1.210	94.548				
19	.245	1.023	95.570				
20	.235	.980	96.550				
21	.231	.962	97.513				
22	.216	.899	98.411				
23	.193	.802	99.214				
24	.189	.786	100.000				

Extraction Method: Principal Component Analysis.

(a) When components are correlated, sums of squared loadings cannot be added to obtain a total variance.

Table 4.10 indicates the total variance of twenty-four pre-established brand perceptions, tested on the Kudu Logo. In principle components analysis, the amount of variance that is to be explained equals the number of variables. For twenty-four variables, a total variance of 24 must be explained. To calculate the proportion of the total variance explained by each factor, the loadings of the variable are squared on that factor and the squared loadings are added to give the Eigen value. Three components were extracted with Eigen values of more than one. The first component = 12.158, the second component = 1.553 and the third = 1.343 (Table 4.10). Direct Oblimin are used to take

the initial principle components that explain most of the variance in variables and rotate them to make their meaning clearer. These Direct Oblimin factors are allowed to correlate or be oblique to one another (Table 4.11). Two methods are used to represent the results of an oblique rotation. The first is the pattern matrix (Table 4.11) which shows the unique contribution that each variable makes to each factor but not the contribution that is shared between factors if the factors are correlated.

**TABLE 4.11: Pattern Matrix – Brand Perceptions**

<b>PATTERN MATRIX</b>			
	<b>Component</b>		
	<b>1: Successful brand</b>	<b>2: Service</b>	<b>3: Positive image</b>
RECOGNISABLE	.767		
DISTINGUISHED	.761		
ESTABLISHED	.653		
INTERNATIONAL BRAND	.612		
PROUD HISTORY	.598		
RELEVANT	.573		
SIMPLISTIC	.560		
CREDIBLE	.499		
HIGHLY VISIBLE	.487		
PROUDLY SA	.447		
ENHANCES	.416		
SERVICE LEVEL		-.860	
INTEGRITY		-.849	
QUALITY PRODUCT		-.835	
RELIABILITY		-.604	
VALUE		-.481	
GOOD IMAGE		-.385	
SOCIAL UPLIFTMENT			-.835
CREATIVE			-.817
INNOVATIVE			-.778
CONSERVATION			-.694
CAPTURES			-.585
COLOURS			-.520
TALKED ABOUT			-.472
<b>Eigen value</b>	<b>6.801</b>	<b>4.469</b>	<b>6.805</b>
<b>Proportion</b>	<b>.566</b>	<b>.638</b>	<b>.567</b>
<b>Cronbach Alpha</b>	<b>.921</b>	<b>.900</b>	<b>.887</b>
Extraction Method: Principal Component Analysis. Rotation Method: Oblimin with Kaiser Normalisation. (a) Rotation converged in 13 iterations.			

The structure matrix is the second method of representing the results of an oblique rotation and indicates the overall contribution that each variable makes to a factor (Table 4.12).

**TABLE 4.12: Structure Matrix – Brand Perceptions**

	Component		
	1: Successful brand	2: Service	3: Positive image
RECOGNISABLE	.804	-.453	-.441
ESTABLISHED	.779	-.578	-.491
RELEVANT	.772	-.491	-.663
PROUD HISTORY	.759	-.542	-.557
INTERNATIONAL BRAND	.753	-.456	-.571
DISTINGUISHED	.750	-.331	-.390
CREDIBLE	.718	-.694	-.525
HIGHLY VISIBLE	.681	-.495	-.577
SIMPLISTIC	.506		
PROUDLY SA	.703	-.491	-.704
ENHANCES	.667	-.435	-.701
SERVICE LEVEL	.400	-.863	-.468
QUALITY PRODUCT	.415	-.859	-.489
INTEGRITY	.453	-.849	-.420
RELIABILITY	.499	-.787	-.642
VALUE	.384	-.684	-.662
GOOD IMAGE	.609	-.700	-.721
CREATIVE	.460	-.486	-.843
INNOVATIVE	.413	-.525	-.817
SOCIAL UPLIFTMENT		-.461	-.787
CONSERVATION	.534	-.460	-.785
CAPTURES	.672	-.368	-.735
COLOURS	.561	-.390	-.663
TALKED ABOUT	.499	-.481	-.645
<b>Total</b>	<b>13.791</b>	<b>12.88</b>	<b>14.29</b>
<b>Oblimin Factor</b>	<b>.60</b>	<b>.60</b>	<b>.621</b>

Extraction Method: Principal Component Analysis.  
 Rotation Method: Oblimin with Kaiser Normalisation.

The factors were rotated with Direct Oblimin, giving essentially similar results. The **first factor** seems to reflect the characteristics of a **successful brand** as results indicated

an easily recognisable brand, a well established brand, brand still relevant today, brand associated with a proud history of organisation, considered as an international brand, easily distinguishable from other conservation organisations, credible, highly visible, simplistic, proudly South African and a brand that enhances marketing efforts. The **second factor** appeared to represent **service** as results indicated an association with high service levels linked to brand, association of high quality products, associated with integrity, portraying reliability, value for money and portraying a good image. The **third factor** appeared to represent a **positive image** as results indicated a creative logo, an innovative brand, reflecting social upliftment, portraying a function towards conservation, capturing the essence of national parks, using appealing colours, and a brand that is much talked about. The three Varimax factors accounted for 0.707, 0.379 and 0.373 respectively of the total variance. The three Direct oblimin factors correlated with 0.60.

The pattern matrix was also used to determine the Cronbach Alphas. The Cronbach Alpha coefficient is used to indicate the reliability of the questionnaire. Any reliability coefficient of 0.70 or higher is considered acceptable (HANSEN, 2008) (see Table 4.11). Factor 1 (successful brand) resulted in a Cronbach Alpha coefficient of 0.921. Factor 2 (service) resulted in a Cronbach Alpha coefficient of 0.900. The third factor (positive image) resulted in a Cronbach Alpha coefficient of 0.887. All three factors therefore indicate good internal reliability of the questionnaire.

**TABLE 4.13: Component Correlation Matrix**

Component	Successful Brand	Service	Positive image
Successful Brand	1.000	-.463	-.531
Service	-.463	1.000	.538
Positive image	-.531	.538	1.000

Table 4.13 shows the component correlation matrix. The covariance was standardised to give a value that lies between -1 and +1. A coefficient of +1 indicates that the two variables are perfectly positively correlated which means that as one variable increases the other also increases by a proportionate amount. Conversely, a coefficient of -1

indicates a perfect negative relationship: if one variable increases the other decreases by a proportionate amount. A coefficient of 0 indicates no linear relationship at all, so if one variable changes, the other stays the same. Because the correlation coefficient is a standardised measure of an observed effect, it is a commonly used measure of the size of an effect. Values of  $\pm .1$  represent a small effect,  $\pm .3$  is a medium effect and  $\pm .5$  is a large effect (Field, 2005:111).

#### 4.4.3 BRAND EMOTIONS RELATED TO THE KUDU LOGO

Eight pre-established brand emotions, related to the Kudu logo as a brand were tested. This process was necessary as brand emotions influence and shape consumer behaviour. Results of these brand perceptions are summarised in Table 4.14.

**TABLE 4.14: Total Variances Explained – Brand Emotions**

Component	Initial Eigen values			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings(a)
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total
1	3.807	47.588	47.588	3.807	47.588	47.588	3.695
2	1.404	17.549	65.137	1.404	17.549	65.137	2.027
3	.742	9.277	74.415				
4	.569	7.107	81.521				
5	.476	5.948	87.469				
6	.428	5.353	92.823				
7	.311	3.894	96.716				
8	.263	3.284	100.000				

Extraction Method: Principal Component Analysis.

(a) When components are correlated, sums of squared loadings cannot be added to obtain a total variance.

Table 4.14 indicates the total variance of eight pre-established brand emotions tested on the Kudu Logo. In principal components analysis, the amount of variance that is to be explained equals the number of variables. For eight variables, a total variance of 8 must be explained. To calculate the proportion of the total variance explained by each factor, the loadings of the variable are squared on that factor and the squared loadings are added to give the Eigen value. Two components were extracted with Eigen values

of more than one. The first component = 3.807 and the second component = 1.404 (Table 4.14).

Direct Oblimin are used to take the initial principal components that explain most of the variance in variables and rotate them to make their meaning clearer. These Direct Oblimin factors are allowed to correlate or be oblique to one another (Table 4.15).

Two methods are used to represent the results of an oblique rotation. The first is the pattern matrix (Table 4.15) which shows the unique contribution that each variable makes to each factor but not the contribution that is shared between factors if the factors are correlated.

**TABLE 4.15: Pattern Matrix – Brand Emotions**

PATTERN MATRIX		
	Component	
	1: Positive brand emotions	2: Negative brand emotions
EXCITEMENT	.811	
HOPE	.777	
TRUST	.772	
ANTICIPATION	.752	
PRIDE	.750	
PEACEFUL	.731	
CONTEMPT		.930
DISGUST		.899
<b>Eigen value</b>	<b>4.62</b>	<b>1.84</b>
<b>Proportion</b>	<b>.61</b>	<b>.23</b>
Extraction Method: Principal Component Analysis. Rotation Method: Oblimin with Kaiser Normalisation. (a) Rotation converged in 3 iterations.		

The structure matrix is the second method of representing the results of an oblique rotation and indicates the overall contribution that each variable makes to a factor (Table 4.16).

TABLE 4.16: Structure Matrix – Brand Emotions

	Component	
	1: Positive brand emotions	2: Negative brand emotions
EXCITEMENT	.807	
TRUST	.779	
PRIDE	.765	
HOPE	.763	
ANTICIPATION	.749	
PEACEFUL	.736	
CONTEMPT		.918
DISGUST	-.326	.914
Eigen value	4.93	1.83
Proportion	.62	.22
Cronbach Alpha	.858	.794

Extraction Method: Principal Component Analysis.  
 Rotation Method: Oblimin with Kaiser Normalisation.

The factors were rotated with Direct Oblimin, giving essentially similar results. The **first factor** seems to also reflect **positive brand emotions** as results indicated excitement, hope, trust, anticipation, pride and peacefulness as all these variables loaded highly on it. The **second factor** appeared to reflect **negative brand emotions** as there was a strong disagreement to the two emotions contempt and disgust. The two Varimax factors accounted for 0.68 and 0.19, respectively, of the total variance. The two Direct Oblimin factors correlated with 0.22.

The pattern matrix (Table 4.15) was also used to determine the Cronbach Alphas. The Cronbach Alpha coefficient is used to indicate the reliability of the questionnaire. Any reliability coefficient of .70 or higher is considered acceptable (UCLA, 2008). Factor 1 (positive brand emotions) resulted in a Cronbach Alpha coefficient of .858. Factor 2 (negative brand emotions), resulted in a Cronbach Alpha coefficient of .794. Both factors therefore indicate good internal reliability of the questionnaire.

TABLE 4.17: Component Correlation Matrix – Brand Emotions

Component	Positive brand emotions	Negative brand emotions
Positive brand emotions	1.000	-.311
Negative brand emotions	-.311	1.000

Table 4.17 shows the component correlation matrix. The covariance was standardised to give a value that lies between -1 and +1. A coefficient of +1 indicates that the two variables are perfectly positively correlated which means that as one variable increases the other also increases by a proportionate amount. Conversely, a coefficient of -1 indicates a perfect negative relationship: if one variable increases the other decreases by a proportionate amount. A coefficient of 0 indicates no linear relationship at all, so if one variable changes, the other stays the same. Because the correlation coefficient is a standardised measure of an observed effect, it is a commonly used measure of the size of an effect. Values of  $\pm 0.1$  represent a small effect,  $\pm 0.3$  is a medium effect and  $\pm 0.5$  is a large effect (Field, 2005:111).

**TABLE 4.18: Other brand emotions related to the Kudu logo**

Amaze	Love
Consistency	Passion
Fear	Tradition
Holiday	

Table 4.18 summarises the other brand emotions related to the current Kudu Logo as indicated by respondents.

## 4.5 CONCLUSIONS

The aim of this empirical research chapter was to analyse the Kruger National Park's brand by focusing on the current Kudu logo. To draw a conclusion, it was necessary to look at the combination of all the questions in the questionnaire. These factors played an important role in establishing the branding image of the Kruger National Park.

From the results, Socio-Demographic findings indicated that most respondents (75%) were between the ages of 28 and 57 with an average age of 42. The dominant home languages spoken were English (51%) and Afrikaans (41%). Most respondents (94%) were white, and 64% of the respondents are married, 89% were domestic respondents views, 46% live in Gauteng, 72% have post matric qualifications and work mostly in management, administrative or professional careers.

Based on the findings of Table 4.4 and section 4.3.2, a statistical process was followed to establish how many respondents, when thinking of SANParks, relate it to the Kruger National Park. The findings indicate that 86% of respondents relate SANParks to only the Kruger National Park. None of the other National Parks were indicated by respondents. Only 11% associated the unofficial Lion logo, which the Kruger National Park is currently using for merchandise branding purposes. Based on these results, the question raised concerned the influence of this perception (SANParks = Kruger National Park= 86%) on the remaining South African National Parks. Future studies are therefore needed to test these perceptions.

Eighty one percent of respondents preferred the Kruger National Park above the other South African National Parks and made their choice because they have been visiting National Parks since childhood. The Kruger National Park was previously visited by 17% of respondents. Respondents wrote down words describing the Kruger National Park, resulting in the words *wonderful* and *gem* being very popular. Sixty two percent of respondents (54% domestic and 8% international) clearly indicated that they do not want the Kudu logo to change.

Aspects related to the marketing and branding of SANParks indicated that the internet (19%), magazines (17%), brochures (13%) and maps (12%) were the popular information sources used by respondents in planning their holidays.

Twenty four pre-established perceptions and ideas related to the SANParks Kudu logo were tested on a Likert scale. A principal component analysis was conducted on the correlation of these twenty four pre-established perceptions of the Kruger National Park. The **first factor** seem to reflect the characteristics of a **successful brand** as results indicated an easily recognisable brand, a well established brand, brand still relevant today, brand associated with a proud history of organisation, considered as an international brand, easily distinguishable from other conservation organisations, credible, highly visible, simplistic, proudly South African and a brand that enhances

marketing efforts. The **second factor** appeared to represent **service** as results indicated an association with high service levels linked to brand, association of high quality products, associated with integrity, portraying reliability, value for money and portraying a good image. The **third factor** appeared to represent a **positive image** as results indicated a creative logo, an innovative brand, reflecting social upliftment, portraying a function towards conservation, capturing the essence of national parks, using appealing colours, and a brand that is much talked about (see. 4.4.2).

A principal component analysis was also conducted on the correlation of eight pre-established emotions linked to the Kudu logo. The **first factor** seems to also reflect **positive brand emotions** as results indicated excitement, hope, trust, anticipation, pride and peacefulness as all these variables loaded highly on it. The **second factor** appeared to represent **negative brand emotions** as there was a strong disagreement to the two emotions *contempt* and *disgust*.

To summarise: eighty six percent of respondents related the Kudu Logo to the Kruger National Park and sixty two percent of respondents clearly indicated that they do not want the Kudu logo to change. Regarding perceptions, the first factors seem to reflect a successful brand and positive brand emotions were the first factor related to emotions. The Kudu brand can therefore be summarised as being a highly successful brand.

# CHAPTER 5

## CONCLUSIONS AND RECOMMENDATIONS

### 5.1 INTRODUCTION

The purpose of this study was to analyse the Kruger National Park's brand by focusing on the current Kudu logo. The achievement of this goal relied on the following objectives:

- To conduct a literature review on the role of branding in tourism marketing.
- To identify different tools that are used to measure brand effectiveness.
- To evaluate the emotions and perceptions created by the use of the Kudu logo.
- To draw conclusions and make recommendations.

These objectives were accomplished as follow:

- **Chapter two** focused on how marketing of a tourism destination is done. This was achieved by unleashing some of the important aspects related to the act of marketing a destination by explaining what marketing is. Once the basic aspects of marketing were clarified, the focus shifted to the marketing of a destination by indicating what is defined as a destination. Aspects that bear relation to a destination were explained, followed by the destination mix. Lastly, the tourism destination life cycle with its four stages was explained, followed by destination image and the way it is formed.
- **Chapter three** explained branding of a tourism destination by highlighting five aspects. Firstly, what branding is and, secondly, aspects related to brands.

Thirdly, the chapter indicated how brands are created. Fourthly, how tourists choose brands and, lastly, three different internal measuring tools were explained. These measurement tools can be used by destinations to assess their brands.

- In **chapter four**, the results of the empirical research were reflected to analyse the Kudu brand of the Kruger National Park. Six hundred and eighteen responses to the questionnaires were interpreted and possible success factors identified.

The aim of this chapter is to draw conclusions and offer recommendations for future purposes and research.

## **5.2 CONCLUSIONS**

The following conclusions regarding the research can be drawn:

### **5.2.1 CONCLUSION CONCERNING DESTINATION BRANDING FROM THE LITERATURE STUDY**

The following are regarded as the main conclusions from **research objective one**, to conduct a literature review on the role of branding in tourism marketing.

- Marketing is generally recognised to be central to a destination because it directs the available resources of the destination to meet current and potential tourists' needs.
- The importance of marketing has increased over the past decade due to rapid changes in the marketing environment. These changes are summarised as increased ecological awareness, political changes, economic fluctuations and increased competition within the industry.

- Marketing has strongly become destination oriented in the 20<sup>th</sup> century while the world around increasingly focused on service issues and releasing the value lock up in usage of services. The key lies in relationships between destinations and tourists served.
- Tourism products differ from manufacturing products and comprise the following unique characteristics: intangibility, inseparability, variability and perishability.
- Tourists go to where the offering is delivered. It is here where visitors and staff interact and where the service actually happens. Consequently, there are several unique issues for marketers to consider concerning the marketing of destinations. These aspects of a destination are summarised as follows:
  - ✓ A destination is a geographical area that includes tourism organisations and operations and is therefore a single entity.
  - ✓ A destination is an intangible socio-cultural entity because of its history, culture, people and geographical location.
  - ✓ The image of a destination is very important and is a mental picture formed by current and potential tourists.
  - ✓ A destination is affected by current and past situations.
  - ✓ Other events surrounding the particular destination affect that particular destination.
  - ✓ No single index exists for categorising a destination as being expensive or cheap but exchange rates are commonly used for this purpose.
  - ✓ A destination can incorporate several destinations or locations within itself.
- The destination mix consists of the market, travel, marketing and the destination itself.
- In order to be successful, destination marketing must achieve the following six objectives:

- ✓ Information provision.
  - ✓ Portraying an image of the destination.
  - ✓ Amenity provision for locals.
  - ✓ Increase pride in the destination.
  - ✓ Improve international ties.
  - ✓ Promotion of attractions.
- To achieve these objectives, destinations marketers can make use of different marketing techniques, which include brochures, advertisements, public relations, sales promotions, direct marketing, trade fairs and exhibitions.
- The Kruger National Park can make use of different marketing approaches to market the destination - the production, product, selling, societal marketing and destination approaches.
- The Kruger National Park can also use the following strategies to market themselves:
- ✓ Deciding on a destination's target markets.
  - ✓ Destination positioning strategy.
  - ✓ Product strategy.
  - ✓ Pricing strategy.
  - ✓ Distribution strategy.
  - ✓ Promotion strategy.
- There are three role players that influence marketing of the destination, employees, tourists and the destination. These role players are summarised in the service marketing triangle.
- There are five issues unique to the marketing of the Kruger National Park:
- ✓ Tourist's interaction with the delivery process.
  - ✓ Tourist's interaction with other visitors at the destination.

- ✓ Tourist's participation.
  - ✓ Accessibility of the destination.
  - ✓ Atmosphere at the destination.
- All tourism destinations, from birth to death, pass through life stages known as the tourism product life cycle. These stages are known as the introduction, growth, maturity and decline and rejuvenation stages.
  - A destination image indicates the total beliefs, attitudes and impressions that tourists have about a destination. These destination images are formed by visitors making use of different sources of information. These sources are grouped together into two main categories, organic and induced image sources.
  - Winning brands are characterised by the following:
    - ✓ Profitable brands are leaders in their field – the Kudu logo has been identified by respondents as a leader and a successful brand as results indicated an easily recognisable brand, well established brand, brand still relevant today, brand associated with a proud history of organisation, considered as an international brand, easily distinguishable from other conservation organisations, credible, highly visible and simplistic.
    - ✓ Profitable brands are committed to high quality service – results in chapter four indicated that the second factor linked to perceptions of the Kudu logo resulted in an association with high service levels linked to the brand, association of high quality products, associated with integrity and portraying reliability and value for money.
    - ✓ Profitable brands capitalise on the environment in which they function – the Kudu logo first appeared in 1955. Today, its simple, uncluttered and clean design reflects the pristine nature of the conservation areas while simultaneously projecting a contemporary image to the target market.

- ✓ Memorable brands are winners – all respondents recognised the Kudu logo as the official logo of SANParks and 86% linked it to the Kruger National Park specifically.
  
- One of the key tasks for destination marketers is to develop, maintain or alter the image of a destination in line with the markets being targeted. This can be achieved with the help of destination branding.

The following are main conclusions with respect to **research objective two**, to identify different models that are used to measure brand effectiveness.

- Measuring brands can be done either internally, by employees and management of the Kruger National Park, or externally, on visitors' to the Kruger National Park. This study focused on external measuring by using questionnaires to establish visitor's perceptions and emotions linked to the use of the Kudu logo by the Kruger National Park.
  
- The following three internal measuring tools can be used by destinations to measure their own brand namely brand assessment questionnaires designed by All-About-Branding and the Singapore Government and conducting a Brand Audit.

Comparing the three internal measurement tools, the Kruger National Park can gain valuable brand-related information by using the brand questionnaire developed by All-about-branding. The Brand Audit designed by Full Capacity Marketing can then be used to help the Kruger National Park in identifying brand-related gaps. These gaps can be addressed by using the Customer-Centric Roadmap.

## 5.2.2 CONCLUSIONS FROM THE SURVEY

Regarding **research objective three** (to evaluate the emotions and perceptions created by the use of the Kudu logo), it was primarily found that:

- Male respondents form the majority with 50% domestic and 58% international (see. 4.2.1).
- The age group 16 to 27 years totalled 16% domestic and 9% international, 28 to 47 years 55% domestic and 52% international, 48 to 57 years formed 21% domestic and 25% international and age 58+ totalled only 9% domestic and 13% international. The average age of respondents was 42 years (see. 4.2.2).
- Most respondents' (92%) home language is either English or Afrikaans (see. 4.2.3).
- White respondents formed the majority with 95% (see. 4.2.4).
- Sixty-four percent of all respondents are married (see. 4.2.5).
- International respondents totalled only 11%, compared to the 89% domestic respondents (see. 4.2.6).
- The majority of domestic respondents were resident in Gauteng, totalling 46% followed by the Western Cape at 18% (see. 4.2.7).
- Seventy-two percent of all respondents had a post matric qualification (see. 4.2.8).
- Sixty-nine percent of respondents work in management, administrative or professional careers and 9% are self-employed (see. 4.2.9).

- Based on associations that respondents made with the Kudu logo, a statistical process conducted by North-West University's Statistical Department was followed to establish how many respondents, when thinking of SANParks, relate it to the Kruger National Park. These findings indicate that 86% of respondents relate SANParks to the Kruger National Park. None of the other National Parks were mentioned by respondents (see. 4.3.1 & 4.3.2).
- Only 11% associated the non-official Lion logo with the Kruger National Park (see. 4.3.3).
- The Kruger National Park is the number one preferred park with 81% of respondents (see. 4.3.4).
- Most respondents (19%) indicated that their reason for visiting their favourite national park was because they have been visiting various national parks since childhood (see. 4.3.5).
- The Kruger National Park is the most visited park totalling 17% (see. 4.3.6).
- Fifty-three percent of respondents describe the Kruger National Park with the words "wonderful" and "gem" (see. 4.3.7).
- Sixty-two percent of respondents clearly indicated that they do not want each park to have its own logo. A one-way Anova comparison between Race and Own logo for each park resulted in White 94%, Coloured 2%, Asian 2% and Black 2% indicating that they do not want to change the logo (see.4.3.8).
- The Internet (19%), Magazines (17%), Brochures (13%), Maps (12%) and Information Centres (7%) are the popular information sources used by respondents in planning their holidays (see. 4.4.1).

- A principal component analysis was conducted on the correlation of twenty-four pre-established factors relating to perceptions of the Kudu brand. Three components were extracted with Eigen values of more than one. The first component = 12.158, the second component = 1.553 and the third = 1.343 (Table 4.10). The **first factor** seems to reflect the characteristics of a **successful brand** as results indicated an easily recognisable brand, a well established brand, brand still relevant today, brand associated with a proud history of the organisation, considered as an international brand, easily distinguishable from other conservation organisations, credible, highly visible, simplistic, proudly South African and a brand that enhances marketing efforts. The **second factor** appeared to represent **service** as results indicated an association with high service levels linked to brand, association of high quality products, associated with integrity, portraying reliability, value for money and portraying a good image. The **third factor** appeared to represent a **positive image** as results indicated a creative logo, an innovative brand, reflecting social upliftment, portraying a function towards conservation, capturing the essence of national parks, using appealing colours, and a brand that is much talked about (see. 4.4.2).
  
- A principal component analysis was also conducted on the correlation of eight pre-established emotions linked to the Kudu logo. The **first factor** seems to also reflect **positive brand emotions** as results indicated excitement, hope, trust, anticipation, pride and peacefulness as all these variables loaded highly on it. The **second factor** appeared to represent **negative brand emotions** as there was a strong disagreement to the two emotions contempt and disgust.

## 5.3 RECOMMENDATIONS

The following recommendations are based on the study findings:

### 5.3.1 GENERAL RECOMMENDATIONS

Destination images of the Kruger National Park must be wilfully designed to attract tourists and to build self-confidence and pride among South African residents. This can

be done through innovative marketing campaigns.

For tourists to return to the Kruger park, marketing programmes must be established that satisfy a certain level of tourist expectations. If these expectations are unknown, they can be identified through research on visitors to the Kruger park.

The psychological power of a brand is influential if the brand is constructed around a memory. A memory is formed by an experience and this “experience” is the only product offered by the Kruger National Park. It is therefore of utmost importance that all staff need to work together to create positive experiences (memories) for all visitors to the park.

Due to the intangible nature of this type of experience, the following can help the Kruger National Park overcome this problem:

- It is essential that the Kruger brand has a clear set of values to help create positive perceptions of that brand among visitors. This may include values such as quality service or emphasis on conservation.
- By using as many physical elements as possible that can be associated with the brand, such as staff uniforms, office décor and the type of music played to tourists waiting on the telephone are some of the effective ways of making the Kruger brand tangible.
- Effective differentiation can be achieved through package designs.

The Kruger National Park as a destination needs to adopt a holistic perspective by regarding their brand as a strategic device. This means that the Kruger Park should analyse the forces that influence the profitability of the Kudu brand, identify their brand's unique advantages and develop strategies to defend this position against all competitors.

In order to sustain the Kruger brand's competitive advantage, the following should take place:

- Firstly, the marketing department needs to manage the brand and its competitive advantage. What is important to remember is that top management must also be part of this because the brand influences the destination's reputation, and reputation is the responsibility of top management.
- Secondly, top management must also be heavily involved in the management of Kruger Park's brand. Nilson (1998:222) points out that CEOs of a destination are, on average, employed twice as long at the destination as marketers. Therefore their involvement is good insurance to ensure consistency.
- Thirdly, everyone working for, or linked to, the Kruger Park has the responsibility to guard, promote and build the Kruger's brand. In order to do this, everyone must be aware of and understand the core of the brand position. This can be communicated to all involved by means of newsletters and even induction of new employees.
- Lastly, a monitoring system must be established to assist in the management of the Kruger Park's brand. This can be done internally by making use of the three measurement tools discussed in chapter 3 of this study, or externally by means of questionnaires. What is important is that evaluation must be done on a regular basis.

### **5.3.2 RECOMMENDATIONS PERTAINING TO THE RESEARCH**

Because 86% of visitors link the Kruger National Park only to SANParks', there is a definite need to launch a strong marketing campaign to create awareness among visitors of the remaining national parks that are also part of SANParks.

The internal perceptions of SANParks employees must also be tested. This can be done by using any of the three measurement tools indicated in chapter 3. These results can then be compared with this study to identify significant correlations and differences.

Based on the successful re-branding done by Lake Nakuru National Park in Kenya (see 1.2), a follow up branding survey should be completed by SANParks at least one year after any changes are made to the Kudu logo.

When applying the ten commandments of branding (see 3.5) to the Kruger National Park, the following two are not done successfully and require urgent attention:

✓ **Do not dilute the brand.**

The Kudu logo has been diluted by adding the non-official Lion logo to merchandise sold inside the Kruger National Park. The Kudu logo has also been copied and rebranded as the Golden Kudu by private concession lodges inside and adjacent to the Kruger National Park.

✓ **Always monitor the brand**

This study has focused on establishing visitors' perceptions of the Kudu brand for the first time. It is now important to adapt the brand where needed and evaluate the Kudu brand on a regular basis.

Van der Walt *et al.* (1996:223) and Sheth and Mittal (2004:134) note that the five phases influencing brand selection (see 3.6.3) and are characterised by the following:

Brand unawareness, brand recognition, brand rejection, brand acceptance, brand preference and finally brand insistence.

Based on the research results it is clear that the Kudu brand can be placed in the brand preference phase (see figure 3.5). This is because the Kudu brand complies with the tourists' minimum expectations (brand acceptance) and is preferred by tourists based on past experiences. Tourists prefer the Kudu brand above those of competitors. This is

further enhanced by 62% of respondents indicating that the brand should not be changed.

Because most respondents do not want the Kudu Logo to change, but 86% link SANPark to only the Kruger, the following are examples of how the logo could be adapted to differentiate each of South Africa's national parks but still keep the already successful brand.

**Option 1** Keep the current Kudu Logo and add underneath SANParks the name of each national park e.g. SANParks KRUGER.



**SANPARKS  
KRUGER**

**Option 2** Keep the current Kudu Logo and add underneath only the name of each national park eg. KRUGER NATIONAL PARK



**KRUGER  
NATIONAL PARK**

**Option 3** Keep the current Kudu Logo and add underneath only the name of each national park plus South Africa eg. KRUGER NATIONAL PARK, SOUTH AFRICA



**KRUGER  
NATIONAL PARK  
SOUTH AFRICA**

By implementing any of the above options, differentiation and uniqueness can be created by the Kruger National Park. This will also help tourists to easily identify the Kruger Park in marketing done by each national park or by SANParks. It will also assist in creating a sense of pride, belonging and ownership among SANParks employees. This, in turn, can even help SANParks employees to identify each other when gathered on a national or international level.

Because none of the service levels are known to tourists who visit the any of the South African National Parks, the following options can be implemented:

**Option 1** Keep the current Kudu Logo, underneath the word SANParks the name of each national park, the rest camp applicable and indicate the service star rating for the rest camp applicable under the national parks name.



**SANPARKS  
KRUGER  
LETABA  
★ ★ ★**

**Option 2** Keep the current Kudu Logo, underneath the word SANParks the name of each national park, the rest camp applicable and indicate the service star rating for the rest camp applicable between the Kudu horns.



**KRUGER  
NATIONAL PARK  
LETABA**

Implementing either of these two options will provide a clear indication to potential tourists what to expect of each rest camp in the Kruger National Park regarding service. It will therefore help to create a reasonable expectation about service prior to the visit. This will help to improve visitor satisfaction as there will be no surprises in store regarding expected service. It can also serve as a motivation for staff to improve the current service rating of the applicable rest camp. All the rest camps within the Kruger National Park can compete among each other to reach the top service rating which can result in higher money turnovers.

#### **5.4 FURTHER STUDIES**

This study on branding was the first to be done on any of the National Parks in South Africa. The brand perceptions of the remaining national parks are not known. This study can therefore be repeated for each of the remaining national parks in South Africa and the results compared with each other to establish differences and correlations.

The disabled market is participating more and more in tourism related activities. Their brand perceptions of the Kudu logo are not known. This study can therefore be repeated on the Kruger National Park but focusing only on visitors with disabilities. The two studies can then be compared to establish differences and correlations.

This study focused on the perceptions of visitors to the Kruger National Park. Therefore the perceptions of employees are not known. Using any of the three brand

measurement tools discussed in chapter 3, the brand perception of the Kruger National Park employees can also be tested and compared with the perceptions of visitors.

There are various brand measurement tools available that focus either on the brand perceptions of employees or management (internal measurement). Visitors' perceptions are normally tested by means of a survey (external measurement). Both the internal and external measurement tools are not specifically designed to test tourism destination brands. There is, therefore, a need to develop a measurement tool specifically for tourism destinations that can be used as a standard measurement tool and only be adapted to the applicable destination. This tool must also be designed to test both internal (employees and management) and external (visitors) perceptions related to the destination brand.

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**ANNEXURE A:  
QUESTIONNAIRE**

## SECTION A: SOCIO – DEMOGRAPHIC DETAIL

Please indicate your phone number for entrance to the competition: (this information will only be used for the purpose of the lucky draw).....

1. Gender?

Male	1
Female	2

2. In which year were you born?

3. What is your home language?

4. Race?

Black	1
Asian	2
Coloured	3
White	4

5. Marital status?

Married	1
Not unmarried	2
Divorced	3
Widow / er	4
Living together	5

6. Country of residence (if outside South Africa)

7. In which province do you live?

Gauteng	1
Kwazulu –Natal	2
Eastern Cape	3
Western Cape	4
Northern Cape	5
Limpopo	6
Mpumalanga	7
Free State	8
North West	9

8. Highest level of education?

No school	1
School but no matric	2
Matric	3
Diploma, Degree	4
Post Graduate	5

Professional	6
Other, please specify	7

9. Occupation?

Professional	1
Management	2
Self – employed	3
Technical	4
Sales	5
Farmer	6
Mining	7
Administrative	8
Civil service worker	9
Non – profit worker	10
House wife	11
Pensioner	12
Student	13
Unemployed	14
Other, please specify	15

## SECTION B: PERCEPTIONS OF NATIONAL PARKS

10. What are the first word / phrase that come to mind when someone mentions SANParks?

11. With what do you associate this logo?



12. With what do you associate this logo?



13. Which National Park do you prefer to visit? Provide reasons for answer.

Name of park	
Reasons	

14. Write down one word / phrase that best describe the various national parks below. Also indicate whether you have visited these national parks by selecting Yes or No.

NATIONAL PARK	WORD / PHRASE	YES	NO
14.1 Addo		1	2
14.2 Agulhas		1	2
14.3 Augrabies		1	2
14.4 Bontebok		1	2
14.5 Camdeboo		1	2
14.6 Golden Gate		1	2
14.7 Kgalagadi		1	2
14.8 Karoo		1	2
14.9 Knysna		1	2
14.10 Kruger		1	2
14.11 Mapungubwe		1	2
14.12 Marakele		1	2
14.13 Mountain Zebra		1	2
14.14 Richtersveld		1	2
14.15 Table Mountain		1	2
14.16 Tankwa Karoo		1	2
14.17 Tsitsikamma		1	2
14.18 West Coast		1	2
14.19 Wildemess		1	2
14.20 Mokala		1	2
14.21 Namakwa		1	2

15. Do you think that each park should have its own logo?

YES	1
NO	2

### SECTION C: BRANDED MERCHANDISE

16. Do you buy branded merchandise when visiting the parks that serves as a reminder of your experience?

YES	1
NO	2

17. Do you buy these items for yourself or as gifts for other people such as family and friends?

For yourself	1
As gifts	2
Both	3

18. Do you buy any park specific branded merchandise when visiting the national parks? If yes please indicate which merchandise. If no, please indicate reason.

ITEM	YES	NO	REASON
18.1 Kids clothing	1	2	
18.2 Toys	1	2	
18.3 Adult clothing	1	2	
18.4 T – shirt	1	2	
18.5 Kitchen utensils / mugs	1	2	
18.6 Caps	1	2	
18.7 Jackets	1	2	
18.8 Souvenirs	1	2	
18.9 Books and maps	1	2	
18.10 Other (specify)	1	2	

#### SECTION D: MARKETING AND BRANDING OF SOUTH AFRICAN NATIONAL PARKS

19. Indicate which information source you prefer when planning your holiday to any of the national parks?

MEDIUM	YES	NO
Audiotapes	1	2
Brochures	1	2
CD, DVD, Videotapes	1	2
Exhibitions / show / displays	1	2
Information centers	1	2
Internet	1	2
Magazines	1	2
Maps	1	2
Newspapers	1	2
Radio	1	2
Software programmes	1	2
Talks/ lectures / slide shows	1	2
Tour programmes	1	2
Travel agents	1	2
Tour operators	1	2
Other (specify)	1	2

20. Please indicate your perceptions and ideas with regard to the Kudu Logo of SANParks by selecting the most appropriate option.



The KUDU LOGO.....	TOTALLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE
Captures the essences of national parks	1	2	3	4	5
Enhances the marketing efforts of SANParks	1	2	3	4	5
Colours are appealing	1	2	3	4	5
Can be associated with high levels of service	1	2	3	4	5
Can be associated with high quality products	1	2	3	4	5
Can be associated with integrity	1	2	3	4	5
Can be easily distinguished from other conservation organisations	1	2	3	4	5
Can be considered an international brand	1	2	3	4	5
Can be associated with a proud history of the organisation	1	2	3	4	5
Is much talked about	1	2	3	4	5
Is innovative	1	2	3	4	5
Is highly visible	1	2	3	4	5
Is easily recognisable	1	2	3	4	5
Is credible	1	2	3	4	5
Is well established	1	2	3	4	5
Is still relevant today	1	2	3	4	5
Is creative	1	2	3	4	5
Is proudly South African	1	2	3	4	5
Is simplistic	1	2	3	4	5
Portrays SANParks function towards conservation	1	2	3	4	5
Portrays SANParks function towards social upliftment	1	2	3	4	5
Portrays value for money	1	2	3	4	5
Portrays good image	1	2	3	4	5
Portrays reliability	1	2	3	4	5

21. Which slogan would you recommend to be used for SANParks? Options are given but you can indicate your own as well.

Go Wild	Yes	No
Champion Nature	Yes	No
Nurturing Nature	Yes	No
Nature Calls	Yes	No
Own slogan:		

22. Which emotions are evoked when looking at the Kudu Logo of SANParks?



The KUDU LOGO.....	TOTALLY DISAGREE	DISAGREE	NEUTRAL	AGREE	STRONGLY AGREE
Pride	1	2	3	4	5
Hope	1	2	3	4	5
Excitement	1	2	3	4	5
Disgust	1	2	3	4	5
Contempt	1	2	3	4	5
Peacefulness	1	2	3	4	5
Trust	1	2	3	4	5
Anticipation	1	2	3	4	5

23. Please indicate any suggestions and recommendations with regard to the above indicated Kudu Logo of SANParks.


**THANK YOU FOR PARTICIPATING IN THIS SURVEY**

**ANNEXURE B:  
BRAND ASSESSMENT TOOL I**



## Promoting overseas growth and international trade



### Brand Assessment

#### Step 1 of 3

This form may take you approximately 5 - 10 minutes to complete.

#### Understanding Your Brand Better Before Taking that Step into the Global Market Place

Developed in collaboration with Enterprise IG, this diagnostic brand assessment is designed for the business community in mind. It is a straight forward analytical virtual scorecard for you to conduct an internal assessment of your brand, know where your brand is today and understand some of the possible issues you need to consider for international branding success.

#### Disclaimer:

This on-line toolkit is provided by International Enterprise Singapore solely for the purposes of a general self-assessment guide to test your/your company's brand status online and should not be relied on as a substitute for your own research or independent advice. Whilst every reasonable care is taken to ensure that the information contained herein is not untrue nor misleading at the time of publication, no representation is made as to its accuracy, completeness or correctness. Neither International Enterprise Singapore nor any officer or employee of International Enterprise Singapore accepts any liability whatsoever for any loss or damage caused to any person as result of using the toolkit and/or any error, omission or misleading statement in the information on this website or reliance thereon.

#### Please enter your company information

All fields are compulsory.

Company Name:

Your Email:

Your detailed result will be sent to this email account.

Industry: (Pull Down Option)

Advertising/Branding/Market Research

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## Promoting overseas growth and international trade



### Brand Assessment

#### Step 2 of 3

This form may take you approximately 5 - 10 minutes to complete.

#### Section 1

Please select the score that best reflects the current condition of your company

#### Brand Awareness

Many people are still under the misconception that Brand means logo, or that Branding is only the concern of marketers, or that Branding is only concerned with the external image of a company. Before any company is ready to take their Brand overseas, they need to have a clear understanding of what a Brand is. Your Brand will be one of your chief intangible assets overseas, and so it will be important that the company as a whole comes to appreciate the importance of the Brand. Whether your company is well-versed in the language and practice of Branding or just getting started, what is essential is the desire to become more Brand aware.

1. How would you characterize your company's level of Brand understanding and Brand awareness?

It's all new to us    <---    A minority get it    --->    We know branding

1     2     3     4     5     6     7     8     9     10

#### Brand Management

Without high-level ownership of Brand issues within a company, the Brand often fails to contribute what it can to the value of the company. In order to be an effective aspect of company strategy, Brand needs to be a concern of those who lead the company. The level of people in the company making Brand their business communicates its importance. Increasingly companies are realizing that Brand is a matter for the board room not the backroom.

2. At what level in your company are decisions made that impact your Brand?

Not Sure    <---    Marketing/ Comms. Dept    --->    Executive Steering Team

1     2     3     4     5     6     7     8     9     10

#### Brand Strategy

Companies vary on the amount of influence the Brand carries in directing business strategy. For some the Brand informs the vision and mission of the company, governs HR policy, and guides the hows, wheres, and ifs of company expansion and development. Many companies find that giving the Brand a central role, allowing Brand Strategy to direct Business strategy has allowed them to develop a different kind of value in their marketplace. Many also find that the alternative, letting the business be guided by variable forces, often erodes a company's identity. With very little differentiating their offering, they are forced to compete as a commodity, rather than a Brand.

3. How much weight does Brand carry in your business strategy?

Operations dictate Strategy    <---    Brand is one tactical factor    --->    Brand guides Long-term strategy

1     2     3     4     5     6     7     8     9     10

#### Brand Investment

It should be fairly obvious that any company that claims to be concerned with its Brand but doesn't actually spend any money on ensuring its growth is deluded. Just as people development, new business development, and operational process development all require expenditure, it is equally important to allocate sufficient funds for Brand development. If a company is seeking to internationalize, all the more their investment in Brand development will be a crucial factor in their success. Some companies make the mistake of neglecting investment in Brand because the returns are not always immediate or tangible, but to not invest is to ensure your Brand will not grow to its full potential.

4. Describe your company's financial commitment to Brand growth and development?

Not Budgeted ← ... We have some money set aside for it ... → Significant budget expenditure

1    2    3    4    5    6    7    8    9    10

**Brand Value**

It is an important paradigm shift when a company realizes that its Brand is a valuable asset. Increasingly shareholders who understand the dynamics of strong Brands within a company are asking the management to give an accounting of Brand value. This not only includes assessments of current Brand valuation but also an accounting by the management of what they have done with this asset. Have they grown it? Have they leveraged it as much as they could? A valuable Brand can mean the difference between financing and none, between attractiveness to local partners in overseas markets and going it alone. Do you know what your Brand is worth?

5. How does your company measure Brand in its assessment of company value?

Not Included ← ... Part of goodwill ... → Quantitative/Qualitative Brand Audit

1    2    3    4    5    6    7    8    9    10

**Brand Presence**

While success with your Brand in the local market is no guarantee of success overseas it is good indicator of the overall strength of your Brand. A Brand exists in the minds of key audiences or not at all. Good intentions, even functionally superior products are not sufficient to build Brand presence. Your key audiences must see, hear and interact with your Brand if they are to recognize and eventually form a relationship of loyalty with that Brand. As with human interaction, Brand relationships usually come down to how much effort you put into communicating.

6. How would you rank the current strength of your Brand in the local market?

They don't know us ← ... Our key audiences recognize our Brand ... → Strong reputation/industry leader

1    2    3    4    5    6    7    8    9    10

**Brand Process**

There are several factors that make Brand development a challenge for many companies. Some are impeded by a corporate culture that is too results-oriented and fail to see the benefit of going through the Branding process itself. Others lack the patience to undertake a reBranding programme and prefer to remain focused on matters of less importance but greater urgency. For others it is the transition from tactical to strategic decision making or from tangibles to intangibles that stretches them. No one ever said it was easy, but the process is a vital part of becoming a Brand-centric company.

7. Describe your company's commitment to Brand development.

Do we need this? ← ... Where can we start? ... → On-going Commitment

1    2    3    4    5    6    7    8    9    10

**Brand Behaviour**

Everyone can intuit that a Brand's promise is only half the equation in Branding. The Brand relationship depends on the fulfillment of that promise. Whether the Brand promises to meet some tangible or deeper need, or promises to connect with a person's lifestyle in a certain way, or promises a unique feeling or experience, this Brand promise must be delivered on at every point of contact with the Brand. This means your people as well as your products and services must embody the Brand.

8. How much effort is spent on making sure internal audiences understand and faithfully represent your Brand?

None, Brand is for outside ← ... Access to Brand Information ... → Regular Brand workshops & training

1    2    3    4    5    6    7    8    9    10

**Brand Research**

One of the common dangers faced by companies is a tendency to neglect consumer input in strategic Brand decisions. There are of course, companies who are too externally oriented, who cannot act without the benefit of a focus-group. However, most err in the other direction, acting on only internal perceptions of and aspirations for their Brand. No one would recommend that companies divest the responsibility for making tough Brand decisions to outsiders, but to not factor in the consumer is to run the risk of rendering their Brand irrelevant. Moving into new markets makes Brand Research an even more necessary

component of good Branding.

9. How good is your company at assessing the relevance and relationship of your Brand to customers' needs?

We rarely seek feedback ← ... Customer input mechanisms ... → Regular customer-focused Research

1     2     3     4     5     6     7     8     9     10

#### Brand Consistency

It seems that the law of entropy is at work in the realm of Brands. Consistency is not something that happens automatically but has to be reinforced to prevent the natural development of difference, the gradual erosion of Brand identity. From variations in packaging colour in different countries to mixed advertising messages resulting in the Brand equivalent of multiple personality disorder, the consequences of inconsistency on the Brand can vary. However, inconsistency becomes more significant and proliferates more readily in an international context. A complete absence of change cannot be achieved, and it is also undesirable. What is necessary is for the Brand to be consistent enough to achieve continuity in peoples' minds while retaining its freshness. The key is understanding what can and cannot change with the Brand and putting mechanisms in place to ensure that level of consistency.

10. By what means does your company ensure the consistency of Brand Communication?

Briefings ← ... Verbal and Visual Brand Guide ... → Appointed Brand Championship

1     2     3     4     5     6     7     8     9     10

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## Promoting overseas growth and international trade

### Brand Assessment

#### Step 3 of 3

This form may take you approximately 5 - 10 minutes to complete.

#### Section 2

#### BRAND ISSUES WHEN GOING INTERNATIONAL

The following is a list of frequently encountered issues faced by companies who want to take their Brand international.

Select the issues that you feel are most relevant to what your company is likely to face in your Brand expansion overseas.

- Centralization versus Decentralization of Brand Management
- Brand Pricing and Commoditization
- Brand Architecture
- Brand Globalization versus Localization
- Brand Positioning
- Different Legal/Regulatory Context for Brands
- Cultural Translation of Brand Attributes
- Competition with Big Brands
- Naming/Renaming of Brands
- People Development of Local Brand Champions

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**ANNEXURE C:  
BRAND ASSESSMENT TOOL II**



CREATING : COMMUNICATING : LIVING : MEASURING : MANAGING : EXTENDING

RESOURCES ABOUT US EMAIL US

## tools

RESOURCES

SEARCH

### Brand Assessment Questionnaire

If you would like to compare your brand with others, then take 5 minutes to take DNA Design's own brand assessment test. The questions explore your organisational strengths in creating, communicating, living, measuring, managing and extending your brand. Results will be presented in aggregate form, your responses remain anonymous and confidentiality is assured.

**Please complete the following five questions to continue with the assessment.**

Country:  Select your country...

Industry:  Select an appropriate industry...

Age of your brand:  years

Classify your organisation:

Small

Medium

Large

Global

Your position:  Select...

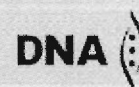
MORE TOOLS

**Brand Assessment**

Pithy Quotes



















Perspectives

CREATED BY



### 30 Questions:

1. We actively investigate what is important to our customers, using research, face to face interviews, questionnaires, suggestion boxes, etc.  Your answer...
2. We understand how our customers feel about our products and services.  Your answer...
3. We judge the effectiveness of our brand in terms of how it looks and feels to our customers – not how it seems to us.  Your answer...
4. We understand the attitudes of our customers and their changing views and needs.  Your answer...
5. We don't have to discount prices in order to attract and keep our customers.  Your answer...
6. Our customers can state quite clearly and simply what is important about our brand to them, and why they think it is different.  Your answer...
7. Our communication plan includes all the various places and ways in which we interact with our customers.  Your answer...
8. We have aligned our organisational structure, operations and culture with our brand values.  Your answer...
9. Our induction programme includes education on our brand and the role it plays in enhancing our competitiveness.  Your answer...
10. We understand in our own minds what differentiates our brand from our competitors.  Your answer...
11. Everyone in our organisation knows what our brand stands for and can articulate that idea simply and clearly.  Your answer...
12. Everyone in our organisation knows what they have to do to deliver on our brand promise.  Your answer...

- |     |   |                |  |
|-----|---|----------------|--|
| 13. | Included in our performance management systems is an assessment of the contribution each individual makes to growing and enhancing the brand.                           | Your answer... |    |
| 14. | Our communications, marketing, service delivery, finance and HR functions are all aligned with our brand objectives.  | Your answer... |    |
| 15. | <i>Branding is championed throughout our organisation, from the CEO down.</i>   | Your answer... |    |
| 16. | We receive regular internal communications detailing what our brand is about.   | Your answer... |    |
| 17. | Strengthening and protecting the company's brand is a fundamental driver behind our organisation's long-term goals.   | Your answer... |    |
| 18. | We have a brand management programme in place that is continually looking for new and more effective ways to protect and enhance our brand throughout the organisation. | Your answer... |    |
| 19. | Our branding strategies are proactively driven. They do not depend on what our competitors are up to.   | Your answer... |    |
| 20. | Accounts quantifying the value of our brand to our business are included in our financial systems.  | Your answer... |    |
| 21. | Details of our brand and the strategy that drives it are well documented and that information is available to those who need and desire it.                             | Your answer... |    |
| 22. | All key stakeholders are involved in our brand creation process.  | Your answer... |    |
| 23. | Our company has systems in place for carefully monitoring the appropriateness, timeliness, integration and consistency of our branded communications.                   | Your answer... |    |
| 24. | We view brand as applying to far more than just our visual identity and our marketing communications.   | Your answer... |   |
| 25. | Our brand includes not just our core organisation but also our partners and key third party suppliers.  | Your answer... |  |
| 26. | We regard our brand agency(ies) as our strategic partner(s) and actively involve them in organisational and communications planning and review sessions.                | Your answer... |  |
| 27. | Our marketing and communications team have an integrated understanding of our brand and are in constant communication over brand-related activities and issues.         | Your answer... |  |
| 28. | The consistency of our brand is paramount. It reaches way beyond just tactical brand campaigns and it is deeper than even key personnel changes.                        | Your answer... |  |
| 29. | We review our brand and what it stands for with all our agencies at least once a year.  | Your answer... |  |
| 30. | If our brand did not exist, the vast majority of our customers would notice our absence and really miss having us in their lives.                                       | Your answer... |  |

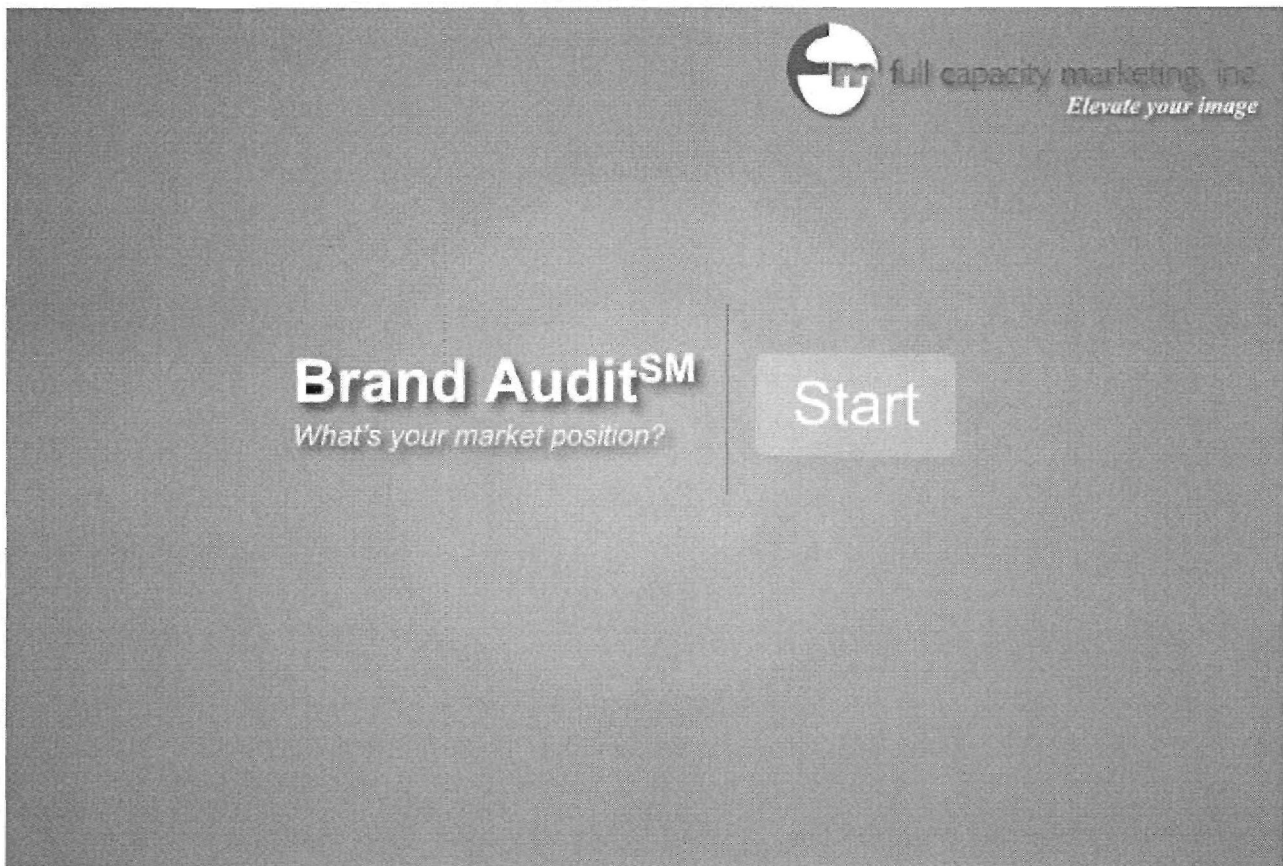


: TOP :

: Home : Creating : Communicating : Living : Measuring : Managing : Extending :  
: Resources : About us : Email us :

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**ANNEXURE D:  
BRAND ASSESSMENT TOOL III**



The image is a screenshot of a web page with a dark grey background. In the top right corner, there is a logo for 'full capacity marketing, inc.' which consists of a stylized 'fcm' inside a circle, followed by the text 'full capacity marketing, inc.' and the tagline 'Elevate your image' below it. In the center-left area, the text 'Brand Audit<sup>SM</sup>' is displayed in a large, bold, white font. Below this, the question 'What's your market position?' is written in a smaller, italicized white font. To the right of this text, there is a vertical line that leads to a rectangular button with the word 'Start' written inside in a white font.

## Brand Audit<sup>SM</sup>

*What's your market position?*



full capacity marketing, inc.  
*Elevate your image*

1) Has your organization utilized market research to determine what is important and relevant to the public with respect to your mission?

- ▶ Yes, this applies to our organization
- ▶ This does not currently apply to our organization, but it will in the near future
- ▶ This somewhat applies to our organization, but it is not fully implemented
- ▶ No, this does not apply to our organization

## Brand Audit<sup>SM</sup>

*What's your market position?*



full capacity marketing, inc.  
*Elevate your image*

### 2) Have you designed services for your customers based on the market research?

- ▶ Yes, this applies to our organization
- ▶ This somewhat applies to our organization, but it is not fully implemented
- ▶ This does not currently apply to our organization, but it will in the near future
- ▶ No, this does not apply to our organization

## Brand Audit<sup>SM</sup>

*What's your market position?*



full capacity marketing, inc.  
*Elevate your image*

3) Has your organization created a market segmentation strategy by identifying key customer and stakeholder groups?

- ▶ Yes, this applies to our organization
- ▶ This somewhat applies to our organization, but it is not fully implemented
- ▶ This does not currently apply to our organization, but it will in the near future
- ▶ No, this does not apply to our organization

## Brand Audit<sup>SM</sup>

*What's your market position?*



full capacity marketing, inc.  
*Elevate your image*

4) Has your organization conducted a community audit to determine strategic alignment opportunities for public-private partnerships?

- ▶ Yes, this applies to our organization
- ▶ This somewhat applies to our organization, but it is not fully implemented
- ▶ This does not currently apply to our organization, but it will in the near future
- ▶ No, this does not apply to our organization

## Brand Audit<sup>SM</sup>

*What's your market position?*



full capacity marketing, inc.  
*Elevate your image*

### 5) Has your organization garnered competitive grants with high profile community partners?

- ▶ Yes, this applies to our organization
- ▶ This somewhat applies to our organization, but it is not fully implemented
- ▶ This does not currently apply to our organization, but it will in the near future
- ▶ No, this does not apply to our organization

## Brand Audit<sup>SM</sup>

*What's your market position?*



full capacity marketing, inc.  
*Elevate your image*

6) Has your organization developed a proactive plan to engage "secondary target audiences" to market your mission?

- ▶ Yes, this applies to our organization
- ▶ This somewhat applies to our organization, but it is not fully implemented
- ▶ This does not currently apply to our organization, but it will in the near future
- ▶ No, this does not apply to our organization

## Brand Audit<sup>SM</sup>

*What's your market position?*



full capacity marketing, inc.  
*Elevate your image*

### 7) Has your organization developed a single brand identity and single point of contact for your customers?

- ▶ Yes, this applies to our organization
- ▶ This somewhat applies to our organization, but it is not fully implemented
- ▶ This does not currently apply to our organization, but it will in the near future
- ▶ No, this does not apply to our organization

## Brand Audit<sup>SM</sup>

*What's your market position?*



full capacity marketing, inc.  
*Elevate your image*

### 8) Does your organization use customer feedback on a regular basis to improve services?

- ▶ Yes, this applies to our organization
- ▶ This somewhat applies to our organization, but it is not fully implemented
- ▶ This does not currently apply to our organization, but it will in the near future
- ▶ No, this does not apply to our organization

## Brand Audit<sup>SM</sup>

*What's your market position?*



full capacity marketing, inc.  
*Elevate your image*

9) Does your organization create a monthly ROI snapshot that includes metrics such as brand awareness, market penetration, service outcomes, new customers, strategic partnerships and market position?

- ▶ Yes, this applies to our organization
- ▶ This somewhat applies to our organization, but it is not fully implemented
- ▶ This does not currently apply to our organization, but it will in the near future
- ▶ No, this does not apply to our organization

## Brand Audit<sup>SM</sup>

*What's your market position?*



full capacity marketing, inc.  
*Elevate your image*

### 10) Has your organization's Customer Contact Teams been trained in customer service?

- ▶ Yes, this applies to our organization
- ▶ This somewhat applies to our organization, but it is not fully implemented
- ▶ This does not currently apply to our organization, but it will in the near future
- ▶ No, this does not apply to our organization

**ANNEXURE E:  
SANPARKS CURRENT BRANDING**

## LOGO

Standard LOGO FORMAT

Spot Colour

CMYK Colour

LOGO

## LOGO • Standard format

### Standard logo format

The standard logo format represents the South African National Parks master logo and its correct proportions. It adapts well to a variety of applications and should be used whenever possible. While the master South African National Parks logo format is the preferred format, acceptable alternatives are described on the following pages.

The logo consists of 1 Pantone Colour (often referred to as a spot colour). This colour is custom mixed to exact specifications. Use only the proper South African National Parks logo colour to reproduce the master logo. (Refer to the colour guide.)

### General Rules for all South African National Parks logo formats

- The South African National Parks logo should always appear on a white, or reversed out of a solid green, background.
- The South African National Parks logo colour is dark and therefore it does not read well on coloured backgrounds.
- Always use the standard logo format, unless otherwise indicated in this manual.
- Use the Pantone spot colour wherever possible. (See the colour usage guide in section 2).
- The logotype and symbol must never be distorted.
- Never alter the proportions between the logo type and logo symbol.



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**Standard logo format application on a coloured background**

The standard logo format represents the master South African National Parks logo. It adapts well to a variety of applications and should be used whenever possible. While the master South African National Parks logo format is the preferred format, acceptable alternatives are described on the following pages.

The logo consist of 1 Pantone Colour (often referred to as a spot colour). This colour is custom mixed to exact specifications. Use only the proper South African National Parks logo colour to reproduce the master logo. (Refer to the Colour guide in Section 2.)

**General Rules of thumb for all South African National Parks logo formats**

- The South African National Parks logo should always appear on a white, or reversed out of a, solid green, background.
- The South African National Parks logo colour is dark and therefore it does not read well on coloured backgrounds.
- Always use the standard logo format, unless otherwise indicated in this manual.
- Use the Pantone spot colour whenever possible. (See the colour usage guide in section 2.)
- The logotype and symbol must never be distorted.
- Never alter the proportions between the logo type and logo symbol.



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**1 Colour Spot Logo (Pantone)**

The South African National Parks logo should be reproduced whenever possible in the designated Pantone Spot Colour.

When using another ink supplier or reproduction process other than printing, always supply colour swatches as a reference. (See pages 2.2.4 - 2.2.5.)

The paper stock (quality, weight, absorbency, finish) must be taken into consideration before deciding whether to match colours to the Pantone CV (coated) swatches, or Pantone U (uncoated) swatches.



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4-Colour Process (CMYK) Logo

While optimally, the South African National Parks logo should be reproduced whenever possible in the designated Pantone spot colour, some situations may only allow for printing in the standard 4-Colour process (CMYK).

In such cases, it's critical that every attempt be made to match the South African National Parks Spot Colour, using the swatches on page 2.2.4 and 2.2.5.

The paper stock (quality, weight, absorbency, finish) must be taken into consideration before deciding whether to match colours to the Pantone CV (coated) swatches, or Pantone U (uncoated) swatches.



	79%	Cyan
	0%	Magenta
	87%	Yellow
	56%	Black

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Black & White Logo

While optimally, the South African National Parks logo should be reproduced whenever possible in the designated Pantone spot colour, some situations may only allow for printing in Black & White.



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LOGO • Unacceptable use

Unacceptable uses

These are only a few examples of the unacceptable use of corporate signature.

Please use the official artwork to recreate corporate signature.



LOGO • Correct use

Correct use

These are only a few examples of the acceptable use of corporate signature.

Please use the official artwork to recreate corporate signature.



## CORPORATE STATIONERY

Corporate Typeface  
Letterhead  
Continuation Sheet  
Comp Slip & Business Card  
Fax Cover Sheet  
Invoice / Receipt  
Goods Returned for Credit  
Application for Leave  
Note Pad  
Memo  
Envelopes  
Corporate Folder  
Rubber Stamp

Stationery

## Corporate Typeface

### Corporate Typeface

The corporate typeface to be used on all stationery and corporate signage is Frutiger.

Five variations of Frutiger may be used (see alongside). For information on how to use these variations please refer to the corporate stationery elements that follow.

### Frutiger 47 Light Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 & \$ ! ? ; : , .

### Frutiger 57 Condensed

ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890 & \$ ! ? ; : , .

### Frutiger 67 Bold Condensed

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890 & \$ ! ? ; : , .**

### Frutiger 77 Black Condensed

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890 & \$ ! ? ; : , .**

### Frutiger 87 Extra Black Condensed

**ABCDEFGHIJKLMNOPQRSTUVWXYZ**  
**abcdefghijklmnopqrstuvwxyz**  
**1234567890 & \$ ! ? ; : , .**

## STATIONERY • Corporate Letterhead

### Corporate Letterhead

Please note, and adhere to, the prescribed use of our corporate typeface as indicated alongside.

Under no circumstances must you alter the arrangement of fixed information and specifications as set out alongside.

In particular pay attention to the approved use of punctuation, if applicable.

The elements of the letterhead are specially drawn and spaced. Never alter in any way.

Letterhead Size: A4 - 297 x 210mm

Logo Size: 44 x 35mm Green panel  
Logo White

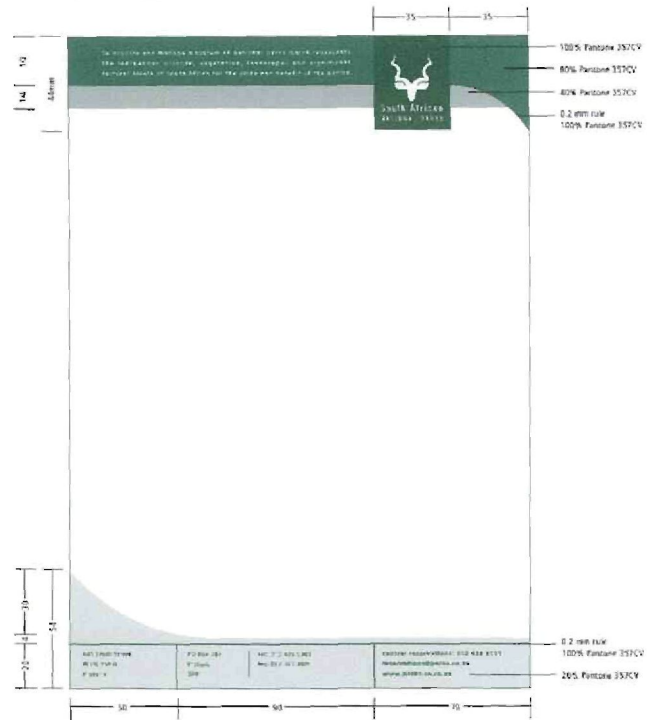
Mission Statement: Frutiger 57 Con, White

National Parks: Frutiger 57 Con,  
80% Pantone 357CV

Address Details: Frutiger 57 Con,  
100% Pantone 357CV

Reservation Details: Frutiger 67 Con,  
100% Pantone 357CV

Colour Usage: Various tints of Pantone 357CV  
(as indicated). Logo always  
appears in White (reversed out of  
Pantone 357CV)



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## STATIONERY • Park Letterhead

### Park Letterhead

Please note, and adhere to, the prescribed use of our corporate typeface as indicated alongside.

Under no circumstances must you alter the arrangement of fixed information and specifications as set out alongside.

In particular pay attention to the approved use of punctuation, if applicable.

The elements of the letterhead are specially drawn and spaced. Never alter in any way.

Letterhead Size: A4 - 297 x 210mm

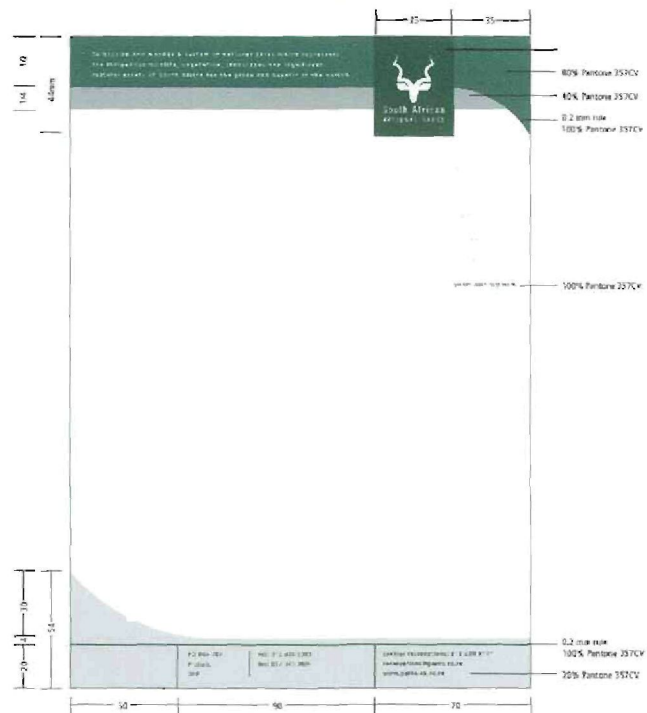
Logo Size: 44 x 35mm Green panel  
Logo White

Mission Statement: Frutiger 57 Con, White

National Parks: Frutiger 57 Con,  
80% Pantone 357CV

Address Details: Frutiger 57 Con,  
100% Pantone 357CV

Colour Usage: Various tints of Pantone 357CV  
(as indicated). Logo always  
appears in White (reversed out of  
Pantone 357CV)



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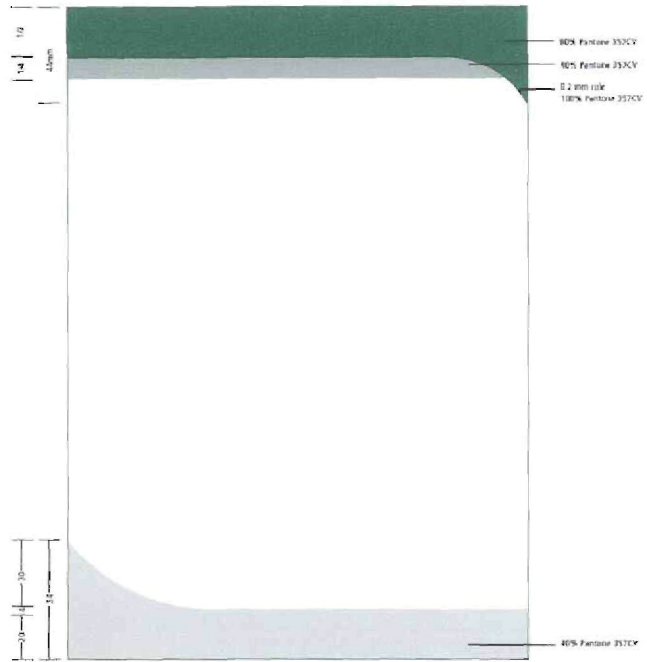
STATIONERY • Continuation Sheet

Continuation Sheet

Under no circumstances must you alter the arrangement of fixed information and specifications as set out alongside.

The elements of the continuation sheet are specially drawn and spaced. Never alter in any way.

Letterhead Size: A4 - 297 x 210mm  
 Colour Usage: Various tints of Pantone 3527CV (as indicated).



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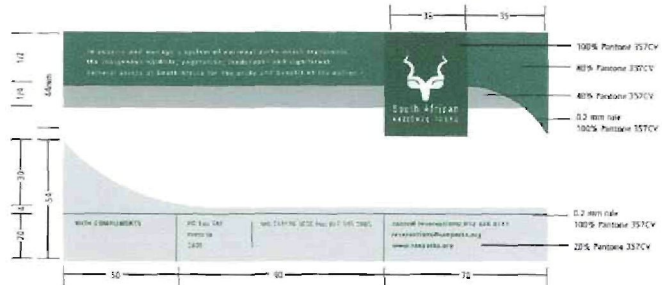
STATIONERY • Complimentary Slip & Business Card

Complimentary Slip

Please note, and adhere to, the prescribed use of our corporate typeface as indicated alongside.

The elements of the Complimentary Slip are specially drawn and spaced. Never alter in any way.

Complimentary Slip Size: 100 x 210mm



Business Card

Please note, and adhere to, the prescribed use of our corporate typeface as indicated alongside.

The elements of the Business Card are specially drawn and spaced. Never alter in any way.

Business Card Size: 85 x 55mm

Because of the various sizes of the documents alongside, follow the same proportions and specifications as the letterhead.



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STATIONERY • Fax Cover Sheet

Fax Cover Sheet

The elements of the Fax Cover Sheet are specially drawn and spaced. Never alter in any way.

Fax size: A4 - 297 x 210mm  
 Logo Size: 44 x 35mm Black panel  
 Logo White  
 Address Details: Frutiger S7 (on Black)

The diagram shows a vertical A4 fax cover sheet. At the top right, there is a logo for 'SOUTH HILL AP' with a stag head icon. Below the logo is a 'FACSIMILE' header. Underneath, there is contact information: 'PO Box 707, Perth 6004, tel: 012 428 5000, fax: 012 343 0905, central reservations: 012 428 2111, reservations@barris.co.za, www.barris.co.za'. Below this is a form with three fields: 'To: Fax No:', 'From: Tel No:', and '# pages (inc. this one)'. On the left side, there are vertical dimension lines indicating a 10mm margin at the top and a 10mm margin at the bottom. On the right side, a dimension line indicates a 0.2 mm rule black area.

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STATIONERY • Invoice / Receipt

Invoice

Please note, and adhere to, the prescribed use of our corporate typeface as indicated alongside.

Because of the various sizes of the documents alongside, follow the same proportions and specifications as the letterhead.

The sample shows a 'TAX INVOICE' form with a green header containing the company logo. The form includes fields for 'Invoice No.', 'Date', 'To: Client Name', 'From: Supplier Name', 'Address', 'City', 'Country', and 'Currency'. It features a table with columns for 'Qty', 'Description', 'Unit Price', 'Total Price', 'Tax', and 'Total'. At the bottom, there are fields for 'Total Invoice', 'Total Tax', and 'Total Payable'.

Receipt

Please note, and adhere to, the prescribed use of our corporate typeface as indicated alongside.

Because of the various sizes of the documents alongside, follow the same proportions and specifications as the letterhead.

The sample shows a 'RECEIPT' form with a green header containing the company logo. It includes fields for 'Receipt No.', 'Date', 'To: Client Name', 'From: Supplier Name', 'Address', 'City', 'Country', and 'Currency'. It features a table with columns for 'Qty', 'Description', 'Unit Price', 'Total Price', 'Tax', and 'Total'. At the bottom, there are fields for 'Total Receipt', 'Total Tax', and 'Total Payable'.

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STATIONERY • Application For Leave

Application For Leave

Please note, and adhere to, the prescribed use of our corporate typeface as indicated alongside.

Because of the various sizes of the document alongside, follow the same proportions and specifications as the letterhead.

The form includes a header with the South African Airways logo and the text: "The Republic and National Airline of South Africa, incorporated in the Republic of South Africa, with its principal office at 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000".

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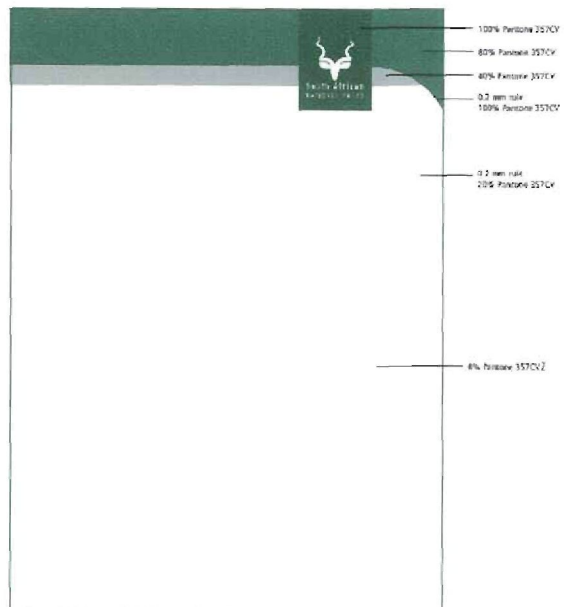
STATIONERY • Notepad

Notepad

In particular pay attention to the approved use of punctuation, if applicable.

The elements of the continuation sheet are specially drawn and spaced. Never alter in any way.

Notepad size: A5 - 210 x 148mm  
 Colour usage: Various tints of Pantone 357Cv (as indicated)



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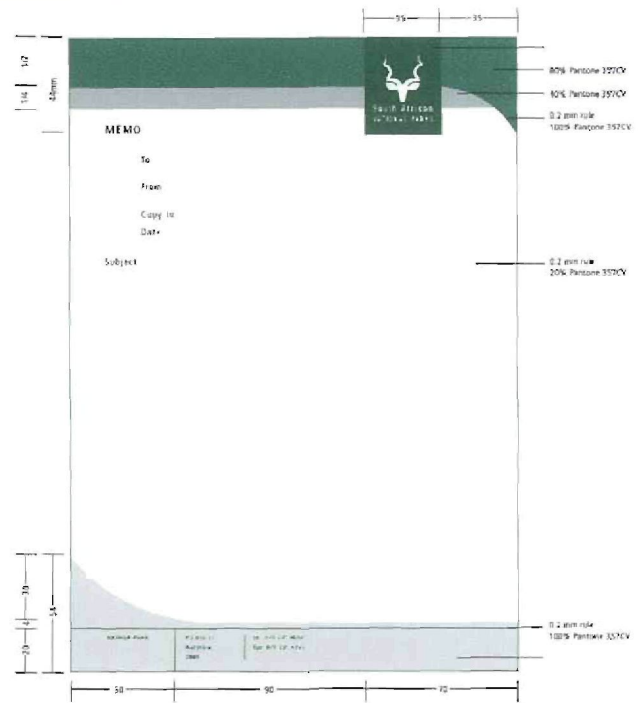
## STATIONERY • Memo

### Memo

Please note, and adhere to, the prescribed use of our corporate typeface as indicated alongside.

Follow the same proportions and specifications as the letterhead.

Memo size: A4 297 x 210



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## STATIONERY • Envelopes

### DL Envelope

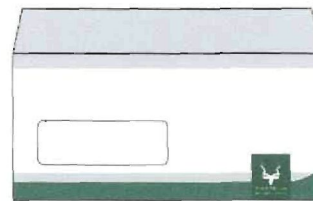
Please note, and adhere to, the prescribed use of our corporate typeface as indicated alongside.

Because of the various sizes of the Envelopes alongside, follow the same proportions and specifications as the letterhead.

### A4 Envelope

Please note, and adhere to, the prescribed use of our corporate typeface as indicated alongside.

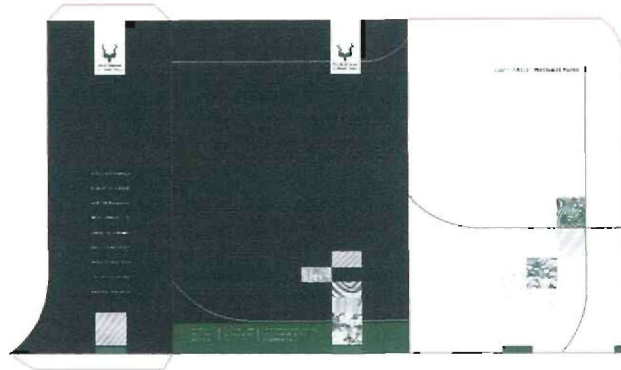
Because of the various sizes of the Envelopes alongside, follow the same proportions and specifications as the letterhead.



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Corporate Folder

This is just an example of how the elements can be applied to a corporate folder.



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Achiever Award

Please note, and adhere to, the prescribed use of our corporate colours as indicated alongside.

Follow the type specifications as set out below.

Achiever Award Size: 297 x 210mm

Header: Edwardian Script

All other type: Frutiger Bold Italic

Chairman's Award

Please note, and adhere to, the prescribed use of our corporate colours as indicated alongside.

Follow the type specifications as set out below.

Achiever Award Size: 297 x 210mm

Header: Edwardian Script

All other type: Frutiger Bold Italic

Course Certificates

Please note, and adhere to, the prescribed use of our corporate colours as indicated alongside.

Follow the type specifications as set out below.

Achiever Award Size: 297 x 210mm

Header: Edwardian Script

All other type: Frutiger Bold Italic

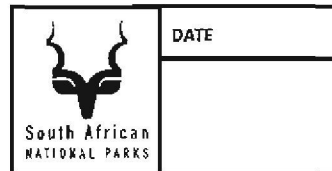


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Rubber Stamps

The size of the rubber stamp can vary but the shape must always be rectangular.

The logo should only appear on the right side of the stamp as set out alongside.



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Landscape ads

Shown here are typical layouts for SANParks landscape advertisements. The position of the logo remains constant as does the application of the style element.

- Headline: Helvetica Neue 45 Light
- Logo: CMYK
- Body Copy: 11/20pt Gill Sans Light
- Card Copy: 11/18pt Gill Sans Italic
- National Parks: 12/14pt Gill Sans Bold
- Image Description: 12/14pt Gill Sans Bold Italic

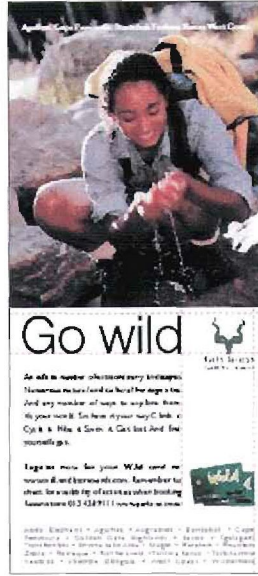


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Vertical ads

Shown here are typical layouts for SANParks Vertical advertisements. The position of the logo remains constant as does the application of the style element.

Headline: Helvetica Neue 45 Light  
 Logo: CMYK  
 Body Copy: 11/20pt Gill Sans Light  
 Card Copy: 11/18pt Gill Sans Italic  
 National Parks: 12/14pt Gill Sans Bold  
 Image Description: 12/14pt Gill Sans Bold Italic

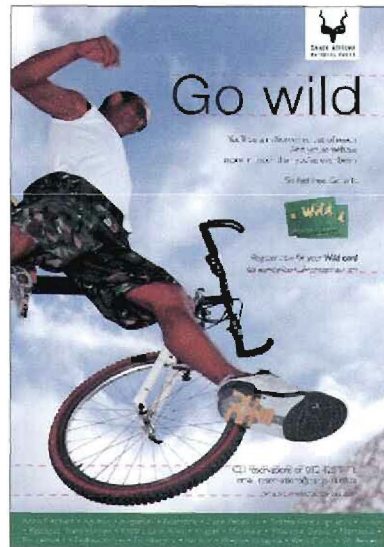


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Posters

Shown here is typical layout for SANParks Posters. The position of the logo remains constant as does the application of the style element.

Headline: Helvetica Neue 45 Light  
 Logo: CMYK  
 Body Copy: Gill Sans Light  
 Card Copy: Gill Sans Italic  
 National Parks: Gill Sans Bold  
 Image Description: Gill Sans Bold Italic

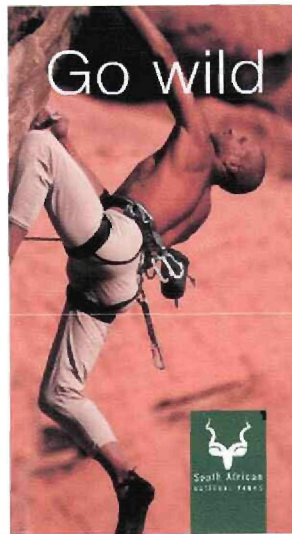


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Banners

Shown here are typical layouts for SANParks Banner advertisements. The position of the logo remains constant as does the application of the style element.

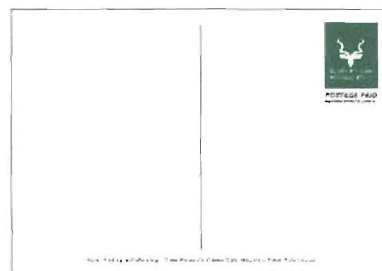
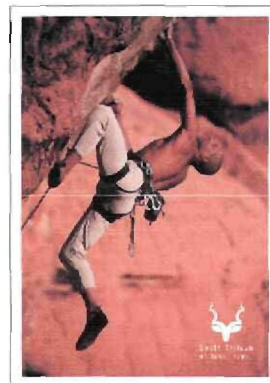
Headline: Helvetica Neue 45 Light  
 Logo: CMYK



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Postcard

Shown here are typical layouts for SANParks postcards. The position of the logo remains constant as does the application of the style element.



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## Signage

- Road Signage
- Park Signage
- Camp Signage
- Vehicle Signage
- Other

Signage

## SIGNAGE • Road

### Road signage

The objective of the road sign is to make SANParks noticeable from a distance. The location of the sign should be chosen for optimum visibility.

Centre all text.

Colour Usage: Pantone 357C V

Type: Frutiger Bold

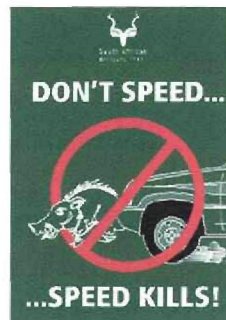
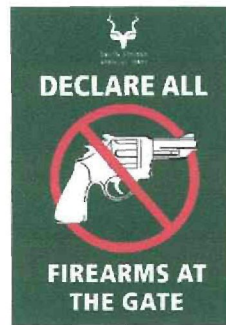


## Park signage

The objective of these signs is to inform the public. The location of the sign should be chosen for optimum visibility.

Colour Usage: Pantone 357CV  
Pantone Red 032CV  
Black

Type: Frutiger Bold



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## Camp signage

The objective of the camp signs is to make the directions in the camps noticeable from a distance. The location of the signs should be chosen for optimum visibility.

Colour Usage: Pantone 357CV

Type: Frutiger Bold



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## Vehicle Signage

The SANParks logo must always appear in the centre on both doors for optimum visibility. The size of the logo will vary from vehicle to vehicle, but the position must always be the centre of the door as indicated alongside.

Colour Usage: On a green vehicle use white logo

Type: Frutiger Bold



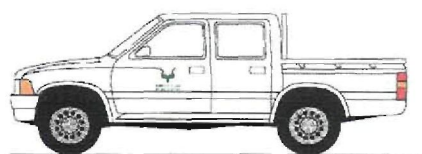
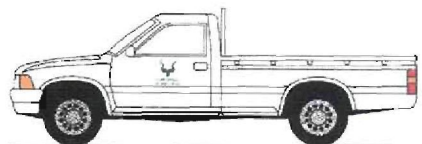
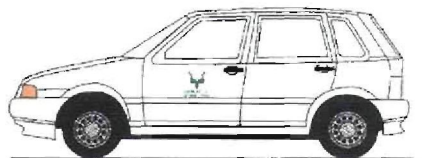
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## Vehicle Signage

The SANParks logo must always appear in the centre on both doors for optimum visibility. The size of the logo will vary from vehicle to vehicle, but the position must always be the centre of the door as indicated alongside.

Colour Usage: On a white vehicle use green logo  
Pantone 357CV

Type: Frutiger Bold



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Vehicle signage

The SANParks logo must always appear behind both doors for optimum visibility. The undercarriage must be Pantone 357CV as indicated alongside.

Colour Usage: Pantone 357CV  
Type: Frutiger Bold



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## PROMOTIONAL ITEMS & CLOTHING

Promotional Items

Clothing

Clothing

## PROMOTIONAL ITEMS & CLOTHING • Bunting & Flags

### Bunting

The SANParks bunting consists of logos printed on a rectangular green or white background. On the green bunting the logo must be white and on white background the logo should be green. These should be placed attentively as indicated alongside.

Colour Usage: Pantone 357CV

Type: Frutiger Bold

### Flags

The SANParks flags consists of logos printed on a rectangular green background. On both the horizontal and vertical green flags the logo must be white as indicated alongside.

Colour Usage: Pantone 357CV

Type: Frutiger Bold



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## PROMOTIONAL ITEMS & CLOTHING • Pens, Pencils & Bags

### Pens & Pencils

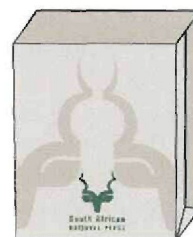
With the vast selection of promotional items currently available, it is not possible to lay down firm guidelines with regard to the SANParks corporate signature to each type, and discretion must therefore be exercised.

### Sport Bag

With the vast selection of promotional items currently available, it is not possible to lay down firm guidelines with regard to the SANParks corporate signature to each type, and discretion must therefore be exercised.

### Shopping Bag

With the vast selection of promotional items currently available, it is not possible to lay down firm guidelines with regard to the SANParks corporate signature to each type, and discretion must therefore be exercised.



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## PROMOTIONAL ITEMS & CLOTHING • Mousepad & License Holder

### Mousepad

With the vast selection of promotional items currently available, it is not possible to lay down firm guidelines with regard to the SANParks corporate signature to each type, and discretion must therefore be exercised.

Colour Usage: Pantone 357CV

### License Holder

With the vast selection of promotional items currently available, it is not possible to lay down firm guidelines with regard to the SANParks corporate signature to each type, and discretion must therefore be exercised.

Colour Usage: Pantone 357CV

Type: Frutiger Bold



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## PROMOTIONAL ITEMS & CLOTHING • Corporate Clothing

### Corporate Clothing

These are some examples of how the SANParks corporate identity elements should be applied to the uniforms. The examples shown on these pages only serve as a guideline.

The embroidered or silk-screened SANParks corporate identity should always be consistent regarding size, structure and visual appearance. These should be placed on the left side as indicated alongside.

Colour Usage: Pantone 357CV



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### Corporate Clothing

These are some examples of how the SANParks corporate identity elements should be applied to the uniforms. The examples shown on these pages only serve as a guideline.

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Colour Usage: Pantone 357CV



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