

**AFRICA CENTRE;  
A STUDY ABOUT BRAND AWARENESS AND BRAND KNOWLEDGE AMONG THE PEOPLE OF  
CAPE TOWN.**

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# AFRICA ■ ■ CENTRE

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‘ Culture is the most recent, most highly developed means by which we seek to secure and perpetuate **the continuity of life** ,

*Aung San Suu Kyi*

# MANAGEMENT SUMMARY

The purpose of this study is to research the current situation concerning brand awareness for Africa Centre (AC). What do people from Cape Town know and what do they think of AC?

Within this study research was conducted to create a clear view of the brand awareness and brand knowledge among the people who visit the “*Infecting the City*” festival in Cape Town, one of AC’s projects. With that understanding, advice is provided on how AC could improve their communication strategy in order to drive the brand forward.

This research incorporates AC’s concern that the people of Cape Town are unfamiliar with their brand, and are only aware of the individual projects that AC organizes. AC wanted the current situation examined in order to determine how aware people are of their brand and to receive advice on how to adjust their communication strategy in order to drive the brand forward.

AC would like the people of Cape Town to become aware of their brand in order to provide the public with a deeper understanding of the motivation behind why AC organizes their projects. This allows the public to experience future projects as well.

For the purpose of this research, a descriptive design was used. Qualitative research has been completed by means of questionnaires and quantitative research has been completed by means of semi-structured interviews. Outcomes explain that most people (67%) who visited the festival “*Infecting the City*” are not aware of the AC as an organization. The few people that are aware have the right idea about what AC is and does but they are not quite aware of other projects, beyond the festival. Semi-structured interviews present in-depth information about the outcomes of the questionnaire as well as AC’s target group and identity. The findings indicate that there is no structured and coherent corporate identity, and only with a strong identity are branding improvements possible.

Therefore, the following advice were formed:

## **1. Clearly define the corporate identity of AC**

- 1.1 Create a mission statement
- 1.2 Define a clear target audience for the Africa Centre brand
- 1.3 State communication goals to communicate with the target group

## **2. Position the brand and implement branding models**

AC could position their brand within an environment that generates funds. E.g. by partnering with aligned organizations. With a clear overview of the position that AC wants to take, branding models could help to create a stronger brand and in return improve brand awareness and additional funding.

### **3. Consistent use of marketing and increasing visibility**

#### **3.1 Implement a quarterly newsletter**

### **4. Update the AC database and use this tool to communicate about the organization**

#### **4.1 Improve use of social media**

### **5. Improve internal communication to keep all employees informed about AC activities**

The role of the brand is to advance the organization's strategy and mission and building a brand is managing the mission and remaining extremely committed to brand values. (Kylander & Stone, 2012). AC is aware of their brand's direction and why they remain relevant but it is not explained in a coherent or structured way. Only when this is done, together with choosing a specific target audience, will efficient communication and improved brand awareness be possible. For AC it is important to keep the link between the projects and not focus on a strategy solely to drive the brand forward. Rather keep the link with the projects strong, as AC does not exist without them, and people will understand the purpose behind AC's existence.

## **General Structure of the report**

This document consists of 8 chapters and is structured as followed:

### **Chapter 1. Introduction and background of the study**

This chapter explains the organization, its mission & vision, target audience, goals and objectives.

### **Chapter 2. Problem analysis**

This chapter describes the problem situation for Africa Centre and how communication and media can help to solve it. This chapter includes the policy, research and sub-questions, which are the backbone of this study.

### **Chapter 3. Theoretical Framework**

The theoretical framework is the 'looking glass' through which the problem situation must be seen. This chapter explains the models and theories that are selected to support the research.

### **Chapter 4. Methodology**

This chapter elaborates on the methods of research and supportive tools.

### **Chapter 5. Results**

This chapter presents the findings and the conclusions of all outcomes of both qualitative and quantitative research.

### **Chapter 6. Advice**

The advice is based on the findings and the conclusions drawn of qualitative and quantitative research.

### **Chapter 7. List of sources**

In chapter 7 the source list can be found.

### **Chapter 8. Appendices**

The last chapter contains all extra information that provides an expansive inside of each chapter of this study.

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# ACKNOWLEDGEMENT

I am pleased to present you the final chapter of my study; my graduation assignment.

During the past 4 years I have gained insights into, specifically about how and when communication and media should be used. Now, in my final stage of ICM, I am happy to apply these insights - and more.

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Tessa Schiebroek  
South Africa, June 2013

# CHAPTER 1. INTRODUCTION AND BACKGROUND OF THE STUDY

## 1.1 Introduction

This document is created as a graduation assignment for the study International Communication and Media (ICM) at the Hogeschool Utrecht. But equally important, this document provides new information about the brand awareness among the people who visit “*Infecting the City*” festival 2013, as well as advice that can help the non-profit organization Africa Centre improve its brand awareness in order to drive the brand forward.

## 1.2 Africa Centre and it's projects

Africa Centre (AC) is a social innovator that provides a platform for exploring contemporary Pan-African cultural practice and intellectual activity as a catalyst for social change. AC was founded in 2005 to provide a new arts and cultural voice in Africa, for Africans. Nowadays AC is considered an international arts and culture centre and social innovator based in Cape Town, South Africa. By organizing several projects, both online as well as offline, AC strives to provide a global pool of people with a platform to identify, showcase, network and expose Africa's artwork, artists, culture and historical products.

AC is a non-profit organization (Section 21), which means they act as a business but all profit goes back into the organization. Furthermore, they pay no tax on donations they receive.

Most of AC's funding comes from Corporate Social Investment (CSI) or private funding such as governmental funds. (Refer to [Appendix 1.1](#) for more information on AC's funding)

AC is involved in several projects including:

- **Badilisha Poetry X-change** - A poetry podcast platform that is exclusively dedicated to the exposure and archival of both the contemporary and historical voices from Africa and its Diaspora.
- **Everyday African Urbanism** - An initiative on social innovation where urban transformations are researched and urban problems are solved.
- **Infecting the City festival** (6th edition) - Public art festival that challenges people to connect with each other and the city through art.

1. Pan-Africanism connotes to all-Africa (n) movement that embraces the ideology of liberation for continental and Diaspora Africans in the political, economic and cultural spheres. (<http://africanidea.org>)

2. A company's sense of responsibility towards the community and environment (both ecological and social), in which it operates. (<http://www.businessdictionary.com>)

3. The movement, migration, or scattering of people away from an established homeland. (<http://www.merriam-webster.com>)

- **Talking Heads** - Platform for Africa's thought leaders to share their knowledge. To be replicated by cities all over the African Continent.
- **Wiki Africa** - An initiative to encourage individuals to add content/knowledge to Wikipedia for greater access to Africa's wealth of contemporary and historic realities.
- **Artists in Residency Program (AIR)** - Connecting Africa's artists to residencies around the world.

### 1.2.1 Organizational structure of AC

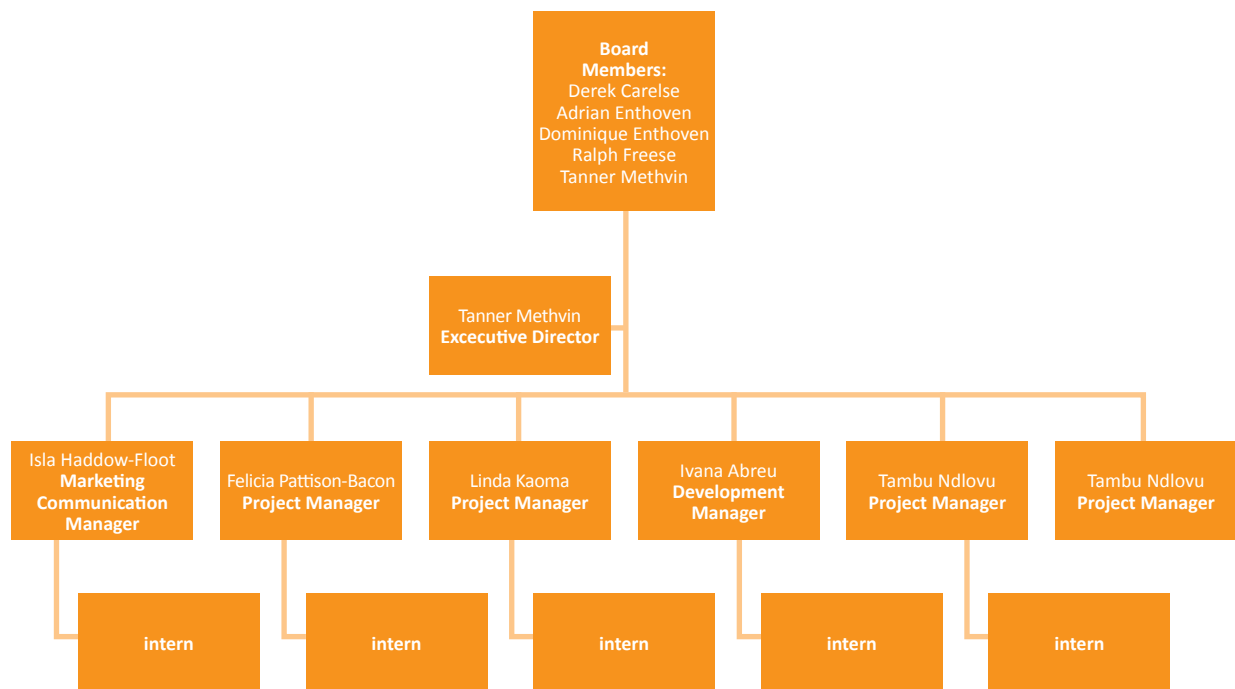


Figure 2. Organizational structure of Africa Centre

From the structure it is clear that the organization has a hierarchical arrangement of lines of authority, responsibilities and communication flow.

### 1.3 Mission & Vision of AC

Both marketing communication manager and executive director could not provide the mission and vision of AC. However, the website explains AC's purpose, which concludes into: creating a platform for exploring contemporary Pan-African creative practice as a catalyst for social change. However, there is no clear mission and vision. (Refer for AC's Purpose to [Appendix 1.2](#))

### 1.4 Target audience

AC's goal is to provide a platform for Pan African cultural and historical products for anyone who is interested, all around the world. Therefore, the target audience of AC is a large mixture of people and sub-groups. Each of AC's projects has its own objectives as well as target group which consists of a different group of people. For example, the Badilisha Poetry X-change project targets anyone around the world who has an appreciation for African poetry, or is enthusiastic about the growth of African poets.

The target group of AC as organization consists of all target groups of the projects combined, which concludes into; all who work in/on or are interested in pan-African culture and artwork.

For this research, AC's target group is too broad. The groups of people that AC wishes to research are from all over Africa, and in some cases all over the world. This is too broad for this research. Decided in consultation with AC, the target group is limited to: all people who visit "*Infecting the City*" festival 2013. This group is selected since the festival is a forum where a diverse group of people from all around Cape Town will be together to enjoy performance art. It is a perfect opportunity to collect data for the purpose of this research.

The people who visit the public arts festival "*Infecting the City*" consists of two groups:

1. **The arts crowd** - the artists and organizations from in and around Cape Town that work together with the AC and anyone who specifically visit the festival.
2. **People who visit the city every day** - e.g for work, and visit the festival incidentally. This group could come from everywhere around Cape Town such as the <sup>4</sup>Townships.

For the purpose of this research, the term 'the people of Cape Town' is considered to be the two groups of people mentioned here.

### 1.5 Goals and objectives of Africa Centre for 2013

For a range of historical, political and economic reasons (refer to [Appendix 1.3](#)), many of the important collections and productions of African art today are located or performed outside of Africa. As a result, Africans living on the continent have limited access to their own artistic heritage and the work of contemporary practitioners. The main goal of AC is to restore this imbalance.

Specific goals and objectives of AC for 2013:

- Create and support artistic, intellectual and cultural initiatives that explore and develop the full *mélange* and variety within the 'African' perspective and approach. In doing so, they want to provide alternatives to the clichés and disrupt the commonly held notions that Africa and Africans are HIV positive, poor, corrupt and criminally inclined. We seek to create opportunities for both Africans and the rest of the world to reshape their understanding of who and what contemporary Africa is, and is capable of;
- Formulate innovative models for presenting, debating and encouraging the cultural production and the pursuit of knowledge;
- Enhance access to the creative work and ideas of historical and contemporary African thought leaders;
- Develop and implement projects that are either a model for, or can from inception function on a local, national, continental and global scale;

4. A township is considered a slum, which is a poor area of town where people live in shacks rather than real houses. The government often racially segregates this residence for people of color. ([thefreedictionary.com](http://thefreedictionary.com))

- Maintain the organizational flexibility and fluidity to function as the implementing agent, collaborator and/or funder of the initiatives and projects in which they engage; and
- Consistently evaluate the nature of work, goals that shape it, accomplishments and failures to inform the social change that we seek to effect.

Source: [www.africacentre.net](http://www.africacentre.net)

### **1.6 South Africa and its communications**

Cape Town is viewed as a modern city, like any other metropolitan. But differences are noticeable in the way people communicate in Cape Town and other urban cities. After careful observation, talks with the employees of AC and examination of the statistics of ITC Evaluation 2010-2012, it can be stated that the biggest group of people from Cape Town gather their information by mouth-to-mouth advertisement or by old-fashioned print media. Furthermore, cultural differences must be taken into account as this research is done in South Africa and the researcher, myself, comes from a European background. It is important to not be biased or hold any assumptions about South Africa, South African culture or the way communication works in this country.

## CHAPTER 2. PROBLEM ANALYSIS

The problem analysis elaborates on the controversy, tension or gap between the existing situation and the desired situation.

### 2.1 Description of the problem-situation

Art is a teaching tool, a means of opening worlds and possibilities. Most importantly, it is a medium for expression of ideas that may find few other outlets. AC recognizes the importance of Africans having access to their own artistic heritage and to works created by contemporary African artists. Cape Town is a well-developed metropolis, however, Tanner Methvin (Executive Director of Africa Centre) comments that it experiences a lack of historical and cultural events that embody social and civic structures, communal beliefs, practices and models for group and individual action. Africa Centre is one of few organizations that provide a platform for Pan African art. They hold no competitors but work together with other art and/or cultural institutions like Lettera27 and ARterial Network. Those organizations embrace similar goals such as 'create access to knowledge and information' and 'supporting the development of culture and art' (Refer to [Appendix 2.1](#) and [2.2](#) for elaborate information on both organizations).

Several news agencies write about the reason why there are just so few organizations that represent the art. The "Cape Chameleon" (Vinti, 2013), "News24" (Graham, 2013) and "Daily Maverick" (Davis, 2013), all South African news agencies, explain that this is mainly because of lack of funds. The "City of Cape Town" <sup>5</sup> strives for a dynamic and creative city where an enabling environment for sustainable development exists, diversity is celebrated and people enjoy an improved quality of life. They do this by funding Non Government Organizations (NGOs), but not enough for many to survive.

AC strives to work together with all organizations that hold similar goals in order to provide a wide platform for Pan African art within Africa. They are doing so by creating partnerships and working together to 'give' to the arts community.

The problem is that AC is expected to be unknown by the public. To solve this problem a recognizable and strong brand that is associated with art and culture must be generated. A brand of an organization is the idea or image of a specific product or service that consumers connect with by identifying the name, logo, slogan or design of the company, which owns the idea or image. (Brick Marketing, 2013) It is an organizations identity, reputation and advertising. A strong brand is very important for AC in order to increase value and reach its goals and objectives.

5. The City of Cape Town is the metropolitan municipality, which governs the city of Cape Town, South Africa and its suburbs and exurbs.

For the last five years, AC's strategy has been to build the brand equity of its projects, taking the position that each project's brand and personality will subtly build the AC brand by association. After five years of this work, successfully establishing and expanding each project's brand, it is now time to bring the Africa Centre's brand forward, to stand on its own.

As AC has not truly communicated the motivations of the organization and always placed the brand on the background when communicating its projects, it is reasonable to assume that within Cape Town and other parts of the world, only a specific group of people are familiar with the deeper meaning of AC's existence. These are the artists and organizations that work together with AC. It is most likely that the largest group of people living in Cape Town are not familiar with the AC brand.

But assumptions are not reliable. Therefore, AC would like to know what the actual brand knowledge and brand equity of their organization is of the people in Cape Town. Do they recognize the brand? What is the attitude towards the brand? Then the question arises as to whether the outcomes match AC's core values.

As mentioned in paragraph 1.4 Target audience, the target group of AC is too broad to collect data from as they live all over the world. "*Infecting the City*" is a yearly public arts festival held at Cape Town city centre, and one of the projects of AC. It deals with a range of different kinds of performances that interact with public spaces in a way that either interrogates the space itself or is relocated from the stage or a gallery into a public space. People are free to visit the performances, which are to be seen all over Cape Town between the 11th and 16th of March 2013. Research has shown that most people learn of the festival via word of mouth advertising and secondly via print media advertisement such as posters and flyers. (Refer to [Appendix 2.3](#) for ICT Evaluation 2010-2012) But do they know the Africa Centre? Do they know the reason why Africa Centre organizes this event every year? It is against this backdrop that the research problem is outlined

**The communication problem:** AC holds no knowledge as to whether the people of Cape Town are aware of AC as a brand. A result of this problem is simply the fact that AC is not able to create a functioning communication strategy to drive the brand forward.

For the purpose of this research, the term 'driving the brand forward' is considered intense communication to situate the AC brand to the foreground. Linked to the projects but to become stronger and known by the people of Cape Town.

### 2.1.1 The current situation

There is no knowledge on whether the visitors of the festival "*Infecting the City*" are aware of AC and what people think and feel of AC if they do know the organization.

### 2.1.2 Desired situation

People know Africa Centre, interact with it through the projects and understand the meaning of its existence which is explained by paragraph 1.5 The goals and objectives of Africa Centre for 2013.

### 2.1.3 Conclusion

This research will be executed to find the current situation on the brand awareness of the people who visit the festival “*Infecting the City*”. From there, advice for a suitable strategy will be set in order to improve brand awareness for AC among their target audience.

## 2.2 Formulation of the research questions and the sub-questions

Following from the main objectives and the problem analysis mentioned above, policy question, research and sub-questions are formulated as follows:

### 2.2.1 Policy question

The policy question is the question that will be answered by the advice and is considered the backbone of this research. Moreover, the policy question focuses on how the organization problem can be solved by communication and media.

For this study the policy question is:

*How can Africa Centre brand themselves successfully to increase brand awareness among the people of Cape Town?*

### 2.2.2 Research question

The research question is a question for specific information, this information will be provided by research. This information is the foundation to build advice on.

For this study the research question is:

Which strategy would be suitable to drive the Africa Centre brand to increase its brand awareness and knowledge?

### 2.2.3 Sub-questions

Sub-questions are questions that are derived from the research question. Answers to the sub-questions are steps into the direction of answering the research question.

For this study the sub-questions are:

1. *What knowledge do the people who visit “Infecting the City” festival in Cape Town possess about the Africa Centre brand?*
2. *How do people who visit “Infecting the City” festival in Cape Town perceive the Africa Centre brand?*
3. *Which factors influence Africa Centre’s brand awareness?*
4. *Which branding strategies could be used to brand Africa Centre successfully?*

## CHAPTER 3. THEORETICAL FRAMEWORK

The theoretical framework guides the research and serves as a framework to solve the research problem and to offer constructive advice to AC. This chapter describes the various concepts and topics covered in this research. Through the theoretical framework it becomes clear which theories and models are the basis for solving the communication problem.

Before discussing the framework in more detail, it is important first to clear any boundaries by means of definitions.

### 3.1 List of definitions

In order to make this research feasible and attainable, boundaries have to be set by means of definitions.

#### **Visual identity**

The name, logo and graphic design used by an organization.

#### **A brand**

A brand is more than a visual identity. A brand is a psychological construct held in the minds of all those aware of the branded product, person, organization, or movement. (Kylander & Stone, 2012)

#### **Brand management**

In any sector the work of managing these psychological associations. (Kylander & Stone, 2012)

#### **Brand awareness**

The presence of a brand in people's mind.

#### **Communications**

The way in which an organization communicates its core values to its target group.

#### **Driving a brand forward**

Isla Haddow-Flood (marketing communication manager of AC) explains that driving a brand forward is a communication strategy that aims at increasing brand exposure to a specific audience group otherwise known as the target audience. This means that a strategy is devised to talk about the brand via a variety of different mediums (social media, newspapers, advertisements, etc) so that more people know about AC, understand what they do and want to get involved, either as an audience member or as an artist. This is referred to as driving the brand forward and can be done via a complete and effective communications strategy.

The following offers an overview of the theoretical constructs and theories used in this research.

### **3.2 Branding Models**

Great brands are no accidents. They are a result of thoughtful and imaginative planning. (Keller, Strategic Brand Management, 2008) For this study the following branding models will be explained in order to help AC improve its brand awareness and brand knowledge.

#### **3.2.1 Brand positioning model**

Many companies, including AC, wonder what makes a brand strong. The next three models offer guidelines for developing brand positioning, brand resonance and brand value. Collectively, these three models help marketers develop branding strategies and tactics together with brand equity.

Positioning refers to what consumers really think of your product and your organization - as opposed to what you would like them to think (Bruce, 2013). This is of the utmost truth and importance for organizations to know in order to improve their communication strategy towards its consumers. It is not sufficient to rely on feedback only from employees or other stakeholders. Instead research must be performed among the target group with a guarantee of the respondents' anonymity. Only then will the real truth be revealed upon which action can be taken.

Once an organization has identified an appropriate segment of the market to target, the challenge is to position the product so that it meets the needs and wants of the target customers. One way to do this is to use a position map or perceptual map. A perceptual map is a graphic technique used by marketers to put in picture the perceptions of the consumer. It is a great tool to visualize the identity vs. image.

The identity is how an organization seeks to present itself. It represents how an organization wants to be perceived in the market. According to the book Corporate Communication Worldwide (Rustema & Herle, 2005) corporate identity can be defined as all the distinctive characteristics of an organization, the way in which the organization manifests itself and what all its essential characteristics are.

Elements through which the corporate identity manifests itself are: personality, behavior, visual recognition and communication activities.

Contrary to the corporate identity, a company's image is a reflection of its identity. That is to say, how each group views the organization. The corporate image is the projection of a corporate identity onto the social environment. (Rustema & Herle, 2005)

It is possible that, after research, it appears that a gap exists between the identity and image. This means that the branding process has not been very effective, that there is a difference between what the company wants to portray and what the consumer actually perceives. One of the most important responsibilities of a brand manager is to find this gap and to fill it with suitable changes in the communication strategy. The identity could be displayed by using Bernstein's Spin Web methodology (1986) that is used in order to measure corporate identity and desired identity of the company (Rustema & Herle,

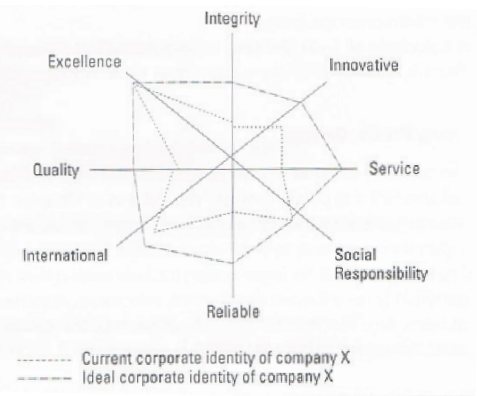


Figure 3. Outcome of a Spin Web discussion on identity

2005) Eight organizational features are defined and all employees present their perceptions of these features. A spin web is drawn and each participant has to evaluate the identity of the organization.

A way to determine an organizations image is by using the 5-point scale. This scale measures different image aspects among different groups of people, which conclude into an overall image of the organization

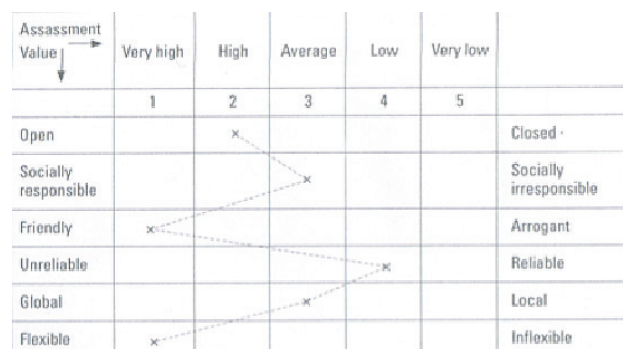


Figure 4. Outcome of a 5-point scale measurement

Image and identity must lie as close together as possible for efficient communication and positioning of a brand. Concluded, positioning is very important for any organization because it will make its product memorable and desirable by the consumer.

Keller comments in his E-article Brand Planning, that positioning is the act of designing the company's offering and image to occupy a distinctive place in the mind of the target group. He also explains that the competitive frame of reference defines which other brands a brand competes with and therefore which brands should be the focus of analysis and study. (2009: p.6)

AC is a unique organization and as a result holds no competitors. This creates a tremendous advantage when positioning the brand in terms of competition with other brands. After qualitative research by means of a questionnaire, more in depth information can be given on what the people of Cape Town feel about AC and assumptions can be turned into facts. This data will be compared to the identity of AC that is explained by means of its logo, font, website, activities, as well as AC's values and goals. In Chapter 5, the results of qualitative and quantitative research are stated and Chapter 6 will elaborate on an advice on how to close a possible gap

### 3.2.2 Brand resonance model

Brand Equity Model, also known as the Brand Resonance Model is the next step in creating a strong brand. This model is distinguished by strong connections between consumer and the brand. After finding out how people perceive the brand it is useful to know how strong the connections with the brand are as brands with strong resonance benefit from increased consumer loyalty. (Keller, Strategic Brand Management, 2008) The challenge for a brand is to create the right type of experiences around the brand so that the consumer has positive thoughts, feelings, beliefs, opinions and perceptions that they share with their friends and family. Building the resonance includes the following stages each consumer will go through when they reach the point where they will or will not make a purchase/go decision:

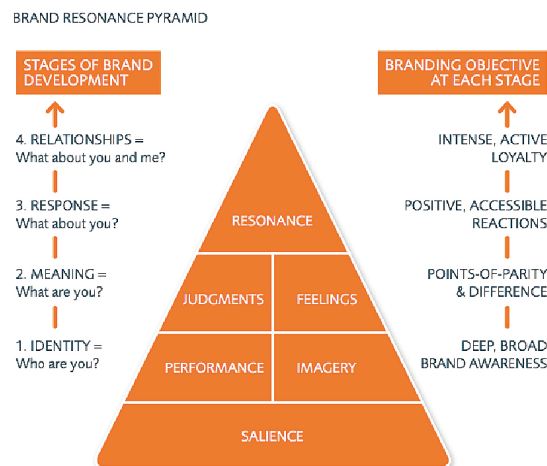


Figure 5. Brand Resonance Model

Keller explains the next steps as followed (2009: p.9)

#### Step 1. Brand Identity - Who are you?

At this stage, consumers are just beginning to understand what the brand is. It is important to know who your target audience is so you can make them aware of the brand and create recognition e.g. advertising with consistent advertisements, colors and messages.

**Salience** - refers to how easily or often a consumer thinks of the brand, especially at the right place and right time.

#### Step 2. Brand Meaning - What are you?

At the second stage, consumers begin to understand points of difference and points of parity such as performance and reliability. In addition, the consumer finds out what the brand means and what it stands for. The consumer starts to have brand associations. These brand associations can be formed by performance or imagery.

**Performance** - the customers own experience or contact with the brand.

**Imagery** - contact with the brand through advertising or by some other source of information, such as word of mouth.

### Step 3. Brand Response - What about you?

The third stage is response, which refers to how customers respond to the brand and all its marketing activity and other sources of information. This is where consumers judge the brand with their heads and hearts.

**Judgment (head)** - Consumers start to judge a brand on its actual and perceived quality, they judge on credibility and expertise (includes innovation) and consumers assess how superior the brand is compared with competitors' brands. Brand judgments involve how customers put together all the different performance and imagery associations of the brand to form different kinds of opinions.

**Feelings (heart)** - Consumers also respond to a brand in an emotional way with regards to how a brand makes them feel and how the brand makes them feel about themselves.

### Step 4. Brand relationships - What about you and me?

This stage refers to an intense active loyalty. This is where customers feel a connection or sense of community with the brand and they would miss it if it went away. This stage is the most difficult and the most desirable level to reach. But when it is achieved, the consumer feels a deep, psychological bond with the brand.

**Resonance** - refers to the nature of the relationship and the extent to which consumers feel that they connect with a brand and share their experiences with others. Examples of brands with a high brand resonance are Coca Cola, Nikon and Harley Davidson.

This model is relevant for AC as it helps to understand what stages the consumer goes through when deciding to buy or use a product/service. Only when AC understands its target group and the stage they are in can a valuable communication strategy be developed.

#### 3.2.3 Brand value chain

The brand value chain is a structured approach to assess the sources and outcomes of brand equity and the manner by which marketing activities create brand value (Keller, Brand Planning, 2009). The first line explains each stage of the value chain, the second line shows the multipliers, which can manipulate the influence of one stage.



Figure 6. Brand Value Chain

The model suggests an organization to create a budget for its marketing activities. The value chain model states a few areas to invest in. AC needs to invest in its communications as they seek for brand awareness. The customer mindset will be influenced by the marketing program investment and impacts the five A's: awareness, associations, attitudes, attachment and activity. The mindset then results in how the brand performs in the market. Eventually, the last stage explains the shareholder value. When shareholders hold positive views, potential funders or collaborations with other organizations could be established. This model is especially valuable for AC as it evaluates the marketing activities.

Combined, the brand positioning, brand resonance and brand value chain models can be very useful when an organization wants to create a strong brand and it allows managers to assess the value of the brand as well as to implement improvements where needed.

### 3.2.4 IDEA model

Another branding model is IDEA, which stands for Integrity, Democracy, Ethics and Affinity and is formed by Kylander and Stone for Harvard University's Hauser Center for Non Profit Organizations at the Rockefeller Foundation. The above-mentioned models by Keller are created for profit organizations. This model is especially designed for the non-profit sector as it allows non-profit managers to contribute to sustaining their social impact, serving their mission, and staying true to their organization's values and culture (Kylander & Stone, 2012). As AC's budget is small it is understandable that they, like many other non-profits, continue on with a constricted approach to brand management, using it as a tool for fundraising. This model is not about making money but about how to influence the brand in the cause of greater public dialogue and social impact.

IDEA principle	Source of Pride in the Non-profit sector	Role of Brand
Integrity	Commitment to Mission	Brands align identity and image with an organization's mission
Democracy	Commitment to participatory processes	Brands create internal coherence and build trust through transparency and access.
Ethics	Commitment to values as well as results	Brands align identity and image with an organization's core values and culture
Affinity	Commitment to collaboration over competition	Brands support partnerships when they are managed to strengthen or showcase each other.

Figure 7. The non-profit brand IDEA

What is meant by integrity is the structural integrity. According to Kylander and Stone brand integrity means that the organization's internal identity is aligned with its external image and that both are aligned with the mission (2012: p.6). A brand with high structural integrity connects the mission to the identity of the organization, giving members, staff, volunteers, and trustees a common sense of why the organization does what it does and why it matters in the world. This stage argues similar aspects as Keller's Brand Positioning model.

Brand democracy refers to a situation where an organization trust its employees to communicate their own insights of the organization's core identity instead of a single-handed approach where management controls the brand.

The use of Brand democracy could be a very effective tool for an organization such as AC since the rise of social media, which makes policing the brand nearly impossible. Moreover, brand democracy provides a certain amount of trust towards its employees to be able to communicate the right message. According to the non-profit brand IDEA the brand ethics mean that the brand itself and the way it is deployed reflects the core values of the organization. It is about the way the organization uses its brand to communicate its values.

Brand affinity stands for the brand being a good team player, working well together with other brands. When working closely with other originations, ones strengths can be balanced with the other organization's weaknesses.

The IDEA model, or IDEA conceptual framework, could be very helpful for AC as it is especially designed for non-profit organizations that want to create strong brands without letting go of their values.

# CHAPTER 4. METHODOLOGY

This chapter describes the research methods and techniques that were used for this study. In addition, the procedure for collecting the data is described and justified.

## 4.1 Preliminary research

Preliminary research consists of desk research and literature research that has been done in order to acquire additional information that is already available. The preliminary research creates a better understanding of factors that might have caused the problem and how communication and media can help to solve it. (Refer to [Appendix 3.1](#) Literature research and [Appendix 3.2](#) Desk research)

### 4.1.1 Interview with Isla Haddow-Floot (AC's Marketing Communication Manager)

Additional to the preliminary research, an interview with the problem owner has been conducted for in-depth information about AC and its communications. (Refer to [Appendix 3.3](#) for the full interview)

### 4.1.2 Stakeholder analysis

Stakeholders are very important for an organization. To fully understand the organization AC, a stakeholder analysis is developed and to be found in [Appendix 3.4](#).

## 4.2 Research design

The research design explains how all the information that is needed for this study is acquired in order to find the solution for the problem situation. The research design for this study is both qualitative and quantitative research. Qualitative research includes the use of semi-structured interviews and quantitative research includes the use of questionnaires.

### 4.2.1 Matrix of different research approaches

In the matrix of different research approaches the sub-questions are stated along with the method that will be used to find the answer to these questions.

Sub-questions	Source	Strategy
1. What knowledge do the people who visit “Infecting the City” festival in Cape Town possess about the Africa Centre brand?	Sampling at the festival “Infecting the City” 2013.	Questionnaire
2. How do people who visit “Infecting the City” festival in Cape Town perceive the Africa Centre brand?	Sampling at the festival “Infecting the City” 2013.	Questionnaire
3. Which factors influence Africa Centre’s brand awareness?	Sampling at the festival “Infecting the City” 2013, Interviews and scientific articles.	Questionnaire, semi-structured interviews and data analysis
4. Which branding strategies could be used to brand Africa Centre successfully?	Interviewees and scientific articles.	Semi-structured interviews and data analysis

Figure 8. Matrix of different research approaches

### 4.3 Mixed methods

Both qualitative and quantitative research will be used for this study. Mixed methods research offers the best of both worlds: the in-depth, contextualized, and natural but more time-consuming insights of qualitative research coupled with the more-efficient but less rich or compelling predictive power of quantitative research (Coral, 2012). The main reason why this method is used is because it will provide a more complete representation on the fields of research. By using a mixed methods approach, the research challenge can be tackled from two perspectives where both weaknesses and strengths can be combined.

Next, both methods will be explained in more detail.

### 4.4 Quantitative research

Quantitative research generates numerical data, or data that can be converted into numbers for a statistical review (Chris.C, 2011). According to M.Denscome, empirical research involves the idea of getting out of the chair, going out of the office and purposefully seeking the necessary information ‘out there’ (2007: p.17) Besides desk research, field research is also very important for this study. Quantitative research will be done by means of a questionnaire.

#### 4.4.1 Questionnaire

The basis for making use of a questionnaire is to research the current situation. The fact that AC is not aware of the knowledge and attitude of the people of Cape Town towards their brand can be tackled by spreading a questionnaire where the opinion, feelings and experiences of the target group is asked. Closed as well as open-ended questions will be used to gather as much valuable information as possible.

M.Denscome also describes that the mix of qualitative and quantitative research can take several forms and it is possible to construct a complex range of possibilities for combining them within a single research project (2007: p.123) For this particular study, first quantitative research by means of a questionnaire will be performed to answer.

Sub-question 1. *What knowledge do the people who visit “Infecting the City” festival in Cape Town possess about the Africa Centre brand?*

Sub-question 2. *How do people who visit “Infecting the City” festival in Cape Town perceive the Africa Centre brand?*

Sub-question 3. *Which factors influence Africa Centre’s brand awareness?*

*Secondly, semi-structured interviews will help to answer sub-question 3 and 4.*

(Refer to paragraph 4.4 Qualitative research)

There are several types of questionnaires but for this particular study a face-to-face method will be used, as there is direct contact between the researcher and the respondent. By using this approach, immediate insecurities of the interviewee, such as misunderstanding the question, can be solved (Descombe, 2007). At the “*Infecting the City*” festival people from all over Cape Town come together and this is an exclusive opportunity to collect data. The face-to-face method is more expensive than the use of the post, Internet or telephones but this method also offers some immediate means of validating the data. When someone does not understand the question, forgets to answer one, or when false information is being given, immediate action can be taken. Furthermore, the response rate is much higher when using the face-to-face approach. People are asked to fill in a questionnaire and have to act to it straight away. Also, because of this personal approach people are often more willing to answer the questions. The festival “*Infecting the City*” lasts for five days, which creates enough opportunities to ask visitors to fill in the questionnaire. Last but not least, face-to-face contact allows the researcher to carefully select their potential respondents so that responses from just those people needed are collected. As Cape Town holds many sorts of people, this method provides the great advantage to make a selection of who is asked to fill in the questionnaire. For this research a careful selection has been made to collect data from all sorts of people; black and white Africans, couples, singles, families, tourists, rich, poor, young and old.

Because of all its positive aspects, the face-to-face method is considered the best manner to approach the visitors of the festival.

A sample needs to be carefully selected, as the findings for the sample should replicate the rest of the population. Basically, there are two sorts of sampling techniques that are used by social researchers: ‘Probability sampling’ and ‘non-probability sampling’.

For this study probability sampling has been chosen. As the name suggests, probability sampling is based on the idea that the researcher has some notion of the probability that a particular group of people will be a representative cross-section of people or events in the whole population being studied (Descombe, 2007). Quota sampling is a variant of probability sampling, which can be defined as one

in which every member of the population has an equal chance of being selected but where the researcher selects who fills the questionnaire. During the festival “*Infecting the City*” people are asked just because they happened to be there, as they visit the city every day, e.g. for work, or they are considered to be ‘the arts crowd’. They are not being asked as part of a random selection from a known population but rather on a ‘first to hand’ basis, as when market researchers stop people in the street. Using the quota sampling ensures the representation of the most diverse demographic categories in the sample in proportion to their existence in the wider population.

#### **4.4.2 Justification of the sample size**

‘In practice, the complexity of the competing factors of resources and accuracy means that the decision on sample size tends to be based on experience and good judgment rather than relying on a strict mathematical formula’ (Hoinville & Jowell, 1985).

Each year, AC counts around 25.000 visitors at the festival “*Infecting the City*”. Several volunteers at each show count the visitors. Some visitors visit numerous shows, some visitors watch 5 minutes of a show and walked on again, some visitors saw just one of all the shows and some visitors saw every single show or even some shows twice. This means that the number 25.000 is not valid as many visitors are counted twice or are considered a visitor even when watching for just a minute.

Moreover, the shows are held on different times of the day. I could not attend all shows to collect data, which means that the actual population for this study is considered much smaller.

A mathematical formula would calculate the sample size to be 268 for 25.000 visitors (Alles Over Marktonderzoek, 2013). There are just not enough resources available to work with this large number of questionnaires. Therefore, with good judgment and approval of Ivonne Louw-Dekker (Mentor Hogeschool Utrecht) it was decided to draw a response rate of 120 questionnaires. An average of 24 questionnaires are filled in per day to obtain the most diverse group of respondents.

#### **4.4.3 Restrictions to the research**

It is often difficult to see whether the information given is the person’s genuine opinion or whether someone is, for example, influenced by a friend. Moreover, not all people who visit the festival are capable of reading and writing in English fluently. South Africa’s student participation rate - that is, the proportion of 18-to24-year olds in higher education - is a low 16% (South Africa Info, 2013). Following from this low percentage comes the uncertainty as to whether the information filled in on the questionnaires can be considered accurate. It is possible that some did not understand the questions but pretended to know the answers by just filling something in.

Another important restriction for this research is that the results cannot be generalized. The outcomes cannot be used for an NGO in Europe, as people probably would fill in other answers on the questionnaire, which results in a different outcome.

#### 4.4.4 Data analysis

Sub-question 3. Which factors influence Africa Centre's brand awareness? will be answered not only by the outcomes of the questionnaires but also by data analysis from scientific articles as well as interviews among experts. For the purpose of this report, data analysis in this document is considered scientific along with other articles found on the Internet.

#### 4.5 Qualitative research

Qualitative research will be done by conducting interviews with experts to understand why respondents answered what they answered. There are different ways of performing qualitative research. For this particular study semi-structured interviews will be used to gather data.

##### 4.5.1 Semi-structured Interview

With semi-structured interviews, the interviewer has a clear list of issues to be addressed and questions to be answered. However, with the semi-structured interview the interviewer is prepared to be flexible in terms of the order in which the topics are considered, and, perhaps more significantly, to let the interviewee develop ideas and speak more widely on the issues raised by the researcher (Descombe, 2007). This qualitative research will address the following sub-questions:

3. *Which factors influence Africa Centre's brand awareness?*

4. *Which branding strategies could be used to brand Africa Centre successfully?*

Three interviews will be held with Isla Haddow-Floot, the marketing communication manager, Felicia Pattison-Bacon, festival manager of "Infecting the City" and Tanner Methvin, Executive director of AC. Mostly open-ended questions will be used for this interview and a meeting will be set between the researcher and one informant. This method is called one-to-one interview. The reason why this method has been chosen is because the interview is easy to arrange and control and it only holds opinions and views of one particular source. It is very important to be attentive at an interview. Therefore, the interviews will be recorded so full attention can be paid to the interviewee and not to the writing of the answers. Refer to Chapter 5. Results, for conclusions of the data analysis.

##### 4.5.2. Restrictions to the research

There are only 3 people to be interviewed, as there are not enough resources to process and analyze more. A disadvantage is that the interviewees are biased as they are working for AC. An advantage, however, is that they think of the best interest for AC, so valuable data could come out of it.

## CHAPTER 5. RESULTS

This chapter will state the results en conclusions of the quantitative and qualitative research. Detailed versions of the respondents are added to [Appendices 4 and 5](#).

### 5.1 Results from quantitative research

Here, statistics that result from the questionnaires will be discussed. Note that only the most important graphs and tables are stated in this chapter. (Refer to [Appendix 4.1](#). for a template of the questionnaire and refer to [Appendix 4.2](#) for a complete list of the statistics)

#### 5.1.1 Respondents in number and places

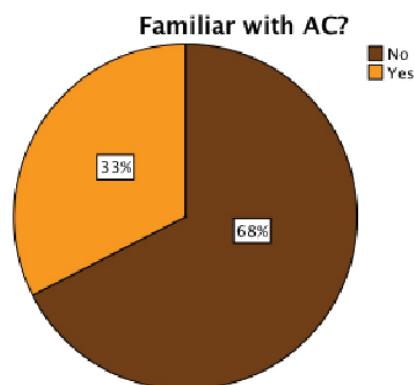
For this research, 120 respondents have been asked to fill in the questionnaire and by using the software program Statistical Package for Social Sciences (SPSS) graphs and tables are generated. All have been approached at different places in the city centre of Cape Town where the festival “*Infecting the City*” took place. This has been done mostly just before a performance, while people were waiting for the show to begin. Before implementing the questionnaire onto the streets a pilot test has been completed to exclude any redundant or improve unclear questions.

#### 5.1.2 Disquisition and analysis of quantitative research

Demographics) Of the 120 respondents, 74 are female and 46 male. 76% are of origin South African origin and the largest group of people (33%) comes from the Southern suburbs or the city centre (31%). 13% of the people are residents from elsewhere which is not surprising as Cape Town is a multi-cultural city. Surprisingly, 65% of the visitors who filled in the questionnaire went to University. This is very high compared to the educational level of Cape Town, which is only 16% (South Africa Info, 2013). This means that mostly educational people visit the Public Art Festival “*Infecting the City*”

#### Question 1. Who do you think organizes this festival? & 2. Are you in *any* way familiar with Africa Centre?

The most shocking result is definitely the low percentage of people who are in *any* way familiar with Africa Centre. This is only 33% compared to a 68% who have no idea what Africa Centre is. Moreover, of the 33% of people who say they know AC only 19% could answer the first question “Who do you think organizes this festival?” correct. Counted as the correct answer is all that mentioned AC, such as “Africa Centre, Africa Centre + GIPCA and Africa Centre and other NGO’s”.



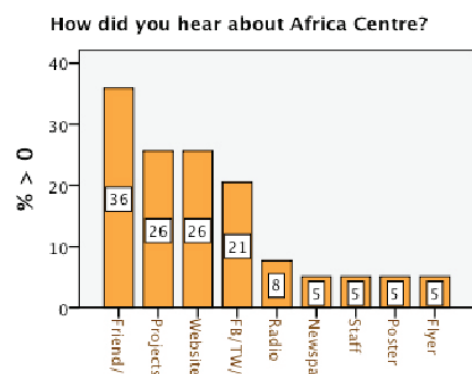
This means that from the 120 respondents only 22 people could provide the correct answer. This is disturbingly low. Answers like “Jay Pather , Spier, GIPCA and *Infecting The City*” are understandable answers, but wrong. Spier is considered to be AC main sponsor and its logo was to be seen on the banner in the festival centre and at the info. AC and Spier have done two large project together, namely “Spier Contemporary 2007 and Spier Contemporary 2010”.

Jay Pather walked along during the festival with a megaphone and introduced the artists. People had the opportunity to ask questions and he was present at each performance. Therefore, people could have thought that not an NGO, but that he himself is the organizer of the festival.

The answer “*Infecting the City*” is most probably filled in when people thought ITC is the organization of the festival without other organizations included.

### Question 3. How did you hear about Africa Centre?

Only 39 people have filled in questions 3 to 8, as only people who are aware of AC had to fill in these answers. Earlier research that has been conducted by AC stated that most people are updated with information by word of mouth. (ITC Evaluation 2010-2012) This research confirms the trend as 36% have heard from AC by a friend or family member. Secondly, people have heard from AC through projects or via the website (both 26%). The next most popular way of awareness is by social media such as Facebook, Twitter and Foursquare (21%) People have not heard much via radio, newspaper, staff, posters or flyers. These outcomes are most certainly correct, as AC does not advertise through traditional media or any other advertisement for that matter. They only advertised themselves through the AC website and through the projects they organize. Concluded, people have not heard from AC via print media but mostly through friends, family and projects or by online media like the website and social media.



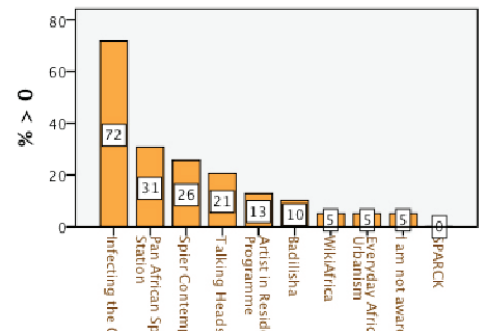
6. Jay Pather is the curator of the festival “Infecting the City” and director of GIPCA.

7. GIPCA is The University of Cape Town’s Gordon Institute for Performing and Creative Arts (GIPCA) facilitates new collaborative and interdisciplinary creative research projects across Faculty but particularly in the disciplines of Music, Dance, Fine Art, Drama, Creative Writing, Film and Media Studies.

#### Question 4. Through which Africa Centre project(s) were you made aware of the Africa Centre?

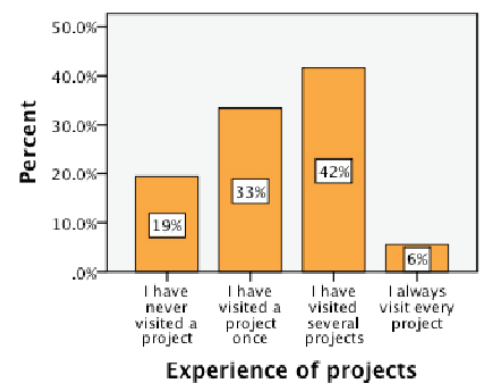
AC's most popular project is the festival "*Infecting the City*" with 36%. The festival is AC's biggest project with the most visitors that celebrated its 6th edition in March 2013. The second project people know is the Pan African Space Station (PASS). This project still continues but is considered a 'past project' for AC as they still fund it but stopped working for the project in 2010. 26% of the people have heard from AC through Spier and 21% through Talking Heads. Talking heads is a current project with around 4 small events a year. This means that AC advertised themselves better through these five projects compared to the other five mentioned in the questionnaire. Concluded, AC is mostly known through the festival "*Infecting the City*" and past projects such as PASS and Spier. This information implies that AC should have extensive advertising and increase the scope of their recent projects.

Through which project(s) were you made aware of the Africa Centre?



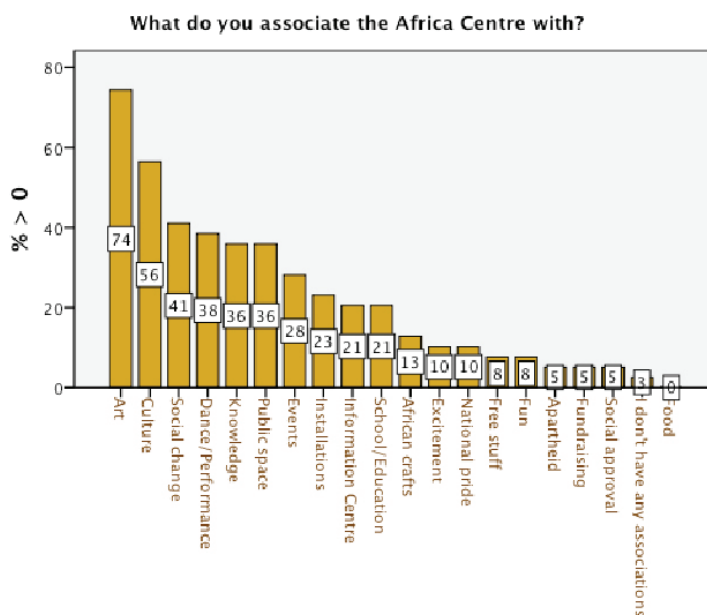
#### Question 5. What is your experience with Africa Centre projects?

From the 33% of people who are aware of AC, luckily 42% visited several projects. The second most filled in answer is 'I have visited a project once' which is probably the festival where they filled in the questionnaire. This graph shows the column 'I have never visit a project' with 19%. This information would not have been encouraging as these were only the results of the people who are aware of AC. Note that the largest group of people has never visited a project as 68% does not even know AC.



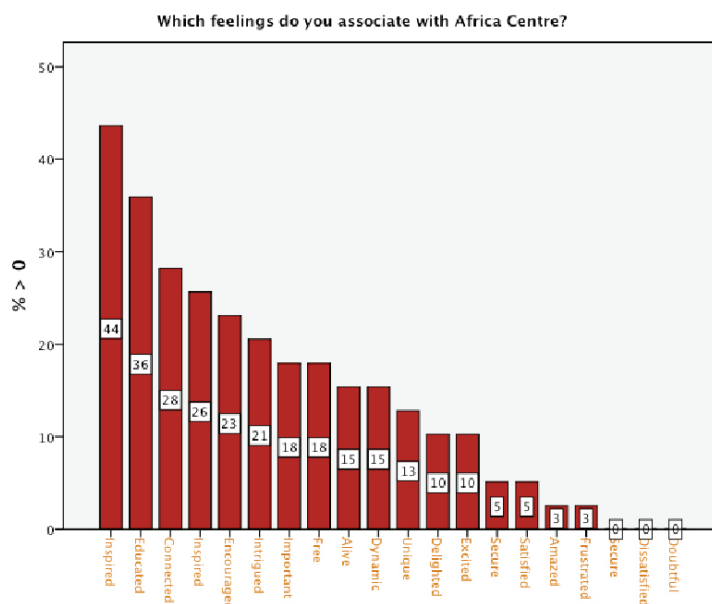
### Question 6. What do you associate the Africa Centre with?

For question 6, people are asked to make associations with AC. On the list are 'Art, Culture, Social change and Knowledge', which are considered the most important associations. These associations are also ranked the highest. 'Dance/performance' is also ranked quite high but the reason is probably because people filled in the questionnaire at a public art festival with lots of dance performances. The associations 'Fun, Free stuff, African Crafts, Information Centre, School/ Education' were added on purpose to see whether there is a gap between the identity and image of AC, as those associations are to be expected to suit AC but are not the associations AC wants to have. When looking at this particular question it appears that most people have right associations.



### Question 7. Which feelings do you associate with Africa Centre?

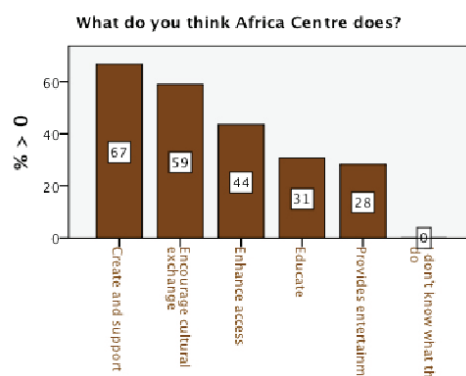
Question 7 collects information on the feelings that people associate with AC. The most important ones according to AC are 'Excited, Intrigued, Connected and Inspired'. Inspired is also one of the highest. For AC it is very nice to know that people feel inspired by the work they do. The second highest is 'Educated'. It is positive that people feel educated but it is not an objective of AC to educate. 'Connected' is number three and a very important association that AC wants their visitors to feel. Unfortunately 'Excited' has only 10%, but overall all positive feelings are more often picked than negative feelings.



### Question 8. What do you think Africa Centre does?

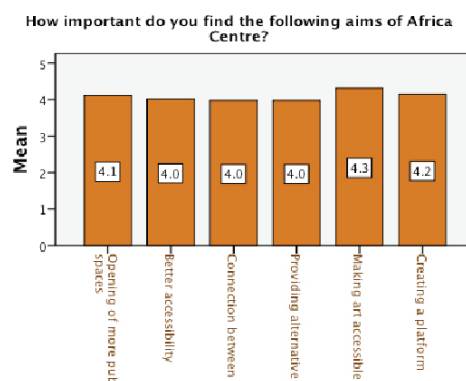
People who are aware of AC know what kind of work they perform. The first three answers are all objectives of AC and are ranked the highest. AC is not sure whether people know what AC is and what they do. Therefore, the option 'Educate about Pan Africa art' and 'Provides entertainment' are included to see whether people make the right choice. It is probable that if this question were to be an open ended-question less people would be able to write down AC purposes. As this question is a multiple-choice question, it is possible that

some respondents have guessed but in fact do not really know what AC does. Concluded, the outcome of this question is positive for AC because it shows that people know that 'Create and support artistic, intellectual, cultural activities and Enhance access to creative work and ideas and Encourage cultural exchange/production and pursuit of knowledge' is what AC does.



### Question 9. How important do you find the following aims of Africa Centre? Rate from 1 to 5; 1 being not important and 5 being very important.

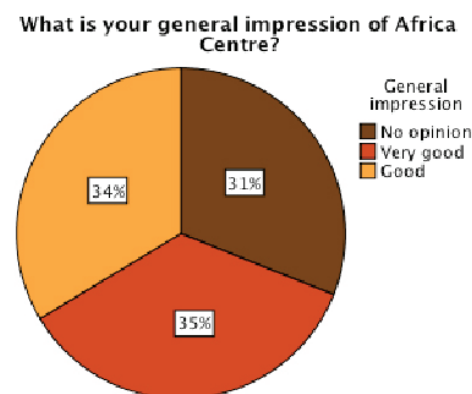
People find all the aims of AC to be very important to important. This means that people find the projects interesting and the work AC carries out essential. The aim 'making art accessible to all people' is slightly higher then the rest but overall it can be said that people find all aims equally important.

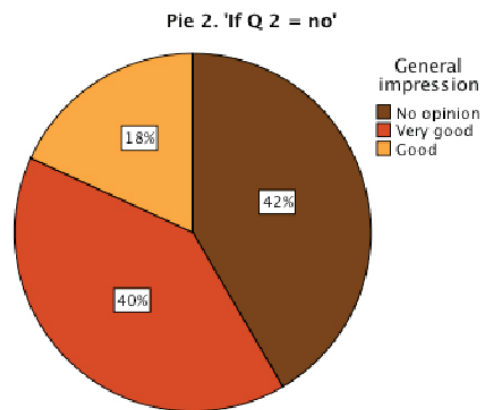
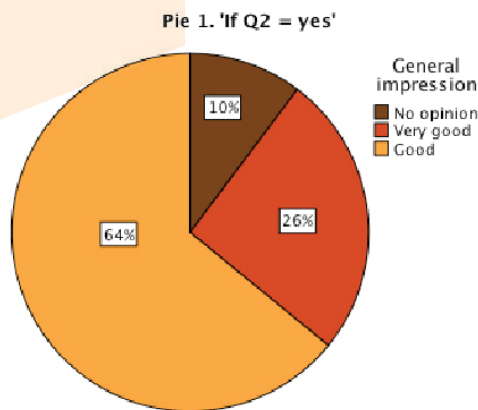


### Question 10. What is your general impression of Africa Centre and its work?

People's general impression of AC is good or very good. Only 34% has no opinion. The options 'Poor' and 'Very bad' have never been ticked.

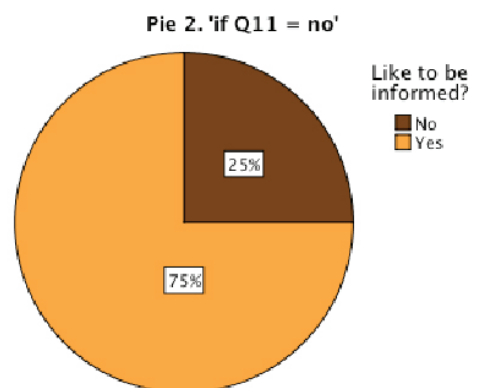
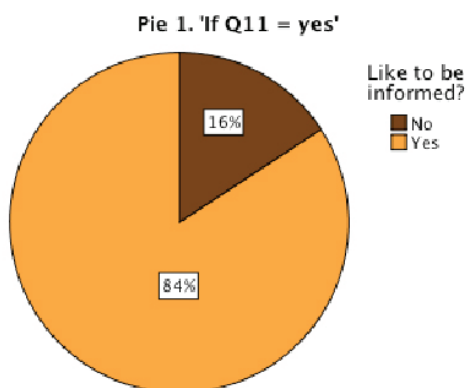
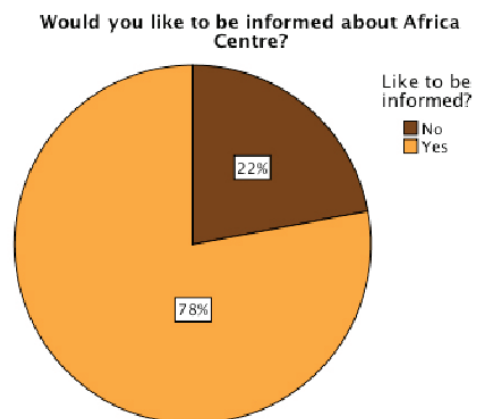
But when in SPSS the 'selected cases - if condition is satisfied' is used, the pie chart shows what peoples' impression is of those who know AC and what peoples' impression is when they do know AC. Pie 1. Shows that when people are familiar with AC, only 10% ticked no opinion. Pie 2. Shows that when people are not familiar with AC, 42% ticked no opinion. This result is quite logical because when people are aware of something they often do not fill in 'no opinion' but instead 'Good' or 'Poor'. Concluded from these results it can be stated that people who are aware of AC have good or very good impressions. People who are not aware of AC have no impressions.





### Question 11. Would you like to be informed about Africa Centre?

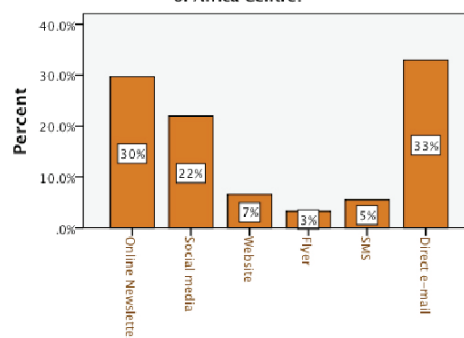
The 22% of people who does not want to be informed on AC activities, did not had to fill in question 12, 13 and 14. The results for question 11 are very positive for AC. 78% of the respondents would like to be informed on the activities of AC. When only the people who are aware of the brand are asked whether they want to know more, 84% sais yes. When the people who said they are not aware of AC are asked whether they would like to be informed on AC, 75% sais yes. Concluded, people are keen to find out more about AC.



### Question 12. How would you like to be informed about Africa Centre?

More than half of the respondents prefer to be updated on AC by Online media; Direct mail (33%) and Online Newsletter (30%). Social media is number three with 22%. It is surprising that mobile advertisement is rising fast in South Africa but that only 5% of the respondents like to be updated by SMS. Concluded, online advertisement is a great tool for AC to send out information.

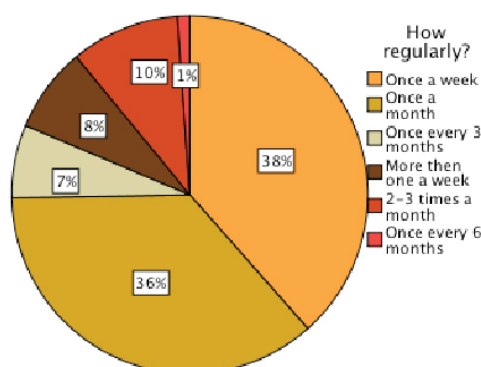
How would you prefer to receive information on the projects of Africa Centre?



### Question 13. How regularly would you like to be informed?

Most respondents like to be informed once a week (38%). The second biggest group likes to be informed once a month (36%).

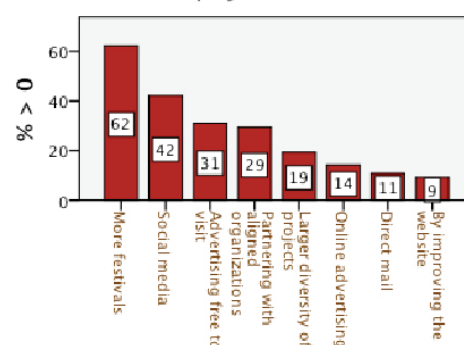
How regularly would you like to be informed?



### Question 14. Which do you think is the most effective way for Africa Centre to create interest in their projects?

62% of the respondents feel that AC could increase interest in their projects by organizing more festivals. Social media is chosen by 42% and 31% think that AC should advertise that (most) events are free to visit. Overall, respondents are of the opinion that AC should advertise more to let the people know what is going on. This conclusion is also based on the answers of open question 15.

Which do you think is the most effective way for Africa Centre to create interest in their projects?



### 5.1.3 Conclusion of quantitative research

Concluded data states that most people are unaware of AC and its goals/objectives but that they are very much interested in learning more. Most people do not know much about AC but what they see is considered good and interesting. The small group of people who are familiar with AC have positive associations, are most often well versed with the goals and objectives of AC and are made aware by the largest project, “*Infecting the City*” festival, but not much by other projects. This group heard of AC through a friend or family member and has visited one or more AC projects in the past. The respondents prefer to receive information by online media, but most people in townships and rural areas do not have access to the Internet. Therefore, AC should define target groups and approach each group of people differently.

Overall, the results of the questionnaires state that AC should increase its advertising to make people hear about AC and its work more, because people are eager to learn more. The few people who are aware have the right impression and knowledge of AC, which means that the bits and pieces that are communicated to the public are communicated clearly and that the messages are conceived correctly.

### 5.1.4 Africa Centre’s Image.

C.Rustema and H.Herle say that a company’s image is a reflection of its identity. (2005: p.103)

The identity is how the company presents itself to the public, which must be positive otherwise the organization will not be attractive to the market. However, an image can be positive or negative.

If the image is negative, a gap occurs between the image and identity.

When looking at the total outcome of the questionnaires, it can be confirmed that the people who are aware of AC as an organization, have the right image. They know the aims of AC and find it important that AC has these goals to achieve.

Nevertheless, the majority of people are unaware of AC as an organization. This affects AC’s image, as AC wants their target group to interact and be aware of the brand. The conclusion is that there is a gap between the image and identity of AC because the majority of people who should know about it does not. This gap could be closed with the use of communication and media. (Refer to chapter 6 Advice for recommendations on how to close this gap)

## 5.2 Results from qualitative research

Here the results and conclusions of the qualitative research will be stated. By the use of semi-structured interviews, in-dept information is gathered to create a better understanding of the outcomes of the questionnaire and an idea of what the employees think is best for Africa Centre.

### 5.2.1 Respondents in number and places

Three people have been interviewed, all employees of AC. Isla Haddow-Flood (marketing communication manager), Felicia Pattison-Bacon (Project manager “*Infecting the City*”) and Tanner Methvin (Executive Director).

A pilot test has been completed to exclude any redundant or improve unclear questions. To collect the most valuable answers possible the interviewee’s have been sent the questions of the interview, as well as the outcomes of the questionnaires, a day before the scheduled meeting for the participants to prepare themselves. The interviews have been recorded and result into twenty-four pages of transcripts, which are to be found in [Appendix 5](#).

In order to create a clear idea of the outcomes of these interviews, thematic analysis has been used.

### 5.2.2 The process of thematic analysis

Thematic analysis involves searching through data to identify any recurrent patterns. These patterns form a theme, which can be seen as a cluster of linked categories that suggest similar meanings and usually emerge through the methodical process. Thematic analysis can be used for both qualitative and quantitative research (Subvita, 2010). For this research the thematic analysis will only be used for the qualitative research, as this is a huge amount of data that needs to be processed.

To create a clear overview of the thematic analysis, the terms ‘open coding’, ‘axial coding’ and ‘selective coding’ have been used. Open coding is the first stage and identifies any new information by de-contextualizing bits of data embedded within the interviews. Axial coding is the stage where each theme is separately re-examined and the data is formed into categories developed through the analysis. Selective coding is the last stage where the themes get translated into a topic that must summarize the data.

Question 1. If you could describe the organization Africa Centre as a person, how would you describe him or her?

Interviewee	Open Coding	Axial Coding	Selective Coding
Isla Haddow-Flood	- Male - He is creative, active, thoughtful	- Creative middle aged man	elective Coding
Interviewee	Open Coding	Axial Coding	Selective Coding
Felicia Pattison-Bacon	- Hipster, casual, arty, thoughtful -35 years old	- Creative middle aged person	Identity
Interviewee	Open Coding	Axial Coding	Selective Coding
Tanner Methvin	- It’s a her - She is creative, adaptable, productive -35-45 years old	- Creative middle aged woman	Identity

Question 2. Having different ideas on the corporate identity is a common situation and can be harmful for an organization. Do you think all staff members are able to communicate the same distinctive characteristics of Africa Centre?

Interviewee	Open Coding	Axial Coding	Selective Coding
Isla Haddow-Flood	<ul style="list-style-type: none"> <li>- Yes</li> <li>- A lot of training to discuss one's view</li> <li>- I think it is necessary to have a coherent view</li> <li>- No meetings on updating each others work</li> <li>- Good internal communication</li> </ul>	<ul style="list-style-type: none"> <li>- Employees have a coherent view</li> </ul>	Identity view
Interviewee	Open Coding	Axial Coding	Selective Coding
Felicia Pattison-Bacon	<ul style="list-style-type: none"> <li>- No</li> <li>- Never coherent view, each person its own little view</li> <li>- Each person knows something, and that's what we talk about most.</li> <li>- AC on its own is nothing</li> <li>- I think it is necessary to have coherent view</li> </ul>	<ul style="list-style-type: none"> <li>- Employees don't have a coherent view</li> </ul>	Identity
Interviewee	Open Coding	Axial Coding	Selective Coding
Tanner Methvin	<ul style="list-style-type: none"> <li>- I think it is necessary to have a coherent view</li> <li>- We have done feed-back sessions to learn how to speak about the projects and organization.</li> <li>- Effort is done, now own people's responsibility</li> <li>-We will continue with practice</li> </ul>	<ul style="list-style-type: none"> <li>- Employees don't have a coherent view</li> </ul>	Identity

Question 3. Can you explain Africa Centre's corporate communication?

Interviewee	Open Coding	Axial Coding	Selective Coding
Isla Haddow-Flood	<ul style="list-style-type: none"> <li>- We have done a few adverts in magazines/ journals, strategic placed for the AC brand</li> <li>- Further communication is only about the projects</li> <li>- Not much to say, only at special occasions like 10 year anniversary or launch of the new website.</li> </ul>	<ul style="list-style-type: none"> <li>- Adverts only on AC brand</li> </ul>	Communication

Interviewee	Open Coding	Axial Coding	Selective Coding
Felicia Pattison-Bacon	<ul style="list-style-type: none"> <li>- I don't think there is anything that gets out</li> <li>- Only for events/ projects not on AC.</li> </ul>	<ul style="list-style-type: none"> <li>- Employees don't have a coherent view</li> </ul>	Communication

Interviewee	Open Coding	Axial Coding	Selective Coding
Tanner Methvin	<ul style="list-style-type: none"> <li>- AC is mother brand, with projects as brand extensions</li> <li>- Twice a year some thing is sent out on AC</li> <li>- Resource issue</li> <li>- So we end up always focus on projects</li> <li>- So there is no clear communication strategy for AC</li> </ul>	<ul style="list-style-type: none"> <li>- No communication strategy for AC, only its projects</li> </ul>	Communication

Question 4. Many marketers argue that an organization must first clearly identify its target audience. They also state that the target group 'All who are interested in the service' is too general. What do you think would be a suitable smaller target group for AC?

Interviewee	Open Coding	Axial Coding	Selective Coding
Isla Haddow-Flood	<ul style="list-style-type: none"> <li>- To divorce AC from its projects is almost impossible</li> <li>- AC target group is a combination of all projects audiences</li> <li>- Loyal art centralists and thought leaders.</li> <li>- Global market, not Cape Town based.</li> </ul>	- Combination of all projects target audiences.	Target group

Interviewee	Open Coding	Axial Coding	Selective Coding
Felicia Pattison-Bacon	<ul style="list-style-type: none"> <li>- Just people who are interested in art</li> <li>- Our database is a great target audience, or the arty people and thought leaders of Cape Town</li> <li>- When you want to spread the word more, you need a broader target audience</li> </ul>	- Art focused people from database and Cape Town.	Target group

Interviewee	Open Coding	Axial Coding	Selective Coding
Tanner Methvin	<ul style="list-style-type: none"> <li>- Public officials with funding positions and corporations and international funders will be the right target audience from an ideal standpoint</li> </ul>	- Public officials, corporations and international funders (all with funding positions)	Target group

Question 5. It appears that 68% of the visitors are not aware that Africa Centre is the organization behind the festival, what do you think of this outcome?

Interviewee	Open Coding	Axial Coding	Selective Coding
Isla Haddow-Floot	<ul style="list-style-type: none"> <li>- Not surprised</li> <li>- Although, different relationships. This was for ITC, not for any other projects</li> <li>- Difficult to brand AC as their needs to be space for sponsors to advertise</li> <li>- AC brand not overrule but just come forward.</li> <li>- Must be decreased by more engagement online.</li> <li>- Resource issue</li> </ul>	<ul style="list-style-type: none"> <li>- Very low but not surprised - needs improvement</li> </ul>	Brand awareness

Interviewee	Open Coding	Axial Coding	Selective Coding
Felicia Pattison-Bacon	<ul style="list-style-type: none"> <li>- True, they know the projects, not AC brand.</li> <li>- Must be decreased by more sponsorship and putting our name out there.</li> </ul>	<ul style="list-style-type: none"> <li>- Art focused people from database and Cape Town.</li> </ul>	Brand awareness

Interviewee	Open Coding	Axial Coding	Selective Coding
Tanner Methvin	<ul style="list-style-type: none"> <li>- Its not accurate as it is for "Infecting the City" people only.</li> <li>- Not surprised</li> <li>- AC needs two communication strategies; for people who know AC and for potential sponsors</li> </ul>	<ul style="list-style-type: none"> <li>- Very low but not surprised - needs improvement</li> </ul>	Brand awareness

Question 6. From the group that is aware of Africa Centre, most people have heard from it by word of mouth. How do you think AC should increase brand awareness by word of mouth?

Interviewee	Open Coding	Axial Coding	Selective Coding
Isla Haddow-Floot	<ul style="list-style-type: none"> <li>- Activations like the questionnaire, going to people during projects drives people</li> <li>- No money to advertise</li> <li>- People seem to be motivated by what we do already, no need to drive it</li> <li>- Focus more on connectedness with the people</li> </ul>	<ul style="list-style-type: none"> <li>- Not to be driven more. Other than being connected to the people.</li> </ul>	Advertising
Interviewee	Open Coding	Axial Coding	Selective Coding
Felicia Pattison-Bacon	<ul style="list-style-type: none"> <li>- You can't influence word of mouth.</li> </ul>	<ul style="list-style-type: none"> <li>- Not possible</li> </ul>	Advertising
Interviewee	Open Coding	Axial Coding	Selective Coding
Tanner Methvin	<ul style="list-style-type: none"> <li>- Difficult to engage in word of mouth unless you have an activity.</li> <li>- We are not going to do any more activities then we already doing.</li> </ul>	<ul style="list-style-type: none"> <li>- Only with the projects</li> </ul>	Advertising

Question 7. From the small group of people that are aware of Africa Centre, most people are made aware by the festival “*Infecting the City*” and past projects like “PASS”. What do you think Africa Centre should change in its communication strategy to make people aware through recent projects?

Interviewee	Open Coding	Axial Coding	Selective Coding
Isla Haddow-Floot	<ul style="list-style-type: none"> <li>- PASS was a very successful project</li> <li>- Also Spier was a huge art event</li> <li>- “Infecting the City” is a big production</li> <li>- We are the people who make the product, so less visible then the actual product that is being presented (the project)</li> <li>- Developing AC brand within the projects more</li> </ul>	<ul style="list-style-type: none"> <li>- Big projects are remembered better, now we have generally smaller projects and fewer events.</li> </ul>	Brand awareness
Interviewee	Open Coding	Axial Coding	Selective Coding
Felicia Pattison-Bacon	<ul style="list-style-type: none"> <li>- Put our name more out there, make it more visible</li> <li>- A newsletter</li> </ul>	<ul style="list-style-type: none"> <li>- Increase visibility</li> </ul>	Brand awareness
Interviewee	Open Coding	Axial Coding	Selective Coding
Tanner Methvin	<ul style="list-style-type: none"> <li>- Remember our focus is not Cape Town based but global</li> <li>- We do virtually stuff as well</li> <li>- Not to aware Capetonians but to make a pool of people globally that are interested in our kind of work</li> </ul>	<ul style="list-style-type: none"> <li>- Focus needs to be globally to reach our goals. (Global)</li> </ul>	Brand awareness

Question 8. After quantitative research it seems that there is a small gap between the brand image and brand identity. Meaning that Africa Centre's identity is better than its image - opportunities are missed as the organization has more to offer than the public knows. What opportunities do you think are missed?

Interviewee	Open Coding	Axial Coding	Selective Coding
Isla Haddow-Floot	<ul style="list-style-type: none"> <li>- Yes there are opportunities missed</li> <li>- Things we could do that increase brand awareness/understanding is a hiring a storyteller</li> <li>- Several crossovers between projects that can be linked.</li> <li>- Resources issue</li> </ul>	<ul style="list-style-type: none"> <li>- A lot that we can do, but recourses issue.</li> </ul>	Missed opportunities

Interviewee	Open Coding	Axial Coding	Selective Coding
Felicia Pattison-Bacon	<ul style="list-style-type: none"> <li>- Yes there are opportunities missed</li> <li>- Opportunities to raise funds and collaborate with aligned organizations.</li> <li>- We should have more meetings to discuss each other's work, so we are update.</li> </ul>	<ul style="list-style-type: none"> <li>- We need more funds to be able to do things</li> </ul>	Missed opportunities

Interviewee	Open Coding	Axial Coding	Selective Coding
Tanner Methvin	<ul style="list-style-type: none"> <li>- Yes there are opportunities missed</li> <li>- Especially in PR, is the most powerful tool</li> <li>- We have not capitalized foreign publications</li> <li>- We have not used our database the fullest</li> <li>- There is no coherent strategy</li> </ul>	<ul style="list-style-type: none"> <li>- A lot of opportunities missed in PR, foreign publications and no use of the tools available.</li> </ul>	Missed opportunities

Question 9. Results show that people like to be updated by a weekly or monthly online newsletter, Do you think it's a good idea to implement this tool to increase brand awareness?

Interviewee	Open Coding	Axial Coding	Selective Coding
Isla Haddow-Floot	<ul style="list-style-type: none"> <li>- Yes</li> <li>- But depends what we are updating them with.</li> <li>- We need a storyteller, it is a big production</li> <li>- Maybe a quarterly</li> </ul>	<ul style="list-style-type: none"> <li>- Yes but only a quarterly one.</li> </ul>	Brand awareness tool
Interviewee	Open Coding	Axial Coding	Selective Coding
Felicia Pattison-Bacon	<ul style="list-style-type: none"> <li>- Yes</li> <li>- Not weekly, it's too much. People don't read it</li> <li>- Monthly with short and sweet text</li> <li>- Combine info about AC with info about projects</li> </ul>	<ul style="list-style-type: none"> <li>- Yes but a monthly one that is short and clear.</li> </ul>	Brand awareness tool
Interviewee	Open Coding	Axial Coding	Selective Coding
Tanner Methvin	<ul style="list-style-type: none"> <li>- Maybe</li> <li>- There is too much communication, people don't read it</li> <li>- We communicate not more than once a month through our database</li> <li>- Tell them only this one important thing, not ten things</li> <li>- When there are no events going on, update them with the AC brand.</li> </ul>	<ul style="list-style-type: none"> <li>- Maybe, but only tell this one important thing.</li> </ul>	Brand awareness tool

Question 10. Which factors do you think could have an influence on Africa Centre's brand awareness?

Interviewee	Open Coding	Axial Coding	Selective Coding
Isla Haddow-Flood	<ul style="list-style-type: none"> <li>- It is about associations</li> <li>- But we are a very complex, multilayered project which is hard for people to conceptualize</li> <li>- Associations with both internationally and global organizations, work together</li> <li>- Releasing the stats for people to letting them know what we doing.</li> <li>-Storyteller</li> </ul>	<ul style="list-style-type: none"> <li>- Create positive associations and work together with aligned organizations.</li> </ul>	Brand awareness
Interviewee	Open Coding	Axial Coding	Selective Coding
Felicia Pattison-Bacon	<ul style="list-style-type: none"> <li>- Newsletter and being more visible in general.</li> </ul>	<ul style="list-style-type: none"> <li>- Improve visibility</li> </ul>	Brand awareness
Interviewee	Open Coding	Axial Coding	Selective Coding
Tanner Methvin	No comment	No comment	No comment

### 5.2.3 Conclusion of qualitative research

AC's target group is considered to be creative and around 35 years old. She tends to have more female characteristics and is active, adaptable and thoughtful in all decisions she makes. However, when all employees are asked to explain AC's identity in one or two sentences, mixed answers are given. (Refer to [Appendix 6.1](#) for detailed replies from the employees on AC's identity).

So although each interviewee sees AC as a similar person and all answers given on AC identity are related, its total identity is quite vague and no coherent view is set. Furthermore, all agree there is almost no communication sent out about AC as an organization because of a lack of resources. This makes it very difficult to drive a brand forward. Moreover, each individual project holds its own target group and the target group of AC is considered all these target groups combined, plus AC's database and the people who are interested in art in Cape Town. When asked what smaller target audience is best for AC, solely the database or people with funding positions on a global basis are pointed out. The interviewees are all not surprised of the low number of people who are aware of AC, as people know the projects but not the AC. All are of the opinion that this number must be decreased by more engagement (connecting with the target group) and finding funds. Moreover, the interviewees agree that the name of AC must be put out there even more, meaning its visibility must increase. The interviewees mention which opportunities they think are missed relating brand awareness, including: foreign publications have not been accessed to get the word out, the database is not used as much,

funding opportunities are failed to take as well since the link between the projects and the AC brand has not been strong. A quarterly newsletter is considered a good tool to raise awareness, although only specific information must be included and people must not be bombed with information. Overall, all interviewees are of the opinion that lots can be done to increase brand awareness for AC but hasn't be done because of resource issues. In Chapter 6. Advice, recommendations are stated for AC to create a stronger brand, improve awareness and an answer is given to the policy and research question.

### 5.3 SWOT-analysis of the research results

In order to simplify the analysis of the results and its conclusions, the findings are categorized into a Strength Weakness Opportunities Treats-analysis (SWOT) As a result, strategic issues are pointed out, opportunities are clarified, and AC's strengths and weaknesses are noticed.

Weakness	Opportunities
Current communication distribution	New ways of reaching groups of people
No full use of the communication tools that are available	Reaching groups of people with new tools and sending updated information
No structure and coherent view of the corporate identity, no clear target group	People want to be informed about AC
	Collaboration with aligned organizations
Strength	Threats
A database available of around eight thousand people	The public does not know what is going on
Awareness of the projects	The AC brand is unclear
Motivated employees	Not enough funds

Figure 9. SWOT-analysis of conclusions

## CHAPTER 6. ADVICE

Analysis of the results of the qualitative and quantitative research as well as the theoretical framework will come together as advice for AC as to how they could create a strategy to drive their brand forward. In total, there are five advisory actions. They include sub-recommendations and references to the Appendix for information on how to apply them.

### 6.1 Advisory and research question

In order to fully understand the advice and research, the original questions will be re-stated and answered briefly.

#### Policy question

How can Africa Centre brand themselves successfully to increase brand awareness among the people of the Western Cape province?

#### Research question

Which strategy would be suitable to drive the Africa Centre brand to increase its brand awareness and knowledge?

#### Sub-questions

1. What knowledge do the people who visit “*Infecting the City*” festival in Cape Town possess about the Africa Centre brand?
2. How do people who visit “*Infecting the City*” festival in Cape Town perceive the Africa Centre brand?
3. Which factors influence Africa Centre’s brand awareness?
4. Which branding strategies could be used to brand Africa Centre successfully?

### 6.2 Notes for Africa Centre

For Africa Centre it is important to know the role of brand. A brand is not only the communication to the target group by means of a logo and advertising. It is not just ‘sending a message’ to the target group or only a tool for managing the external perceptions of an organization. A brand has to be an organization’s core performance, as well as playing an internal role in expressing an organization’s purpose, methods, and values. Moreover, branding is a matter for the entire executive team of an organization.

The purpose of this study is to find out which strategy would be suitable to drive the AC brand to increase brand awareness and brand knowledge. AC wants the people of Cape Town to know the meaning behind AC’s purpose and to feel familiar enough to interact with the brand.

But before branding strategies can be implemented the brand and the organization should be clearly defined, not only for the target audience but also, for its employees and other internal and external stakeholders. It is very important for an organization to have a coherent view of the way they present themselves. Only then will it be possible for the target audience to perceive the organization in the way they want to be seen and will effective communication be possible.

In creating one coherent strategy for AC it is very important to create a clear view about the organization as well as to provide some structure. The lack of resources—funding and labor—is mentioned several times by the interviewees for the reason as to why AC has not been able to create a strong brand in the past. This aspect has been taken into account when creating the following advice. That is to say, all recommendations are to be realized with only a small budget.

### **6.3 Advice 1. Clearly define the corporate identity.**

AC is looking for a strategy that increases brand awareness and brand knowledge. This could be done by one of the branding strategies discussed in Chapter 3. But, before it is possible to implement any strategy that creates brand awareness, it is important to have a strong corporate identity.

The corporate identity defines who you are and what you do for consumers, partners, and the public. An effective corporate identity will make the organization easily recognizable through its branding, actions and communications (Knight, 2013). Research has shown (Refer to [Appendix 6.1](#)) that all employees are able to explain, at least pieces of, the corporate identity but in different ways. Furthermore, AC has several sources of information available that explain the organizations values, purpose and even its mission and vision, but it is all explained in different ways, which makes unclear what the corporate identity is. Moreover, it will take quite some research before one is able to explain AC's actual identity. It is not clearly stated on the website for example. By creating one document that holds a short, but complete analysis of the company's identity, AC will be understood by all its internal as well as external stakeholders. When the corporate identity is communicated in a coherent, structured way, the corporate image will align with its identity, which will improve structure and will ensure no gap between image and identity. This results in a strong reputation, which is important when creating a strong brand. [Appendix 7.1](#) elaborates on how to create a corporate identity. Note that AC already took a few of these steps. But to establish a strong corporate identity all steps must be taken and clearly analyzed in one structured and coherent document.

### **6.3.1 Create a mission statement**

The company's identity is frequently the source of inspiration for internal and external public groups and often captured in the 'Mission Statement'. In only one or two sentences it must clearly state what AC embodies, its core values are and why they do what they do. "It's like a goal for what the company wants to do for the community" say Hill & Jones (2008: p.11). AC has no mission statement. So far, AC has communicated by only mentioning their name in print media and by showing their logo at some events. By only seeing the logo many people will not know what AC is. The executive director Tanner Methvin argues that the logo cannot be changed but its mission statement could be stated together with the logo. As a result, people immediately understand what sort of organization AC is. (Refer to [Appendix 7.2](#) On how AC could create a mission statement).

An idea for AC would be to make a banner with the logo + mission statement and hang it at every event to create a consistent and repeated way of branding. In this way AC is communicated through the events. People who visit an event are able to connect the AC with the project. This banner could also be created virtually so that it can be seen on online sites, on the website and all social media pages as well. Furthermore, J.Meyers says that the bottom line is a strong brand strategy and that key messaging will ultimately make the job of your staff and board easier. Having the right set of tools, guidelines and messages in place - that are unique to your organization - reduces the pressure to be constantly coming up with new snappy messages or gimmicks when faced with the task of creating new content or building your funding pipeline. AC has explained their mission and vision in several different ways (2011). Creating one approach of expressing their goals will help when creating a coherent and strong brand.

### **6.3.2 Define a clear target audience for the AC brand**

AC's current target group is considered all the individual target groups of the projects combined. This includes all who work in/on or are interested in pan-African culture and artwork. This target group is too vague. Especially with the lack of funds they experience, it is almost impossible to target this large and diverse group of people. But only focusing on the people of Cape Town results in far too limited a target audience. Furthermore, AC experiences a shift from mainly organizing events in Cape Town to organizing more online events, accessible from all around the world. Therefore, AC's target group is shifting from the people of Cape Town to a global pool of people. This new global target audience should be combined with targeting potential funders and collaborating organizations, which then could conclude in an efficient target audience that will generate funds as well. Selling information on what AC is working on or has done in the past to foreign publications could be a great tool to generate awareness and funds.

According to Porta the next steps are needed to define your target market (2010).

- Look at your current customer base
- Check out your competition
- Analyze your product/service
- Choose specific demographics to target
- Consider the psychographics of your target
- Evaluate your decision

For elaborate information on these steps, please refer to [Appendix 7.3](#).

When a clear target audience is defined, research must be conducted with the target audience. What do they like? Where do they go for information? When these questions are answered, AC is able to advertise in the right places, in a way that is interesting for the target audience. This will result in improved brand awareness by using effective tools where no resources will be wasted.

### **6.3.3 State communication goals**

The AC should outline their corporate identity and image through goal-setting in order to motivate their employees and improve quality of work. When looking at the results of the research, it is very important for AC to set communication goals to obtain funds as well as to create awareness among potential visitors of the projects. All employees should come together to discuss what has been done, what can be done better, and brainstorm new ideas at monthly meetings. When necessary, the strategy could be adjusted in order to adjust for company goals. Consequently, ideal communication goals will be achieved as well as a strong corporate identity and image will be managed.

### **6.4 Advice 2. Position the brand and implement branding models**

There are two different sorts of positioning according to Bruce, which are customer defined positioning and strategic positioning (2013). For projects AC should use the customer defined positioning, which is what your customers really think of your product and your organization - as opposed to what you would like them to think. AC is doing a great job as the results of the questionnaire state that the small group of people who are aware of AC, have the right perceptions and ideas regarding AC's brand image. Strategic positioning is a smart method for the AC brand. It is best for AC to position itself within an environment that could generate funds. Partnering with aligned organizations would be crucial in order for AC to access new funding opportunities. When a specific position has been chosen and clearly documented, the branding models explained in Chapter 3 could help to create a stronger brand.

### **6.5 Advice 3. Consistent use of marketing and increasing visibility**

AC consists of projects and would not exist without them. For the past five years AC has been advertising only through their projects, and now they believe it is time to drive the brand forward. But it is very important for AC to not only focus on driving the brand forward, but to create a stronger link between the projects and AC as an organization. As the three interviewees mentioned, AC is nothing without its projects. Therefore, it would be strange to start a communication strategy only for the AC brand.

One recommendation will be to mention AC in a consistent, more visible and repeated way, yet still connected through the projects. When AC communicates more strongly through the projects and the link becomes clearer (between AC and its projects), the link back to AC's goals and objectives will be more apparent.

Consistency is very important when creating a strong brand. After AC documented and clearly capitalized its identity, then activities can be performed during the projects to create brand awareness. An idea would be to hand out pamphlets with the logo and mission statement with accompanying question or statement that leads to the new website. The public communication campaign that Tanner Methvin mentioned in the interview is also a unique way of creating awareness. For these ideas, not many funds are needed. It is recommended to have a brainstorm session with all employees to come up with ideas on how to increase AC's market presence. Not only will new ideas be formed but also all employees feel included and are given the opportunity to help.

#### **6.5.1 Implement a quarterly newsletter**

A quarterly newsletter will illustrate that the brand is constantly searching for new opportunities for growth. This newsletter should always contain the logo with its mission statement, some additional information about AC and a clear view on how the projects are linked back to the goals and objectives of AC. Then one specific topic or project is chosen which that particular newsletter will focus on. In this case, the target group will not be bombarded with lots of information. It is very important to keep this newsletter short, as most people will not read it when it contains a lot of text. When there are no events happening for a certain amount of time, it is important that the newsletter is still sent out otherwise it loses consistency. In that case, the focus could be on AC only or a way to involve the people by starting a competition. MailChimp is a great online tool to create newsletters. ([www.mailchimp.com](http://www.mailchimp.com)) Importantly, the preference of print media or online newsletter must be identified with the target audience in order to broaden the scope of readers.

To conclude, it is very important to use multiple channels of communication to send out the same message in order to make sure the target audience receives the message and to keep the AC relevant.

#### **6.6 Advice 4. Update the AC database and use this tool to communicate about the organization**

The database of AC is an extraordinary resource, filled with eight thousand email addresses. This tool is available without costs so it is very useful for AC. Someone should be appointed to update the database and make sure all email addresses are valid before a newsletter or any other information is sent out. At every event (both online and offline), provide the opportunity for people to leave their email address to add to the already existing database of AC. In this way the database increases with only people who are interested in AC's work.

### **6.6.1 Improve use of social media**

AC always has several interns working for them. A recommendation is to try to find a social media intern and let him or her update all social media pages that AC uses. This includes not only the AC page but also the pages from each individual project. A short video about AC and its projects will be a smart tool to quickly show what AC is, and stands for. Such a video can be put on AC's website as well as all its social media pages and YouTube. For social media pages to be successful, it is necessary to keep them updated and use them consistently. Make sure that these pages stay 'alive' by posting at least once a week. Interns could be made responsible for this task. They could do research on interesting quotes, status updates etc. and before it goes live one of the employees should check as to whether it can be uploaded. It is important to keep in mind that availability and duration of interns is inconsistent; internship terms are short and thus, all interns need to be aware of AC's goals and objectives. The AC must provide the intern with direction and an appropriate style guide in order for them to produce work that matches the standards of the AC. This allows all AC publications to remain consistent.

### **6.7 Advice 5. Improve internal communication to keep all employees informed about AC's activities**

The results of the interviews suggest that past meetings were held with all AC employees to update everyone on each other's work. For some reason these meetings are no longer held in any consistent way. This is a great tool to let all employees know what is going on in the organization as well as to generate new ideas for projects, brand awareness, events, etc. In this way all employees are updated, included and valued in the participatory process. Employee participation also serves as a means to provide a coherent view on both the projects and AC as an organization. These meetings could also add to a stronger corporate identity.

### **6.8 Conclusion**

Having a cohesive brand identity is very important to drive strategic objectives such as to create partnerships based in both funding and sharing of other resources. These objectives should be added as new goals for AC, as they could generate funds. A strategy for AC should consist out of two parts: one especially designed for the AC brand (strategically positioned), and one for the way the projects are marketed (customer defined positioning) However, the two must align with each other to create a coherent brand identity. AC needs to focus on improving their database and strengthening their global connections. When taking all these steps, the brand models discussed in the theoretical framework could help generate growth for the AC brand.

### **6.9 Answer to the research questions and the sub-questions**

The policy and research question are the backbone of this document. To completely understand the relation between the questions and research, brief answers will be given to the questions.

#### Policy question

#### **How can Africa Centre brand themselves successfully to increase brand awareness among the people of the Western Cape province?**

AC should start with clearly defining its brand identity. This can be done with Keller's brand positioning model. The IDEA models as well as Keller argue that alignment of identity and image is important when creating a strong brand.

Moreover, it is very important for AC to select the right target group in order to communicate efficiently. The Western Cape province is a great target group for the festival "*Infecting the City*" but for AC as an organization, it is too limited. Potential funders and aligned organizations that could form partnerships are a great target group for AC. In this way, they assemble budget where the projects could be funded with but more importantly, to expand its marketing budget.

In conclusion, the research suggests that the research questions is limited and must sharpen its current focus. That is to say, the Western Cape, alone, does not provide the best opportunities for growth and therefore, the AC should concentrate on widening the scope of its target audience and unlocking resources on a global scale.

#### Research question

#### **Which strategy would be suitable to drive the Africa Centre brand to increase its brand awareness and knowledge?**

The IDEA model is a great model to generate a stronger brand and therefore increase brand awareness and knowledge. However, it requires a strong organizational cohesion supported by a strong internal brand identity. Guidelines or parameters help to create a strong brand, even if the space within these limits is large. Employees could creatively using the organizations images, slogans or other representations and adapt to communicate the mission, strategy, work and values of the organization. Or communication could go by strictly following the guidelines on how to communicate offered by the organization.

The risk arises that employees express the brand in a way that offends or contradicts organizational values or culture. Therefore, note that brand democracy leads to the need for tools to manage brand ethics (Kylander & Stone, 2012). Next, the brand resonance model could be implemented for establishing a stronger connection between the target audience and the brand. The Brand Value Chain model is great to assess the brand equity.

#### Sub-questions

#### **1. What knowledge do the people who visit "*Infecting the City*" festival in Cape Town possess about the Africa Centre brand?**

The people who visit the festival have limited knowledge on AC. Only 33% of the respondents are aware of AC as an organization. Although, only few people know AC, the ones who are aware often have the right perceptions and ideas on what AC is and what they do.

## **2. How do people who visit “*Infecting the City*” festival in Cape Town perceive the Africa Centre brand?**

The few people, who know AC, perceive the brand as inspiring and educational. They also feel connected with the brand. Also, they associate the brand with art, culture, social change and knowledge and rate the AC as ‘good’ or ‘very good’. According to Isla Haddow-Floot (marketing communication manager), these perceptions are considered correct. To conclude, the people who visit “*Infecting the City*” festival in Cape Town possess correct brand perceptions and an accurate corporate image.

## **3. Which factors influence Africa Centre’s brand awareness?**

Visibility, consistency and funds are the most important aspects. In the questionnaire people mentioned that they do not know much about AC and its projects but are very interested to learn more (78%). AC experiences a lack of funds to advertise. Therefore, they have almost no visibility. Creating partnerships with aligned organizations (integrity, from the IDEA model) could increase brand awareness as well as funding opportunities.

## **4. Which branding strategies could be used to brand Africa Centre successfully?**

First, a clear brand identity must be documented and shared by all employees to create a coherent view. Then, the models explained in the theoretical framework could be implemented to create a stronger brand for AC. These are the models by Keller, namely Brand Positioning Model, Brand Resonance Model, Brand Value Chain model (2008). Also the branding model IDEA could contribute to a stronger brand by means of influencing the brand in the cause of greater public dialogue and social impact.

## CHAPTER 7. LIST OF SOURCES

The literature used is based on the following books and articles from which theories and models are extracted.

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### **7.1 Websites connected to Africa Centre**

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- [www.badilishapoetry.com](http://www.badilishapoetry.com)
- [www.infectingthecity.com](http://www.infectingthecity.com)
- [www.wikiafrica.org](http://www.wikiafrica.org)
- [www.spier.co.za](http://www.spier.co.za)

### **7.1 Own resources**

Besides conducting research and writing this thesis, I have also worked as a trainee for AC. During this internship I have experienced the South African way of working, had extensive talks with my colleagues about AC as well as about African culture and history. These experiences have added great value to this research as well as functioned as a learning process for my personal development.

### **7.2 Extra notes**

As AC is a creative organization that likes to think outside the box, this document is created with a style and mechanics that match AC's style guide. Instead of using ten-point Arial or Times New Roman with only a single space and margins from 4 cm and 3 cm, that are set in the Guidelines Graduation Assignment 1012-2013, there has been chosen to use a:

- Calibri font 11
- 1,5 space margin
- 17 points interline

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*Figure 1. List of figures (used in the appendix)*

## 1. Introduction and background of the study

### 1.1 Interview Ivana Abreu - Funding

**Interviewer:** Tessa Schiebroek

**Interviewee:** Ivana Abreu - Development Manager

**Date:** 7th February 2013

#### **Q1. How does the communication go with already established donators?**

We have two kinds of donators: Public donators who are for example the Government and private donators who are corporate companies that fund from out their CSI (Corporate Social Investment) department. We try to establish a personal relationship with the private donators. For the public donators a personal relation is not necessary because they will just give us money or not. Most donators are not really involved by the work we do, they simply have to spend money to show they are involved with the community (corporate companies). Normally we invite them for the events so they can see where the money goes to but mostly they are just not coming or do not have the time. Only in April last year we started to establish personal relationships with our donators. It is a long process of talking and conversation before you actually receive funding but we hope, in a few years, the energy put in maintaining these relationships will pay off. For the project Infected the City, we have established personal relationships between private donators. This makes it easy for us to receive services instead of money. For example a dance group will perform a show at the festival or we can use the space of an art house.

All communication differs per donator. We all invite them to the events. As I said, some are not interested or do not need much attention so we just send a report after the event to update them on the amount of visitors, progress etc. For others who are more involve we also send a video that has been made about that specific event and we email them and keep them posted on new events that might need funding to keep them on board. We are thinking of providing an extra experience for the donators by for example creating a VIP space for them. But that has not yet happened.

#### **Q2. How do you communicate to potential donators?**

It depends again. Sometimes an organization is open for applications so we apply for funding. Or we send proposals to organizations that we think might be interesting in funding the Africa Centre. Occasionally, after short email contact, we meet with them face to face in a private conversation to discuss funding. Sometimes we pack together with marketing/advertising companies so that they could create brand awareness during one of our events. For example we almost had a deal with the company Converse where the Africa Centre would organize a flash mob where everybody would were All Stars. Unfortunately this event didn't go through.

**Q3. Do you receive only money donations?**

We have two kinds of donations; Catch funding and In-kind funding (provision of services that normal you would pay for). So no, we receive also other donations. It is very important for Africa Centre to work together with other organizations, not only to aware them about us but also to help each other.

**Q4. Do donators have the option to choose what project to support or do they support the Africa Centre as an organization?**

Donators have the option to support whatever they want. We are happy with everything. But most of the time the donator suits a certain project. We also look at the project and search for a company that would be interesting to donate because there interests match. Most of the time we fit the funding to the funding requirements.

**Q5. How do you approach new donators?**

See Q2.

**Q6. Do you have a list of potential donators for me?**

Yes I will discuss them with you later.

Do you know what those organizations think of the way we communicate with them?

Well, they have a change to tell us whether they have questions, remarks or comments by email but they haven't been interviewed yet.

**Q7. Is there enough funding to keep the Africa Centre going?**

Yes, of course we could always use more, but we are able to keep going. The Africa Centre has to date received it's core funding from a local donor, Spier Holdings. They have helped us start this organization and have been a regular donator so far. We are thinking of crowd funding, especially for Infected the City it would be great if we could organize some sort of way that each person could donate some money. Or Face-to-Face street funding is an idea we not yet have established.

**Q8. In the Netherlands we struggle with a recession where Art institutions suffer from cuts in funding. Do you experience the same here in South Africa?**

There is a recession here as well, but we do not feel that much. What we do feel is that Cape Town is a rather rich city compared to the rest of South Africa and the Government prefers spending their money to rural areas where the conditions are much worse then here. Also the Government and also funding organizations like Rockefeller or even Prins Claus funding, favors funding to projects that focus on primary needs instead of the arts, which are considered of less importance in order to have a basic life

**Q9. In the Netherlands spirituality like awareness and solidarity are rising so people feel good to donate. How is that in South Africa?**

Africa is not a culture of giving. There is a great sense of community in the Townships though, where they have so little but still help each other. In the city it is much different. Most live there temporary,

only to earn money and as soon as the Christmas holidays for example start, loads of busses drive to the townships where they come from and their families are. So people are not really settled. Also, people do not have a debit account where they donate 100 Rand per month to a good cause. Rather, people give a homeless guy on the street a few coins. Maybe in 50 years we will be more developed and people donate more.

#### **Q10. How aware are potential donors of Africa Centre?**

Small awareness. This is Isla's part though. But people know the projects but the Africa Centre has always been at the background.

#### **Extra notes:**

Africa Centre is a Non-profit - Section 21, which means they act as a business but all profit, goes back into the organization. No tax payments for donations.

### **1.2 Africa Centre Purpose**

The Africa Continent today is still confronting a myriad of issues that are both real and imagined. Consider that 62% of African urban dwellers live in slums, only 20% of the Continent is linked to an electricity network; 40% to portable water; and 27% have access to sanitation. These low levels of access to basic services combined with the fact that informal economic activities account for 93% of all new jobs and 61% of urban employment translates into widespread and deeply ingrained poverty. The complex and intractable problems confronting Africa are not only held within the facts, but also within perception.

Looking into the Continent from the outside or from within it, the mainstream messages that defines Africa rarely articulates the subtlety and nuance of its people or their existence. The clichés and commonly held notions of Africa and Africans as poor, corrupt and criminally inclined crowd out a balanced understanding of the extraordinary diversity and creativity of everyday existence. Part of breaking with these perceptions comes from how and who has access to all the alternative realities that abound. Knowledge, ideas, expertise and experience are all too often hard to come by or uninteresting for many people. The complexity of daily survival as well as the inaccessibility to alternative ideas and experiences has far reaching consequences to the daily choices people make, how access is controlled or denied, when and where opportunities are presented and realized, how social justice is both vetted and meted out, and more sweepingly who receives what rights and privileges. Africa's reality as well as the misconceptions about it, creates a myriad of limitations that stifle growth, opportunity and most critically innovation.

It is within this combination of reality and fiction that the Africa Centre has found its purpose of creating a platform for exploring contemporary Pan-African creative practice as a catalyst for social change.

### 1.3 Background information on Africa Centre

A handful of museums in North America and Europe have established significant collections of African art. These institutions, however, rarely if ever organize exhibitions on the African Continent. Most exhibitions of art from Africa focus on a particular aspect of the Continent's artistic production - particular cultures, geographic areas or historical periods. None exhibit a comprehensive or balanced collection representing the full diversity of cultures, subject matter, symbolism or art forms representative of both ancient and contemporary Africa. In addition, these museums rarely explore the intersection between visual and performance cultures, which are so fundamental to African perspectives on art.

A fundamental problem in this regard is the institution of the "museum" itself.

The museum such as it exists in most places today is a construct born of a specific time and location: 18th Century Europe. Now, as two hundred and fifty years ago, it serves to disseminate a distinctly European approach to history, culture, aesthetics and viewer-ship. Research and exhibition methods favored by most museums have a powerful impact on the world-view of those who visit them. Museums shape how people think about themselves and others. More, perhaps, than any other institution, the museum has played a determining role in defining such fundamental issues as: who is subject and who object; who is considered passive and who active; who receives recognition and who (or what) is deemed relevant; who is seen as an actor or thinker; and who is perceived to be merely a by-stander. While the museum has often proven itself an extraordinary site of learning and dialogue, it has also had a negative impact. Its history and methods have tended to under-represent or over-simplify entire cultures and to marginalize vast numbers of viewers. Africa, its arts and peoples, in particular, have been short-changed. Some say Africa does not need museums, we disagree, what we need is a new kind of museum.

The traditional museum is often ill adapted to certain art forms, notably ones of African origin. So too, it can prove intimidating and the rules that govern it - silence, static displays, distance between object and viewer, an emphasis on imparting rather than sharing knowledge - tend to foster a passive approach to the creative process. This approach dissuades rather than encourages visitors to think of themselves as creators, as actors or thinkers in their own right, with talents and ideas worthy of honing and sharing.

## 2. Competitive analysis

AC holds no competitors but there are several organizations where Africa Centre works closely together with, Lettera27 and Arterial Network are the most important.

### 2.1 Lettera27

Lettera27 is a non-profit foundation born in July 2006. The foundation's mission is to support the right to literacy and education, and promote access to knowledge across the world and especially in developing countries.

Lettera27 raises funds to support education and research projects that rely on locally based resources and organizations. The financial aid is intended to strengthen such resources and support its agents acknowledging diverse value systems, and triggering an interactive dialogue with cultural and social actors. Integral to our mission and methodology is the search for projects that are in line with these prerequisites. The foundation researches, documents and divulges information in relation to experiences that advocate the right to literacy and improve knowledge accessibility. Accordingly, lettera27 provides the tools necessary to produce ad hoc studies that can encourage an informed debate within the public opinion and among institutions in the wealthiest nations.

#### Aims and social and institutional activities

- The Foundation exclusively pursues aims of social solidarity, the promotion and development of the right to education, training and access to knowledge.
- Organizes programs for the donation of funds and support material for people who do not have access to education;
- Organizes donations destined for activities promoted and managed directly and those managed indirectly by other organizations, institutions, associations or foundations with the same or similar purposes and qualified as "onlus" or NGOs;
- Organizes donations of funds which offer material support and technological innovation and which enable, for the parties specified above in the present article, the promotion of the right to receive education and access to knowledge, including through development of local cultures, languages and means of expression.

The Foundation is a non-profit organization and cannot even distribute profits in an indirect manner. The Foundation's aims are carried out in an international setting.

For more information refer to: <http://www.lettera27.org>

## 2.2 Arterial Network

Arterial Network is a non-profit foundation, born in March 2007. It consists of a dynamic network of individuals, organizations, donors, companies and institutions engaged in the African creative and cultural sector.

The Arterial Network started as a dynamic, continent-wide network of non-government organizations, creative industry companies, festivals and individual artists engaged in the African creative sector at a conference - Revitalizing Africa's Cultural Assets - on Goree Island, March 2007.

In the context of the conditions on the African continent, our vision and our understanding of development and the cultural dimension of development, our aims are as follows:

- To build and/or further develop effective, sustainable national, regional and continental networks within and across arts disciplines to play advocacy and lobbying roles within countries, regions, on the continent and internationally as appropriate, and in support of the African creative sector;
- To collect and distribute relevant information, data and documents to empower civil society arts and culture organizations in African countries and regions to plan and take informed action in their interests;
- To provoke debate, discussions and theorizing around arts, culture, creative industries and contemporary arts and culture discourses and to develop African positions and leadership on such issues;
- To help to build national, regional, continental and international circuits (festivals, outlets, etc) to distribute African cultural goods and services and enable African artists to tour their works and to generate income through their creative output;
- To facilitate the training and development of human resources required to practice, distribute and market the arts and creative goods and services of the African continent;
- To mobilize local, regional, continental and international resources in support of the development, promotion and distribution of African creative goods and services;
- To improve the working and living conditions, and defend the rights of artists and creative practitioners on the African continent;

For more information refer to <http://www.arterialnetwork.org/>

## 2.3 ITC evaluation 2010-2012

ITC EVALUATION 2010 - 2012				
FACTS AND AUDIENCE FEEDBACK	2010	2011	2012	
<b>Attendance</b>	11445	25000	25000	
Male/Female	40% / 60%	47% / 53%	44% / 56%	
Artists	108	314	298	
<b>Country Split</b>				
SA	70%	71%	69%	
Tourists	20%	16%	20%	
Foreign living	10%	13%	11%	
<b>Marketing - learned about the Festival via</b>		(more than one response, % from total responses)		
Word of Mouth	24%	12%	16%	
Flyers	17%	19%	7%	
Posters	16%	19%	14%	
Print/Newspapers	9%	5%	2%	
Website	8%	5%	13%	
Facebook	9%	4%	12%	
Radio	6%	2%	2%	
Passerby	7%	21%	13%	
Festival News/Guide		8%	11%	
email		5%	6%	
Other	4%	1%	3%	
<b>Overall Festival Rating</b>				
Excellent	38%	44%	41%	
Very good	40%	43%	45%	
Good/Okay	17%	9%	11%	
Poor	5%	3%	4%	
<b>Did you find the production ...</b>				
Entertaining	46%	71%	68%	
Informative	40%	18%	18%	
Confusing	14%	11%	14%	
<b>How did the performance make you feel in one word?</b>				
Emotional/inspired/blown away/awesome/pleased		48%	58%	
Bored/confused/sad		6%	13%	
Informed/educated		5%	3%	
Surprised/curious		3%	2%	
Relaxed/happy/better/nice/ok/cool		39%	24%	
<b>PR</b>	<b>2010</b>	<b>2011</b>	<b>2012</b>	
	5,243,936	5,949,822	10,316,234	

Figure 2. Infecting the city evaluation 2010-2012

### 3. Preliminary research

#### 3.1 Literature research

The literature used is based on the following books and articles from which theories and models are extracted.

<i>The good research guide</i>	<i>Martyn Descombe.</i>
<i>Strategic Brand Management</i>	<i>Kevin Lane Keller</i>
<i>Brand Planning</i>	<i>Kevin Lane Keller</i>
<i>Corporate Communication Worldwide</i>	<i>Carin Rustema &amp; Mariet Herle</i>
<i>The Role of the Brand in the Non-profit Sector</i>	<i>Nathalie Kylander &amp; Christopher Stone</i>
<i>Spier Contemporary 2007</i>	<i>Africa Centre board and Spier</i>
<i>Spier Contemporary 2010</i>	<i>Africa Centre board and Spier</i>

#### 3.2 Desk research

To analyze and thoroughly understand the problem situation, desk research must be conducted to find additional information on the topic of this study. Furthermore, desk research constructs a clear view of the organization and the way it operates in an environment as South Africa, Cape Town.

I have explored existing researches, articles, websites and documents published about the organization that are relevant for this study.

1. **The Africa Centre (2005)** The Africa Centre Reference Group. Summary of Conclusions. Article retrieved from Tanner Methvin, Executive Director of Africa Centre.
2. **The Africa Centre Projects (2013)** Information on each project that Africa Centre organizes. Retrieved from: <http://www.africacentre.net/artist-in-residency-programme-2012>.
3. **The Africa Centre (2013)** An introduction, Funds and the Team of Africa Centre. Retrieved from: <http://www.africacentre.net/about>
4. **The New Wave (2012)** Who connects to the Internet, How they connect and What they do when they connect by Indra de Lanerolle. Retrieved from Isla Haddow-Floot, Marketing Communication Manager of Africa Centre.
5. **Social Media Info Graphic (2012)** Graphs on the media usage of the people living in South Africa. Retrieved from Isla Haddow-Floot, Marketing Communication Manager of Africa Centre.
6. **Infecting the City will transform CBD (2009)** Article on the festival “*Infecting the City*”. Retrieved from Cape Argus newspaper issue 18th February.
7. **Poets from around the continent thrill audience (2009)** Article on a *Badilisha Poetry exchange festival*. Retrieved from Western Cape newspaper issue 28th May.
8. **Poetry X-Change (2009)** Article about the *Badilisha Poetry* project. Retrieved from Western Cape newspaper issue 30th April.
9. **Artists to explore role of ritual in 21st century (2010)** Article on the festival “*Infecting the City*”. Retrieved from Western Cape newspaper issue 6th of January.

10. **City to be 'infected' with thought-provoking art (2010)** Article on the festival "*Infecting the City*". Retrieved from The Capetowner newspaper issue 28th January.
11. **Infecting the city (2010)** Article on the festival "*Infecting the City*". Retrieved from Cape Times newspaper issue 8th January.
12. **13-20 Feb. Infecting the City 2010: Human rite (2010)** Advertising for the festival "*Infecting the City*". Retrieved from GQ South Africa issue 1st February.
13. **Art's infectious, and it's struck the mother city (2010)** Article on the festival "*Infecting the City*". Retrieved from Cape Argus newspaper issue 11th February.
14. **The art of public exposure (2010)** Article on the festival "*Infecting the City*". Retrieved from Mail & Guardian issue 12th February.
15. **Hot on the heels of Jesus (2010)** Article on the festival "*Infecting the City*". Retrieved from Mail & Guardian issue 12th February.
16. **Making Art Public (2010)** Article on the festival "*Infecting the City*". Retrieved from The Big Issue, 5th February.
17. **ITC Coverage Report Breakdown (2011)** Print, radio and online advertising for ITC. Retrieved from Isla Haddow-Flood, Marketing Communication Manager of Africa Centre.
18. **Platform for content (2011)** List of mediums that AC used for advertising. Retrieved from Isla Haddow-Flood, Marketing Communication Manager of Africa Centre.
19. **Campaign analysis report ITC (2012)** Debrief report for the festival "*Infecting the City*" 2012 with its SWOT. Retrieved from Isla Haddow-Flood, Marketing Communication Manager of Africa Centre.
20. **ITC Coverage Report Breakdown (2012)** Online advertising coverage for ITC. Retrieved from Isla Haddow-Flood, Marketing Communication Manager of Africa Centre.
21. **ITC Comparison 2010-2012 (2012)** Facts and audience feedback. Retrieved from Isla Haddow-Flood, Marketing Communication Manager of Africa Centre.
22. **ITC Programme 2013 (2013)** PDF of the program for the festival "*Infecting the City*" 2013. Retrieved from Isla Haddow-Flood, Marketing Communication Manager of Africa Centre.
23. **ITC Online Statistics (2013)** Online statistics of media pages 2011 - 2013. Retrieved from Isla Haddow-Flood, Marketing Communication Manager of Africa Centre.
24. **Praekelt Foundation (2012).** *Spotlight on Africa* - Mobile Statistics & Facts 2012. Movie on Africa mobile statistics and facts. Retrieved from <http://blog.praekeltfoundation.org/post/27754141777/spotlight-on-africa-mobile-statistics-facts>
25. **Wikimania 2012 (2012).** *WikiCulture and Community I*. A presentation on Wikipedia and WikiAfrica. Retrieved from [http://www.youtube.com/watch?v=rf07NsF\\_L84](http://www.youtube.com/watch?v=rf07NsF_L84)
26. **Infecting the City in a bit Movie (2012)** Trailer of the festival "*Infecting the City*" 2012. Retrieved from [www.infectingthecity.com/2013](http://www.infectingthecity.com/2013)
27. **Alles Over Marktonderzoek (2012)** *Alles over marktonderzoek*. Everything about market research. Retrieved from <http://www.allesovermarktonderzoek.nl>
28. **Snap Surveys (2012)** *Qualitative vs. Quantitative research*. Information quest on the differences between qualitative and quantitative research. Retrieved from <http://www.snapsurveys.com/techadvqualquant.shtml>

29. **Network for good Good (2013)** Possible solution for AC to get funds.

Retrieved from <http://www1.networkforgood.org> and [http://learn.networkforgood.org/Nonprofit91102.26.13HavePhoneWillDonateHowtoGetPeopletogiveonthegoLandingPage.html?mkt\\_tok=3RkMMJWWfF9wsRokv63OZKXonjHpfsX56uwwXKCg38431UFwdcjKpmjr1YEESMR0dvycMRAVFZl5nQJdDveabotG9edaBE62](http://learn.networkforgood.org/Nonprofit91102.26.13HavePhoneWillDonateHowtoGetPeopletogiveonthegoLandingPage.html?mkt_tok=3RkMMJWWfF9wsRokv63OZKXonjHpfsX56uwwXKCg38431UFwdcjKpmjr1YEESMR0dvycMRAVFZl5nQJdDveabotG9edaBE62)

30. **Thesis Tigo Industries 'New possibilities for enlarging Tigo's brand awareness on the Dutch market' by Andrea Czuprynski (2009)** Retrieved from HBO Kennisbank

31. **Thesis 'All colors will do, as long as it's Red by Jemima de Reus (2010)** Study on branding and communication. Retrieved from HBO Kennisbank

32. **First, Second and third world countries (2013)** Nations Online.

Retrieved from [http://www.nationsonline.org/oneworld/third\\_world\\_countries.htm](http://www.nationsonline.org/oneworld/third_world_countries.htm)

### 3.3 Interview with Isla Haddow-Floot (AC's Marketing Communication Manager)

**Interviewer:** Tessa Schiebroek

**Interviewee:** Isla Haddow-Floot - Problem owner

**Date:** 20th February 2013

#### Q1. What is your position at Africa Centre?

Marketing and Communications Manager

Project Manager : WikiAfrica

#### Q2. What kind of organization is Africa Centre?

A knowledge and arts and culture creation and dissemination organization that stages projects that engage audiences via different media and empowers them to think and feel about their world, and this continent differently.

Officially: The Africa Centre is a not-for-profit social innovator based in Cape Town, South Africa, and working throughout the African continent. The Africa Centre provides a platform for contemporary Pan-African cultural practice and intellectual engagement for social change ([www.africacentre.net](http://www.africacentre.net)).

#### Q3. What are the motivations and goals of AC?

- Create and support artistic, intellectual and cultural initiatives that explore and develop the full mélange and variety within the 'African' perspective and approach. In so doing, we want to provide alternatives to the clichés and disrupt the commonly held notions that Africa and Africans are HIV positive, poor, corrupt and criminally inclined. We seek to create opportunities for both Africans and the rest of the world to reshape their understanding of who and what contemporary Africa is, and is capable of;
- Formulate innovative models for presenting, debating and encouraging the cultural production and the pursuit of knowledge;

- Enhance access to the creative work and ideas of historical and contemporary African thought leaders;
- Develop and implement projects that are either a model for, or can from inception function on a local, national, continental and global scale;
- Maintain the organizational flexibility and fluidity to function as the implementing agent, collaborator and/or funder of the initiatives and projects in which we engage; and
- Consistently evaluate the nature of our work, goals that shape it, accomplishments and failures to inform the social change that we seek to effect.

#### **Q4. Why does AC hold these motivations and goals?**

Before the Africa Centre was created, there was a comprehensive and thorough research process that explored what kind of cultural, artistic and knowledge interventions were needed in Africa, and what kind of organization was needed in order to drive such interventions. The Africa Centre is a result of that research process. The Africa Centre is by its nature adaptive and responsive. It never does the same thing twice, and explores unconventional means by which to find solutions to problems and learns from those ideas.

#### **Q5. What is the communication problem of Africa Centre?**

For the last 5 years the Africa Centre's strategy has been to build the brand equity of its projects - taking the position that each project's brand and personality will subtly build the Africa Centre brand by association. After 5 years of this work, successfully establishing and expanding each project's brand, it is now time to bring the Africa Centre's brand forward, to stand on its own - linked but strong. In order to do this, we have worked on an exciting and innovative way to navigate all of the Africa Centre's work across the brands. This is via an experiential website that we are still working on.

#### **Q6. Why do you find people knowing only the projects is not enough but they need to know Africa Centre?**

Firstly because it allows those who are engaged within one project the background and a more layered understanding of why that project exists and what its potential is - both for the project, for the community and for the individual.

Secondly, because it creates a wider understanding around, and frames a set of, issues that are relevant to that person's life, but they might not have come across it in that form, or in this kind of creative and knowledge space before. They might not also know that they can either engage with or change an issue that is currently afflicting us all - such as authoring articles on Africa on Wikipedia to change how people think about that person's own suburb.

Thirdly, being invested already in one project enables a trust relationship to be built up between the audience and the Africa Centre. If you love *"Infecting the City"*, you will trust that *"Talking Heads"* or *"Badilisha"* are going to be equally inspiring, if in a different way and via a different media. So this is another way of bringing alternative audiences into other projects.

**Q7. How did you become aware of this problem?**

Initially, it was a conscious choice to foreground the projects in order to build their brand equity and audience. Now that each project has an established brand and a loyal following, it is time to bring Africa Centre closer to the limelight in order to articulate further what the underlying aims and potentials are for audiences. We also wanted to allow space for sponsors to claim ownership of projects.

**Q8. Why is this problem a problem?**

We have found that the projects are becoming so popular that other partners are claiming ownership. And this has become a problem. Also, now the time is right. The projects have a strong presence and the messaging will not be confused.

**Q9. What strategy is used at the moment to communicate the Africa Centre brand?**

At the moment, the strategy is mainly to communicate about the Africa Centre via the projects. And this has become increasingly so over the last year. We also have a facebook, linkedin and twitter presence, but these avenues are used to communicate news relevant to the projects in general.

**Q10. After reading several articles on the festival ITC of the past few years I noticed a name change. When did these changes occur?**

2008 - launch - Spier Performing Arts Festival

2009- Infecting The City - The Spier Performing Arts Festival

2010-2011 - Infecting The City The Spier Public Arts Festival

2012-13 - Infecting The City Public Arts Festival

**Q11. Can you tell me why these changes have been made?**

These changes were made firstly because the focus of the Festival changed from being purely towards showcasing performance based works, to including more static or interventionist work that was not classically 'performance'. So by changing the name, we could include site-specific visual arts, music, and interventions - we could shake the genre and the public space up a bit.

The change from including Spier to not including Spier is due to the changing relationship between the Spier brand and our organization. When Africa Centre started, Spier had developed the 'art in wine' message around its branding. It has since moved away from this, and so it doesn't claim this space any more. Spier is also a project that is owned by the people who support the Africa Centre. By being branded by the Spier brand, it also limited the ability for "*Infecting the City*" to find a naming rights partner. This was another factor.

**Q12. What are you going to do with the results of this study?**

I will put it before Tanner, the Executive Director, who will be able to advise on any resources that could be used to making some of your recommendations work. We take this report very seriously and will definitely consider some of the recommended actions.

Thank you so much for this interview.

### 3.4 Stakeholder analysis

AC is a non-profit organization that is involved in relations in the internal and external environment. AC organizes the festival “*Infecting the City*” and other external projects such as Artists in residency program, Badilisha Poetry X-change, Everyday African Urbanism, Talking Heads and WikiAfrica. These activities are external activities and the parties are external stakeholders, but they are organized by internal stakeholders (employees).

Internal stakeholders are considered its employees and the board of directors that make all macro decisions for AC such as budget. The board consists of 5 members, including Tanner Methvin, Executive Director of AC.

AC also organizes activities that are solely for the employees, such as trainings. These are internal activities and the parties are internal stakeholders.

To the external stakeholders of the organization we can count several main groups. These groups are:

- Funders - Spier (refer to the paragraph 3.4.1)
- Artists - two categories - those who take part (participants), and those who aspire (watchers/audience)
- Art lovers/watchers - as audience
- Arts institutions and companies - as partners in projects
- Thought leaders - as participants
- Thought followers - as audience

#### 3.4.1 Spier

Spier is a very important stakeholder, as it is AC’s most important funder. Other funders are considered the government and CSI (Corporate Social Investment) programs.

Spier is one of the oldest wine farms in South Africa, with a recorded history that dates back to 1962. They strive to show South African heritage and culture along with the belief that visual arts can provide people with new insights, and challenge them to take a fresh look at our world and environment. They hold regular exhibitions at the Spier Old Wine Cellar Gallery and have worked closely together with AC for the ‘Spier Contemporary’ project, an art exhibition. Nowadays, they only fund AC.

For more information on Spier, refer to [www.spier.co.za](http://www.spier.co.za)

## 4. Quantitative research

### 4.1 Template 'Questionnaire on the organization of ITC 2013'

Refer to the next page.



## Questionnaire on the organization of ITC 2013

Date:

Name of interviewee:

*Please answer the questions in chronological order and cross one answer unless stated otherwise.*

**Public Arts Festival**  
**11th-16th March 2013**  
**Cape Town City Centre**

1. Who do you think organizes this festival?

.....

2. Are you *in any way* familiar with Africa Centre? (e.g. logo, the name)

☐

Yes

☐

No (continue with question 9)

3. How did you first hear about Africa Centre? (more options possible)

☐

Website

☐

Friend/family

☐

Flyer

☐

Poster

☐

Staff

☐

Through one of the projects

☐

Radio

☐

Newspaper

☐

Facebook/Twitter/4square

☐

Other, namely .....

4. Through which Africa Centre project(s) were you made aware of the Africa Centre? (More options possible)

☐

Badilisha Poetry X-Change

☐

Everyday African Urbanism

☐

Talking Heads

☐

Spier Contemporary

☐

SPARCK

☐

Pan African Space Station

☐

Artist in Residency Programme

☐

Infecting the City

☐

WikiAfrica

☐

I am not aware of any Africa Centre project

5. What is your experience with Africa Centre projects?

☐

I have never visited a project

☐

I have visited a project once

☐

I have visited several projects

☐

I always visit every project

6. What do you associate the Africa Centre with? (Tick at least one option)

☐

School/Education

☐

Food

☐

Installations

☐

African crafts

☐

Art

☐

Events

☐

Free stuff

☐

National pride

☐

Excitement

☐

Social approval

☐

Other, namely .....

☐

Information Centre

☐

Dance/Performance

☐

Public space

☐

Fundraising

☐

Knowledge

☐

Apartheid

☐

Culture

☐

Social change

☐

Fun

☐

I don't have any associations

7. Which feelings do you associate with Africa Centre? (tick at least one option)

<input type="checkbox"/> Inspired	<input type="checkbox"/> Free
<input type="checkbox"/> Amazed	<input type="checkbox"/> Satisfied
<input type="checkbox"/> Secure	<input type="checkbox"/> Educated
<input type="checkbox"/> Intrigued	<input type="checkbox"/> Connected
<input type="checkbox"/> Important	<input type="checkbox"/> Unique
<input type="checkbox"/> Encouraged	<input type="checkbox"/> Inspired
<input type="checkbox"/> Delighted	<input type="checkbox"/> Excited
<input type="checkbox"/> Alive	<input type="checkbox"/> Frustrated
<input type="checkbox"/> Secure	<input type="checkbox"/> Dynamic
<input type="checkbox"/> Doubtful	<input type="checkbox"/> Dissatisfied
<input type="checkbox"/> Other, namely .....	

8. What do you think Africa Centre does? (more options possible)

<input type="checkbox"/> Educate about Pan African art
<input type="checkbox"/> Create and support artistic, intellectual, cultural activities
<input type="checkbox"/> Enhance access to creative work and ideas
<input type="checkbox"/> Encourage cultural exchange/production and pursuit of knowledge
<input type="checkbox"/> Provides entertainment
<input type="checkbox"/> I don't know what they do

9. How important do you find the following aims of Africa Centre?  
Rate from 1 to 5; 1 being not important and 5 being very important.

..... Opening of more public art spaces
..... Better accessibility of artwork
..... Connection between communities and artwork
..... Providing alternative views of contemporary topics
..... Making art accessible to all people
..... Creating a platform for knowledge creation and sharing

10. What is your general impression of Africa Centre and its work?

<input type="checkbox"/> Very bad	<input type="checkbox"/> Very good
<input type="checkbox"/> Poor	<input type="checkbox"/> Good
<input type="checkbox"/> No opinion	

11. Would you like to be informed about Africa Centre?

<input type="checkbox"/> Yes	<input type="checkbox"/> No (continue with question 14)
------------------------------	---

12. How would you prefer to receive information on the projects of Africa Centre?

<input type="checkbox"/> Online newsletter	<input type="checkbox"/> Flyer
<input type="checkbox"/> Social media (e.g. Facebook)	<input type="checkbox"/> SMS
<input type="checkbox"/> Website	<input type="checkbox"/> Direct e-mail
<input type="checkbox"/> Other, namely .....	

13. How regularly would you like to be informed?

<input type="checkbox"/> Once a week	<input type="checkbox"/> More than once a week
<input type="checkbox"/> Once a month	<input type="checkbox"/> 2-3 times a month
<input type="checkbox"/> Once every 3 months	<input type="checkbox"/> Once every 6 months

14. Which do you think is the most effective way for Africa Centre to create interest in their projects?

<input type="checkbox"/> More festivals	<input type="checkbox"/> Larger diversity of projects
<input type="checkbox"/> Online advertising	<input type="checkbox"/> By advertising (most) projects are free to visit
<input type="checkbox"/> By improving the website	<input type="checkbox"/> Social media
<input type="checkbox"/> Direct mail	<input type="checkbox"/> Partnering with aligned organizations
<input type="checkbox"/> Other, namely .....	

15. Do you have advice on how Africa Centre can increase their awareness amongst people in general?

.....

.....

.....

Demographics:

16. Gender

<input type="checkbox"/> Male	<input type="checkbox"/> Female
-------------------------------	---------------------------------

17. Where are you from?

<input type="checkbox"/> South Africa	or	<input type="checkbox"/> Resident from elsewhere
<input type="checkbox"/> Resident from Africa		<input type="checkbox"/> Visitor

18. Where do you live?

<input type="checkbox"/> Southern Suburbs	<input type="checkbox"/> Atlantic Seaboard
<input type="checkbox"/> Northern Suburbs	<input type="checkbox"/> Cape Flats
<input type="checkbox"/> City Bowl	<input type="checkbox"/> Winelands
<input type="checkbox"/> Other, namely .....	

19. What is your educational level?

<input type="checkbox"/> Primary school	<input type="checkbox"/> University
<input type="checkbox"/> High school	<input type="checkbox"/> College
<input type="checkbox"/> Other, namely .....	



Thank you for completing this questionnaire.

To hear more about the Africa Centre please visit the website: [www.africacentre.net](http://www.africacentre.net)  
And get updates on Facebook and Twitter.



Public Arts Festival  
11th-16th March 2013  
Cape Town City Centre

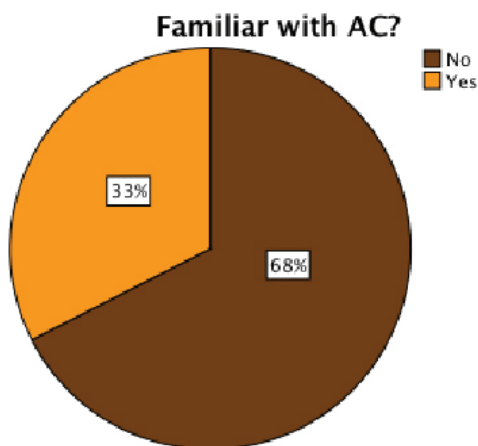
#### 4.2 Results questionnaires SPSS

With the help of the software program SPSS, the results are as followed:

Question 1. Who do you think organizes this festival?

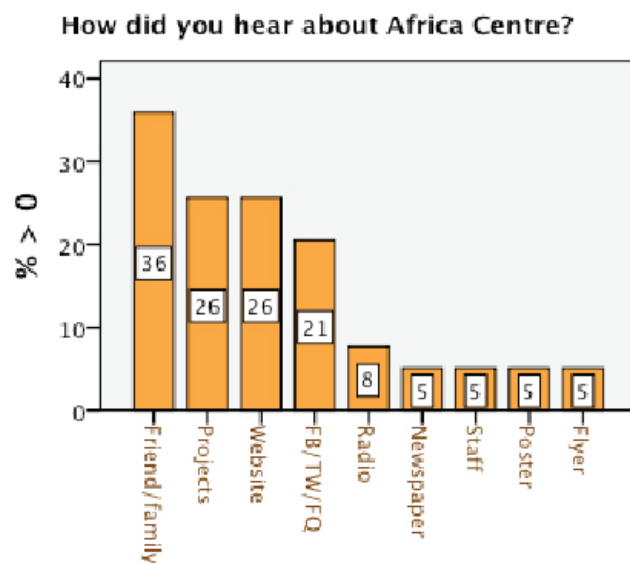
Who organizes the Festival?		
	Frequency	Percent
Valid	41	34.2
Africa Centre	16	13.3
Africa Centre + GIPCA	4	3.3
Africa Centre and other NGO's	2	1.7
An NGO	1	.8
Art school	1	.8
City of Cape Town	24	20.0
GIPCA	7	5.8
GIPCA and other NGO's	2	1.7
Infecting the city	1	.8
ITC	5	4.2
Iziko	1	.8
Jay Pather	7	5.8
My City Bus	1	.8
Public Art Festival	1	.8
Public Arts	1	.8
Spier	4	3.3
The people	1	.8
Total	120	100.0

Question 2. Are you in any way familiar with Africa Centre?



Familiar with AC?		
	Frequency	Percent
No	81	67.5
Yes	39	32.5
Total	120	100.0

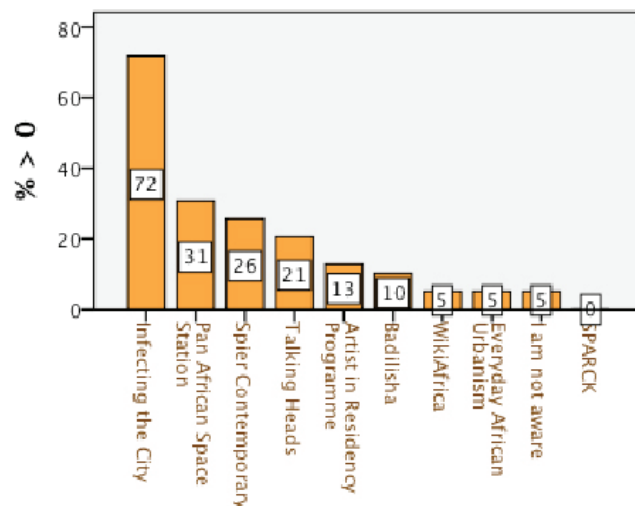
### Question 3. How did you first hear about Africa Centre?



		Count	Column N %
Website	No	29	74.4%
	Yes	10	25.6%
Friend/family	No	25	64.1%
	Yes	14	35.9%
Flyer	No	37	94.9%
	Yes	2	5.1%
Poster	No	37	94.9%
	Yes	2	5.1%
Staff	No	37	94.9%
	Yes	2	5.1%
Projects	No	29	74.4%
	Yes	10	25.6%
Radio	No	36	92.3%
	Yes	3	7.7%
Newspaper	No	37	94.9%
	Yes	2	5.1%
FB/TW/FQ	No	31	79.5%
	Yes	8	20.5%
Other	No	36	92.3%
	Yes	3	7.7%
Total		39	100.0%

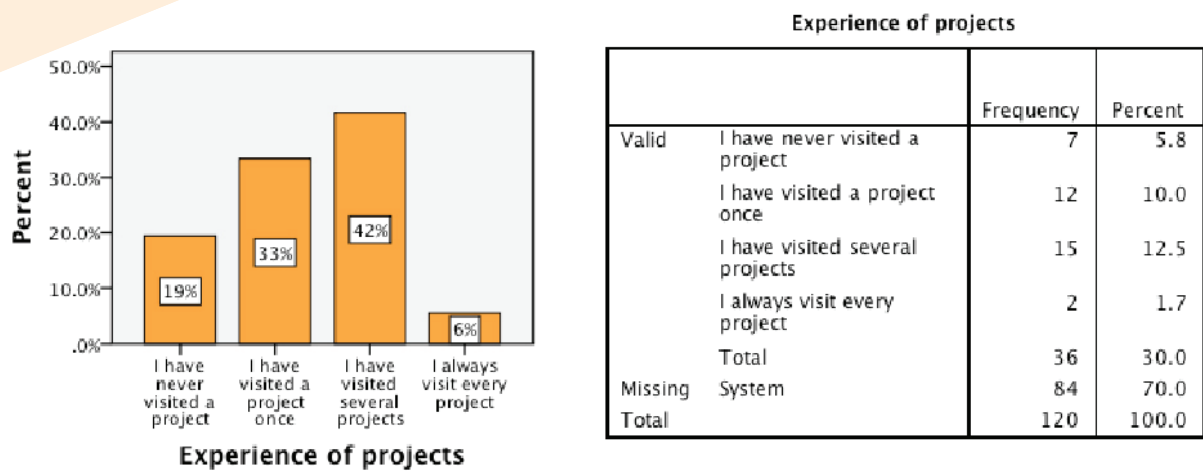
### Question 4. Through which Africa Centre project(s) were you made aware of the Africa Centre?

#### Through which project(s) were you made aware of the Africa Centre?

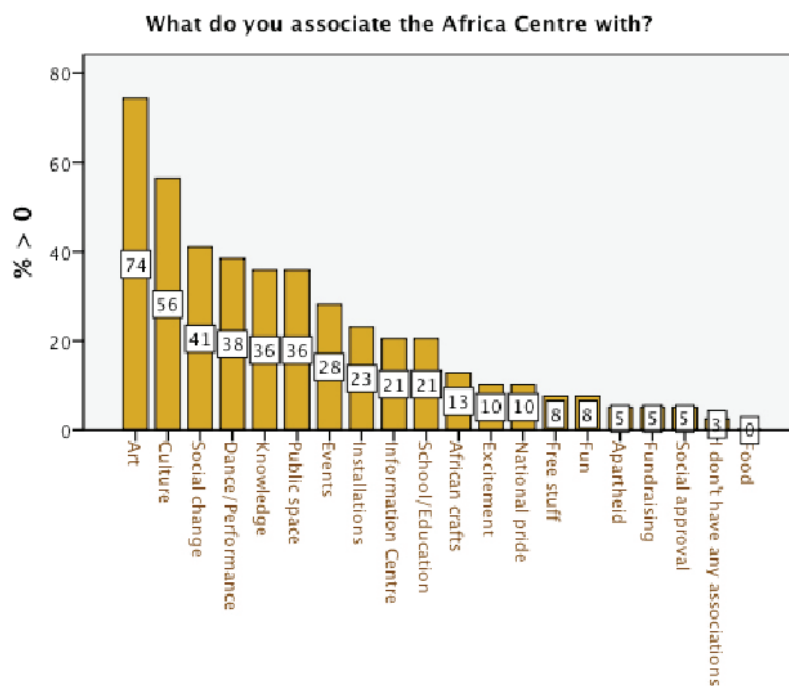


		Count	Column N %
Badilisha	No	35	89.7%
	Yes	4	10.3%
Everyday African Urbanism	No	37	94.9%
	Yes	2	5.1%
Talking Heads	No	31	79.5%
	Yes	8	20.5%
Spier Contemporary	No	29	74.4%
	Yes	10	25.6%
SPARCK	No	39	100.0%
	Yes	0	0.0%
Pan African Space Station	No	27	69.2%
	Yes	12	30.8%
Artist in Residency Programme	No	34	87.2%
	Yes	5	12.8%
Infecting the City	No	11	28.2%
	Yes	28	71.8%
WikiAfrica	No	37	94.9%
	Yes	2	5.1%
I am not aware	No	37	94.9%
	Yes	2	5.1%
Total		39	100.0%

Question 5. What is your experience with Africa projects?

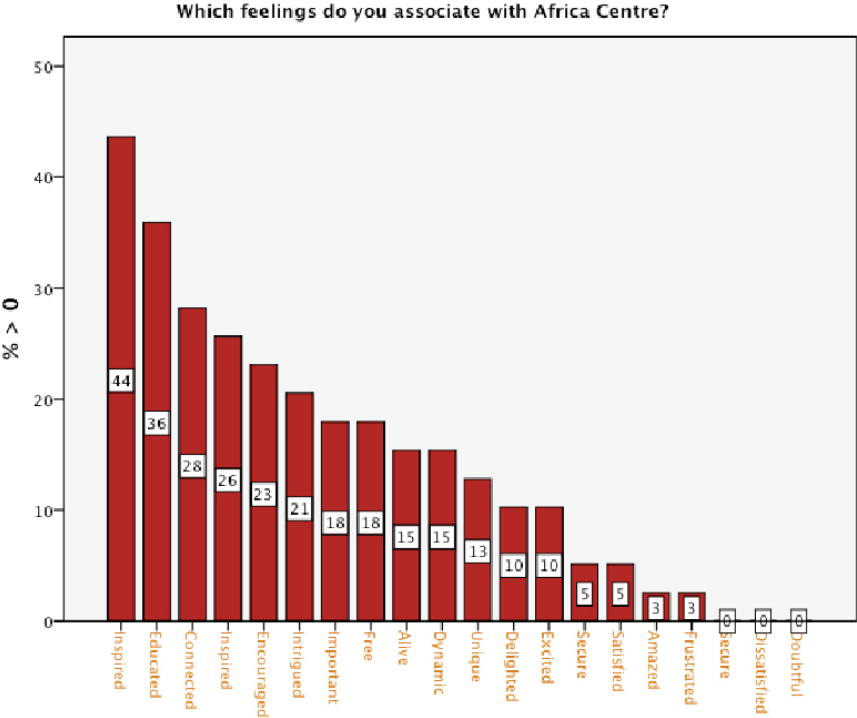


Question 6. What do you associate the Africa Centre with?



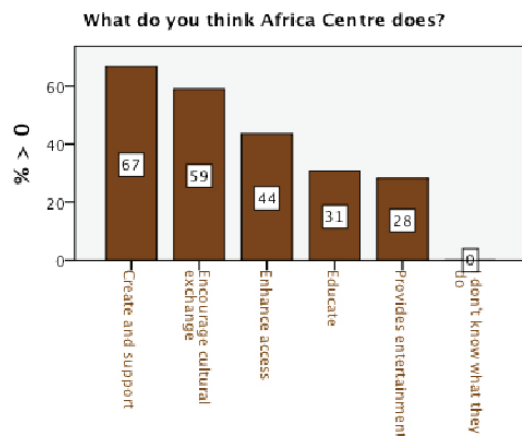
		Count	Column N %
School/Education	No	31	79.5%
	Yes	8	20.5%
Food	No	39	100.0%
	Yes	0	0.0%
Installations	No	30	76.9%
	Yes	9	23.1%
African crafts	No	34	87.2%
	Yes	5	12.8%
Art	No	10	25.6%
	Yes	29	74.4%
Events	No	28	71.8%
	Yes	11	28.2%
Free stuff	No	36	92.3%
	Yes	3	7.7%
National pride	No	35	89.7%
	Yes	4	10.3%
Excitement	No	35	89.7%
	Yes	4	10.3%
Social approval	No	37	94.9%
	Yes	2	5.1%
Information Centre	No	31	79.5%
	Yes	8	20.5%
Dance/Performance	No	24	61.5%
	Yes	15	38.5%
Public space	No	25	64.1%
	Yes	14	35.9%
Fundraising	No	37	94.9%
	Yes	2	5.1%
Knowledge	No	25	64.1%
	Yes	14	35.9%
Apartheid	No	37	94.9%
	Yes	2	5.1%
Culture	No	17	43.6%
	Yes	22	56.4%
Social change	No	23	59.0%
	Yes	16	41.0%
Fun	No	36	92.3%
	Yes	3	7.7%
I don't have any associations	No	38	97.4%
	Yes	1	2.6%
Total		39	100.0%

Question 7. Which feelings do you associate with Africa Centre?



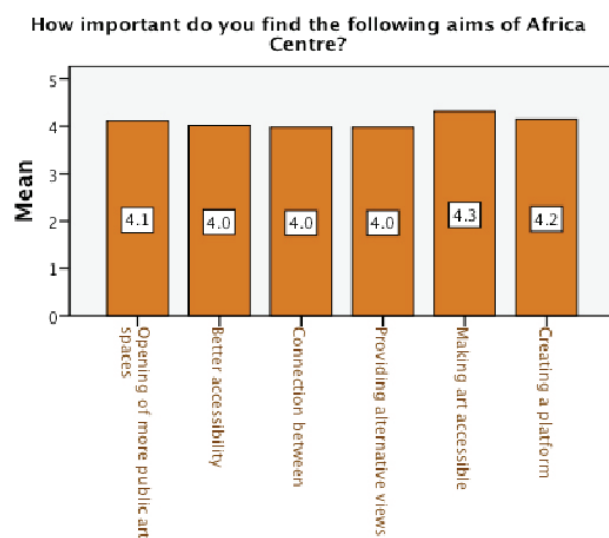
		Count	Column N %
Inspired	No	22	56.4%
	Yes	17	43.6%
Amazed	No	38	97.4%
	Yes	1	2.6%
Secure	No	37	94.9%
	Yes	2	5.1%
Intrigued	No	31	79.5%
	Yes	8	20.5%
Important	No	32	82.1%
	Yes	7	17.9%
Encouraged	No	30	76.9%
	Yes	9	23.1%
Delighted	No	35	89.7%
	Yes	4	10.3%
Alive	No	33	84.6%
	Yes	6	15.4%
Secure	No	39	100.0%
	Yes	0	0.0%
Doubtful	No	39	100.0%
	Yes	0	0.0%
Free	No	32	82.1%
	Yes	7	17.9%
Satisfied	No	37	94.9%
	Yes	2	5.1%
Educated	No	25	64.1%
	Yes	14	35.9%
Connected	No	28	71.8%
	Yes	11	28.2%
Unique	No	34	87.2%
	Yes	5	12.8%
Inspired	No	29	74.4%
	Yes	10	25.6%
Excited	No	35	89.7%
	Yes	4	10.3%
Frustrated	No	38	97.4%
	Yes	1	2.6%
Dynamic	No	33	84.6%
	Yes	6	15.4%
Dissatisfied	No	39	100.0%
	Yes	0	0.0%
Total		39	100.0%

### Question 8. What do you think Africa Centre does?



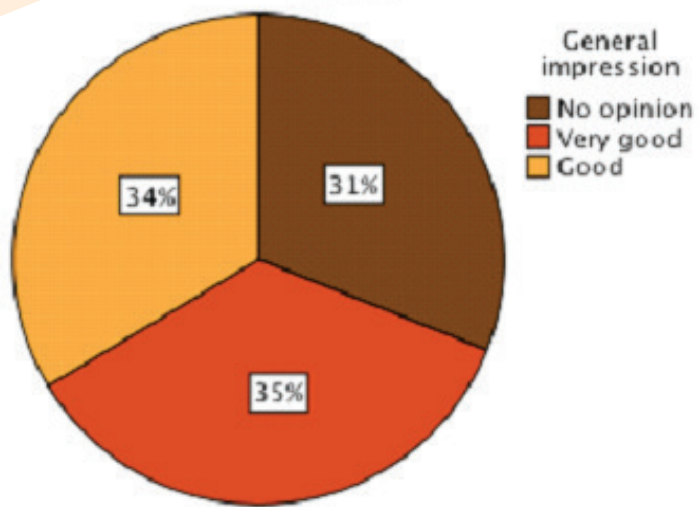
		Count	Column N %
Opening of more public art spaces	Not important	7	6.4%
	A little important	12	10.9%
	Neutral	14	12.7%
	Important	17	15.5%
	Very important	60	54.5%
Better accessibility	Not important	5	4.8%
	A little important	11	10.5%
	Neutral	18	17.1%
	Important	21	20.0%
	Very important	50	47.6%
Connection between	Not important	4	3.7%
	A little important	12	11.0%
	Neutral	22	20.2%
	Important	17	15.6%
	Very important	54	49.5%
Providing alternative views	Not important	7	6.5%
	A little important	11	10.2%
	Neutral	18	16.7%
	Important	21	19.4%
	Very important	51	47.2%
Making art accessible	Not important	6	5.5%
	A little important	10	9.1%
	Neutral	8	7.3%
	Important	18	16.4%
	Very important	68	61.8%
Creating a platform	Total	110	100.0%
	Not important	4	3.6%
	A little important	11	10.0%
	Neutral	13	11.8%
	Important	22	20.0%
	Very important	60	54.5%

### Question 9. How important do you find the following aims of Africa Centre?

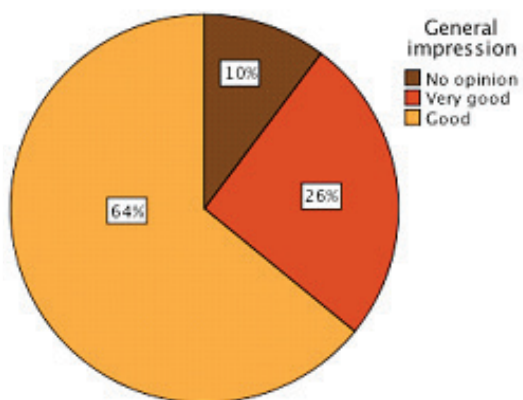


Question 10. What is your general impression of Africa Centre and its work?

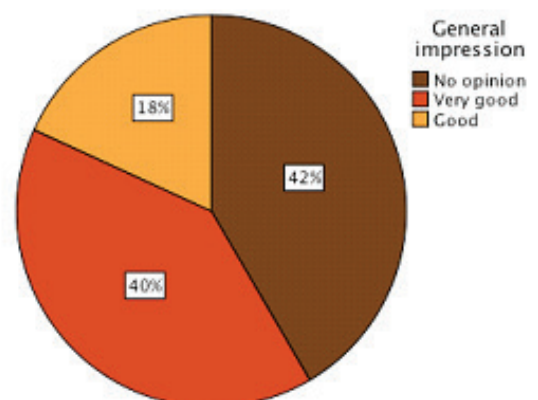
**What is your general impression of Africa Centre?**



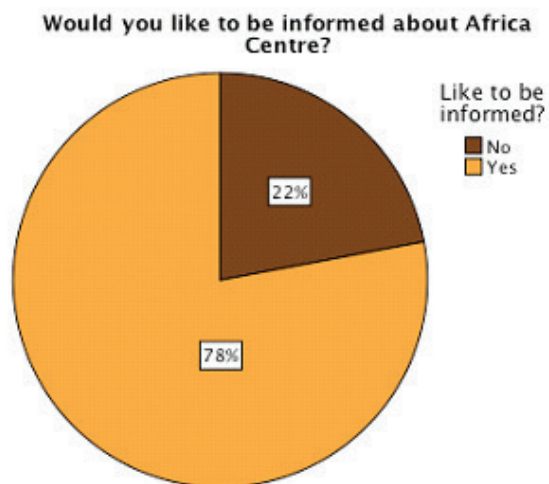
**Pie 1. 'If Q2 = yes'**



**Pie 2. 'If Q 2 = no'**

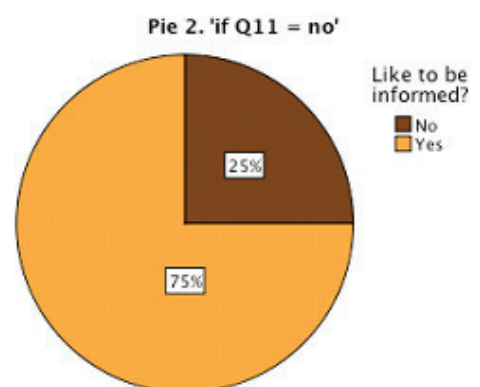
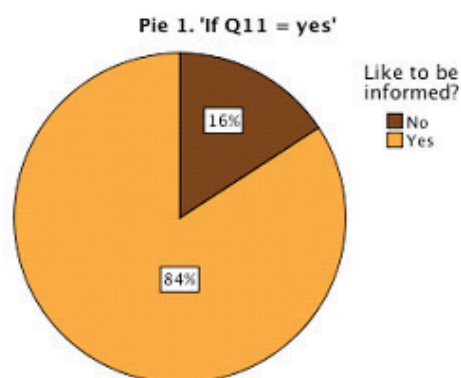


Question 11. Would you like to be informed about Africa Centre?



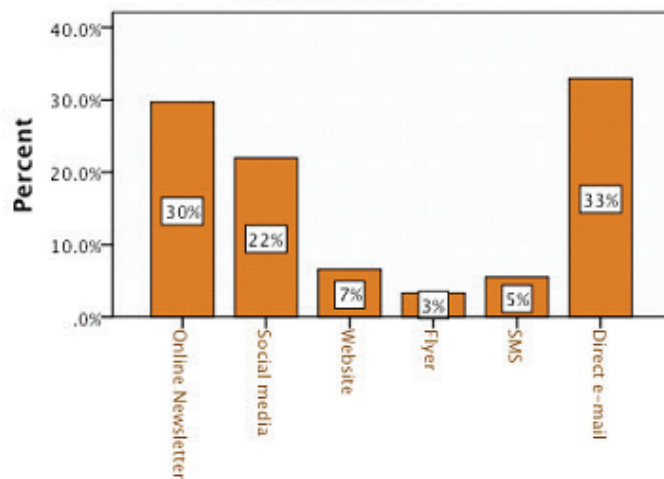
**Like to be informed?**

		Frequency	Percent
Valid	No	26	21.7
	Yes	92	76.7
	Total	118	98.3
Missing	System	2	1.7
Total		120	100.0



Question 12. How would you prefer to receive information on the projects of Africa Centre?

**How would you prefer to receive information on the projects of Africa Centre?**

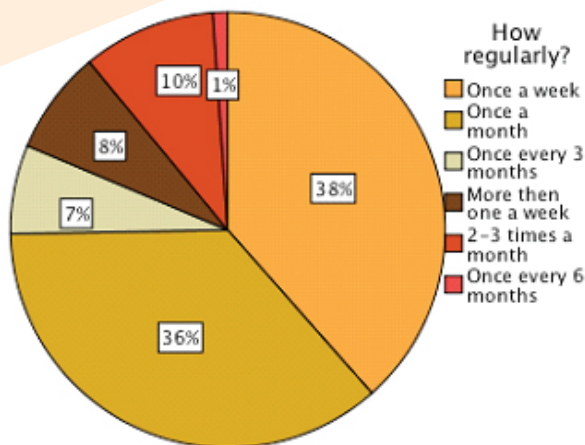


**How you prefer to receive info?**

		Frequency	Percent
Valid	Online Newsletter	27	22.5
	Social media	20	16.7
	Website	6	5.0
	Flyer	3	2.5
	SMS	5	4.2
	Direct e-mail	30	25.0
	Total	91	75.8
Missing	System	29	24.2
Total		120	100.0

Question 13. How regularly would you like to be informed?

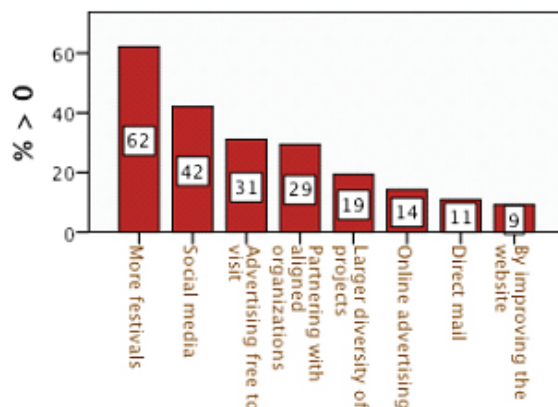
How regularly would you like to be informed?



How regularly?		Frequency	Percent
Valid	Once a week	35	29.2
	Once a month	33	27.5
	Once every 3 months	6	5.0
	More than one a week	7	5.8
	2-3 times a month	9	7.5
	Once every 6 months	1	.8
	Total	91	75.8
Missing System		29	24.2
Total		120	100.0

Question 14. Which do you think is the most effective way for Africa Centre to create interest in their projects?

Which do you think is the most effective way for Africa Centre to create interest in their projects?



		Count	Column N %
More festivals	No	45	37.8%
	Yes	74	62.2%
Online advertising	No	102	85.7%
	Yes	17	14.3%
By improving the website	No	108	90.8%
	Yes	11	9.2%
Direct mail	No	106	89.1%
	Yes	13	10.9%
Larger diversity of projects	No	96	80.7%
	Yes	23	19.3%
Advertising free to visit	No	82	68.9%
	Yes	37	31.1%
Social media	No	69	58.0%
	Yes	50	42.0%
Partnering with aligned organizations	No	84	70.6%
	Yes	35	29.4%
Total		119	100.0%

Question 15. Do you have advice on how Africa Centre can increase their awareness amongst people in general?

Awareness to the student generation, young people aren't very informed about the festival

More advertising

More advertising

Communicating with the public more often

More Festivals

Marketing! Partnerships!

Working with other groups with sin ethos newsletters

More city events

Pamphlets can be handed out, also encouraging word by mouth

More marketing

Street art, use the artists, people, children to create posters. Create an installation in the city

Perform at schools

Interact, give out pamphlets and visit schools

Raise awareness also beyond the city centre

Focus more events, festivals in townships, lower income areas and involve creative arts institutions from those spaces

Tangible communication through public performance (flash mobs)

Check the weather

More info for people who like to participate in the future

Advertise on a larger scale. Schools should be involved + use media

Via students at Universities, CT Magazine, newspapers, libraries, schools.

More advertisement

Increase presence on University

Advertise in public spaces like libraries and community newspapers

More music like hip hop and opera shows

Social networks and handing out pamphlets

More social media junk

More performances. Art should be free and easy to access.

Community Newspapers

More advertisement

Public art events in public spaces to let the different cultures of CT meet each other

Visible in public spaces

More community based projects and not just in Gugulethu or Khayelitsha but also include northern suburbs

Larger emphasis on advertising and the importance of these festivals not only as art festivals but for the general re-integration of our country

Airplane/tower banner over CT

Social media, guides, books about CT

When a new project is launched update people with reminders

Better use of social media + connection to the apt design networks - future cape town

Internships made available to young underprivileged people in the planning

Do not create a hierarchy. Holistic involvement on all levels will promote art more effectively. Community based. Try moving festivals

Be more open to the public

By working with the arts, culture and heritage (ACH) council, the body governing art units, the African centre can increase their awareness

Live/tangible demonstrations/experience. Being consistent, maintaining all projects with love, free give away cool t-shirts.

Invite schools to events, the youth spread information by word of mouth. Make events diverse so everyone can enjoy it

Advertise more on social network

Work in & with communities + likeminded groups + individuals

Word of mouth, keep it basic internet is a privilege.

Put posters in Universities and invite students

Approach Universities

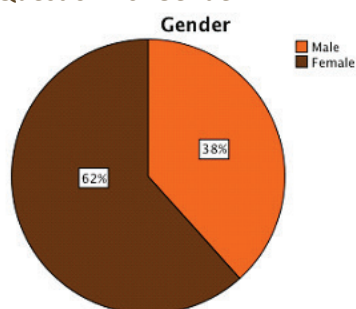
Go to rural areas where there is no broadcast

Posters, visual media

By hosting pre events in townships and more disadvantaged areas to make them aware of what you guys offer and by visiting schools

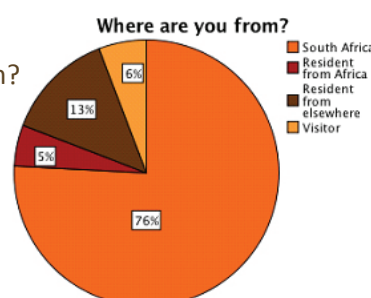
By organizing the project in public areas and going to townships because a lot of people there don't have access to the internet

Question 16. Gender



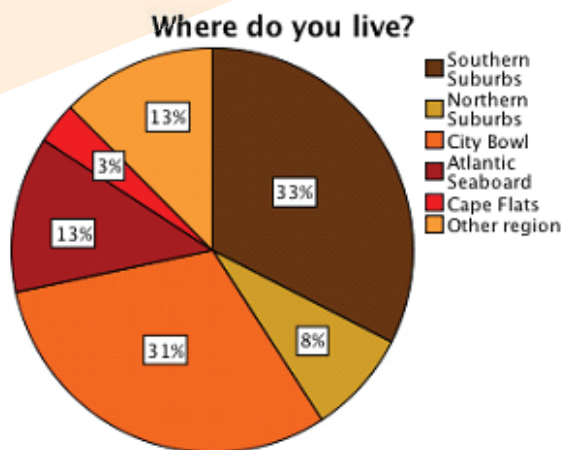
Gender			
		Frequency	Percent
Valid	Male	46	38.0
	Female	74	62.0
	Total	120	100.0

Question 17. Where are you from?



Where are you from?		
	Frequency	Percent
South Africa	91	75.8
Resident from Africa	6	5.0
Resident from elsewhere	16	13.3
Visitor	7	5.8
Total	120	100.0

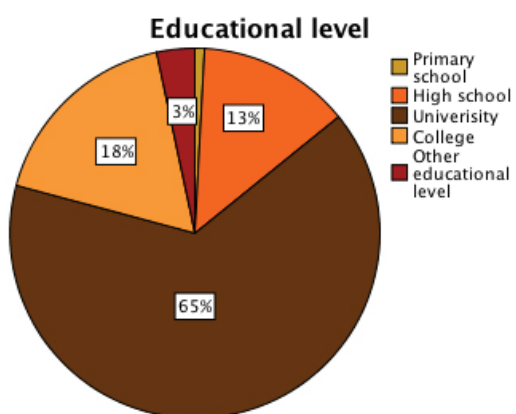
Question 18. Where do you live?



**Where do you live?**

		Frequency	Percent
Valid	Southern Suburbs	39	32.5
	Northern Suburbs	10	8.3
	City Bowl	37	30.8
	Atlantic Seaboard	15	12.5
	Cape Flats	4	3.3
	Other region	15	12.5
	Total	120	100.0

Question 19. What is your educational level?



**Educational level**

		Frequency	Percent
Valid	Primary school	1	.8
	High school	16	13.3
	University	78	65.0
	College	21	17.5
	Other educational level	4	3.3
	Total	120	100.0

## 5. Qualitative research

### 5.1 Results Interview with Isla Haddow-Flood

**Interviewer:** Tessa Schiebroek

**Interviewee:** Isla Haddow-Flood - Marketing Communication Manager

**Date:** 30th April, 2013

Thank you for doing this interview with me. First, some information will be given on what kind of interview this is, and what questions need to be answered.

I like this to be a semi-structured interview where; the interviewer has a clear list of issues to be addressed and questions to be answered. However, with the semi-structured interview the interviewer is prepared to be flexible in terms of the order in which the topics are considered, and, perhaps more significantly, to let the interviewee develop ideas and speak more widely on the issues raised by the researcher. (M.Denscombe, 2007, *The good research guide*)

During the festival “*Infecting the City*” a questionnaire has been handed out to answer sub-questions

1. What knowledge do the people who visit “*Infecting the City*” festival in Cape Town possess about the Africa Centre brand?
2. How do people who visit “*Infecting the City*” festival in Cape Town perceive the Africa Centre brand?
3. Which factors influence Africa Centre’s brand awareness?

With this semi-structured interview, I hope to discuss sub-question

3. Which factors influence Africa Centre’s brand awareness? and
4. Which branding strategies could be used to brand Africa Centre successfully?

Please note that this interview will be recorded and used as data for my graduation assignment for Africa Centre.

The questions:

**Q1. If you could describe the organization Africa Centre as a person, how would you describe him or her?**

I'd describe them as a person that is really active and did a lot of creative actions but also thought about what they were doing. So someone who is very creative and sees the world visually with creative solutions for all problems, creative knowledge solutions.

**Would it be a him or a her?**

I don't know. Different projects have different personalities and different genres.

**But how would you see the Africa Centre brand?**

That's a difficult question. I think it is male because its strong and opinionated. A person like Jay Pather. Someone who is highly intelligent, very theoretically based but has an incredibly creative approach to their world around them, international but grounded in Africa.

**Q2. Having different ideas on the corporate identity is a common situation and can be harmful for an organization. (C.Rustema and M.Herle, 2005, Corporate Communication Worldwide) Do you think all staff members are able to communicate the same distinctive characteristics of Africa Centre?**

Yes I think they are. We have definitely done projects, about that. Although, we haven't done it while you were here but we normally get together every month or every 6 weeks. And then one of the people who is the face of Africa Center has to talk around 5 minutes about Africa Centre or a project that is not him or hers. A lot of us are not able to speak publicly, we find it difficult to articulate but we have done a lot of practice to make it happen.

**So it is also a meeting where everybody gets updated on each other's work?**

We don't normally do these kind of meetings because it is such a small office, most people know what is going on anyway. If there is a problem within Africa Centre, we talk directly. The staff moral, and how the staff communicates is very good.

**Do you agree it's important to create a coherent view to send out to the target audience?**

Yes definitely.

**Q3. Can you explain Africa Centre's corporate communication? Meaning the total communication activity generated by the organization to achieve its planned objectives?**

We have done a few adverts which have been strategic placements for the Africa Centre brand. So they have been placed in magazines, mainly to support the magazine or because we funded the magazine in some way. We placed them in strategic places because it gives Africa Centre a platform where we talk about, or draw attention to the whole of it rather than the projects individually. One is called Cape Town Annual, which is one of the players in the cultural and mainly the knowledge creation field. We placed adds in The Cronic and we have also done the Urban Spaces. They are more annuals or journals rather than magazines. They are all, apart from Creative Cape Town, very thought provoked kind of centered thing.

Other than that, strategically we haven't done that. Because unless it is about a project, there is not the very dynamic news network that requires us to report about what we are doing as an organization. What might require it, is in 2015 will be our 10years anniversary. Therefore, we might do a lot more marketing around Africa Centre because we celebrate something that shows and represents all of what we do. Also, when the new website gets launched than we would do something that markets the website. The website is then a more dynamic face of Africa Centre.

**Q4. Many marketers such as C.Rustema and M.Herle argue that an organization must first clearly identify its target audience. They also state that the target group 'All who are interested in the service' is too general. What do you think would be a suitable smaller target group for Africa Centre?**

To divorce the Africa Centre from its projects is almost impossible. So each project has its own target audience. Some are more poetry based which is in this country slightly more female based, 18 to 36 based. "*Infecting the City*" has a completely different target market, which is a more loyal art appreciation kind of cultural aficionado as well as everyone who walks past by a performance, so the whole of Cape Town. Where Talking Heads has a very specific intellectual, sentient kind of target group. But when I think of the target audience for Africa Centre it would be a combination of that. It would be a combination of the loyal art centralists, the more thinking members/thought leaders. But we also must remember that of course the market is a global market, not just based in Cape Town. **Yes of course, but when you create a target audience, that doesn't mean that you have to exclude the people who do not fit in the target group right?**

No of course, but the majority of our work is focused across Africa and with people who are engaged with Africa. So it isn't a geographical limitation.

**Africa Centre is so diverse because of its different projects, but then to create a strong brand, you must have a specific target audience.**

Yes, the main space where we engage with audiences is through the projects and online. When we push the online project for example the website, that will create a different brand identity that we can push harder. Before the brand identity online was a kind of basic, very straightforward, informational, brochure website. The Internet will take on a life of its own and hopefully that will draw some ideas and some sorts back to the Africa Centre. But as far as audience for the Africa Centre is concerned, the main people who engage with the projects, the only place where we can actually enhance audiences as far as physical interaction with AC other than online is by branding, positioning the Africa Centre more dynamically within the projects. Within the projects, the project branding has taken the forefront. It has been about getting brand equity for those projects. And now that there is brand equity, we can build the Africa Centre brand within that. We can start talking more about the concepts behind the Africa Centre. So previously, for "*Infecting the City*", we have only talked about this is the Africa Centre, this is what we do, these are the projects that we work on. So very basic, very straightforward and not engages kind of attitude. And for "*Infecting the City*" this year, we did it much more 'this is why "*Infecting the City*" is so important for the Africa Centre and that is why we feel it is important to have the Africa Centre put on things like "*Infecting the City*". So it explains more the Africa Centre's mission and how that is seen throughout "*Infecting the City*". There has been a dynamic shift recently and trying to make sure the Africa Centre is not hide more profiled highly with different things. It is also quite difficult when you look at projects to put sponsorship in. When you have a strong brand name of the host it can get confused. Say "*Infecting the City*" because it is now not sponsored anymore we can claim that space but if we do it too much it will conflict with people who would want to sponsor it.

**You would like to create a strong brand through each individual project?**

Yes, apart from the online presence it is hard to do so but I think there will be more engagement from now on about the Africa Centre position in each project.

**Q5. It appears that 68% of the visitors are not aware that Africa Centre is the organization behind the festival, what do you think of this outcome?**

I'm not surprised I have to say. I have explained the reason why we haven't pushed the Africa Centre brand very much within the framing of things. And especially your sample was for "*Infecting the City*", so it wasn't at say Talking Heads or any of the other events that we have done. So different relationships. The relationship with "*Infecting the City*" has been, because we did have a sponsor. Well, Spier was seen as the sponsor and for that case we could not bring Africa Centre up as much as we couldn't conflict. So we left the space open for a while now because we're trying to get another sponsor in there to be the main sponsor for "*Infecting the City*". So we are trying to balance the information about claiming the "*Infecting the City*" festival. You know, we claim it as we are the organizers but it is very much about making sure that the "*Infecting the City*" brand develops as well as the space so people can see there is a gap for sponsorship. So that's the reason why. But I mean it's like this pretty much throughout because we have been developing the brand of the projects rather than the brand of the organization.

**So you strive for the Africa Centre brand to come forward, but not over-rule the projects?**

Yes. Because it is not the Africa Centre that gets the people to engage in the projects. It's about how dynamic that project is for them.

**What do you think is necessary for Africa Centre to do in order to decrease this number?**

Yes it must be decreased. More engagement online from a website point of view will help. I think, we don't send out newsletters, but we do some communications when we have to. We don't try to bomb people as much. But there is not a lot that goes on as far as project management but yes we could definitely do some more communications online. It is a resources issue. From the projects point of view, branding could be much more obvious. The connection and the length and the reasons to drive it can be better articulated.

**Q6. From the group that is aware of Africa Centre, most people have heard from it by word of mouth. How do you think AC should increase brand awareness by word of mouth?**

I'm not entirely sure. I think activations like you did, going to people during projects and asking them questions; I think that drives the few people that engage. I think that is a good idea. But from a word of mouth perspective, there is very little. We can't do competitions or any advert, commercialized branding because that is just not the personality that we have. So it is a difficult space to be in, as we don't have money to advertise, and then what should be advertised? The word of mouth is very large at the moment, and by seeing the results of your questionnaire it can be seen that people are already inspired by what we do. I think that is one thing that is positive. I don't think we have to drive it more, just more about being connected to the people. It's about connectedness. That is something we should concentrate on but again that's a resource issue.

**Q7. From the small group of people that are aware of Africa Centre, most people are made aware by the festival “Infecting the City” and past projects like PASS. What do you think Africa Centre should change in its communication strategy to make people aware through recent projects?**

Each project has its own audience and a set of objectives that we would like to achieve. So PASS was particularly successful. It could have been more successful but the curators wouldn't allow it to be. They wanted to contain it. It was absolutely an incredible experience. But it was also, not elitist but kind of a club. In a club kind of experience. You had to know. The curators guided it that way. The people who engaged with PASS absolutely adored it. And still do to a certain extent. Also the Spier Contemporary was a huge art event. It was a massive investment for us but we had 20,000 people come through the doors. It was a big production. “*Infecting the City*” is also a big thing. There is a lot of engagement and a lot of people who get to know, and can really tackle with things. The other projects are more subtle, personal and mostly online. For those projects it's very difficult to gauge how many people are driving in. From a brand point of view, do you know who is responsible for making your toothpaste? That is kind of who we are. We are the people who make the product. So it's based on that kind of level.

**So is that the position that Africa Centre chooses? To be in the background?**

Yes, I think it is very difficult to pull the Africa Centre brand completely forward unless there is a reason to do so. So unless we have the launch of the website, this little spotlight, or for a celebration with regards to satanious Africa Centre that articulates how and why and what has been achieved and why we do what we do, that sorts of things. But otherwise, the projects continue to drive the brand of Africa Centre. Unfortunately, we can't go away from that. But brand wise, we really need to develop more now that the project brands are stronger, now we can develop the Africa Centre position within and the reasons why we do what we do much more.

**Q8. After quantitative research it seems that there is a small gap between the brand image (as perceived by various groups of the public) and brand identity (all of the distinctive characteristics of an organization; the way in which an organization actually manifests itself and what all its essential characteristics are.) Meaning that Africa Centre's identity is better than its image - opportunities in the market are missed as the organization has more to offer than the public knows. Do you think there are opportunities missed?**

I think there are.

**What opportunities do you think are missed?**

I think things that we could do that would increase brand and a better understanding of Africa Centre and what we do, would be to create, to have a storyteller full time who releases information about Africa Centre that is bound to what Africa Centre is trying to achieve. But that is a resources issue.

I don't have the time to develop stories that can then using the content that we do in an audiovisual way in order to then release them every month or every week, whatever it would require. And it is a very specific skill but think that that would definitely build to have a storyteller who is invested in the Africa Centre and that constantly upgrading and updating various ways of getting the stories out.

And the multiplicity of what we do and the crossovers. There are several crossovers between projects that can be linked. Different picking up, different ideas of the artworks and concepts that create that. And just even presenting different artworks from a certain topic or anything like that. That is certainly an area that needs to be explored but its again a resource issue.

**That was actually something I was thinking of, that in every message that is send out Africa Centre should be explained shortly, one or two sentences like the mission statement, ant then the project is shown as a tool to establish this goal.**

We do for press releases, we always send out what we are and who we are and where we stand on things, for all of the projects.

**To link the projects back to the goals and objectives of Africa Centre?**

Yes, we have to be stronger about linking them in the text back to the goals and objectives of Africa Centre.

**You think that would be a good idea?**

It would be good idea. I think it is only important for projects that release press releases and that only affects “*Talking Heads*” and “*Infecting the City*” really. But it is an ongoing issue. I have talked to Tanner about a storyteller, and about someone who can drive those kinds of stories because that’s just something I cannot do on my own

**Q9. Results show that people like to be updated by a weekly or monthly online newsletter. Do you think it’s a good idea to implement this tool to increase brand awareness?**

Yes I do think it is a good idea. But it depends on what do you updating them with. Again, if we had a storyteller who was capable of talking, articulating visually about Africa Centre, then yes I think it would be a great idea. Otherwise, I think telling them arbitrary stuff I don’t think is helpful because it doesn’t build a brand. You need someone who is dedicated to it. Ant that is not possible at the moment.

**And a newsletter every second month?**

Yes but it is quite a big production, doing a newsletter. And it is a newsletter that just portrays what is going on within each project and how the brand articulates within that? or..its like where are you driving people towards to? Are you just saying “*Infecting the City*” was so good, aren’t we clever we put it on’ and ‘watch out for the next one’ What are we trying to say? Or are we going to do public art within the city and drive a discourse around it. It really has to be conceptualized, it has to be tight. That’s what we need to do. Therefore it becomes quite a difficult space to work in. Maybe a quarterly would be a good idea.

**Maybe, introduce Africa Centre and then say this is what we have done, this is what we are going to do. Like an agenda for people and have the same one on the website as well.**

Yes I thought about it several times and I have tried to implement things before, but Africa Centre is a bit different then when I tried to implement it. So this maybe would be a good time to try it again.

#### **Q10. Which factors do you think could have an influence on Africa Centre's brand awareness?**

I think it is also a question of associations. For a while, and maybe this is the reason why we had some problems with funding, I do not say this is the main reason but I think it might be a subliminal contribution. We are kind of doing it alone, we are like the Maverick, you know. We are doing something that a lot of people can't conceptualize. It's a difficult space. We are always challenging different boundaries, different thought and how people engage with art and work and Africa and their thoughts, their brains and their own perceptions of things. It's a very complex, multilayered project.

I think because of that, we need some kind of associations. We have associations with things like the Cronic, which is a very highbrow, outlandish kind of journal. We have associations with Africa Cities, they are not high preferred. But if we just created more links with different organizations so both internationally and locally, so that allow practice what we do. Give people a better idea of the spheres we are working in. So let's say for WikiAfrica to be grounded with felicity open access projects and Another One and WikiMedia Foundations. And have those networks so you see, they are not Wikipedia but they supporting and creating, you know, the whole linkage you can situate within. Maybe those kind of associations might help?

#### **How would you give people the right associations?**

An example for "*Infecting the City*". The festival was its own entity. When we had the funding crisis whether it was going ahead or whether it was not going to happen at all, but based on nothing we started working with organizations around the city in order to make it happen. So GIPCA - which is the Gordon Institute of Performances Cultures of the University, came on board with Jay. So that was a collaboration. A lot of the artists were part of "*Infecting the City*" and they also co-funded some parts of the technical side of other performances. And then we would get to leverage the associations in order to get, say the Philharmonic Orchestra, which is a 50-person orchestra and play for free. Which would normally cost around 120.000 Rand. So being associated, or being partnered with something like GIPCA, then people come and want to do things they would normally ask money for. So in that case we can do similar things. They don't have to be Universities, but shift people's perceptions. In case of "*Infecting the City*", there is also an art school in Oxford that is looking to place interns and so we could give them a professional partnership by placing somebody here and then that would be a association. It's releasing the stats for people to letting them know what we doing. I think that might help, although it is much more a kind of subtle process of aligning with them. About aligning objectives and goals. That plus the storytelling thing and....there would be so many things that we could do if we had the space for it.

#### **But thinking in reality, what can be done with the tools we have?**

I think that's it.

#### **Don't you think you can only collaborating with other organizations when you have a strong brand?**

I think that within what we do, South Africa cultural industries are relatively small. So within what we do, I think most people get what we do. It depends on what market we are talking to. So for a certain sector we don't have to do any branding work at all, but for other - the person on the street- we do. What do we get from the person from the street?

If they don't understand what we have got and what we do then what is the point of engaging them? We could spend our time with engaging them for "*Infecting the City*" maybe. It's all about choosing your battle.

**So it also comes back to choosing your target group?**

Mm..

**Because people have mentioned that they like to have more information in Universities and libraries. There are also people from Townships who said there is no information in Townships but we love to know these things. But that is for Africa Centre to pick a specific target group because you don't have the access and the budget to target them all.**

For us there is no point of advertising Africa Centre for people in Townships. What are they going to do with it? But it is important to advertise "*Infecting the City*" in the Townships or the projects in the Townships because they can do something with that. So there is no point in profiling the organization that hosts things or organizing things but how are they going to engage with it? How they can engage with is with an online platform when there is a storyteller. Or we can do releases of artists work or we can use mobile platforms. It goes back to the storytellers.

**And then goes back to each single project to get funds to be able to advertise more and then when you advertise more, you have Africa Centre more visible.**

Yes, I must say it is really difficult to get advertisement into the townships. It is really difficult! Or expensive. Or you need a painted bus, or even the distribution story. How are you going to get flyers at community centers and all? It is a really frustrating process. And it is nobody's fault but they are marginalized, they feel marginalized and there is a reason they are marginalized. Because its difficult to get the information there. It is a very tough thing. Unless, people are actually in town, or come through town or know about it through their network, it is very difficult to drive audience or to get people to come here as a destination, like "*Infecting the City*" that wouldn't normally attend a culturally event

**So you choose to specify the people to the people who are in the city centre?**

Yeah and we do the city centre because many people come through the city centre, like 1,2 million people or something. That is quite a big group of people.

**Do you want to add something to this interview?**

No not really, only that the stats that came out of your research are very interesting.

Thank you for your cooperation and useful answers to these questions.

## 5.2 Results interview with Felicia Pattison-Bacon

**Interviewer:** Tessa Schiebroek

**Interviewee:** Felicia Pattison-Bacon - “Infecting the City” Project Manager

**Date:** 30th April, 2013

Thank you for doing this interview with me. First, some information will be given on what kind of interview this is, and what questions need to be answered.

I like this to be a semi-structured interview where; the interviewer has a clear list of issues to be addressed and questions to be answered. However, with the semi-structured interview the interviewer is prepared to be flexible in terms of the order in which the topics are considered, and, perhaps more significantly, to let the interviewee develop ideas and speak more widely on the issues raised by the researcher. (M.Denscombe, 2007, The good research guide)

During the festival “Infecting the City” a questionnaire has been handed out to answer sub-questions

1. What knowledge do the people who visit “Infecting the City” festival in Cape Town possess about the Africa Centre brand?
2. How do people who visit “Infecting the City” festival in Cape Town perceive the Africa Centre brand?
3. Which factors influence Africa Centre’s brand awareness?

With this semi-structured interview, I hope to discuss sub-question

3. Which factors influence Africa Centre’s brand awareness? and
4. Which branding strategies could be used to brand Africa Centre successfully?

Please note that this interview will be recorded and used as data for my graduation assignment for Africa Centre.

The questions:

**Q1. If you could describe the organization Africa Centre as a person, how would you describe him or her?**

I would call him a bit of a hipster. Very arty, very casual, and trying to do good, trying to share art and knowledge with as many people as possible.

**Do you think it is a girl or a guy?**

I don’t know.

**And what age group do you think?**

35.

**Would he live in the city centre or suburbs?**

In Kloofstreet.

**Which area is that?**

I think it is Gardens, so just outside of the city centre.

**Q2. Having different ideas on the corporate identity is a common situation and can be harmful for an**

**organization. (C.Rustema and M.Herle, 2005, Corporate Communication Worldwide) Do you think all staff members are able to communicate the same distinctive characteristics of Africa Centre?**

I don't think it is ever like that. I think that each person has their own little view and in your head you know more about your project then you know about the others. You can talk a little bit about the others but some people wouldn't have a clue. I happened to work on Badilisha and PASS and "*Infecting the City*", and I have assisted on Spier Contemporary and Talking Heads. So I have got a bit of an idea about everything but some people who haven't worked on these projects got a bit of a different idea in their head. They know we do all these things, but we all see it in a different way, and when somebody asks us something we decide what we are most comfortable to talk about and we talk about whatever we most comfortable with and we know the most about.

**So each project has its own identity. But the Africa Centre itself as an organization has its own identity as well.**

But to me, you see that just my idea, the Africa Centre on its own is nothing. It consists of all these projects and without these projects it would be nothing.

**The reason for me to do this research is to see what people know of the Africa Centre brand, which you say is nothing.**

I think its nothing! Its all the projects that people know, they don't know anything, A lot of them know "*Infecting the City*" but they don't know who the hell Africa Centre is. They know Badilisha but they don't know Africa Centre. Because we always push that, but they don't know what Africa Centre is.

**Isla, wants that Africa Centre will be something. She told me that in the past five years each project has created its own identity, with Africa Centre on the background. And now, all these identities have been established, its time for Africa centre to come forward and to show the reason why Africa Centre exists. So for me to find out what people know already, what's in the statistics (which is not much, as you said,) and then what for AC to do to make it into something.**

Well, I don't know what we are without the projects. I am trying to think of another example where you know the thing but not the company. But I can't think of anything right now...I don't know..Sorry.. it's not my job to make these things happen.

**Do you agree it's important to create a coherent view to send out to the target audience?**

Yes it probably is. So we do not send out mixed messages.

**Would you have any idea how this can be done?**

Maybe a newsletter! I saw you said something about a newsletter. Maybe a newsletter that comes from the Africa Centre and says 'in the past months we have done this on "*Badilisha*", this on "*Infecting the City*", this on "*Talking Heads*", this on etc. Then they would start to think 'aa oke, so it's Africa Centre that does all these projects' And if they see this every month or every second month, its cool. But that would only be to our database. I don't know how you would get that out to the rest of it, you know, the public.

**Q3. Can you explain Africa Centre's corporate communication? Meaning the total communication activity generated by the organization to achieve its planned objectives?**

I don't think there is anything that gets sent out. Besides when there is an event then we send out mails. But only on the projects, not on the organization.

**So you think there is no communication at all?**

Yeah, besides on the events, not on Africa Centre.

**Q4. Many marketers such as C.Rustema and M.Herle argue that an organization must first clearly identify its target audience. They also state that the target group 'All who are interested in the service' is too general. What do you think would be a suitable smaller target group for Africa Centre?**

Aigh....

**Well, the target audience of Africa Centre is everyone who is interested in the Pan African culture, all the target groups of the projects combined. That is a huge group of people.**

That is not really. It is just people who are interested in art. There are a hell lot of people who are not interested in art or culture or don't know anything about it. I think all the people in our database, are people who have worked for us in the past, so that are people from all over the world. And then there are people who said 'please add us to our database'. So it gets out there, it gets out into the world, but we don't send it to just people we don't know, unless they asked us to be. I would say in Cape Town there are lots of people and then it filters less less less less less.

**So you say that at the moment you only send out a message to the people who come to you.**

Or who worked for us before.

**But do you agree that a small target audience is important?**

Not if you want to spread the word more and more and more. If you selling coca cola, you don't want to only concentrate on Cape Town, you want the word to be get out all over the world.

Especially with the project WikiAfrica, we want the whole of Africa to know that you can look up stuff on Africa and put stuff on about Africa. I would think you want as many people as possible.

**Let's assume that a smaller target group would be a good idea for Africa Centre, what do you think would be a suitable target group? If we have to narrow it down to a specific group?**

All arty people in Cape Town I would suppose. And not even just arty but also speakers at Talking Heads and then, as they are not necessarily arty at all. They are intellectuals, they would probably be interested in all the stuff we do.

**And a specific age group?**

All adults, 18 till whatever.

**Q5. It appears that 68% of the visitors are not aware that Africa Centre is the organization behind the festival, what do you think of this outcome?**

Well, I know that this is true. They know the projects, not so much the Africa Centre. And we had a meeting yesterday about the feedback on the festival. And somebody mentioned that the City of Cape Town made a video and put it on their newsletter and all of that before we even knew about any of that. It kind of looked like it was their festival.

So Jay said to Tanner 'did you speak to them about that?' and Tanner said 'No' He thinks it is a good idea because next year he is going to them and say 'Everyone thinks it is your festival, I think you should sponsor us more! So it is maybe a good way to get some sponsorship.

**But they already sponsored this year right?**

Not so much, 110.000 Rand. So it is not a lot.

**Compared to other years it was more?**

I don't think they have ever given us too much, I don't really know.

**What do you think is necessary for Africa Centre to do in order to decrease this number?**

Yeah, because now people think 'o the city puts on this nice festival' Not us. But I don't know what we can do. Either they give us more money, and then its fine. Or...maybe we put our name more out there. Or I don't know.. We should decrease the number but I don't know how.

**Q6. From the group that is aware of Africa Centre, most people have heard from it by word of mouth. How do you think AC should increase brand awareness by word of mouth?**

I don't know. That's a really hard thing. People know something, they tell their friend about it. You can't really influence what they going to say to their friends, you know. So I don't know...sorry. I just don't know what that friend knows already, and how to influence a friend in a better way so they can tell their friends about Africa Centre, not "Infecting the City".

**Q7. From the small group of people that are aware of Africa Centre, most people are made aware by the festival "Infecting the City" and past projects like "PASS". What do you think Africa Centre should change in its communication strategy to make people aware through recent projects?**

Maybe put our name more out there, not a tiny little thing in the corner, maybe make it more visible. And I think a newsletter will be a good idea for all the projects.

**Q8. After quantitative research it seems that there is a small gap between the brand image (as perceived by various groups of the public) and brand identity (all of the distinctive characteristics of an organization; the way in which an organization actually manifests itself and what all its essential characteristics are.) Meaning that Africa Centre's identity is better than its image - opportunities in the market are missed as the organization has more to offer than the public knows. What opportunities do you think are missed?**

Maybe just the opportunity to raise more funds. But I'm not sure.

**Because with more funds you can...**

do more things. Even more projects, or hire more staff. I don't know about other opportunities as we are non profit. It is not like we want to sell something and make money. The only opportunity I think is...we can collaborate more with other organizations and do things together. So that could be a missed opportunity where we could have done something good with another organization.

**What do you think the goal is of Africa Centre?**

I think to change the way people think and establish social change through art.

**What do you think Africa Centre could improve?**

I'm not sure, I think we do our best you know. But we should have a meeting once in a month or so where we discuss the work each does. So we are updated on each other's work and everybody knows what happens. But this never happens. He always changes things so instead talking about what we have done for the month he now gets us together for a meeting and then a few of us have to practice our little talk about either our project or the Africa Centre, so that we can talk to people in public about it and then sometimes we talk about a new thing he wants to do. So it is not what we needed, which was talk about our projects quickly. But I think it needs to happen. Somebody needs to make it happen.

**Q9. Results show that people like to be updated by a weekly or monthly online newsletter, Do you think it's a good idea to implement this tool to increase brand awareness?**

Yes, I do. But you can't bombard people. I definitely say not weekly. Because I get weekly stuff from other people and it becomes too chick. A week goes by like this, so I would say every second month. Cause like not a lot of stuff happens. And then it must not be 2 pages about Badilisha but it must be kind of one page. And then when something interesting happens like "Infecting the City" festival, you can take half a page for "Infecting the City" and the others can have a few lines. Don't bore people and make up crap, only say something when you have something cool to say.

**So this is about the projects, but do you think this newsletter should also include some information on the Africa Centre brand?**

Yes, that would start getting the word out. Little bit about Africa Centre, little bit about the projects.

**But the outcomes of the questionnaire tell us that people want to be updated weekly...**

I think they talking nonsense. When they start to get this emails every week they will delete delete delete delete and one day when I got time, I read one. But most people don't have time to read all these newsletters. I got one now from Arterial Network, which is an organization quiet linked to us, not linked but they do very similar stuff to us. And it goes on and on and on and I just delete them and read them now and then. I promise, weekly? That were eager little students people, but busy working people, they don't want one every week.

**Q10. Which factors do you think could have an influence on Africa Centre's brand awareness?**

Newsletter, and being more visible.

**Thank you for your cooperation and useful answers to these questions.**

### 5.3 Results Interview with Tanner Methvin

**Interviewer:** Tessa Schiebroek

**Interviewee:** Tanner Methvin - Executive director

**Date:** 1st of May 2013

Thank you for doing this interview with me. First, some information will be given on what kind of interview this is, and what questions need to be answered.

I like this to be a semi-structured interview where; the interviewer has a clear list of issues to be addressed and questions to be answered. However, with the semi-structured interview the interviewer is prepared to be flexible in terms of the order in which the topics are considered, and, perhaps more significantly, to let the interviewee develop ideas and speak more widely on the issues raised by the researcher. (M.Denscombe, 2007, The good research guide)

During the festival “Infecting the City” a questionnaire has been handed out to answer sub-questions

1. What knowledge do the people who visit “Infecting the City” festival in Cape Town possess about the Africa Centre brand?
2. How do people who visit “Infecting the City” festival in Cape Town perceive the Africa Centre brand?
3. Which factors influence Africa Centre’s brand awareness?

With this semi-structured interview, I hope to discuss sub-question

3. Which factors influence Africa Centre’s brand awareness? and
4. Which branding strategies could be used to brand Africa Centre successfully?

Please note that this interview will be recorded and used as data for my graduation assignment for Africa Centre.

The questions:

**Q1. If you could describe the organization Africa Centre as a person, how would you describe him or her?**

I would describe him or her as flexible, adaptable, semi-creative, vigilant and productive.

**Why semi-creative?**

I think that sometimes we apply a lot of creativity to what we do, and sometimes we don’t.

**Would it be a him or her?**

I think it’s more a her.

**What age group?**

35-45

**Q2. Having different ideas on the corporate identity is a common situation and can be harmful for an organization. (C.Rustema and M.Herle, 2005, Corporate Communication Worldwide) Do you think all staff members are able to communicate the same distinctive characteristics of Africa Centre?**

No.

**Do you agree it's important to create a coherent view to send out to the target audience? Yes.**

**How do you think this could be done?**

We have done a lot of work to get a coherent view of everybody, so we have done a lot probably I would say at least 20 feedback sessions where the people talk about the projects that their doing and what they think the projects is in essence so the sessions are set up like pitching sessions where you trying to, and I'm actually trying to have one in the middle of next week as well, where you have the opportunity to sell your project or sometimes the Africa Centre. So it is a way for people to the get into practice of articulating a story about what their doing as well as what the organization is about. So we have done that, a lot of times, and I think at this stage, I find it is a serious issue, that their isn't the ability for people to articulate what is this organization do? Why is it relevant? Why is it important? What is your role? And how does your role fit in to a bigger structure? To me, when people cannot do that is problematic. I feel like we have done a huge amount of effort to get people their. And at this stage I feel like it is now people's personal responsibility, so people have to take responsibility for themselves to effectively communicate about their organization. If they can't, then there is nothing else that can be done as far as I'm concerned besides practice. But practice is not just about talking what Africa Centre does, it is also teaching the skill of articulating need, relevance, what is the view of the world? Why have we chosen to insert ourselves, all these needs that exist on the planet, why have we chosen to do what we are doing? Why is that important? Why is it relevant? You should care. So it is an important process. We will continue with this practice. So that people say this is Africa Centre and that they can tell that in 2 minutes, in 5 minutes, and in 20 minutes.

**Q3. Can you explain Africa Centre's corporate communication? Meaning the total communication activity generated by the organization to achieve its planned objectives?**

So the way we have our communication strategy structured is that Africa Centre is considered the mother brand, and it has different projects that are its brand extensions. So that brand extensions feed into the broader corporate identity of the Africa Centre. Generally speaking, I would say we make twice a year we make an effort to very specifically create the Africa Centre brand and create a communication strategy that specifically is for Africa Centre, unrelated to projects. And it is a resource constraint issue, so we don't have the resources to say 'Oke we are clear about what our brand strategy is and how we want to do a communication campaign that speaks to that strategy' So what we end up always to do is focus on the projects, at the expense of the mother brand because we don't have the resources to do it. So it doesn't make any sense for us to put an add in an annual that is put out for example Creative Cape Town that only speaks about the Africa Centre. It doesn't make sense for us to afford to do that. So instead we focus on a couple of projects that tells a more coherent story about the total brand so that instead of only talking about Talking Heads, but that is only one aspect.

When telling about Talking Heads and WikiAfrica, creates a more complete story. So our communication strategy to date has always played itself out through the individual projects.

**Is it still important for you to advertise through projects?**

Yes always.

**Because potential partners visit the projects?**

Yes. And what it also does is, it allows us to have multiple channels of communication. If you only communicate about yourself as an organization, then you lose the opportunity to communicate about the individual projects as well. So we need to be able to communicate across all those different tools because that ultimately is effective for us. So I give you a good example where it was historically quite problematic. The biggest project that we have initially did is the Spier Contemporary. Now, as a communication, it has a name, it already got a brand associated with it. Very difficult for us to communicate 'Spier is what the event is called, it's funded by Spier, it's produced by the Africa Centre'. People don't understand that. People's brains around brands are very limited. It's Spier, it's Spier, it's Spier. I don't know anything else. People have a difficult time making those distinctions from a communication standpoint. And that is a way that many of our projects have gone, where there is the name of the project out on the front. But we understood that because we needed to create a strong project brand so we were more quite to put out the Africa Centre brand. So now we are busy driving the Africa Centre more to the front, and trying not to take on a brand is the name of the project. So "*Infecting the City*" used to be Spier Public Art festival. So I went to them and said 'I want to take the Spier name out' as it doesn't allow us to speak to other funders etc. No one would fund us when it already has a brand kind of thing included.

**Q4. Many marketers such as C.Rustema and M.Herle argue that an organization must first clearly identify its target audience. They also state that the target group 'All who are interested in the service' is too general. What do you think would be a suitable smaller target group for Africa Centre?**

I think it would be probably from an ideal standpoint, if it would be very small, public officials who are in funding positions. And it would be corporations and international funders. Those three groups, which is not very big in total in the country it's maybe 3000 or 4000 people. That is the right target audience for us.

**Q5. It appears that 68% of the visitors are not aware that Africa Centre is the organization behind the festival, what do you think of this outcome?**

I don't think that is accurate. We did a survey with 800 people and it said that 53% is aware. But our question is not open, we gave them 5 options. Spier - The City - Design Indaba - Badilisha - Africa Centre.

But both outcomes does not surprise me at all. You can use our data in comparison with your own if you want. Thank you, that would be nice.

**What do you think is necessary for Africa Centre to do in order to decrease this number?**

**So that is again picking a target group, who you want to focus on?**

Yes, but it is also about energy and resources, whether it is money or time or intellectual focus. You taking energy from one thing to another. Let's say for example that the evening audience of *"Infecting the City"*, which is more destination based, let's say that 80% of them thought Africa Centre is behind it. Is it worth increasing this number? I don't think so. I think it is oke. We may do nothing, as it is not valuable to do anything. In organizations like this, where we don't have massive amounts of resources, limited amount of staff, and money and everything else, so we have to be very clear on we are doing this and this.

**What do you think of a banner with the logo and mission statement?**

Banners are always difficult with *"Infecting the City"* because of the types of spaces that we are using and because it all happens quite quickly. You know, you have got people moving around and then you must put the banner in the right place all the time. This year we have put the banner in the beginning of the festival each day and in the festival office place as you know. But what I have thought of is public communication campaign, which is not about the Africa Centre, but a different kind of infection. There is a belief that I believe as well, that word and language have a powerful influence on people. There are words that are affirmative, words that are negative and words that are neutral. I think that most people in a way that the public communication comes to them is generally negative or neutral. It is not positive. Your advertising is generally positive but people don't take it in because they know what is happening 'this company is advertising to me'. And then there are places where we communicate with, like newspapers and everything else, and that is also quite negative. What I wanted to do is take public spaces, like the wall over there; it's on this building. I could get it but they wanted me to get a banner instead of painting it. So what I like to do is find different parts of the city where we can have a campaign where we communicate just a single word. This word can be 'grace' or 'passion' or..something very positive. And then it has the Africa Centre brand at the bottom, with a very small tagline so that people can know who is actually doing this. It is a different way of *"Infecting the City"*. We will do it at multiple locations but we do it over time. We change the word maybe every month. So that is a different way of communicating but that is what im thinking of right now.

**But it is for the only project *"Infecting the City"*?**

Yes but we will never attach *"Infecting the City"* brand to it, because when people want to figure it out, they have to go to the Africa Centre website.

**Q6. From the group that is aware of Africa Centre, most people have heard from it by word of mouth. How do you think AC should increase brand awareness by word of mouth?**

I don't know. It is very difficult to engage with the word of mouth unless you have an activity. So it is actually an activity that sponsors the word of mouth advertisement. And you know, we are not going to do any more activities then we already doing.

**Q7. From the small group of people that are aware of Africa Centre, most people are made aware by the festival “Infecting the City” and past projects like “PASS”. What do you think Africa Centre should change in its communication strategy to make people aware through recent projects?**

I think that is a difficult question because our interest in awareness is not Cape Town based. Our interests are global. It is hard to respond to that because it is a Cape Town based perception. A lot of the stuff we do, we do it virtually, and so we have done big radio campaigns in Ghana on Badilisha for example. So the people know maybe Badilisha in Ghana but not know anything else about what we do. Our ambition is not to make Capetonians more aware necessarily of what we are doing. Our ambition is to make a pool of people globally that are interested in this kind of work more aware.

**Q8. After quantitative research it seems that there is a small gap between the brand image (as perceived by various groups of the public) and brand identity (all of the distinctive characteristics of an organization; the way in which an organization actually manifests itself and what all its essential characteristics are.) Meaning that Africa Centre’s identity is better than its image - opportunities in the market are missed as the organization has more to offer than the public knows. What opportunities do you think are missed?**

Yes, I think that there are a lot of opportunities missed. I think that for an organization as ours the most powerful tool that we have is PR. So it is the easiest, you get much more benefit from a resource in and a manifestation out point. So I think that most opportunities that we have not capitalized on are foreign publications, and that is all over Africa and other parts of the world where we haven’t actually trying to sell what we are doing based on the publications interest. So if the publication is more about visual arts, we can sell them something that we have done or that we are doing. If it is more literature or cultural based, whatever it is, we take a very project specific focus and try to sell into these publications. You should be talking about this, you should be doing a story on this. And whenever it happens three months from when we sell it or a week, it doesn’t matter. I think we haven’t done a very good job using these tools as people are always looking for stories. If people blog about us, if people do video casts about us it is just because they have just fallen upon us not because we have been very strategic with this. Not saying like ‘Here are ten cultural publications, that exist in Africa, lets know sell sell sell them. That to me that is the biggest opportunity that is missed. We can do social media things, we can do a variety of things, but the cheapest thing is to sell to people that are already need to say something and give them something to say.

A big miss from our side is that we have not effectively managed opportunities to include the people in our database. That is a big miss from our standpoint. We had many opportunities where there was a crowd and then they disappear, they know nothing. We want to vast them, if they want to be.

**Q9. Results show that people like to be updated by a weekly or monthly online newsletter, Do you think it’s a good idea to implement this tool to increase brand awareness?**

I don’t know if that is true. I think it maybe true for a very particular pool of people but I’m not sure it is generally true. I think that people have a short attention expense and that they are over communicated generally speaking in life.

So think about someone of your age, may have four or five different channels of communication. You have Facebook, you have Twitter, your email, your SMS, your phone. You have a lot of ways with you are communicating. So you are managing a massive amount of data constantly. So if I put in to that mix of things and communicating once a week across 4 or 5 different channels I don't think you would see it. I think it is way too much. We have been very consistent as our communication goes through our database and our database is something like 8 or 9 thousand people. Historically, it is been about once a month that we have communicated out to that database. I have been very persistent that I don't want to communicate the them more then once a month. No it is not a newsletter but it is communication about something that we are doing. To me that is healthy, I think that if you communicate to people once a month that is perfectly fine. For example, I get a lot of newsletters, I don't read them generally. I scan them to see whether there is something interesting to me but I don't read the full thing. So I rather communicate to the people about 'I only want you to know about THIS' whatever THIS is. whatever THIS is. I don't want you to know about these ten things but only one thing. We used to be much more event driven. We had a public arts festival, we had a music festival, we had a poetry festival. We kept doing these things but then we changed our strategy as an organization to not doing nearly as many events and to be much more diverse about the kind of activities that we do and generate both things that are physical but also things that are virtual and have a much greater balance between the two. So when we had a lot of events then we were always communicating and then we had always to be careful we can't say this, we can't say that. Now with our Artist in Residency Program, you only want to be communicating to artists because you want them to apply. But over the course of when you announce the call, and then when you close the call, always you have to communicate three times. Minimally three times. So we know for this project we have to communicate three times, through our database, in a relatively short period of time. So we have to be careful because then Talking Heads is happening, then ITC is happening etc. but now I think there is an opportunity where we can communicate once a month about something that isn't event based because again, I think it is an opportunity missed as we don't have any events the upcoming three months. But no let's still take the opportunity to communicate something. Communicate through our database but also through our Facebook, Twitter and anything else. Many different projects will communicate on a very regular basis like Badilisha communicates all the time on Facebook. Talking Heads communicates more inconsistently. I don't know how much actually because I don't use Facebook. So I think it is also important to clear about all the communication channels we have and how they are being used.

Another gap for me is, that there is no coherent strategy. Like 'here are all the projects, and all the social media communication channels that the projects communicate with. Here is the Africa Centre communication independent of these projects. How does it all fit together? And does it actually make sense? Definitely is not happening in any coherent way.

**So what do you think needs to be done to create a coherent way?**

Isla has to come up with a strategy. That is what I think needs to be done. That is the same thing I told her.

**Q10. Internet usage in South Africa is low compared to other countries, people interact less on computers and laptops. Do you still think it is the right tool to use to create brand awareness?**

Yes, I care probably 30% of our South African communications; I care 70% of the rest of the world's communications. And besides these are the only tools we have available to us that can communicate outside of this country. Aside from the PR approach that is very specifically targeting publications and or radio in other places.

Thank you for your cooperation and useful answers to these questions.

## 6. Extra results

A small extra research has been implemented in order to fully understand AC's identity.

### 6.1 Africa Centre's Identity conceived by its employees.

To research AC's identity, I have sent the following email to all employees to find out whether they were able to provide me with the same information on AC's distinctive characteristics.

*Dear colleagues,*

*For my research I hope I can steal five minutes of your time to answer the following question.*

**What do you think is the identity of Africa Centre? Please answer in only 1 or 2 sentences.**

*Corporate Identity means 'all of the distinctive characteristics of an organization; the way in which an organization actually manifests itself and what all its essential characteristics are.'*

*If possible, please send me your reply today or tomorrow before noon.*

*Warm regards,  
Tessa*

#### Reply 1. Tambu Ndlovu

A multilayered, Africa focused organization that is committed to social change. By providing a platform for contemporary art and knowledge creation it is hoped that participants and the audience of our projects will change the way they think and feel about themselves as Africans, hence shifting larger global perceptions of the African continent and her potential.

#### Reply 2. Ivana Abreu

To me the Africa Centre's identity is that of an organization that engages in projects that drive social innovation. Another aspect of its identity is how/where it manifests its projects, i.e. live events and online platforms, and these allow it to have a continental reach - thus reflecting its truly Pan-African reach and identity.

#### Reply 3. Ethel Ntlaahla

To me the identity of the Africa centre is to bring social change and gives a platform to those artist who are not noticed.

**Reply 4. Isla Haddow-Floot**

I think there is a difference between the visual identity of an organization - and its perceived identity by its market and even staff - at the moment, I see these two identities in conflict.

So, first, the visual identity of the Africa Centre that is represented by the logo. I personally think that the logo is too corporate. It is far too conservative and almost shy. It in no way expresses what we do and how we do what we do. It reflects the back seat position that the AC has taken up to now - with it being the quiet, shy, driver in each project's flashy vehicle. But Tanner will not change the logo.

**Reply 5. Linda Kaoma**

Africa Centre is an organization that is actively identifying and solving some of the social issues that have manifested in the African context.

**Reply 6. Felicia Pattison-bacon**

I THINK, the Africa Centre is a non-profit Arts and Culture Organization

**Reply 7. Tanner Methvin**

No reply

**6.1.1 Conclusion**

All answers are related to each other, and can be considered similar but the employees of AC are not able to give a clear and coherent view of AC's identity.

## 7 Advice

The following steps can be undertaken in order for AC to create a coherent view among all stakeholders about AC as an organization as well as to increase brand awareness.

### 7.1 How to create a corporate identity

Knight has created the following steps in order for an organization to create its corporate identity (2013).

#### **Step 1. Review the company's history, mission and methods.**

Review your company's history, mission and methods. Before you establish a corporate identity for the public, you need an internal consensus on who you are. Examine your business plan, mission statement, values statement, strategic plan and any other corporate documents that might define why you exist and how you are different.

#### **Step 2. Figure out what others think about your company.**

Conduct surveys, ask questions, set up interviews and have general discussions to gain an understanding of how stakeholders view your organization or company.

Decide if you want to change that perception. If you feel like you are sending the wrong message, your corporate identity can help change it.

#### **Step 3. Research businesses and organizations that are similar to you.**

Check out their websites, read testimonials from their customers and visit their social networking pages. Decide what you like and do not like, and figure out how easy or difficult it is to grasp their corporate identities.

#### **Step 4. Create a vision for the future.**

Your corporate identity should embrace your goals for the next 5 to 10 years as well as your present. Include employees, leaders and partners in your vision. Ask some of the people you first hired what they envision for your company's growth and talk to people in the company who reflect what staff and stakeholders think.

#### **Step 5. Begin a creative process.**

Brainstorm ideas on logos, tag lines, colors and objects that you might want to include to reflect your corporate identity. Put together a team of designers and writers, or hire a consultant if you do not have that kind of creative talent on staff.

### **Step 6. Create identity materials.**

Depending on your business, these might include a logo, business cards, a website, brochures, flyers, stationary and packaging materials.

Keep your identity consistent through all of your materials. Use the same colors, font, graphics and sizing.

### **Step 7. Make sure your corporate identity is customer-oriented.**

For example, if your clients are on Wall Street, keep a conservative identity. If your clients are parents of preschool children, use primary colors and fun graphics to define who you are.

### **Step 8. Be professional.**

You want to be taken seriously, so your corporate identity should be clean, engaging, interesting and easily understood.

Avoid anything that might be offensive and double-check for errors.

### **Step 9. Develop a written strategy for your corporate identity.**

Document when and how certain materials, images, logos and reproductions should be used when promoting or presenting your company. Consistency will help you avoid misrepresenting your company without intending to.

### **Step 10. Revisit your corporate identity on a regular basis to make sure it is still relevant and effective.**

Schedule a meeting or retreat to review your corporate identity every year, or every time you gather leaders for strategic planning.

## **7.2 How to create a mission statement**

According to Vern McGinis a mission should:

- Define what the company is
- Limited to exclude some ventures
- Broad enough to allow for creative growth
- Distinguish the company from all others
- Serve as framework to evaluate current activities
- Stated clearly so that it is understood by all

A mission statement should encapsulate all above aspects and conclude into one clear sentence. But note that crafting a mission statement requires time, thought and planning.

### 7.3 How to define your target market

The following list is formed by Porta (2010)

#### Look at Your Current Customer Base

Who are your current customers, and why do they buy from you? Look for common characteristics and interests. Which ones bring in the most business? It is very likely that other people like them could also benefit from your product/service.

#### Check Out Your Competition

Who are your competitors targeting? Who are their current customers? Don't go after the same market. You may find a niche market that they are overlooking.

#### Analyze Your Product/Service

Write out a list of each feature of your product or service. Next to each feature, list the benefits they provide (and the benefits of those benefits). For example, a graphic designer offers high quality design services. The resulting benefit is a professional company image. A professional image will attract more customers because they see the company as professional and trustworthy. So ultimately, the benefit of high quality design is to gain more customers and make more money. Once you have your benefits listed, make a list of people who have a need that your benefit fulfills. For example, a graphic designer could choose to target businesses interested in increasing their client base. While this is still too general, you now have a base to start from.

#### Choose Specific Demographics to Target

Figure out not only who has a need for your product or service, but also who is most likely to buy it. Think about the following factors:

- Age
- Location
- Gender
- Income level
- Education level
- Marital or family status
- Occupation
- Ethnic background

Consider the Psychographics of Your Target

Psychographics are more personal characteristics of a person, including:

- Personality
- Attitudes
- Values
- Interests/hobbies

- Lifestyles
- Behavior

Determine how your product or service will fit into your target's lifestyle. How and when will they use the product? What features are most appealing to them? What media do they turn to for information? Do they read the newspaper, search online, or attend particular events?

### **Evaluate Your Decision**

Once you've decided on a target market, be sure to consider these questions:

- Are there enough people that fit my criteria?
- Will my target really benefit from my product/service? Will they see a need for it?
- Do I understand what drives my target to make decisions?
- Can they afford my product/service?
- Can I reach them with my message? Are they easily accessible?

Don't break the target down too far. It is perfectly fine to have more than one niche market. But consider if the marketing message should be different for each niche market. If both niches are to be reached effectively with the same message, probably the market is broken down too far. Also, if there are only 50 people that fit all the criteria, it is recommended to reevaluate the target. The trick is to find the perfect balance.