



**EVENT ORGANISERS' PERSPECTIVES ON THE IMPORTANCE OF MARKETING
MANAGEMENT OF CULINARY FESTIVALS IN THE WESTERN CAPE.**

by

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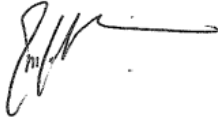
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ABSTRACT

Events have formed an important part of the tourism industry globally and over the years the number of culinary events have increased. The combination of tourism and culinary events have seen a growth of culinary tourism world-wide with food and beverage being the focus of interest. With the growth of these events, marketing was said to form an integral part of the organisation of these events. Festival marketing is an increasingly important part of business practice for all types of festivals, including culinary festivals. Given the importance of marketing management, it becomes critical to understand the event organisers' perspectives on the marketing management of culinary festivals to understand the importance thereof.

The aim of the study was therefore to explore event organisers' perspectives of the importance of event marketing in terms of culinary festivals and furthermore to investigate how the marketing domain of EMBOK is implemented into culinary festivals. The following questions were identified for the purpose for the study to understand how the EMBOK marketing domain is implemented for culinary festivals; determining the impact of festival industry trends, determining the influence of social media and gaining insight on the marketing challenges faced by festival organisers.

There have been a few quantitative studies on the perspectives and viewpoints of organisers and other stakeholders, with a lack of qualitative research and therefore this exploratory study followed a qualitative approach which included semi- structured interviews and a content analysis.

The key findings identified in the study included four themes which emerged from the interviews as well as four themes emerging in the content analysis highlighting the importance of marketing, as well as the trends and challenges within the culinary industry.

The study therefore provided confirmation that marketing in events is important in the culinary industry and therefore continuous emphasis and effort should be placed in this area with recommendations to improve the marketing framework within the culinary industry with the as well as in the recommendations in academia in providing up to date exposure to the technological development within the industry. Further research on the marketing of culinary festivals may also be explored with the inclusion of the recent challenges faced within the industry.

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ACRONYMS AND ABBREVIATIONS

BOK	Body of knowledge
CATHSETA	Culture Art Tourism Hospitality and Sports Sector Education and Training Authority
CCID	Central City Improvement Districts
CPT	Cape Town
CTHRC	Canadian Tourism Human Resource Council
CTICC	Cape Town International Convention Centre
EMBOK	Event Management Body of Knowledge.
EMICS	Event Management International Competency Standards
EXSA	Exhibition Association of Southern Africa
GDP	Gross domestic product
FEDHASA	Federated Hospitality Association of Southern Africa
ICTR	International Conference on Tourism Research
IEQF	International Events Qualifications Framework
IFEA	International Festival and Events Association
ISES	International Special Events Society
MBECS	Meeting Professional International's Meeting and Business Events Competency Standards
MCI Africa	Makerere Corporate Initiative Africa
MPI	Meeting Professionals International
RASA	Restaurant Association of South Africa
SAACI	Southern African Association for the Conference Industry
SACA	South African Chefs Association

SIT	Special Interest Tourism
StatsSA	Statistics South Africa
TIA	Travel Industry Association
UNWTO	United Nations World Tourism Organization
US EPA	United States Environmental Protection Agency
WC	Western Cape

CHAPTER 1

INTRODUCTION

1.1 Introduction and background to the study

Tourists are a prospective market for planned events in a fast-growing professional field known as events management and to contribute to the success and attractiveness of this field, the tourism industry has become a vital stakeholder (Getz, 2008: 403). Tourism is a major contributor to the recovery of the economy over the past years in creating jobs and opportunities for communities in many parts of the world (Southern African Association for the Conference Industry [SAACI], 2015). In developing countries such as South Africa, Brazil and India, as well as globally, the events industry is growing (Richards et al., 2013: 141). In recent years, events have assumed an important role in tourism. Marketing and specialist professional organisations in events and niche areas have been developed within tourism and visitor studies (Hall & Sharples, 2008: 5). In the travel industry, culinary tourism is emerging as a considerable growth area (Smith & Costello, 2009a: 99; Dixit & Prayag, 2022: 217). Furthermore, in the last three decades, the close relationship between tourism and food has been evident in tourism research and an extraordinary increase in tourism literature has been observed recently (Ellis et al., 2018: 250).

According to Hall and Sharples (2008: 5), the study of food and wine tourism, also referred to as gourmet, culinary or gastronomic tourism, has seen significant growth. A new research field has been developed in sociology and anthropology due to the increased interest over the past years covering studies about food, wine and culinary art (Mason & Paggiaro, 2012: 1329). This increased attention includes the tourism sector and due to its growth, has established a well-defined field of interest in the form of food and wine or culinary tourism (Mason & Paggiaro, 2012: 1329). As the focus on food and cuisine increases, culinary tourism markets are being developed by the countries' relevant tourism and event organisations, such as Wesgro, the SAACI and Cape Town Tourism, to contend with other popular cuisine travel to assist in understanding improving their culinary tourism strategy (Horng et al., 2012: 815; Shalini & Duggal, 2014: 2-3). Around the developed world, the number of food-related events has been growing (Hall & Sharples, 2008: 5; Dixit & Prayag: 2022: 217). Food and beverage-focused events have multiplied over recent decades with the increase of the experience economy and pleasure-seeking tourism (Getz & Robinson, 2014: 318). According to Smith and Costello (2009b: 44), the credibility of the importance of culinary tourism as a growing market segment has been justified by a report by the Travel Industry Association (TIA) (2007). The TIA reports that while traveling, 17% of the leisure travel market or 27 million individuals are involved in some form of culinary activity (Smith & Costello, 2009b: 44). Culinary travelers want to try new

things and have unique experiences and are therefore flocking to festivals. Leisure travellers are more likely to return to a destination due to their food and wine experiences (D'Ambrosio, 2020). The United Nations World Tourism Organization (UNWTO) reports on gastronomy tourism that culinary tourism has become a core aspect of any tourist experience (Tourism South Africa, 2019). Furthermore, in 2019 there was an increase of 60% of bookings in South Africa's food and wine sector (Department of Tourism South Africa, 2019).

The Central City Improvement District's 2012 State of Cape Town Central City Report indicates that Cape Town hosts 75% of all major local events, including numerous high-profile culinary events (Cape Town CCID, 2013). In addition to the number of events being hosted, Cape Town was named the World's Leading Festival and Events Destination in 2020 at the World Travel Awards for the third year running (Cape Town CCID, 2020). The events sector is dynamic, growing and maturing at a rapid pace even though it is considered to be relatively young (Tassiopoulos, 2011: 9). An increase in events activity is taking place, which is reflected in the rapid development of specialist events management companies and related service providers that specialise in a variety of events, from adventure events to gastronomic events (Shone & Parry, 2013: 30).

According to Quan and Wang (2004: 302) and Shalini and Duggal (2014: 2), an emerging type of tourism for the consumption of speciality cuisines and beverage experiences at events can be seen as enhancing the ultimate touristic experience. Kim et al. (2010a: 216) mention that the concept of food tourism is based on the idea of food. Food is considered a principle resource and unique food products are attracting individuals to travel and visit a destination (Smith & Costello, 2009a: 99). When promoting a tourist destination, food has increasingly become an important factor (Kim et al., 2010a: 216). Quan and Wang (2004: 302) and Shalini and Duggal (2014: 2) state that one of the major motivations for tourism is food of varied tastes, an extended range of choices different from the usual daily foods. In presenting new flavours and different traditions to tourists on their holidays, food events and festivals play an important role in food tourism (Kim et al., 2010a: 216). Gastronomic tourism, culinary festivals, wine tourism and other culinary-related events are considered representative of this form of tourism (Quan & Wang, 2003: 302; Shalini & Duggal, 2014: 2). All events related to the consumption of food, or where food and beverage are the reason for hosting the event, may be considered culinary events. Over the last decade events and especially food events, have experienced exceptional growth (Robinson & Clifford, 2007: 1). Shone and Parry (2013: 6) add that the phenomenon of these non-routine occasions, which have leisure, cultural, personal or organisational objectives, such as culinary events, are seen as special events that are set apart from the normal activity of daily life. The purpose of these events is to enlighten, celebrate, entertain or challenge the experience of a group of people. According to Tassiopoulos (2011: 9), gastronomic events may fall into more than one category as the world

of events covers a spectrum of planned cultural, sporting, political, life-cycle and business occasions. Furthermore, an integral and major part of tourism development and market strategies of regions and cities is the increasing establishment of events (Tassiopoulos, 2011: 9).

Hall and Sharples (2008: 4) mention that hallmark or special events are made up of fairs, festivals, expositions, cultural, consumer and industry events that are held on either a regular or one-off basis and food events may fall into any of these categories. These special events are hosted in order to provide leisure opportunities for the people of the local community and in addition, to attract an increased number of tourists to the destination (Xie & Sinwald, 2016:50). In different cities around the world, renowned food festivals take place which are distinctive events, and strive to showcase the destination's remarkable culinary capabilities (Hall & Sharples, 2008: 5; Privitera, 2020: 107). According to Fine Dining Lovers (n.d.), from a gourmet point of view, it is a manner of communication to inform the food tourist what each city has to offer. Among the few locations which host such famous food festivals are Martesana Food Folk Festival and Golosana Milano in Milan, Maple Syrup Festival in Canada, Taste of London and Food for Thorpe in London, Oyster Festival in California, International food festival in Mexico, Dubai Food Festival and Dubai Food Carnival in Dubai, and South African Cheese Festival and Olive Festival in the Western Cape (Fine Dining Lovers, n.d.; Shalini & Duggal, 2014: 2).

In relation to marketing, the festival atmosphere has a strategic function as it affects consumers' satisfaction and reactions, as it represents the context where benefits are produced and consumed (Mason & Paggiaro, 2012: 1330). According to Masterman and Wood (2006: 4), due to the nature of the event industry being distinctive and unique in many ways, many important challenges and opportunities exist for both the marketing of events and the utilisation of events as communication tools. Forms of communication that marketing, on which events rely, are directly informing potential customers of a product, creating a brand image in the marketplace, or through customer feedback and market research (Masterman & Wood, 2006: 4). According to Jackson (2013: 9), communication may have slightly diverse functions for an event manager, namely, where you market and promote your event and the other where events form part of the marketing process.

1.2 Clarification of basic terms and concepts

1.2.1 EMBOK

EMBOK is an acronym for Event Management Body of Knowledge. The EMBOK framework incorporates, and is an illustration of, the aspects of event management which are adaptable to the needs of the users (Silvers, 2013: 1). According to EMBOK (n.d), the knowledge and

skills which are critical to create, develop and deliver an event are the three-dimensional descriptions of EMBOK. Conferences, exhibitions, festivals, special events, civic events, sports events and the like are what describe the term 'event' (EMBOK, n.d.). EMBOK applies a broad categorisation of knowledge domains under the headings of administration, design, marketing, operations, and risk (Getz et al., 2010: 31). One of the reasons for the International EMBOK model being developed was the intention of education organisations, which includes academic and training institutions, to utilise EMBOK for the development and maintenance of quality curriculum programmes which were based on benchmarked recent practice, as well as creating relevant research opportunities (Silvers, 2004b). Members of the International EMBOK Executive are not only made up of academics from universities including Australia, South Africa, the United Kingdom, and the United States offering event management programmes, but are also expert representatives of industry associations such as the International Special Events Society (ISES), Meeting Professionals International (MPI), International Festival and Events Association (IFEA) (Silvers, 2013: 2).

1.2.2 Marketing management domain

Functions that enable business development, cultivate economic and political support, and shape the image and value of the event project, are focused on by the marketing domain as part of EMBOK. A comprehensive understanding of the unique buyer-seller relationship related to the nature of the event as an experience is required (Wale et al., 2010: 217). The satisfaction of attendees' needs and wants by exchanging goods, services or ideas for something of value is the aim of marketing in events. Therefore, the process by which event managers and marketers acquire an understanding of their possible consumer characteristics and needs to produce, price, promote and distribute an event experience that meets these needs and the objectives of the event, can be defined as event marketing (Bowdin et al., 2012: 180).

1.2.3 Culinary festivals

Enthusiasts can experience new flavours and new cuisines at culinary festivals. Festivals have been defined as a sacred or profane time of celebration, marked by special observances (Getz et al., 2010: 30). The opportunity for attendees to enjoy cuisine and experience the local culture at the same time is provided at food festivals (Mohi et al., 2014: 589).

1.2.4 Culinary events

According to Carpenter and Blandy (2008: 152), special events which feature food and beverage are growing in number, which has made culinary events a niche area in tourism. Mason and Paggiaro (2012: 1332) state that culinary events are considered an example of culinary tourism. To promote a new product or to market existing products, culinary events are presented and may also include arts and cultural experiences (Carpenter & Blandy, 2008:

152). Smith and Costello (2009b: 45) report that opportunities to promote culinary products are provided at culinary events and these events also increase the attractiveness of the destination.

1.2.5 Gastronomic tourism

According to Gajic (2015: 155), gastronomic tourism is regarded as a recent developing tourism product and is considered an emerging phenomenon as over a third of tourist expenditure is dedicated to food. Su and Horng (2012: 91) note that gastronomic tourism has grown considerably in the past few years, which has enhanced the social and economic growth of weak areas. Shalini and Duggal (2015: 5) define gastronomic tourism as an opportunity for memorable food and beverage experiences that add considerably to travel motivation and behaviour and form part of tourism experiences (Shalini & Duggal, 2015: 5). It has been stated that the relationship between culture and food describes the study of gastronomy (Kivela & Crofts, 2006: 354). Shalini and Duggal (2015: 2) mention that over the past years food tourism has grown globally with gastronomy representing a significant part of food tourism. In addition, it has been noted that where tourism has been motivated by tastes of food, which is varied, an array of choices and different from the everyday food choices, such forms of tourism can be identified as gastronomic tourism, food festivals, wine tourism, and other food-related events (Shalini & Duggal, 2014: 2). It is therefore noted that gastronomic tourism, food tourism and culinary tourism are interchangeable.

1.3 Problem statement

The merging of gastronomy and tourism has brought about an important change in the leisure and tourism service sector. Food events and festivals have been researched in limited studies and as they form part of food tourism, food events and festivals play a significant role to the tourist as they present new flavours and varying traditions (Kim et al., 2010a: 216). In addition, tourism plays a pivotal role within a country and according to Getz (2008: 403), an important motivator in the tourism industry is events, which also play a significant role in the improvement and marketing plans of most destinations. Events have adopted an important role in tourism and in recent years marketing has established its own specialist professional organisation and niche area within tourism and visitor studies (Hall & Sharples, 2008: 4). Furthermore, it is essential to recognise how gastronomic cues are currently depicted in present marketing materials to exploit the increasing trend in culinary tourism (Silkes et al., 2013: 335-336).

Over the last two decades, food tourism has become an increasingly popular area of research (Lee & Scott, 2015: 96) where the main focus is the experience of the event tourist or attendee. However, there are few studies published that focus on event organisers' perspectives on the importance of marketing management of culinary festivals. Crowther and Donlan (2011: 1444-

1445) state that the literature evaluating marketing in events is in its early stages and fragmented even though there is increasing interest from scholars and industry commentators.

In the formation of an event management body of knowledge, there are major restrictions such as insufficient data, research, and the recognition of common processes (Silvers et al., 2006: 190). Marketing and economics are primary areas of research and according to Robson (2008: 21), EMBOK may be used for unique topics such as design, on-site logistics and operations in the event industry. According to Silvers et al. (2006: 192), there has been a lack of research in the event industry noted in surveys.

In addition to the marketing of events, strategies consisting of more educational components need to be developed by organisers of food festivals to appeal to the target market (Kim et al., 2010a). Of the existing studies on organisers' perceptions, the quantitative method is most commonly used to measure organisers' and other stakeholders' viewpoints (Xie & Sinwald, 2016: 52), with a lack of qualitative research being carried out.

The study problem is therefore to establish the importance of implementing the marketing management domain of the Event Management Body of Knowledge (EMBOK) at culinary festivals, and to gauge the perceptions of the event organisers.

1.4 Research aim

The aim of the study is to explore event organisers' perspectives on the importance of event marketing in terms of culinary festivals and also to investigate how the marketing domain of EMBOK is implemented in culinary festivals.

1.5 Research questions

Based on the problem statement and research aim, the study seeks to answer the following questions:

- i. How is the marketing management domain implemented for culinary festivals in the Western Cape?
- ii. What is the impact of event industry trends on the marketing of culinary festivals?
- iii. How does social media influence the marketing of festivals? and
- iv. What are the marketing challenges faced by event organisers of culinary festivals?

1.6 Research objectives

In line with the research problem and the aim of the study to explore the perceptions of the event organisers regarding the marketing of culinary festivals in the Western Cape, the following objectives are developed:

- To understand how the marketing management domain is implemented for culinary festivals in the Western Cape.
- To determine the impact of event industry trends has on the marketing of culinary events.
- To determine how social media has influenced the marketing of events; and
- To establish the marketing challenges faced by event organisers of culinary events.

1.7 Research design

A qualitative approach is used to collect data to achieve the study objectives. Qualitative analysis in the form of exploratory research is used for the purpose of this study to focus on the event organisers' perspectives on the importance of marketing culinary festivals in the Western Cape. The aim of exploratory research allows the researcher to recognise key issues and variables and to achieve a broader understanding of a phenomenon, a group of people or a social setting (Nieuwenhuis, 2016: 55).

The research methodology employed in this study is fully explained in Chapter 4.

1.7.1 Primary data

Methods such as qualitative techniques; individual and group interviews; and observation and content analysis may be used in qualitative research (Creswell, 2014: 240), and the chosen method in the collection of primary data will be interviews. The collection of primary data for this study is obtained by using a semi-structured interview, with questions that are detailed and developed in advance by the researcher, with the chosen participant.

1.7.2 Secondary data

The collection of information produced by other authors through primary research, and utilising that information, is known as secondary research. This data is therefore not obtained directly by the user or specifically for the user (Collins, 2010: 120). The theoretical framework of the current study is derived from a literature review of event industry writings. The information is obtained from the sources described below.

1.7.2.1 Journal articles

Articles are reviewed from such journals as the International Journal of Hospitality Management, the International Journal of Event and Festival Management, the Journal of Tourism Management, and the Journal of Culinary Science and Technology, amongst others.

1.7.2.2 Internet websites

Information on culinary food festivals is obtained from Internet websites which can be found on the search engine Google (www.google.com).

1.7.2.3 Theses and dissertations

Completed dissertations and theses are utilised in assisting with technical writing, guidance and layout.

1.7.2.4 Books

Numerous books covering Event Management Body of Knowledge, culinary tourism and events, and marketing management will be used to compile a thorough literature review and obtain relevant information regarding the various topics for the study.

1.7.3 Sampling

Qualitative research consists of various sampling methods such as theoretical, purposive, opportunistic and convenience sampling. While the population of culinary events is huge, the researcher employed purposive sampling as the participants were “purposefully” chosen from an interrelated group of people in the event industry. Because of Covid-19 the researcher contacted those organisations that had previously employed Cape Peninsula University of Technology students doing their work-place learning. The researcher aimed to conduct interviews with between 10 and 15 participants who are festival organisers and coordinate culinary festivals in the Western Cape, or until data saturation was reached and no new qualitative information was forthcoming (Given, 2016: 135). The scope of participants focused on selecting major culinary festivals in the Western Cape where food and wine are the main purpose of the event (Cape Town Tourism, 2020). However, due to the occurrence of the global pandemic COVID-19, the researcher was unable to reach 10 to 15 participants for the study, but in qualitative studies, a sample size consisting of at least five interviews would be considered adequate (Creswell, 2014: 189), as the actual encounters and views of the selected participants are more important than their numbers (Hattingh, 2019: 138).

In addition to the interviews, the researcher completed a content analysis (Bowen, 2009) related to the marketing of culinary events. Content analysis is the examination or assessment of printed or electronic material in an organised manner. This process allows for the collected data to be evaluated to bring about significance, gain understanding, and develop practical knowledge (Bowen, 2009).

A content analysis was conducted on the 'SA Chef' publications between 2019-2021 SA Chef Media is recognised as the official voice of the South African Chefs Association and is hosted on the Film and Event Media industry platform (SA Chef Media, n.d.), on the themes of festival Marketing, Trends, Technology and Challenges identified from the study.

1.7.4 Data analysis

On completion of the interviews, which were conducted via an online meeting using MS Teams or via email, all data collected were transcribed by the researcher to assist in the presentation of accurate and relevant information to meet the research objectives. A credible qualitative research programme, ATLAS.ti version 7, was used to assist in data analysis. By using ATLAS.ti, the researcher was able to arrange, reassemble, and manage data in a creative, yet methodical way, and present the information in discussions and diagrams.

1.8 Ethical considerations

The ethics of qualitative research place distinctive demands on the principles of informed consent, confidentiality, privacy and freedom from risk and harm to the research participants. Ethical issues arise at all stages of the research process, and it is imperative that researchers engage in ongoing reflection on responses to ethical issues throughout the research project (Klenke, 2008: 53). In addition, numerous guidelines and policies regarding ethics exist to allow researchers to think through the ethical dilemmas and challenges which may be encountered in their research (Kline, 2011: 150). Various agencies and professional bodies have raised awareness of ethical concerns in research which is reflected in the growth of relevant literature and the appearance of regulatory codes of the research practice (Cohen et al., 2011: 51).

In conducting this study, the following ethical issues are considered—voluntary participation, informed consent, confidentiality, and anonymity of the published information.

Before the research is performed, the culinary event organisers were approached to obtain approval for a voluntary interview to be conducted with the researcher. The respondents then confirmed a date and time for a personal or telephonic interview and was assured that their responses would remain confidential and anonymous.

1.9 Demarcation of the study

This study seeks to *identify* event organisers' perspectives on the importance of marketing culinary festivals, by using culinary festivals hosted in the Western Cape. The importance was explored among the organisers of these festivals and what their perceptions were in relation to what is offered.

1.10 Significance of the study

A review of the literature shows that studies have been carried out on the establishment of the EMBOK model along with the marketing management domain. The significance of the current study is to assist the event industry in South Africa in improving their organisational and delivery skills in the marketing management domains of EMBOK for culinary festivals. The study will also allow for the contribution to the body of knowledge for industry stakeholders in the Western Cape and to identify the validity thereof. In relation to academia, the research will assist in the contribution of curriculum development considerations for event management qualifications.

1.11 Chapter summary

The establishment of the EMBOK model, along with the marketing domain of the model are important to the event industry. The importance of this research relates to EMBOK and the value of the marketing domain in the events industry. This study aimed to explore the event organisers' perspectives on the importance of marketing in events, namely the culinary festivals in the Western Cape. Through the analysis of the results obtained from the event organisers, it would be useful to establish or confirm information that may be valuable to the event industry by providing insight into the importance of marketing management and implementation thereof at culinary festivals.

1.12 Study programme

Research activity	Date of completion
Research proposal	August 2019
Chapter 1: Introduction	2020
Chapter 2: Literature overview – Culinary festivals	2021
Chapter 3: Literature overview – Marketing in culinary festivals	2021
Chapter 4: Research Methodology	April 2022
Chapter 5: Discussion of findings/results	July -August 2022
Chapter 6: Conclusions and recommendations	September 2022
Final technical and language editing	September 2022
Finalisation of dissertation	October 2022
Finalisation of article based on dissertation	November 2022

CHAPTER 2

LITERATURE REVIEW CULINARY EVENT TOURISM

2.1 Introduction

This chapter provides an overview of the views of academics and researchers on the relevance of tourism and gastronomy, as well as the emergence of gastronomic tourism. It also describes the growth of culinary events and culinary festivals, the top trends and the importance thereof to a tourist. Events are attracting a vast array of tourists throughout the world and are becoming an integral part of everyday life (Xie & Sinwald, 2016: 50). In this chapter, the various aspects which make up gastronomy and event tourism are defined and discussed based on previous studies which have been carried out by researchers and academics. Aspects of this study will include the history and importance of gastronomy, gastronomic trends, defining event tourism and growth of events, and growth of food events and festivals.

2.2 Towards defining food tourism

2.2.1 The development of gastronomy

Gastronomy is defined by most dictionaries as the art and science of good but delicate eating (Santich, 2004: 16). However, according to the Encyclopedia Britannica, gastronomy is defined as the art of selecting, preparing, serving, and enjoying food (Hjalager & Richards, 2002: 3). According to the quoted sources, it appears that gastronomy has numerous definitions which may involve guidance on food and beverage, may be used as a historical topic and may reflect on the culture of a society (Harrington, 2005: 130). In a practical sense, the focus on art and science then translates to the skill and knowledge that links with the origin of the term. Therefore, gastronomy covers the advice or guidance on what to eat and which beverages to drink, how much, how, where, and when, why, in what form and in what combinations (Santich, 2004: 16). According to Chaney and Ryan (2011: 310), the father of modern gastronomy, Jean-Anthelme Brillat-Savarin, states that gastronomy is the rational study of man and what he is eating, and as such, gastronomy is, a key component of tourism related to food activities and experiences. Gastronomy is referred to as the art of cooking and good eating, however, according to Kivela and Crofts (2006: 354), other authors have suggested that gastronomy also includes the study of the relationship between culture and food.

The history of gastronomy dates back to ancient Greece, where Santich (2004: 16) reveals the earliest use of the word gastronomy. Gastronomy has changed throughout the years as Navarro et al. (2011: 37) elaborate and say that the social and economic background in each period has influenced the evolution and history of gastronomy. These authors further mention that the definition of gastronomy in 1825 was the rational knowledge of all things associated

with man feeding himself. Since the earliest use of the term gastronomy, it has developed as numerous studies indicate the growth of gastronomic styles and tastes (Hjalager & Richards, 2002: 3). The simplified modern menu and the structure of meals are due to the modernisation and organisation of French gastronomy, which can be attributed to George Auguste Escoffier (Rungis Market International, n.d). Navarro et al. (2011: 37) add that the use of new ingredients and technologies is the result of the evolution of gastronomy into haute cuisine, which can interact with nutrients and modify the role of food in the complete pattern of eating.

Gastronomy is said to be fairly new in the field of hospitality and tourism studies, although it is found to be embedded in many major classical civilisations and is described as a unique body of knowledge (Kivela & Crofts, 2006: 355). Gastronomy not only portrays drinking and eating of foods but relates to the traditions and legacies of a destination and Chaney and Ryan (2011: 30) stated that a sense of heritage and cultural identity of a destination can be recognised through gastronomy. This in turn can offer an authentic experience, convey prestige and status, and create groups by inclusion or exclusion. Taar (2014: 146) states that one's self-expression of satisfaction and enjoyment can be brought about by gastronomy, which is described as a tool of creativity.

2.2.2 Tourism

Tourism has become an everyday word in the 21st century. Misra and Sadual (2008: 2) mention that the word tourism is frequently used worldwide. According to Sengel et al. (2015: 429), countries and local economies have seen how quickly tourism has developed into an industry of leading importance. Tourism is based on the primary principles which tie in closely to knowledge and experience and signifies travel and tour practices (Misra & Sadual, 2008: 2). The UNWTO (2010) defines tourists as individuals who partake in activities of travel and to destinations outside their regular place of residence for a short period, not exceeding a year, for either leisure, business or other purposes whereby one is not compensated for any practices within the destination which is being visited. Misra and Sadual (2008: 5) mention that tourism is made up of various aspects such as the associations arising from the relations of tourists, business suppliers, host governments and host communities in the process of attracting and hosting these tourists and other visitors. In 2013, international arrivals reached 1.3 billion according to the World Tourism Organization and for the first time in that decade showed an annual growth rate of 4% (Sengel et al., 2015: 429-430). In 2019, global international tourist arrivals increased to approximately 1.5 billion, equating to an increase of 3.8%. The number of international tourist arrivals to South Africa was 10.2 million (South African Tourism, 2019).

The movement or travel of people to destinations other than the usual place of residence is seen as tourism which is a social, cultural and economic phenomenon. Tourism plays an

important role in the communities as it has an impact on the economy, on the natural and built environments, on the local population of the places visited, as well as on the visitors themselves. The national and global economy has identified tourism as becoming an important economic and social activity in recent decades. The South African Government has also recognised tourism as being a fast-growing sector and for its role in economic growth and poverty alleviation (Statistics South Africa [StatsSA], 2015). According to the former Minister of Tourism, Derek Hanekom, 9.5% of South Africa's gross domestic product (GDP) relating to the direct and indirect impacts of tourism has resulted in 1.4 million jobs (South African Tourism, 2014). In 2019, the number of international overnight travellers to South Africa was 10.2 million, but this number dropped drastically in 2020 to 3.2 million due to the onset of the global COVID-19 pandemic (South African Embassy, 2022). The travel bans which were implemented affected the number of inbound travellers in 2021, resulting in numbers remaining low and COVID-19 has had a devastating effect on the tourism sector (South African Embassy, 2022). At the 2019 Africa's Travel Indaba, President Cyril Ramaphosa emphasized the importance of tourism across Africa and its growing economies by terming tourism the new gold (StatsSA, 2019).

Throughout the lockdown during COVID-19 pandemic, many patrons diverted their focus to social media to acquire the skills to make their own favourite dish at home due to restaurants and food services being inaccessible. Gastronomy has been identified as a vital component in improving tourism and promoting economic growth globally. According to the United Nations World Tourism Organisation, the manner in which food is being consumed in the post-COVID-19 world, should be more sustainable for all (United Nations, 2021).

With the above mentioned, it is evidence that many facets make up the tourism industry and according to Karim and Chi (2010: 532), a vital function of the tourism industry is to offer experiences relating to food. Quan and Wang (2004: 302) state that an up-and-coming form of tourism, in which the main or even only inspiration for a tourist is the taste of foods of a large and different variety, can change into a peak tourist experience, with the varied options available to the tourist which are different from their day-to-day food consumption (Shalini & Duggal, 2015). This particular form of tourism is known as gastronomic tourism which includes food festivals, wine tourism and other food-related (culinary) events (Quan & Wang, 2004: 302).

Getz (2008: 403) mentions that an important motivator in the tourism industry is events, which also play a significant role in the improvement and marketing plans of most destinations. Festivals fall under the category of events and are one of the fastest-growing segments of the tourism industry (Wan & Chan, 2011: 227). According to Chaney and Ryan (2011: 310), food has a history within the tourism sector, but has not been marketed as a tourism product by

those in charge of destination marketing, and therefore gastronomic tourism is relatively new in the tourism sector. The increase in literature on food consumption in tourism, according to Mak et al. (2012: 176), can be divided into four broad categories, namely:

- Food as a tourist product/attraction,
- Tourists' food consumption behaviour/pattern,
- Tourists' dining experiences, and
- Tourists' special interests in various food and beverage-related events in a destination.

Mak et al. (2012: 176) state that the last category; tourists' special interests in various food and beverage-related events in a destination, considers the main reason that a tourist will visit a destination is for the food and beverages, or food-related events which may take place in the destination. This is what may be referred to as gastronomy or culinary tourism. New attractions and novel experiences are the characteristics of tourism that tourists are increasingly looking for (Lopez-Guzmen & Sanchez-Canizares, 2012: 63). Santich (2004: 23) states that to respond to current trends in tourism, it is important to include a component covering significant and relevant gastronomy in hospitality education to allow students to develop an understanding of the history and culture of food and beverage. In addition to this, Maberly and Reid (2014: 273) state that an important, yet lacking in research in the area of academia, is gastronomy, the study of food.

2.2.3 Events

Hede and Kellet (2011: 987-988) describe special events as once-off occurrences which take place over a period of time and can include mega-events, hallmark events, exhibitions and festivals. The offering of special events such as sporting, cultural, political, historical, religious or commercial/business events increases tourism and business activities within a community by providing attendees with unforgettable experiences, building social capital, and allowing governments to stimulate new income into their economy (Hede & Kellet, 2011: 987-988). One approach for local communities to offer recreational opportunities to their members as well as to attract a larger number of visitors and tourist revenues, is to host events within their community (Xie & Sinwald, 2016: 50). According to Getz (2008: 404), planned events are unique due to the relationship with the environment, people, and management systems, and are described as spatial-temporal occurrences. The enthusiasm and social unity of a city, region or country can be accounted for by events achieving social and economic relevance for their immense growth in terms of numbers, diversity, and popularity in recent years (De Geus et al., 2016: 275). Events have adopted an important role in tourism and in recent years marketing has established its own specialist professional organisation and niche area within

tourism and visitor studies (Hall & Sharples, 2008: 4). Events are a vital component in both the origin and destination area within the environment of tourism and the tourism system (Getz & Page, 2016: 593). Getz and Page (2016) add that events are seen as both the liveliness of destination attractiveness and more importantly, seen as crucial marketing proposals in the promotion of places due to the rise of global competitiveness to entice visitor expenditure.

When food is the motivator for experiencing travel, the forms of tourism may be distinguished by the intensity and scope of the influence of food. Table 2.1 distinguishes between foods and forms of tourism, which is discussed in detail in section 2.3:

Table 2.1: Food Tourism

IMPORTANCE OF FOOD AS MOTIVATOR	Food being identified as a primary motive for tourist travel	Food being identified as a secondary motive for tourist travel	The interest in food and food degustation is subordinate to travellers' interest.
FORMS OF TOURISM	<ul style="list-style-type: none"> - Gourmet tourism - Gastronomic tourism - Cuisine tourism 	<ul style="list-style-type: none"> - Culinary tourism 	

Source: Adapted from Shalini and Duggal (2015: 7)

2.3 Gastronomic tourism and culinary events

Gastro tourism refers to tourism where the emphasis is on foods and the quality thereof. According to Lopez-Guzmen and Sanchez-Canizares (2012: 63), within the first few years of the 21st century, the tourism industry experienced widespread changes in supply and demand. Low-cost airlines, the ubiquity of the Internet and how it affects tourism, the evolvement towards shorter and more regular changes in tourist destinations and the composition of the tourism industry, were new trends that came about in the tourism industry. It has been noted that there is a link between food, wine, and tourism, as recently tourism has seen an increase in importance with regard to food and wine. Food and wine tourism, also referred to as gastronomic tourism, culinary tourism, food tourism and cuisine tourism, forms an integral part of tourism (Santich, 2004: 20).

Smith and Costello (2009a: 99) mention that the reason for attracting individuals to travel and visit destinations and events is food and culinary tourism. It is seen as an up-and-coming area in the travel industry whereby tourists gain unforgettable food and beverage experiences. Tourists are looking for more ways to increase their experiences by being more involved and creative and are eager to learn and increase their cultural knowledge, not just consume the foods in the places they are visiting (Hjalager & Richards, 2002: 17). In this way, gastronomic

holidays are important to the tourism sector as tourists can be more involved in the experience as they can partake in cooking classes, be informed about the ingredients used, be shown how the ingredients are grown, and will be able to appreciate how the culinary traditions have come about. It is of importance that the development of gastronomic experiences for tourists provides a link to their own culture and not just the culture and traditions of the destination which they are visiting (Hjalager & Richards, 2002: 17).

Brown (2010) states that internationally, with reference to gastronomic event travellers, it is integral that 17% of all American leisure travelers (27.3 million people) considered themselves serious culinary travelers, according to a survey conducted in 2007 based on US culinary travellers. According to Cision PR Newswire (2020), in 2019 the global culinary tourism market was estimated at \$1,116.7 billion and is aimed at \$1,796.5 billion by 2027. An increase in government initiatives has resulted in a growth in culinary tourism and it is broken up into various areas, namely, activity type, age group, mode of booking and region (Cision PR Newswire, 2020). These US travellers consider themselves to be serious culinary travellers who purposefully look for food and wine experiences. A great majority of these travellers were between the ages of 35 and 50 years, better educated, and more highly paid than non-culinary travellers (Brown, 2010). According to du Rand and Heath (2006: 208), despite its apparent importance and potential, the contribution of food tourism nationally in South Africa has been ignored to a large extent. Tourism spending by international tourists on food and dining out in South Africa has been recorded at an average of 8% of the total spend, whereas domestic tourists spend an average of 24%. Furthermore, 2019 saw an increase of 60% in bookings in South Africa's food and wine sector (Department of Tourism South Africa, 2019).

Santich (2004: 20) describes gastronomic tourism as tourism associated with food and beverage. As the culinary tourism and event niche becomes established there will be an increase in food and wine routes, more food-orientated travel guidebooks, an emphasis on travel in food magazines, and more itineraries and events that celebrate food and beverage. Chaney and Ryan (2011: 310) concur that gastronomic tourism may be described as the connection of intended, exploratory participation in food, along with the consumption or preparation and presentation of a food item for consumption. When a tourist has a gastronomic tourism experience their main focus is on food, they either experience new tastes or explore the history or culture and all other activities that are secondary to this experience (Chaney & Ryan, 2011: 310). A tourist can be presented with new flavours and introduced to diverse traditions on their holidays by attending food events and festivals which form part of food tourism. Visitors can partake in an authentic lifestyle experience in a pleasant environment by attending food events and festivals (Kim et al., 2010a: 216).

According to Mak et al. (2012: 171), there has been an increasing interest in research focusing on the major implications of tourists' food consumption on destinations and they also mention that a third of the total expenditure of a tourist is solely spent on food, which indicates that the market for food in tourism does exist. Sohn and Yuan (2013: 121) state that a large culinary tourism market exists, with key differences, compared to other market types of tourists. It has also been noted that culinary and wine-related activities have gained the interest and participation of 27 million travelers, a full 17% of leisure travelers. Fitting in with the change and modern-day lifestyle, various forms of food and wine consumption form part of culinary tourism. With an increase in different trends attracting tourists to various destinations, Sohn and Yuan (2013: 121) inform that culinary tourism is fast becoming a growing consumer trend with tourists finding more appreciation for regional food and wine.

Culinary tourism requires a variety of resources to prosper in the industry, it is also important to have the quality of the local cuisine endorsed by organisations internationally, such as the Michelin Guide, to provide recommendations and advice. According to Wisegeek (n.d), the Michelin Guide informs tourists of rates that are given and covers mostly European hotels and restaurants. In 2005, the Michelin Company expanded its offerings by including North America on its list. The Europeans consider the Michelin Guide to be an essential influence on places to eat and stay. The establishments are rated according to the quality of service, consistency of service, value, the personality of the establishment, and the skill of the proprietor, by anonymous inspectors. The Green Guide is supplementary to the Michelin Guide and focuses on travel and tourism attractions. The same system is used for the rating, and brief descriptions are provided (Wisegeek, n.d). Nationally, South Africa has its own associations providing advice. Some of these associations include the Restaurant Association of South Africa (RASA), which is a non-profit organisation that acts in the interest of the South African Restaurateur; Federated Hospitality Association of Southern Africa (FEDHASA), the representative of the South African hospitality industry on a local, provincial, national and global level; the Culture Art Tourism Hospitality and Sports Sector Education and Training Authority (CATHSETA), the training and development of individuals and brings skills to the employed or those wanting to be employed in the sector: The South African Chefs Association (SACA) whose purpose is to set and maintain the highest level of culinary excellence, food standards and professionalism throughout South Africa; SAACI, which is recognised as the official body and mouthpiece of the conference industry by Southern African Tourism and the government, and the Exhibition Association of Southern Africa (EXSA), whose core strategy is to actively grow and develop the exhibition and events industry within southern Africa. Mason and Paggiaro (2009: 366) suggest that an important resource within the realm of food and wine tourism is represented by events. These events which have been created are the experiences

to be enjoyed by the tourists and represent how the local production can be enhanced (Mason & Paggiaro, 2009: 366).

Gastronomic tourism forms part of tourism in the sense of special interest tourism (SIT). SIT is a form of tourism that involves customers whose holiday preferences are stimulated by certain motivations, and whose level of fulfilment is determined by the experiences they pursue (Novelli, 2005: 14). The categorisation of the types of visitors according to specific motivations, and largely to classify groups of individuals who utilise specific occurrences or certain types of tourism products is the aim of SIT (Robinson, 2012: 201). Mason and Paggiaro (2009: 366) mention that a special interest in tourism is a form of gastronomic tourism and it presents the visitor with new and exciting sensory pleasures in the form of smells, tastes and flavours. Gastronomic tourism introduces new cultures to the visitor and provides learning opportunities. With all these enticing aspects, gastronomic tourism should lead to an increase in travel and events. Gastronomy and events related to gastronomy play a big role in a destination, as Lopez-Guzmen and Sanchez-Canizares (2012: 70) state that tourist destinations can be marketed and improved by gastronomy event tourism, especially if the destinations are well marketed and include the cuisines of the destinations.

2.4 Tourism trends that influence culinary festivals

Although traditional cooking is still very well established, new trends are advancing in the culinary industry due to technological developments. The new trends being recognised include molecular cuisine, cryogenic cuisine, food pairing, fusion cuisine and miniature cuisine (Rungis Market International, n.d). More importantly, it has been noted by Harrington (2005: 131) that regional foods, cultural diversity and culinary tourism have become a growing industry trend and have gained interest over the past three or four decades, making culinary events an attractive platform for both suppliers and buyers. It has been noted in restaurants and retail food sales that recent trends in tourism point to the prospective use of local foods and culinary tourism as part of an economic development strategy (Brown, 2010). According to Ryan and Brown (2011: 6), culinary trends are changing in line with the wants and needs of tourists. Factors that may assist in analysing the culinary demands of consumers are:

- Economic conditions - although countries have undergone an economic recession, which had also been difficult for restaurants, these businesses have still proven to have a positive impact on the economy.
- Marketing/social media trends - the National Restaurant Association indicates that in this challenging environment it is imperative that innovative marketing and advertising be used by business to persuade consumers into purchasing.

- Food service concepts - include alternative ways of purchasing food rather than going to a restaurant. These methods may include food sales through mobile food services and food trucks, and
- Emerging culinary themes - the National Restaurant Association conducted the What's Hot Survey in 2011, which indicates the top trends.

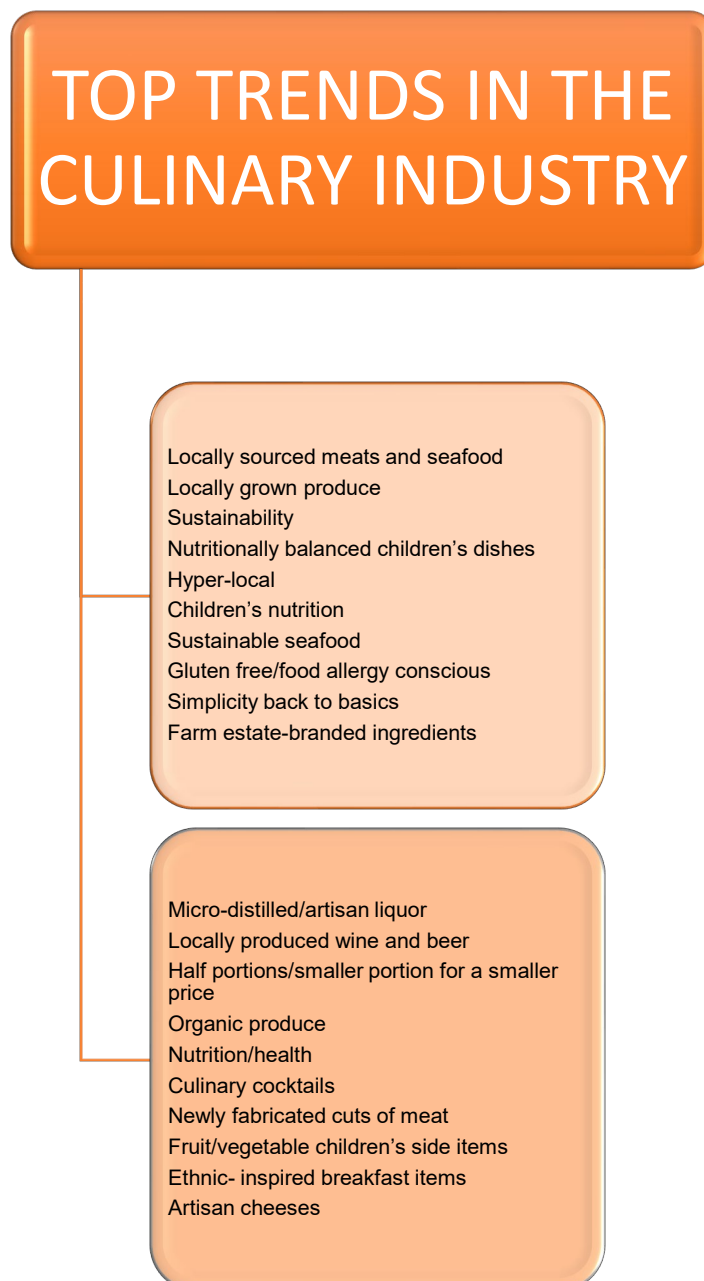


Figure 2.1: Top trends in the culinary industry

Source: Adapted from Ryan and Brown (2011)

The top culinary trends, as shown in Figure 2.1, are discussed below:

Locally sourced meat and seafood are food products that are grown locally or sourced within a community. Customers purchase these products to support local businesses and reports indicate that customers want local food that is organically produced (eHow, n.d.).

Locally grown produce can be described as fresh produce which has been grown where you live (Living Green, 2006). The label “locally grown” is a manner in which retailers endorse the concept and tap into the consumer’s desire to want and purchase fresh and safe products, support small local farmers, and help the environment (USAtoday.com, 2008).

The renewal of resources at a rate equal to or greater than the rate at which they are consumed is referred to as **sustainability**. It can also be explained as a way of living with the resources available without damaging the environment (Sustainability Store, n.d.).

The provision of **balanced meals for children** would include all nutrient-rich foods which are required for kids to obtain the nutrition needed for success. These balanced meals would be packed with whole grains, fruits and vegetables, lean sources of protein, and low-fat dairy foods (Livestrong.com, 2014).

Hyper-local can be explained as a restaurant that grows its own food. Hyper-local food growth is a growing trend and is a response to requests from customers and the desire for healthier food (Webstaurant Store blog, n.d.).

Children’s nutrition is the reinforcement of lifelong eating habits that contribute to children’s overall health and assist them to grow and can be attributed to proper nutrition in childhood (About Health, 2015). Portion sizes, improvement of children’s menus, and healthy options are choices restaurants should make available to customers by default. One-third of meals are eaten by children in restaurants and these improvements are considered to be extremely important (Restaurant Nutrition, n.d.).

The description of **sustainable seafood** involves the purchasing of environmentally responsible seafood by abiding by the best practice guidelines for sustainable seafood. As people have been sensitised to the environmental issues around seafood globally, businesses in the seafood industry are ensuring their sustainability in their operations, not only at sea but in their factories, retail outlets and restaurants. The proactive stance will assist in the survival of the marine ecosystems (Southern African Sustainable Seafood Initiative [SASSI], n.d.).

Food allergies and sensitivities to, for example, gluten, have shown an increase in individuals and a number of these patrons are being catered for by restaurants. It has been projected that about 15 million Americans alone have at least one food allergy. An additional three million have celiac disease and due to other health reasons, many more avoid gluten. Restaurants estimate that 20% of tables have an individual with a special dietary need (Beck, 2012).

Simplicity back to basics is about the ingredients, story and the creativity where the concept involves looking at the classic food items on the menu and upgrading these items by using higher quality ingredients and boosting menu appeal by using unexpected ingredients and unusual twists. The utilisation of specialised techniques that guests would not find elsewhere and a change in the presentation of dishes make meals more attractive, sociable and shareable (Unilever Food Solutions, n.d.).

The rapidly growing farm-to-table movement, encompassing the sourcing of local ingredients, is gaining traction throughout the food industry. Produce, meats, dairy products, seafood and alcoholic beverages are being purchased by many chefs and restaurateurs with a focus on the origin of these foods and beverages, which is conveyed to customers through the serving staff. A growing number of consumers associate this trend with fresher, more wholesome and authentic ingredients (Nations Restaurant News, 2014).

Micro-distilled liquors are produced in small batches. The extra time and attention given to these spirits result in a unique flavour, unlike liquor produced in large batches. A higher perception of value is created for consumers looking for something different (Upserve, 2015).

Locally produced wine and beer can be included in the growth of local and sustainable products. These local and artisanal beers and liquors are produced from the chef's garden to gratify the discerning dining public (National Restaurant Association, 2010).

More consumers are reconsidering what they eat at restaurants as there is increased concern about weight gain due to the effect of portion size and caloric intake. They are therefore requesting **half portions or smaller portions for a lesser price**. Restaurants are therefore opting to re-look at how they serve and price the food and allow for smaller portions at half the price (National Restaurant Association, n.d.).

Organic produce is foods that are grown and processed without the use of synthetic fertilisers or pesticides (United States Environmental Protection Agency [US EPA] 2012).

Nutrition and health are becoming increasingly important as consumers are becoming more health conscious. Consumers' needs are more aligned to healthy nutrition that entails low-fat,

low-calorie, whole grain, low-carb, fresh, and balanced. Health is an important aspect when dining out for an increasing number of consumers (Nestle Professional, 2013).

Culinary cocktails can be defined as cocktails that are made with the freshest ingredients. Consumers are seeking a more stylish encounter when opting for beverages with their meals (National Restaurant Association, 2010).

Fabricated meat cuts are cuts such as Denver steak, pork flat iron and Petite Tender (Nutrition Unplugged, 2010).

Restaurant foods are consumed at high rates by children, therefore, improved diet quality, interventions and policies targeting the consumption of these foods should be implemented.

Fruit and vegetables can be offered as side dishes, compared to the conventional accompaniments of French fries, as a method to encourage healthier dietary intake in restaurants (Anzman-Frasca et al., 2014).

Asian-flavoured syrups, chorizo sausage and coconut milk pancakes are examples of the **ethnic-inspired breakfast choices** which continue to place in the top 20 food trends. An everyday approach to include ethnic ingredients like guacamole, cilantro, chorizo, basil and feta cheese, is egg sandwiches and omelettes or frittatas. Authentic breakfast combinations such as chilaquiles, chorizo, corn cakes, queso fundido, pumpkin and mole are being offered by certain small restaurant operators (Cargill, n.d.).

Cheeses produced from types of milk which may have flavourings added are known as **artisan or artisanal cheese**. The word artisan or artisanal describes the process in which this cheese is made, which is primarily by hand, with minimal mechanisation, in small batches with special attention to the tradition of the cheesemaker's art (American Cheese Society, 2011).

Referring to Figure 2.1 above and the explanations provided, many of the culinary festivals in the Western Cape focus on locally grown, organic and healthy food options.

Santich (2004: 23) states that to respond to trends in tourism, it is important that hospitality education includes a significant and relevant gastronomy component, in addition to practical and business or management courses to develop students' understanding of the history and culture of food and beverage, and in particular, the history, culture and traditions of the products of their particular region or country, and to their sustainability.

Culinary events such as regional festivals that are sustainable are a great way to showcase the latest trends in the food and event industry and expand the experiences of visitors. The unique charm and distinctiveness of many large and small towns, as well as their products, are being expressed through well-organised festivals. Among all festivals, food festivals are

one of the most common types of festivals and can be identified as one of the alternative opportunities for tourism development and product introduction, which in turn would add value to already existing products (Lee & Arcodia, 2011: 357).

2.5 Culinary festivals as a niche market in event tourism

Events are becoming an important factor in travel as Mason and Paggiaro (2009: 372) identify that a new and alternative kind of tourism is being recognised in the form of events, which may aid in the development of tourism and improve the relationship between the guest and host. There are various reasons which attract tourists to attend festivals and food events and an increase has been noticed. Kim et al. (2010a: 216-217) suggest that growth in festivals and other events relates to the availability of special kinds of foods that appeal to tourists and local residents and may include wines, fruits, vegetables, and fish. Other ways in which the industry can boost its existence are to incorporate the presence of high-quality restaurants and food and wine routes, increase the number of organised activities such as food and wine tasting events, as well as increasing food and wine festivals at a destination (Lopez-Guzmen & Sanchez-Canizares, 2012: 65).

Furthermore, to increase the overall economic value of communities, portfolios of events have been developed by communities, as events have been identified as a vital part of community economic development and planning (Taks et al., 2013: 132). With tourism having an impact on the economic contribution to the economy, South Africa has been on the path of improving its tourism sector internationally. Derek Hanekom, former Minister of Tourism, stated that globally, South Africa is rapidly becoming a contender as an events destination (Meetings Africa, 2014). Hanekom goes on to mention that 94 000 professionals were brought to South Africa due to the 118 ranked meetings which were hosted in 2013, and an estimated R1.2 billion was contributed to the country's economy. In addition to this, a further 200 000 business-event delegates visited this destination and therefore contributed some R6 billion to the economy in 2013 (Meetings Africa, 2014). Events in Cape Town are increasing and attracting many visitors to the city. According to Rashid Toefy, the previous Chief Executive Officer of the Cape Town International Convention Centre (CTICC) and the current MD of MCI Africa, in 2012/2013 alone the CTICC capped 537 events, compared to the 514 events in the 2011/2012 financial year. Another significant milestone was reached when over 1.3 million delegates and visitor days were generated. Toefy goes on further to state that over the next few years, visitor numbers are expected to increase to over 1.7 million (Exhibitions & Events Association of Southern Africa, 2013).

2.6 Culinary festivals in South Africa

According to Kim et al. (2010b:86), tourism encompasses festivals and events which have become a strong budding area representing a significant part of regional tourism. Large festivals differ from small and local festivals and the success of these smaller festivals is dependent on the enthusiasm and zeal of the community and the person who organises the event. Smaller festivals provide an opportunity for people to watch, learn, taste, feel, experience and enjoy the moment (Kim et al., 2010b: 86).

According to Crowther (2010: 228), the evolution of events is taking place as corporations and businesses have embraced events to be used as key elements in the marketing strategies for their businesses. Cape Town Tourism notes examples of these events to include the South African Cheese Agri-Expo Festival, the Bastille Festival, and the Olive Festival (Inside Guide, 2020). To give an overview of the Western Cape, Cape Town, and its surrounds, a few of these food festivals are discussed below:

2.6.1 South African Cheese Agri-Expo Festival

A variety of cheeses, new products, cooking demonstrations, live entertainment, and famous personalities is what is expected at the South African Cheese Festival which takes place annually in Sandringham, Stellenbosch. This festival has taken place since 2002 and recently celebrated its 19th annual festival and has grown from 12 000 attendees to over 32 000 attendees, pre-COVID. This event takes place over three days; the cheese festival has become a standing annual event that takes place in April and has received over R24 million worth of media coverage (Scheffler, 2015).

2.6.2 Franschhoek Bastille Festival

The Franschhoek Bastille Festival takes place annually in Franschhoek over two days in July and celebrated its 27th festival in 2022. The Bastille Festival is the celebration of a centuries-old French Huguenot heritage with a feast of various foods, the finest wine selections and other entertainment (Franschhoek n.d.). The main attraction at the festival is the food and wine marquee where award-winning and famous wine estates in Franschhoek offer their wines to taste and enjoy. Widely acclaimed chefs from Franschhoek are also present to offer their acclaimed dishes. Other entertainment at the Bastille Festival are the sporting components of barrel rolling and boules, as well as a farmers' market, craft stall, children's activities, and the minstrels' parade (Franschhoek n.d.).

2.6.3 Riebeeck Valley Olive Festival

With its olives, wine, cheese, pickles, jams, bread and an assortment of local characters, the Riebeeck Valley Olive Festival was voted one of the best food festivals in the Western Cape.

This lifestyle festival takes place annually in Riebeeck Kasteel at the beginning of May and involves various wine estates in the town that host the attendees (Show Me South Africa, n.d.).

These are a few of the more important food events which take place in and around the Cape Town area. In mentioning these food festivals, it can be noted that there has been an increasing interest by individuals about food and beverage and the attendance of events. Smith and Costello (2009a: 99) state that with the popularity of the media, such as the Food Network, cooking channels and the star-chef phenomenon, food events are being recognised as attractions and being considered a reason to visit various destinations. Festivals occur worldwide and offer unique experiences in society and culture (Getz et al., 2010: 30).

The above-mentioned festivals are just an overview of three important culinary festivals which take place annually in the Western Cape, however, it is not limited to just these. The following popular culinary festivals also take place in the Western Cape:

- Knysna Oyster festival
- Calitzdorp Port and Wine Festival
- Hermanus Food and Wine Festival
- Wacky Wine Festival
- Street Food Festival
- Robertson Slow Food and Wine Festival
- Constantia Fresh Food and Wine Festival
- Elgin Cool Wine and Country Food Festival
- Stellenbosch Food and Wine Festival

Due to the onset of the pandemic COVID-19, some of these festivals could not take place and were postponed to a later stage or held on a smaller scale.

2.7 Chapter summary

This chapter highlighted gastronomy, tourism, events and culinary festivals. The emergence and the importance of gastronomic tourism and culinary festivals are identified and have been revealed as an important aspect for tourists in deciding which destinations and events to attend. The culinary trends in events are important factors that influence the tourism and event industry. There has been significant growth in gastronomic tourism with the number of visitors who are interested in culinary events and festivals being held worldwide, in South Africa, and in Cape Town. Chapter 3 presents the marketing domain found on the EMBOK model.

CHAPTER 3

LITERATURE REVIEW EVENT MARKETING

3.1 Introduction

This chapter discusses the role of the marketing domain in food festivals which forms part of the internationally recognised EMBOK model. The EMBOK model has been designed to assist event managers to incorporate the necessary elements in the planning and implementation of events (Silvers, 2003). Furthermore, the importance of satisfaction and service quality from the organisers' perspective is also addressed as this forms part of the success of food events and festivals.

3.2 Event Management Body of Knowledge

According to Investopedia (2015), the definition of a body of knowledge is the core teachings, skills and research in a specific field or industry. The groundwork for the development of curricula of most professional programmes or designations is formed by a body of knowledge (BOK). Before applying the principles in practice, it is essential that the critical competencies of BOK are mastered by members, to receive accreditation and the passing of rigorous examinations at single or multiple levels, is the manner in which one may validate the proficiency of the body of knowledge (Investopedia, 2015). Reusch and Reusch (2013: 555) report that in many professions, including the event industry, standards or guidelines are being developed by specialists in the field, to be internationally recognised by organisations. These standards make up the "body of knowledge" for a profession and in the event management field, these standards have been developed and are referred to as EMBOK (Event Management Body of Knowledge). Reusch and Reusch (2013: 556) further state that there is a necessity to harmonise event management, especially internationally, as there is a need to shape the standards dictated for event management.

In 1999, William O'Toole initiated the EMBOK concept in the application of project management to events as part of his Master's thesis and was contacted by Julia Rutherford Silvers who then developed her EMBOK project on her website (EMBOK, n.d). A comprehensive taxonomy of event management was undertaken by Silvers and was discussed at the first meeting of EMBOK. EMBOK was established as an international model consisting of functional areas which are used in the planning and implementation of various types of events by event managers (Bowdin et al., 2012: 37). The initial international gathering of interested parties was assembled and the founding participants were Glenn Bowdin, Matthew Gonzalez, Janet Landey, Kathy Nelson, Julia Rutherford Silvers, Joe Goldblatt and William O'Toole with Jane Spowart (from the University of Johannesburg in South Africa) as a guest (EMBOK, n.d.). To further describe this internationally recognised model, according to

Bowdin et al. (2012: 37), the definition of EMBOK is continuously classified and developed. It is further stated that to meet the needs of the various bodies such as cultures, governments, educated programmes and organisations, EMBOK created a framework of the knowledge and processes which event managers would use and could adjust accordingly (Bowdin et al., 2012: 37). EMBOK relates to the skills and effects that event managers need to identify instead of a structure for developing knowledge or an ontology of the field (Getz et al., 2010: 31). EMBOK may also be utilised as the basis for proficiency levels in event management and the research and development in the academic field of event management (EMBOK, n.d.).

Robson (2008: 24) suggests that regarding the use of the EMBOK model, as many as 4 000 research opportunities exist and in the event industry EMBOK offers an abundance of information for categorising and approaching research that is focused on management topics and is not an ontological structure for the events industry. The use of the EMBOK model would therefore be of great advantage in event management courses in an academic setting, and may also be incorporated into industry (Robson, 2008: 24). According to EMBOK (n.d), numerous associations around the world utilise EMBOK to evaluate their accreditation and develop event-type specific EMBOKs, such as the Exhibition EMBOK, Conference EMBOK, Festival EMBOK and Sports EMBOK, and as EMBOK is international, it enables the creation and beginning of an event industry in developing countries. Without a doubt, the event industry may be affected by new rules, regulations and possible legislation and event-specific legislation is already being considered by the government of some regions, including South Africa (EMBOK, n.d.). To assist the legislators, EMBOK facilitates their understanding of the profession of event management (EMBOK, n.d.). Robson (2008: 25) states that representatives from South Africa, Australia and Canada make up the international EMBOK executive and the current endeavours of this executive are to focus on utilising EMBOK as a framework to evaluate the various certifications which exist globally and to enable them to establish a Global Certifications and Recognition of Qualifications and Standards for the event industry. A gap in event industry research has been identified between Academia and industry and with continuous work, EMBOK has the ability to be a steering instrument in the attempts to reduce this gap (Robson, 2008: 25).

3.3 An analysis of EMBOK

EMBOK is a structure that has been developed to assist in the planning and implementation of events. Silvers (2007) states that the EMBOK model consists of four major facets namely, the phases, processes, values and knowledge domains that make up the scope of events management. Tassiopoulos (2010: 54) states that a temporal dimension (phases), a tactical dimension (processes), a normative dimension (core values) and a functional dimension (domains) make up the international EMBOK Model, which is illustrated in Figure 3.1. Thirty-

five categories cover the five domains of EMBOK which present useful support for analysis in a variety of contexts. The phases in a project model emphasise the importance of time, and a time dimension exists in each element of the knowledge domain. The phases which are offered stem from traditional project management terminology (Silvers et al., 2006: 194). The processes, with tools and techniques that may be used, may be described as an integrated, sequential, and iterative system that is related to each element of each class of each domain at each phase in the event management process (Silvers et al., 2006: 194). The core values which need to permeate all decisions throughout event management regarding every element, phase and process are creativity, strategic thinking, continuous improvement, ethics, and integration. Artistic expression and creativity, especially in the events industry, are regarded as indispensable, as the other core values may be observed in the majority of other industries (Silvers et al., 2006: 194).

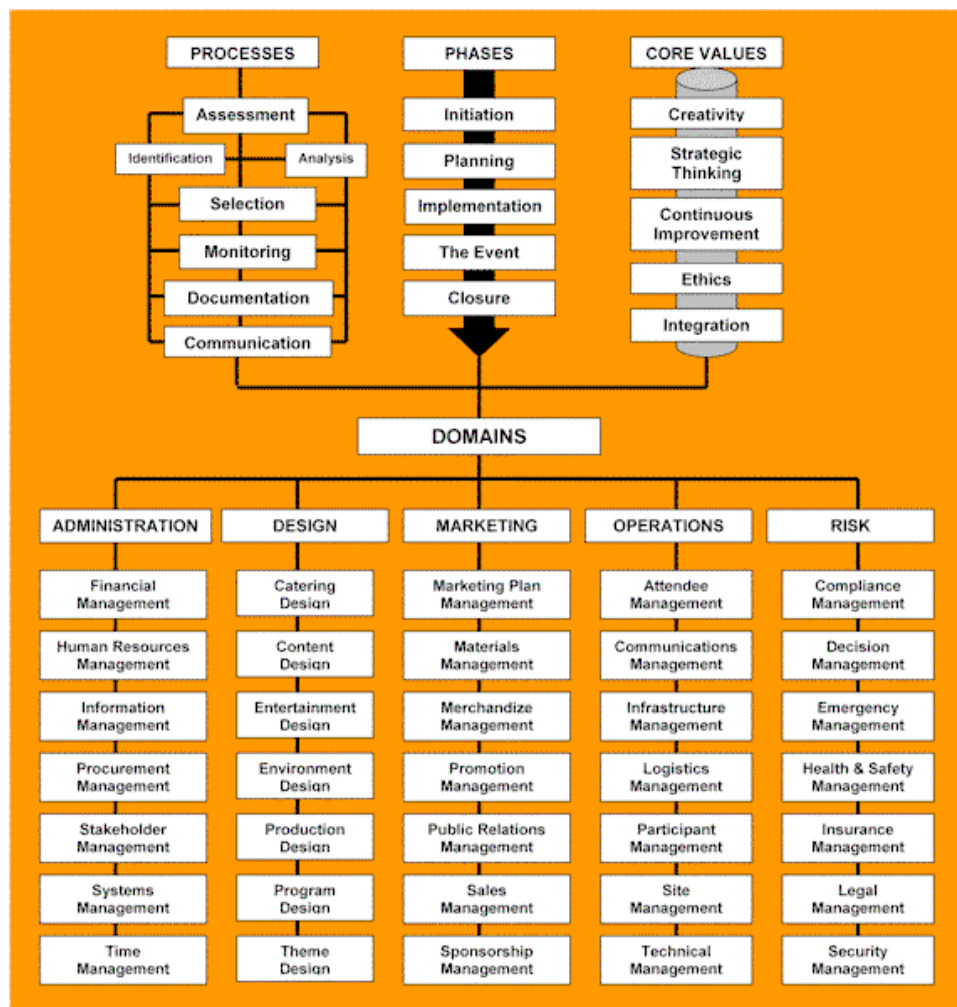


Figure 3.1: EMBOK structure

Source: Silvers (2004a)

EMBOK is further divided into knowledge domains which consist of the following categories: administration, design, marketing, operations, and risk management, which is relevant to everyday event management functions (Getz et al., 2010: 31). Tassiopoulos (2010: 54) describes the purpose of the domains in Table 3.1 below:

Table 3.1: Purpose of EMBOK domains

Domain	Purpose
Administration management	Involves the management of finances, human resources, information, procurement, stakeholders, systems and time.
Design management	Encompasses the management of content, entertainment, environment, food and beverage, production elements, programming and theme.
Marketing management	Marketing plans, materials, merchandise, promotions, public relations, sales and sponsorship is covered in this domain.
Operations management	Includes the management of attendees, communication, infrastructure, logistics, participants, the site, and technical or equipment requirements.
Risk management	Involves the management of compliance requirements, decision-making, emergencies, health and safety, insurance, legal issues and documents, and security.

Source: Tassiopoulos (2010: 54)

Table 3.1 shows the five domains of EMBOK, as well as the purpose of each domain representing the responsibilities and competencies relating to event management (Silvers, 2013).

The domains represented in the EMBOK model form an overarching area of activity, allowing for a study and/or analysis based on an organisational structure or modularised category. The development of systems and the documentation required for the meticulous management of events and the risks involved are facilitated by the EMBOK structure and are utilised for improving and optimising the performance of organisations. However, the main importance of EMBOK to event organisers is to provide the full extent of their responsibilities, as well as the risk management obligations assigned to them (Silvers, 2004b). Industry-ready outputs have been provided since the initial work on EMBOK and the continued work with other organisations. An example of this is the development of Event Management International Competency Standards (EMICS) by the Canadian Tourism Human Resource Council (CTHRC) which derived information through the wide range of industry expertise and content, including from EMBOK and members of the International EMBOK Executive. In turn, these standards were utilised as a foundation for the Meeting Professional International's Meeting

and Business Events Competency Standards (MBECS). An International Events Qualifications Framework (IEQF) has also been developed by CTHRC (EMBOK, n.d.).

Through the discussion of the EMBOK model, the focus of this study is on the marketing domain of the EMBOK model and this is discussed individually.

3.4 The marketing management domain and culinary festivals

This study's focus area is marketing as part of the importance of the event organisers' perspectives. The marketing domain performs a very important function with regard to the organisation of festivals as part of the internationally accepted EMBOK model. Event marketing can be defined as harnessing the prospective bond through the experiences of the customers and the brand experiences, entertainment, and education, which customers perceive as adding enjoyment and value to their experienced quality of life (Crowther, 2010: 229). The functions that facilitate business development, cultivate economic and political support and shape the image and value of the event project are covered by the marketing domain. In the marketing field, a thorough understanding of the unique buyer-seller relationship and its intangible product is required for the nature of the event as an experience (Silvers, 2007). In simplest terms, marketing may be best described as the satisfaction of customers' needs and wants by the trading of goods, services or ideas for something of value. According to Bowdin et al. (2006: 180), marketing has evolved through decisions about the "Four Ps" to meet customers' needs. The Four Ps are Product, Place, Price and Promotion. As the primary focus of marketing is the consumer, changes over time have redesigned the marketing function. These include:

- The requirement of different marketing approaches with regards to the increase in the number and diversity of services, including events from those of goods;
- Acknowledgment of the unique marketing requirements of non-profit organisations;
- The growth of the stakeholder importance;
- Technology advancements such as the Internet, linking of computers with telecommunications and other advancements that influence the marketing services and events; and
- Globalisation, where international opportunities have been created to enter new markets.

Marketers of events and festivals have the advantage of new knowledge in services marketing, stakeholder and relationship management, and e-marketing as an outcome of these changes which will enable them to shape their strategies (Bowdin et al., 2006: 180).

The function whereby event management can keep in touch with the event's participants and visitors is referred to as event marketing. Event marketing entails reading the needs and motivations of the attendees, developing products and meet these needs, and developing a communication programme that conveys the event's purpose and objectives (Tassiopoulos, 2010: 253). A varied range of organisational events, which have a marketing advantage, ranging from large congresses, to trade shows, to the smallest and most intimate of seminars or hospitality events, encompasses the description of the term marketing events (Crowther, 2011: 68-69). Daniel et al. (2012: 5410) states that cross-complex flows of management processes with management and marketing functions describe the manner in which specialists regard the event management process.

In previous years, events had not relied heavily on marketing budgets; however, there has been a clear indication that events have become one of the major areas for growth and development in marketing (Berridge, 2007: 50). Event marketing not only involves the business as Daniel et al. (2012: 5411) mentions that customers, business partners and employees, also referred to as stakeholders of an organisation, are also being focused on by event marketing. Event marketing can be addressed to stakeholders and the degree to which it sub-contracts or shifts to other companies for their effective accomplishment of these events. Or secondly, event marketing may also focus on the employee's outlook about the success of the event, as well as proposals brought forward, to really become perfect marketing events (Daniel et al., 2012: 5411).

According to Daniel et al. (2012: 5411), there are factors that need to be considered with event marketing when hosting events with regard to the type of audience aimed to attract. The aspects depicted in Table 3.2 need to be taken into account when using event marketing. These aspects can be useful to identify how events may be utilised and are able to take place, depending on the type of audience which is being addressed (Daniel et al., 2012: 5411).

Table 3.2: Features to consider in relation to audience type in hosting events

Events that target customers and other business partners	Events that address customers and other business partners
<ul style="list-style-type: none"> • Depending on the features and type of event, events need to be interactive and as engaging as possible. • Promotional gifts need to be provided at the end of the event. • The needs and restrictions of the target audience are important and therefore the programme needs to be more flexible and tailored accordingly. • The event message needs to reach the target audience by using the correct communication channels and the event needs to be promoted intensely. • To receive sponsorship for events with a social, noble cause, these events need to be convincing and real, must be transparent and represent the path of financial or material aid. 	<ul style="list-style-type: none"> • Accessible locations, with sufficient parking • Increasing attention to detail, in providing maps of presentation to participants. • New and exhilarating ideas, introducing expansive and complex themes, with a high degree of originality • Adhere to the programme from start to end. • Best sound equipment to be used for presentations and music • To catch the attention of the participants the events need to be unique.

Source: Daniel et al. (2012: 5411).

Crowther (2011: 68-69) informs that event marketing, unlike other communication methods, offers a distinct space at events to enable specialists to connect with their markets and stakeholders. An environment is provided whereby the representatives of an organisation can physically meet in a planned manner, communicate the necessary details and showcase their products and services (Crowther, 2011: 68-69).

O'Toole (2011: 185) indicates that to increase the chance of success of culinary events, the function of marketing is important. To assist in the feasibility of the event, first, a marketing strategy needs to be developed, which will also aid in the continuing enhancement of the event. With regard to the varying requirements of attendees, marketing is used to classify, persuade and administer these changes (O'Toole, 2011: 183). It has also been stated that food has become a resourceful tool for culinary marketing, especially in a country where food is linked to and forms part of a local development strategy (Privitera, 2020: 106).

Andersson et al. (2013: 225) report that the core values of an organisation can be communicated through the fundamental nature of brand identity. There is a distinct difference between the core values and slogans of marketing communications as these values are too important and are much closer to the heart of the organisation to be worn down and diluted by

marketing communication and advertising. Food festivals are developed according to the core values which represent guiding themes, and should also be included in the festival offer. With these core values taken into account at food festivals, consumers sharing the same values will find added value to their festival experience (Andersson et al., 2013: 225).

O'Toole (2011: 187) states that to enable emotional quality provided, the most important focal point of event marketing is market segmentation, which entails discovering the needs and motivators of the customer. The motivational needs of the market need to be understood by the event market itself (O'Toole, 2011: 187). Market segmentation can be used in event marketing and can be described as groups of individuals with the same characteristics, which are created from the potential market. The event objectives are established by the results of the market segmentation (O'Toole, 2011: 187). Diverse, related objectives are realised through events which provide organisations with a strategic and versatile tool (Crowther, 2011: 68). It is pivotal to identify the connection between event objectives and marketing strategy to meet the emotional and motivational needs of the market at these events (Crowther, 2011: 68-69). The provision of clearly defined objectives, communication strategies, marketing mixes and implementation plans can be developed, based on sound research of marketing strategies (Ferdinand & Kitchin, 2012: 130).

The people who attend food events and festivals are imperative to the success of the events. Therefore, another important aspect of marketing, in conjunction with market segmentation, is to understand the target market; the people for whom the event is intended, and the basis of the marketing process as it is essential to the feasibility of the event (O'Toole, 2011: 186). It is said that the application of the theory of marketing to events is difficult as the event can only be experienced once the person attends the event. The marketing of events is highly important and the difference between the success and failure of an event can be determined by the promotion of the marketing (O'Toole, 2011: 186). Marketing should be worth the expense, or return on investment, as the efficiency of the event marketing management will determine the success of the event. It is important that the marketing management is always alert with regard to the future of the organisation and can respond to the changes in technology and environmental conditions and can meet the needs of the customers and stakeholders (Daniel et al., 2012: 5412). Both vital challenges and opportunities present themselves in food and culinary tourism with new technology in the industry (Privetera, 2020: 107). Making full use of technology is an engine for food and wine tourism (Privetera, 2020: 109).

3.4.1 The marketing management domain functional areas

Many disciplines are integrated when organising an event. To ensure good development and implementation of an event that achieves its objectives, two subjects need to be combined, namely marketing and management (Daniel et al., 2012: 5410). As with all other domains of

EMBOK, marketing also consists of functional areas, as illustrated in Table 3.3 below, which assist in the development and implementation of the event.

Table 3.3: Marketing management functional areas and topics

Marketing management functional areas	Marketing management topics
Marketing Plan Management	<ul style="list-style-type: none"> • Branding • Product pricing • Marketing mediums
Materials Management	<ul style="list-style-type: none"> • Advertising • Coupons • Tickets
Merchandise Management	<ul style="list-style-type: none"> • Brand management • Collectables • Logo wear
Promotion Management	<ul style="list-style-type: none"> • Internet/intranet • Product sampling • Advertising
Public Relations Management	<ul style="list-style-type: none"> • Media Previews • Media relations • Publication articles
Sales Management	<ul style="list-style-type: none"> • Box office • Web based sales • sponsorship
Sponsorship Management	<ul style="list-style-type: none"> • In-kind donations • Servicing Sponsors • Target definition

Source: Adapted from Silvers (2004b)

The functional areas are discussed as follows.

3.4.1.1 Marketing plan management

According to Hoyle (2002: 18-19), the success or failure of an event can be determined by the marketing plan drawn up for an event. Positioning is the key to a successful marketing plan and is the strategy of determining the areas of consumer needs that need to be fulfilled by the event, through intuition, research, and evaluation (Hoyle, 2002: 18-19). Silvers (2004b) states that the overall marketing strategy and tactics are formulated and controlled by management. Other areas which are included to achieve the marketing objectives and ambition of the event project and the hosting organisation are target customer definition, acquisition retention, internal and external messages and mediums, and the preservation of positive customer or guest relations (Silvers, 2004b).

It is of importance that the event market needs to have key parameters which include secondary or desk and primary market research. It is possible to define the objectives based on the conclusions made in the marketing research, enabling the prioritisation of the most important objectives (Ferdinand & Kitchen, 2012: 121).

Before the implementation of the event marketing activities, an event marketing action plan will be designed by the event organisers that will include the key activities, personnel and resource requirements to deliver the marketing strategy (Ferdinand & Kitchen, 2012: 121). To identify the types of marketing activity needed at each stage of the event, the marketing plan should be closely related to the event cycle. The marketing schedule forms part of the marketing plan. According to Tassiopoulos (2010: 256), the aims of the marketing schedule are:

- To enable the event marketer to know what needs to be accomplished;
- To identify the lead times required to for preparing marketing materials;
- To identify opportunities of promotion and communication;
- To maximize the brand awareness opportunities;
- To target promotional materials depending on the sales volume; and
- To compare the plan to the marketing effectiveness.

O'Toole (2011: 186) adds that once the target market has been identified and the event has been attended, it is important that an event evaluation is done. This process forms part of event marketing to evaluate the experience of the customer and is vital to the continuous improvement of repeat events. Due to other forms of communication becoming so saturated, strategically, events have a real role to play in that they can offer a more straightforward and practical relationship between brand and consumer. The communication tasks necessary to influence the consumer-buying process need to be included in the marketing strategy. These may include informing, educating, persuading and reminding (Tassiopoulos, 2010: 264). According to Berridge (2007: 51), being evaluated is how the brand event experiences can be utilised to do the job by providing a more emotive quality.

3.4.1.2 *Materials management*

Marketing and operational activities are important in the staging of an event. It is therefore essential that the design, acquisition or production, and delivery of printed materials and other collateral materials are available to support these activities (Silvers, 2004b). A range of visual materials are required for events, and to communicate with the potential market, marketers have a wide range of marketing tools at their disposal. A variety of factors such as the purpose of the event, the available budget, the reach of the materials and the target market, will determine the types of promotional materials selected. At various stages of the event, different marketing materials may be used (Tassiopoulos, 2010: 264).

3.4.1.3 *Merchandise management*

The upfront sale of merchandise is incorporated into the marketing plan of an organisation to provide souvenirs for the attendees and brings essential revenue for many events, especially those which are open to the public (Silvers, 2004b: 333).

To protect brand integrity and accomplish profit objectives merchandise management is important to ensure that the product improvement, manufacture and allocation of retail linked with the event project is supervised correctly (Silvers, 2004b).

The development of merchandise for an event is an important part of promoting and communicating the event to the public. Merchandising is seen as an important source of revenue and may consist of different types of merchandise which can assist in promoting an event (Tassiopoulos, 2010: 266). Event merchandising can be made up of the inclusion of a logo, use of a mascot, as well as licensing and copyright. A considerable effect on income is a result of the impact of a logo on merchandising and souvenirs. With certain target groups, a mascot can help to promote the event in a variety of ways. There should be a close relationship between the mascot and the event; it should be appropriate, relevant and attractive, it should represent the projected image and it should be saleable. Organisations that produce mascots and logos ensure that these are protected by copyright and may not be used without payment and a license (Tassiopoulos, 2010: 267). To remind visitors of an enjoyable experience and to encourage their return to an event, a good range of souvenirs should be available, either to be given or purchased, and will certainly be appreciated (Tassiopoulos, 2010: 262).

At some events, where sponsors provide samples to take home, it is seen as gift giving and is important at some food events. The inherent quality of the tangibles and how these gifts are presented are critical, especially if these gifts form a key part of the event experience. Gifting is seen as a branding experience by marketers and a complimentary and lasting perception of their brand is what the sponsors would like the guests to leave the event with (Getz, 2012: 244).

One of the marketing functions of an organisation is branding, which forms part of the marketing plan and merchandising and is considered to be a core activity in EMBOK. With the use of a valuable and efficient brand strategy, the appeal of food events can readily be recognised (Crowther, 2010: 228).

3.4.1.4 Promotion management

The stimulation of interest in an enterprise can be defined as promotion and this is a multifaceted approach. Advertising, public relations, cross promotions, street promotions, stunts, and public service 'cause-related' events, are some of the promotional techniques which are used for event marketing (Hoyle, 2002: 41). In promotion management the aim is to generate attention, interest and demand for the event project. To achieve this goal, procurement, coordination, and organisation of advertising operations, promotional events, cross promotion alliances and contest or giveaway activities must be conducted (Silvers, 2004b). Further growth of virtual event marketing is expected due to the advancement of

technologies and the revolutionary development of the Internet, not only due to the lower costs of reaching and communicating with attendees and participants but also due to other factors. The need for non-productive meeting time can be converted to productive meeting time by the use of virtual marketing of events and can be promoted as sustainable alternatives for real-life events (Ferdinand & Kitchen, 2012: 127).

Marketing communications entail how the event will be promoted to the projected target market. A range of marketing tools makes up the marketing communications that the event marketer can use to promote the event and create a marketing communications campaign (Tassiopoulos, 2010: 260). All the methods by which the event communicates make up the communication mix and may include advertising, cross-promotions, street promotions, stunts, sales promotions and PR. A key part of the communications mix is promotion. The success of an event depends largely on the promotion of the event, regardless of the nature of the event. The creation of awareness of an event is vital and forms part of promotion, which also allows for the desire to participate, a feeling by the potential participant and the investment of time and money which will validate the benefits the event has to offer (Tassiopoulos, 2010: 261).

The taking of good pictures of foods and the designing of promotional materials is an art form that entails a great deal of skill, knowledge and experience. Promotional materials which include good photographs can be significantly beneficial for food events as the inclusion of photos of food relates to selling a dream and therefore attracting the audience to attend the event (Okumus et al., 2007: 255).

3.4.1.5 Public relations management

The perception which is formed through promotional discipline by the audience about what they think or feel about the value of the enterprise and the organisation as a whole is described as public relations. Public relations may vary significantly regarding the goals they would like to achieve. These goals can range from establishing mindfulness of an event in its early stages of development to continuing mindfulness over a period of time. Hoyle (2002: 46) further describes that these may include the offsetting of negativity within the public domain, or controversial issues about the company or associations which may sponsor events (Hoyle, 2002: 46). Public relations deals with the nurturing and maintenance of valuable relationships with the media to ensure the creation and implementation of tactics of gathering publicity exposure for an event project. It is also essential that the event project and enterprise impressions, image, and issues are enhanced and controlled in the event of a crisis or controversial circumstance (Silvers, 2004b).

The crucial components of project success are the public handling and public image of the group organisers. All relevant issues like advertising, image, logo and media relations are

effectively combined by the Public Relations (PR) policy, with the leading factors of customer relations and customer care (Tassiopoulos, 2010: 259). Careful analysis of the project's purpose, audiences and benefits, and the media available to deliver the appropriate message, is required for managing PR for an event (Tassiopoulos, 2010: 260).

3.4.1.6 Sales management

To achieve profit potential, the formation and management of procedures, platforms, and transaction processes for all on-site, remote, and electronic sales activities with the event project need to be followed (Silvers, 2004b). Ensuring that the sales team is trained and briefed about the event will enable the event to be sold to the potential market. In and around the event, another aspect of selling takes place in the form of merchandising, souvenir sales, franchising and trading. Measurable sums of money are produced by these direct financial sales and play a major role in event income (Tassiopoulos, 2010: 261). In sales management, the goal is to sell enough sponsorship and/or tickets to reach the go-ahead decision with sufficient time remaining before the event to allow for detailed coordination (Matthews, 2008: 13)

3.4.1.7 Sponsorship management

Sponsorship management deals with the process of how sponsors, donors, and charitable patrons can be recognised, solicited, secured, serviced and retained. This process is carried out to provide financial and cost avoidance support for the event project through the proper assessment and delivery of suitable tangible and intangible benefits (Silvers, 2004b). For most new and continuing events, sponsorship is a major component of the revenue stream. One of the fast-growing forms of marketing activity is sponsorship which has shown annual growth of approximately 10% for a number of years (Tassiopoulos, 2010: 274). Sponsorship is an investment/provision of assistance, in cash or kind, to achieve specified corporate or marketing objectives through exploiting the commercial potential associated with the event, to the mutual benefit of all parties. There has been an emphasis on return on investment due to the increased business focus of event sponsorship (Tassiopoulos, 2010: 275). As opposed to cash, sponsorship may include in-kind support. In place of cash, sponsors may provide goods or services which are a large cost to the event (Tassiopoulos, 2010: 276).

To contribute to the effective management of sponsors, event management has developed sophisticated tools which include sponsorship, marketing, promotion and the manipulation of stakeholder requirements (O'Toole, 2011: 183).

3.5 Social media

To develop loyalty among tourists, the importance of certain food characteristics and the impact that food leaves are of immense significance. Marketing experts state that to attract

potential tourists to destinations, advertising or marketing campaigns need to be utilised (Vukolic et al., 2022: 2). The most noticeable tool which has been utilised to attain objectives and reach the target audience is social media (Hegyes et al., 2018: 95). The expansion of various websites, such as Facebook, Twitter, LinkedIn and Instagram, allowing communication between people with related interests, has been noted in recent years (Vukolic, et al, 2022: 2). Social media has been considered to be the favoured approach to marketing due to its cost reducing effects (Hegyes et al, 2018: 95). The following table represents the most popular social media platforms used.

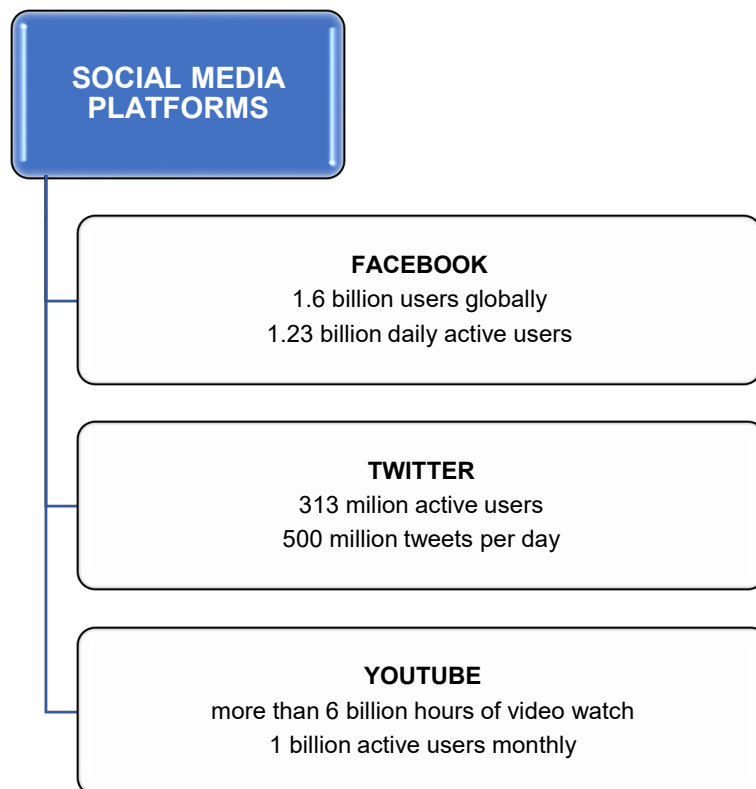


Figure 3.2: Social media platforms

Source: Adapted from Hegyes, et al, 2018

In the current culinary tourism situation, it has become a necessity to utilize these new communication channels more effectively (Hegyes et al, 2017:96). In a previous study, it was reported that the influence of the development of gastronomy and gastronomic tourism relies on the promotion of gastronomy through social networks (Vukolic, et al., 2022: 11). The most visited blogs which have been identified when referring to social networks is tourism and gastronomy (Vukolic, et al., 2022: 11). For future research, it is having been advised that the

degree to which each platform can individually contribute to gastronomy and tourism development should be considered (Vukolic, et al., 2022: 11).

Although social media does not form part of the EMBOK model, it is possible to consider this section as forming part of the marketing management domain in the “new digital age”.

3.6 Chapter summary

This chapter focused on the establishment, importance and utilisation of the EMBOK model in the event industry. The marketing domain of the EMBOK model was identified as important in the planning, organisation and implementation of culinary festivals. The marketing domain was discussed along with the functional areas. Through research, it was also identified that this aspect is very important in the hosting of food events and festivals. It impacts the success of events and the emotions formed by the attendee through the experiences which are directly linked to customer loyalty.

In the following chapter, Chapter 4, the research design of the study is discussed as well as the techniques which were used to obtain the information.

CHAPTER 4

RESEARCH METHODOLOGY

4.1 Introduction

In the previous two chapters, Chapters 2 and 3, the emergence of gastronomic tourism and the growth of culinary festivals and events were discussed. Included in this discussion were the top trends in culinary festivals and events as well as their importance. In addition to these discussions, Chapter 3 focused on the EMBOK model and most importantly, the role of the marketing domain and the implementation of this domain at culinary festivals and events.

This chapter discusses the research techniques and procedures which were employed to answer the questions of the study and to analyse the data obtained. Also discussed are the research design, research approach, research methodology as well as the research population and how the sample was drawn.

4.2 Research

According to Mukherjee (2020: 1), research may be defined as the acquiring of up-to-date knowledge or the latest applications of existing knowledge or both. It may further be defined as the collection of data utilising methodical techniques and practices that allow for the exploration of data and conversions into data that may assist in the decision-making process regarding the questions which have been raised (Wiid & Diggines, 2013: 31).

4.3 Research design

The way the researcher intends to implement the overall plan of the project in practice is known as the research design (Offredy & Vickers, 2010: 74), and method in which the researcher answers research questions is seen as the research technique of a study (Saunders et al., 2007: 137). The research design includes clear questions (or objectives), which are developed from the research questions, indicates the sources from which information and data are collected and considers limitations such as access to data, time, location, and money, and includes ethical issues. All research questions need to indicate validity and reliability, or credibility and trustworthiness in a qualitative study (Saunders et al., 2007: 137). Furthermore, research design can be explained as a plan which describes the how, the when, and the where of the way the data will be collected and analysed in the study (Offredy & Vickers, 2010: 74).

4.3.1 Research philosophy/paradigms

The term paradigm implies pattern, which is derived from the Greek word *paradeigma* (Antwi & Hamza, 2015:218). A pattern, structure and outline or system of scientific and academic ideas, values and assumptions suggest what a paradigm entails (Antwi & Hamza: 2015:218).

The representation of a researcher's beliefs and values can be described as the research paradigm, which may include how the researcher characterises the world and the world in which they work (Kamal, 2019: 1389). Based on individual experiences, the research paradigm will provide clarity by making sense of the data which has been collected (2017: 26).

According to Kivunja and Kuyini (2017: 26-27), there are four elements to a paradigm, namely:

- i. Epistemology, which may be described as how one may come to be mindful of or recognise something.
- ii. Ontology, which relates to the assumptions we create to accept that something makes sense or is real.
- iii. Methodology, which encompasses the research design, methods, approaches, and procedures utilised in an enquiry that is thoroughly formulated to discover something; and
- iv. Axiology, which refers to the ethical issues that need to be considered.

In research projects, the methodology is influenced by paradigms such as positions on epistemology, ontology, and axiology. This research will be nested in a specific epistemology, ontology, and axiology depending on the selected paradigm, and will result in a particular methodology because of these elements as mentioned above. As this study is qualitative and based on the research philosophy, the paradigm selected for this study is an interpretive paradigm. Interpretive research provides one with a perception of the world as it is being experienced by individuals (Antwi & Hamza, 2015). The focus of this paradigm relates to grasping the thoughts and experiences of individuals in the world around them (Kivunja & Kuyini, 2017).

4.3.2 Research approach/methodology

According to Zikmund and Babin (2013: 98) and Njie and Asimiran (2014: 35), to respond to the research questions correctly, the appropriate methodology should be selected. The process in which a research problem is systematically solved is known as research methodology and it may be understood as the science of studying how research is completed scientifically (Kothari, 2004: 8). According to Kumar (2008: 5), research methods form part of research methodology, which consists of many dimensions. Kumar (2008: 5) goes further to state that the extent of research methodology is more extensive than that of research methods. Research methodology may be further divided into three research approaches, namely qualitative, quantitative, and mixed methods research.

Qualitative research may be defined as the use of multiple methods, relating to an interpretive, naturalistic approach to its subject matter. In other words, it can be described as the study of things in the natural setting, where researchers attempt to make sense of or interpret incidents in terms of the meanings people bring to them (Neergaard & Ulhoi, 2007: 5). Furthermore, *qualitative research is an approach for investigating and understanding the significance that individuals or groups attribute to a social or human predicament* (Creswell, 2014: 3). Emerging questions and procedures, collection of data in a participant's surroundings, the analysis of data, and the interpretation of the meaning of the data by the researcher make up the process of research (Creswell, 2014: 4). Qualitative research can comprise a short list of answers to open-ended questions in an online questionnaire, to more intricate data such as transcripts of in-depth interviews or complete policy documents (Saunders et al., 2007: 480). Merriam (2009: 5) opines that understanding the interpretation of people's experiences, how they construct their worlds, and what meaning they attribute to their experiences, are of importance to the qualitative researcher. Qualitative research seeks to define and involve the analysis of non-numeric data which has not been quantified.

A quantitative method is an approach for assessing objective theories by examining the correlation among variables and is known as quantitative research. This method involves using statistical procedures whereby variables are measured using research instruments for the numbered data to be analysed (Creswell, 2014: 4). Quantitative research can further be defined where numbers and statistical methods are used by researchers. It is based on numerical measurements of specific aspects of occurrences (Thomas, 2003: 2). Explanations and predictions that can be generalised to other persons and places are looked for by quantitative researchers. Quantitative methods aim to produce generalised results that include careful sampling strategies and experimental designs (Thomas, 2003: 2). Observation and measuring are the roles of the researcher and caution needs to be taken to ensure that the researcher avoids personal involvement with the research subjects which could contaminate the data (Thomas, 2003: 2). Before the data has been processed and analysed, the quantitative data in its raw form has very little meaning to most people. It is then important that the data need to be processed to become useful by using quantitative analysis techniques such as graphs, charts and statistics (Saunders et al., 2007: 414).

Another method that may be used is an approach to inquiry linking the gathering of both quantitative and qualitative data, incorporating both forms of data, and utilising distinct designs that may involve philosophical assumptions and theoretical frameworks. This is known as mixed-method research. The combination of qualitative and quantitative approaches provides a more comprehensive understanding of a research problem than when either approach is carried out on its own, and this is seen as the core notion of this form of inquiry (Creswell,

2014: 4). A summary of the distinction between the three research methodologies are discussed below:

- The qualitative method consists of emerging methods consisting of open-ended questions. The data obtained comprises interview data, observation data, document data, and audio\visual data. The data are analysed using text and image analysis with a themes/patterns interpretation (Creswell, 2014: 17).
- The quantitative method is a predetermined method, which consists of instrument-based questions. It is made up of performance data, attitude data, observational data, and census data and is analysed through statistical analysis and interpretation (Creswell, 2014: 17).
- A mixed method consists of both predetermined and emerging methods with both open and closed-ended questions which may be used. This method involves multiple forms of data drawing possibilities. The analysis is done using statistical and text analysis across database interpretation (Creswell, 2014: 17).

Due to the nature of this study, the qualitative method was utilised to obtain data to ensure that a true reflection of the perceptions of event organisers is recorded and the importance of marketing management at culinary festivals and events is evaluated.

The views and opinions for the study were obtained from event organisers of various culinary festivals in the Western Cape. Qualitative data are more detailed and provide more in-depth information in the collection of data even though a smaller sample size is utilised (Wiid & Diggines, 2010: 85). In the collection and analysis of data, the use of words instead of the quantification is highlighted in qualitative research (Bryman et al., 2014: 63).

A range of data collection techniques can be used for qualitative studies, and these may include observation, interviews, documents and/or audio-visual materials (Creswell, 2014: 242).

4.4 Research tools

Qualitative research consists of four basic types of collection procedures, namely:

- i. Qualitative observation.
- ii. Qualitative interviews.
- iii. Qualitative documents; and
- iv. Qualitative audio and visual materials (Creswell, 2014: 239-240).

For this study, qualitative interviews were used as the primary data collection tool. In qualitative studies, one of the various complementary tools utilised for data collection is interviews. (Trainor & Graue, 2013: 126). Qualitative interviews may include individual face-to-face interviews with the participants, interviews via telephone, or working in focus groups that consist of six to eight interviewees in each group. Unstructured and generally open-ended questions are used to elicit views and opinions from the participants during these interviews (Creswell, 2014: 240). Qualitative interviewing is generally different compared to other methods in that the approach tends to be less structured, the interviewee's point of view is of huge interest, the freedom to engage in conversation by the interviewee is encouraged, and the interviewer can steer away from the question guide and ask follow-up questions based on answers which have already been provided. The researcher is searching for rich, detailed answers and in qualitative interviews, the interviewee may be interviewed more than once (Bryman et al., 2014: 294). Most qualitative research interviews are classified as either semi-structured, lightly structured, or in-depth (Jamshed, 2014: 87-88). For this study, semi-structured interviews were conducted with participants, allowing the process to be guided by predetermined questions and at the same time, allowing the participants to expand, where applicable (Galleta, 2013: 48). Because of the Covid-19 problems, various methods of data collection were used, including interviews, face-to-face or on an online platform (TEAMS) and via email where the respondents completed the questionnaire in their own time and returned it to the researcher. The questionnaire was in English. Before the interviews took place, the questionnaire was prepared to allow the researcher to be at ease and prepared for the interview. Data were collected through interviews conducted with each participant. The interview consisted of open-ended questions to allow for as much information and discussion as possible to be provided by the interviewee in the allocated time of 30 to 40 minutes per interview. Details of their experiences, how long the festival/event or company has been in existence, their marketing methods, their successful marketing strategies, and more significantly, what were their perceptions of the importance of marketing at culinary festivals/events, were asked. An invitation to participate was sent to each participant via email, requesting an interview. Permission was sought from participants to record the interviews, to be used for the research study. All recorded interviews were filed on the researcher's password-protected laptop, to which only the researcher has access.

The semi-structured interview questions were designed in a manner to extract sufficient information from the participants but also to allow flexibility for the emergence of alternative perspectives. Questions were asked as per the questionnaire (or interview schedule – this instrument is discussed in Chapter 5 in more detail), all participants were responsive and answered all questions without hesitation, providing relevant and valuable information. All

interviews ran smoothly, and questions were answered, allowing for successful completion by each participant.

The secondary data for the research involved the use of the information that other people had gathered through primary research. Secondary data refers to data that is not collected directly by the user or specifically for the user (Collins, 2010: 120). The literature review illustrates the secondary data which were obtained from:

- Relevant journals
- Related articles
- Event management books and
- Previous research conducted on culinary events.

In addition to the semi-structured interviews, the research included a content analysis which is another form of qualitative research. This process involves interpreting documents by the researcher to give assertion and significance to the research topic (Research Methodology in Education: 2016). Three primary types of relevant documents exist for content analysis, namely:

- Public records
- Personal documents
- Physical evidence (Research Methodology in Education: 2016).

For this study, the documents used for the content analysis were categorised as personal documents from SA Chef Media (n.d.) publications from 2019 and 2021.

4.5 Population and study sample

All possible cases which are of interest for studying purposes are a population from which a sample can be drawn (Monette et al., 2011: 136). Oliver (2010: 76) define a research population as the group of individuals who are the focus of a research project. Bhattacharjee (2012: 65-66) goes further to state that any person, group, organisation, country, object or any other entity that scientific inferences can be drawn about is described as the unit of analysis (Bhattacharjee, 2012: 65-66). The population was decided as all the festivals where CPUT Event Management students did their practical work, as contact had been established with these organisations in the past; approximately 20 organisations. Due to the Covid-19 issue only seven organisations were actually available, so this population became the sample as well. A moderately small sample size is a significant characteristic of qualitative studies, which allows for a detailed study of occurrences to be investigated.

Several types of sample strategies exist, one of which is probability sampling, which is seen to be inappropriate in qualitative research. Simple random sampling, systematic random sampling, stratified random sampling and multi-stage sampling are various types of probability sampling (Ritchie et al., 2014: 112). However, non-probability methods are better suited for qualitative research in choosing the sample for a study. To indicate specific qualities or groups within the sampled population, units are intentionally chosen, therefore the core of choosing the sample is due to the attributes of the population. For this reason, for qualitative studies, non-probability sampling is considered more applicable (Ritchie et al., 2014: 113).

One of the main sampling approaches, purposive sampling, has been developed for qualitative enquiry, and may be summarised as follows.

The selection of participants, settings or other sampling units is criterion-based or purposive. The sample units are chosen because they have particular features or characteristics which will enable detailed exploration and understanding of the central themes and questions that the researcher wishes to study. Purposive sampling is precisely what the name suggests. Members of a sample are chosen with “a purpose” to represent a type in relation to key criteria. This has two principle aims—firstly, so that all the key constituencies of relevance to the subject matter are covered and secondly, to ensure that the key criteria are diverse enough so that the impact of the characteristic concerned can be explored.

Purposive sampling was used for this study in selecting participants in the events/marketing profession. The sample included individuals from various culinary festivals the Western Cape. The reason for this selection was that these individuals are linked or exposed to culinary events and festivals and are involved with the organising and marketing thereof. In qualitative studies, a sample size consisting of up to five interviews would be considered adequate for the study (Creswell, 2014: 189) as the actual encounters and views of the selected participants are more essential than their numbers (Hattingh, 2019: 138). Due to the Covid-19 issue the researcher was guided by, and had to accept, Creswell's (2014) views.

4.6 Data collection

The study data collection technique was scheduled semi-structured interviews with professionals in the event and marketing field. Table 4.1 contains the list of participants.

Table 4.1: List of research participants

Participant number	Position	Lifespan of event/festival/company	Name of event/festival/company
Participant 1	Co-owner	12 years	Constantia Fresh
Participant 2	Marketing and public relations	20 years	Gansbaai Festival
Participant 3	Corporate communication manager	19 years (2020)	SA Cheese festival
Participant 4	Event organiser profile	5 years	Urban Tonic Event Company (various)
Participant 5	Social Media Marketing; Sales; Events	23 Years	Hermanus Wine Festival
Participant 6	Event organiser	More than 10 years	Stellenbosch Food and Wine Festival
Participant 7	Event organiser and marketer	+ - 8 Years	Lourensford Night Market

Source: Researcher's construct

The sampling method was purposive within a scope of businesses in the event and festival industry in the form of interviews. Only seven of the anticipated 10-12 target interviews with a cross-section of participants involved in organising culinary events and festivals or marketing were completed due to the COVID pandemic and the impact it had on the events industry. Additional information was obtained from culinary publications. These organisations and publications were selected as these professionals are linked to culinary festivals and events or marketing. Various businesses in the events industry, focusing on culinary festivals/events, and marketing, were contacted by the researcher. The first form of contact was made through emails or telephone calls, whereby an introduction was made. The researcher provided a short description of the study and indicated the necessary information needed from participants. The participants who were interviewed were managers either responsible for the organising of events and festivals or involved in marketing. Included with each interview request was a consent form outlining a brief description of the purpose of the study. The importance of anonymity and confidentiality was highlighted to allow participants the freedom to express their views and opinions openly. Due to the onset of the COVID-19 pandemic in 2020, it became a

challenge for the researcher to secure any physical face-to-face interviews. All interviews which were agreed with the participants were conducted either face-to-face via the online platform, Microsoft TEAMS, or via email. These interviews were recorded on a cellular phone or via an online recording for transcription. The researcher transcribed the interviews verbatim from the recording device. At the start of the study, the targeted number of interviews was 12 participants, as suggested by Creswell (2014: 189) but ultimately seven interviews were conducted to achieve a minimum acceptable sample size of five (Guest et al., 2006: 61). Paton (2002: 244) opines that in a qualitative enquiry there are no distinct rules guiding sample size. "Data saturation is the most commonly employed concept for estimating sample sizes in qualitative research" (Guest et al., 2020: 1). Data saturation may be explained as the point at which no new evidence or information arises in the data collection and analysis process which speaks to the research questions (Guest et al., 2020: 17). Due to the emergence and saturation of data, the sample size for this study was determined at seven participants.

The interview process was challenging due to the impact of the COVID-19 pandemic on the events industry and therefore difficult to engage with the participants. Many of the participants agreed to the interview by completing the questions in their own time and emailing their responses back to the researcher. The online interviews ran efficiently, with all participants feeling at ease and providing as much detail as they could in answering the questions.

4.7 Data analysis

Wong (2008: 14) describes data analysis as the practice of methodically searching and arranging the interview scripts, examining the notes, or other non-textual materials which are collected by the researcher in qualitative research to increase the comprehension of the phenomenon.

In qualitative research, five approaches may be used for data analysis. These include narrative analysis, phenomenological data analysis, grounded theory, ethnography, and case studies (Nieuwenhuis, 2016: 104-107). For this study, phenomenological data analysis is used as this method focuses on the individual's (event organiser) own experience.

Interviews, participant observation, content analysis and others are utilised in qualitative research to create patterns or themes to express and clarify the occurrences in detail (Babchuk, 2019: 1). The data analysis in qualitative studies can be represented in a 10-step process which is illustrated in Figure 4.1 below.

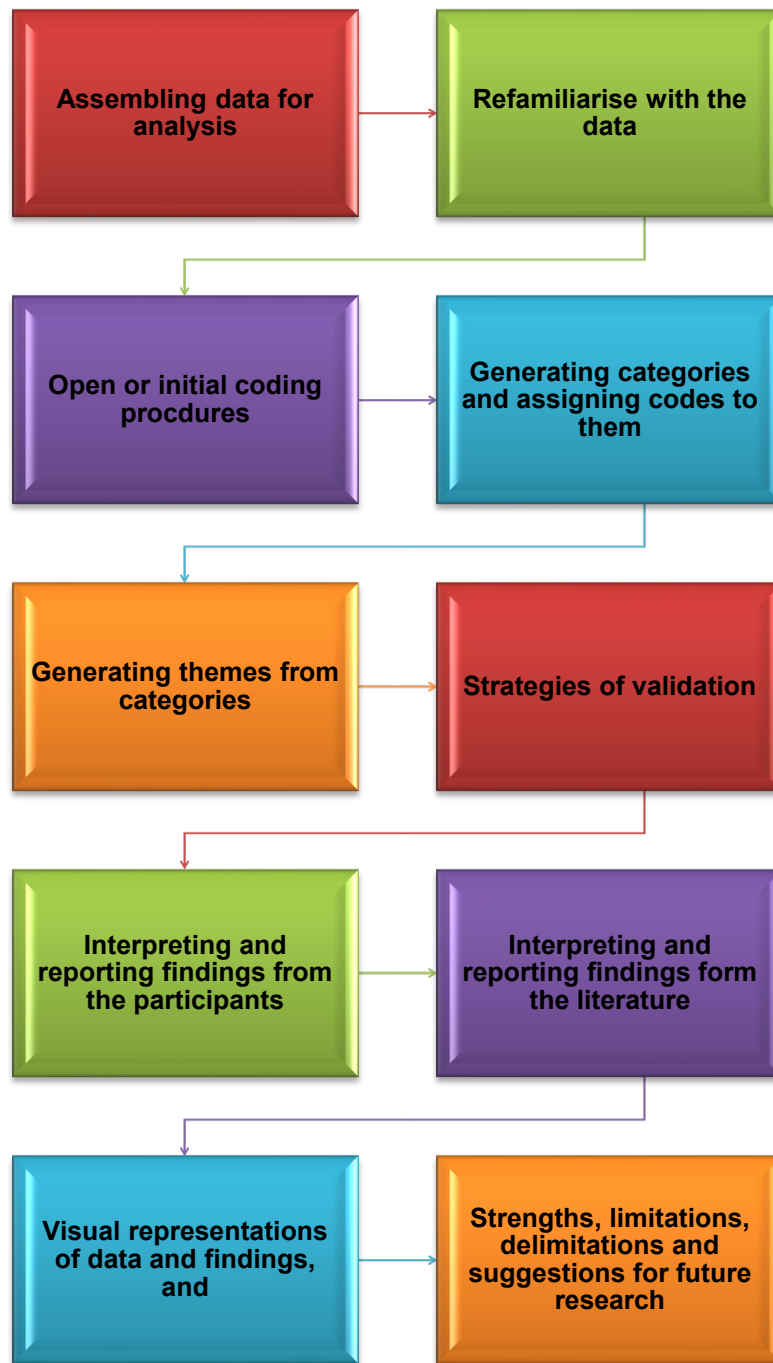


Figure 4.1: 10-step data analysis process

Source: Adapted from Babchuk (2019: 4-8)

For this study, however, the method of analysis that was used is Creswell's six steps as illustrated in Figure 4.2 below:

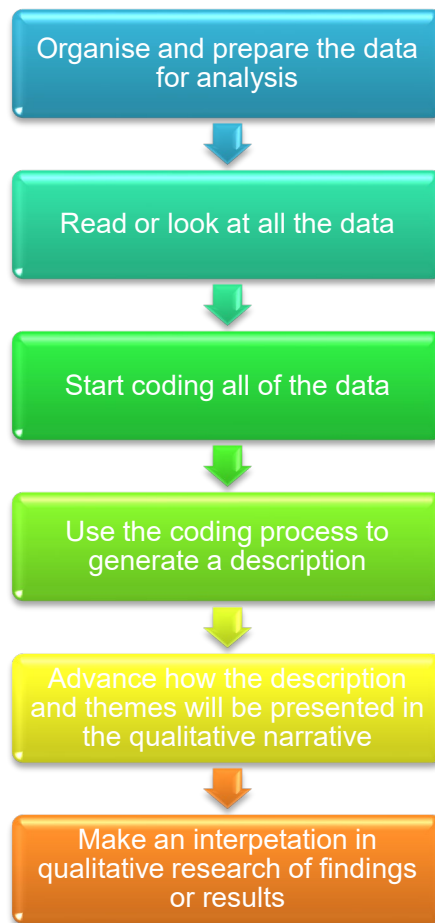


Figure 4.2: Creswell's analysis process

Source: Adapted from Creswell (2014: 247-249)

4.7.1 Step 1: Organise and prepare the data for analysis

Interviews are transcribed and gathered and analysis of all other forms of data is done.

A database of the participants was created for this study. There were 7 participants and all relevant details, and interviews were recorded and filed on a laptop. The interviews were coded and transcribed by the researcher. In addition to the interviews, content analysis was conducted on the SA Chef Media (n.d.) editions between 2019 and 2021.

4.7.2 Step 2: Read or look at the data

Read through the transcripts and/or notes.

The researcher read all seven transcripts and details from the content analysis conducted on the SA Chef Media (n.d.) editions to better re-acquaint the researcher with the data. General ideas of what was said by the participants or how credible and how useful the information is being determined.

4.7.3 Step 3: Start coding all the data

The researcher conducts another read-through of the transcripts and starts the coding process.

The researcher revisited the interview transcripts as well as the content analysis and started the initial coding of text segments or passages. The process of coding gives meaning to the data extract. Coding can be done manually or using qualitative data analysis software such as NVivo, Atlas ti 6.0, HyperRESEARCH 2.8, or Max QDA and others (Business Research Methods, n.d.). A credible qualitative research programme was used to assist in data analysis. The qualitative research programme used is ATLAS.ti version 7. By using ATLAS.ti, the researcher can arrange, reassemble, and manage data in a creative, yet methodical way. The data obtained is revealed in Figures 5.1 (p.60), 5.2 (p 61) and 5.3 (p 64).

4.7.4 Step 4: Use the coding process to generate a description

The process of constructing categories by looking for similarities among the codes, narrowing or 'winnowing' the codes to eliminate overlap and redundancy, and focusing specifically on codes that address the research questions.

The researcher summarised the codes into fewer and more convenient units and this process of grouping codes into categories is called axial coding, analytical coding, or focused coding. To keep in line with the research goals the categories are consistent and reflective of the data.

4.7.5 Step 5: Advance how the description and themes will be represented in the qualitative narrative

This process allows the researcher to communicate the findings in a storytelling scenario with providing an order of events and informative discussions based on the themes.

The researcher identified the themes for section A, the interviews, and the themes for section B, the content analysis.

The themes identified are:

Section A

- The marketing domain
- Impact of trends of culinary festivals
- Technology and the influences of the social media
- Challenges in culinary festivals

Section B

- Culinary Industry

- Marketing
- Trends (with sub-themes of sustainability, plant-based food and technology and social media)
- Challenges (with sub-themes of COVID-19)

The researcher will provide detailed discussions.

4.7.6 Step 6: Making an interpretation in qualitative research of the findings or results

Here a comparison is made between the experiences or findings with the theoretical research which was carried out.

The researcher went back to the beginning to the objectives of the study and compared these to the findings. The data could illustrate the importance of future marketing at culinary events and festivals as well as providing updated information for academic purposes. Data analysis is completed in the following chapter, Chapter 5, where the discussion and interpretation of themes are presented (Creswell, 2014: 248-249).

4.8 Ethical considerations

Various agencies and professional bodies have raised awareness of ethical concerns in research and are reflected in the growth of relevant literature and the appearance of regulatory codes of the research practice (Cohen et al., 2007: 51; Morris, 2015: 18). Various publicly-available internal and government documents outline the ethical consideration for research involving human subjects (Mackey & Gass, 2005: 26). Due to problems investigated by social scientists, the methods used to acquire valid and reliable data saw the rise of ethical issues (Cohen et al., 2007: 51; Morris, 2015: 18). Ethical issues arise at all stages of the research process, and researchers must engage in ongoing reflection on responses to ethical issues throughout the research project (Klenke, 2008: 53; Creswell 2014: 132).

Research involving human subjects has seen the concept of informed consent become the basis of ethical practice (Mackey & Gass, 2005: 26; King et al., 2019: 24). Informed consent can be explained that the human subjects are provided with the chance to choose what shall or shall not happen to them, to the extent of their competency. At least three conditions are to be fulfilled for this to occur:

- Suppliance of adequate information (full admission about the experiment by the researcher)
- Comprehension on the part of the subject, and

- Voluntary participation, which means no pressure or coercion will take place (Mackey & Gass, 2005: 27).

To obtain access to organisations and individuals it is important to guarantee confidentiality and anonymity. It is essential to ensure that data collected remain confidential, especially where promises are made (Saunders et al., 2007: 192).

In this study, the following ethical issues were considered while conducting the research, namely, voluntary participation, informed consent, confidentiality and anonymity. Voluntary participation means that there should be no coercion or deceitfulness by the researcher and participation by respondents in all research should be voluntary. The researcher may not influence, force or pressure respondents to participate in the research activity (King et al., 2019: 34)

Informed consent relates to the respondents fully understanding what they are required to do and that they are fully aware of any negative consequences which may arise from their participation (King et al., 2019: 33). Confidentiality can be described as the researcher knowing the respondent but withholding the identity in the resulting report or data, whereas anonymity indicates that the respondent's identity is unknown, and the researcher may not know who the respondents are (Morris, 2015: 21-22).

For this study, ethics clearance was obtained from CPUT, Clearance Certificate 2020FOBREC779 (See Appendix A). The following ethical issues were considered while conducting the research—voluntary participation, informed consent, confidentiality and anonymity.

Before the research was performed, the culinary festival participants were approached, via email or telephonically, to obtain approval for an interview to be conducted with the researcher. During this conversation, the details and process of the interview were explained to ensure the participant could make a voluntary decision to participate and be put at ease. The researcher allowed the participant to decide what would be more appropriate for them to complete the interview, whether telephonically, in an online meeting, or via email. The respondents were provided the opportunity to confirm a date and time for the selected method of interview. Participants were re-assured that their responses would remain confidential and they would remain anonymous. The semi-structured interviews were conducted in English and the information provided would be used solely for research purposes and would be kept confidential. Participants were made aware that they could withdraw from the study at any given time and suffer no consequences. Throughout the study, the Cape Peninsula University of Technology's ethics code was observed.

The research participants were notified of the study via a research letter that described the purpose and objectives of the study. There was clear communication between the researcher and the participant, which allowed for accuracy and efficiency.

4.9 Study limitations

As previously stated, Cape Town, forming part of the Western Cape, was named the World's Leading Festival and Events Destination in 2018 at the World Travel Awards (Cape Town CCID, 2019). As this study was completed during 2020 and 2021, the COVID-19 pandemic played a major part in the postponement and cancellation of many culinary events and festivals in and around the Western Cape. Due to the pandemic, the findings from this study may be limited but can be utilised in the industry for future re-growth as it slowly returns to the pre-pandemic period. In addition to the above-mentioned limitation due to the impact of the COVID-19 pandemic another challenge was the availability of event organisers to participate in an interview. The event organisers had agreed to the interview by completing the questions in their own time and emailing their responses back to the researcher making it difficult for the researcher to engage with the participants.

4.10 Chapter summary

For the purpose of this study, qualitative analysis was used. The researcher conducted semi-structured interviews with participants who are organisers of and coordinate major culinary festivals, where food and wine are the main focus, in the Western Cape, until data saturation was reached when the researcher realised that nothing new had surfaced during the interviews. Data saturation may be explained as the point at which no new evidence or information arises in the data collection and analysis process which speaks to the research questions (Guest et al., 2020: 17). The researcher used purposive sampling to purposively conduct interviews with participants organising culinary events. In addition, the researcher also conducted content analysis on the SA Chefs Association publications from 2019 to 2021. All ethical considerations were taken into account, thereby allowing the participants to feel at ease and comfortable participating in the interview. Creswell's (2014) data analysis steps will be used in analysing the data with the use of the software programme, Atlas Ti, for the coding and creating of themes. The themes along with the data collected are further analysed and discussed in the following chapter, Chapter 5.

CHAPTER 5

DISCUSSION AND FINDINGS

5.1 Introduction

In this chapter, the analysis of the data and the findings of the qualitative study are presented. The importance of implementing the marketing management domain of EMBOK at culinary festivals and what the perceptions of the event organisers are a point of interest for the study. The research questions included:

- i. How is the marketing management domain implemented for culinary festivals?
- ii. What is the impact of event industry trends on the marketing of culinary festivals?
- iii. How does social media influence the marketing of festivals? and
- iv. What are the marketing challenges faced by event organisers of culinary festivals?

The findings from the data collected are presented in the form of tables and figures as well as theoretical discussions on the data.

The data collected was divided into two parts, namely:

- Section A: interviews, and
- Section B: a content analysis.

The interviews consisted of semi-structured interviews which were conducted with seven key informants from event organisations responsible for organising and implementing events. The chosen sample represented participants from various culinary events and festivals within the Western Cape. The secondary content analysis, which was conducted in addition to the interviews, was based on the SA Chef Media publications between 2019 and 2021. These included 18 publications with various articles focused on the culinary industry.

The analysis of the findings from the interviews presents the organisers' perspectives on the importance of the marketing domain and how it is implemented at culinary events. By utilising interviews to collect data, valuable detailed information may be collected (Bryman et al., 2014: 294). In addition to the interviews to provide assertion and significance to the topic, a content analysis was completed (Research Methodology in Education, 2016). Furthermore, by following Creswell's (2014: 247-249) six steps in qualitative research, the data collected will be analysed. This chapter includes discussions of the results obtained from the interviews and the content analysis in relation to the existing literature.

5.2 Section A

5.2.1 Demographics

For this qualitative study, seven participants were interviewed to obtain data: one was a face-to-face and one telephone interview; four followed email interviews, and one TEAM interview was conducted. Table 5.1 provides a code for each participant who contributed to the study, ensuring anonymity, and which will be used in the analysis and discussions. Some of the participants which participated in the research include festival organisers from:

- Lourensford Night Market
- Hermanus Wine Festival
- Urban Tonic Event Company (various)
- Constantia Fresh
- Gansbaai Festival
- SA Cheese festival
- Stellenbosch Food and Wine Festival

Table 5.1: Participant code

PARTICIPANT NUMBER	POSITION
Participant 1	Co-owner
Participant 2	Marketing and public relations
Participant 3	Corporate communication manager
Participant 4	Event organiser profile
Participant 5	Social Media Marketing; Sales; Events
Participant 6	Event organiser
Participant 7	Event organiser and marketer

Source: Researcher's construct

5.2.1.1 Roles of participant

As part of the interview questions, participants were asked to discuss their roles in the organisation as well as their responsibilities in planning and organising the relevant culinary festival. The roles of the participants included marketing manager, communications manager, ownership, and event organiser.



Figure 5.1: Word cloud on roles and responsibilities of participants

Source: Researcher's construct

5.2.2 Emergence of themes in Section A

From the views expressed by the seven participants during the interviews, four themes emerged after analysing the data. These themes represent the thoughts, experiences and challenges in planning and organising culinary festivals. The themes which emerged from the interview are illustrated in Figure 5.2 below.



Figure 5.2: Emergent themes from the data analysis

Source: Researcher's construct

5.2.2.1 Theme 1: The marketing domain

This study's focus area is marketing as part of the importance of the event organisers' perspectives. This is shown in Figures 5.1 and 5.2. The marketing domain performs a very important function with regard to the organisation of culinary festivals as part of the internationally accepted EMBOK model. This theme relates to the objective of understanding how marketing management is implemented at culinary festivals. Seven functional units make up this domain. The interview questions, therefore, asked how each functional unit of the marketing domain was implemented at the participants' festivals, and it was rated according to importance by each participant in the interview. The scale which was used for the level of importance is 5 = Extremely, 4 = Very, 3 = Moderately, 2 = Slightly and 1 = Not at all

5.2.2.1.1 Marketing plan

Participants all agreed that the marketing plan was accepted to be either extremely important or very important in the organising of a culinary event and culinary festival. It was stated that without a plan it would be difficult to implement or organise an event. The marketing plan provides a clear structure of how all details will fall into place and who would be responsible

for what to ensure a successful event. According to the participants, the way the marketing plan is implemented is by having meetings, drawing up calendars and communicating all details to the team involved in organising the event.

Participant 5 states:

“No business can be operated off the back of a slip of paper. When investing R1M into an event, everything has to be planned and budgeted, and well executed”.

“Through meetings, research, calendar planning, customer spending power, customer needs and interests, funding and financial viability”.

Participant 6 mentions of a marketing plan:

“Portrays what will be expected at the event...what people can look out for...build guests relationships...create awareness”.

“Communicating with staff to ensure they know the plan, targets, the objectives, the priorities. We always have a contingency plan...have niche activities to attract the right people and to get them excited. Advertise with various partners, print, digital, virtual and radio”.

5.2.2.1.2 Merchandise management

The collected data indicated that there were various opinions by the participants on the importance of merchandise management. Merchandise such as branded wine glasses are sold at the culinary festivals which assist in attracting visitors to the events. As the culinary festivals consist of various exhibitors, they are also allowed to sell their own branded merchandise at the festivals.

Participants 3 and 6 both indicated that the level of importance is moderate.

“...we are selling an experience and not product...the only branded product we do sell is wine glasses ...we have experience with other products and decided that its best to focus on one product...There is a big need for this product”.

“...we don't focus too much on merchandise...brings awareness and familiarity to the event...shows ownership to each participant...Branding attracts customers, old and new...Glasses...armbands... Participants with stalls also sell all their items”.

However, Participant 1 states it (merchandise) is not of any importance.

“Not at all...We do not offer any merchandise...”.

5.2.2.1.3 Materials management

The information from the participants regarding material management also has various perspectives, but for a variety of reasons. Some of the factors would include the cost of materials, including printing, trying to reduce the usage of paper, using other methods such as digital platforms. Materials can be used in the branding of the festival and may be kept as a memento of the culinary festivals. According to the participants, materials management is implemented through signage at the culinary festivals, and through the use of flyers, posters, and brochures

Participant 3 states:

“If one would look at printed material only I would also say 3 moderately, might even go to 2 slightly”.

“There’s a lot of material... it’s not printed necessarily anymore...big focus on less printed, so yes we might still do flyers, we give them flyers and posters ...give exposure to partners...something you can keep...when it comes to printing the cost is a very big factor”.

Participant 6 however feels it is extremely important:

“...look and feel of the festival...people to feel excited seeing a flyer or advertisement... Signage at our festivals...one branding across the entire event. Implement these in flyers, brochures, maps, newsletters, VIP passes, event signage, advertisements”.

5.2.2.1.4 Promotion management

The importance of promotional management, according to the participants, is highlighted as either being extremely important or very important due to the manner that visitors are attracted and drawn to the culinary festivals via promotions. The way promotions was implemented was done either before the festivals occurred or even on the day of the festivals. The most common means of promotions were done through social media and competitions on the day/s of the culinary festivals and events.

Participant 7

“Promotions [sic] is a big way of how we get people to know about the market or to attend. As we only use social media, promotions get lots of reach”.

“Social media - Like, share, tag friends to stand a chance to win a voucher for the market – to be used on the day we have the least attendance”.

“On the night giveaways - When people get word that we do on the night giveaways such as a bottle of wine, it attracts them to visit more often”.

Participant 1 mentions:

“We use Quicket for ticket sales, gate management on the day”.

Participant 3 indicates their festival makes:

“...use of a ticket sales provider, all our tickets are online but we [sic] not 100% cashless...buy online but also from an age perspective your more traditional market who still want to go at least to be able to go to a retail store to go buy a ticket, working with Computicket...a lot of festivals move to cashless systems...other sales management that we really do is selling exhibitors space”.

“We do through our website”.

5.2.2.1.6 Public relations management

Interviewed participants mostly agreed that public relations are extremely important for a culinary festival. It is important to provide relevant information about the festival beforehand to attract visitors and to keep them re-visiting the festival in years to come. Participants also feel that it is important to build media relationships to obtain the necessary coverage of the festivals and to build a relationship with the public through social media.

Participant 3 indicates that:

“It is related to the overall image of the festival and the brand...Within the media or social media the exposure we can get through the media we can't buy with money...we work with PR agencies...we have a public relations plan...building a relationship with the media. If you can provide the media with well-written information we, do it bilingual, Afrikaans and English, and with high-quality photography by a professional photographer you have already won”.

Participant 7 adds:

“We would like people to return again and become ongoing customers...Connect via the public on social media, radio interviews etc to build a relationship with the public”.

“The more they hear from us or see our name the higher following we get”.

“Always reply to a message or comment. Like comments on posts and marketing strategies”.

Participant 6 feels the use of media influencers assists them with their public relations.

“With all the media influencers you have to include them...have great relationships with them...they know their target market...We send them Media drops, newsletters, free tickets, run competitions with them...And also interact with all their followers”.

5.2.2.1.7 Sponsorship management

Not all participants agree on the importance of sponsorship at their culinary festival. It is also dependent on the type of festival they are, how established they are, and how financially sound they may be. Sponsorship may assist in reducing costs for the organiser of the festival, if linked with a well-known sponsor, it may increase the exposure of their respective festivals. It can also assist with the initial cash flow of the event.

Participant 3 values the importance of sponsorship management at their festival.

“Will not be possible for us to present this event without the support of sponsors or as we refer to as partners...we have a dedicated sponsorship manager...packages are adapted to serve the different needs of the different partners and their investment capacity...always trying to find new sponsors”.

Participant 1 agrees on the importance and states of their festival:

“It reduces our costs, contributes to sustainability of the events, draws in another audience...Depends on the deliverables agreed with the sponsor”.

Participants 5 and 7 however feel indifferent about sponsorship management; they feel it is not as important or needed by their festivals.

“Not at all...it can be a huge benefit but is not vital”.

“Slightly...We don’t usually approach anything regarding sponsorships unless they provide us with a proposal from their side”.

In this section, all seven components which make up the marketing domain of EMBOK were analysed and the findings from the interviews were presented. The participants rated the importance of each component and how they have implemented these into their culinary events and culinary festivals, and through their thoughts and experiences, one can note that the marketing domain is important in the culinary industry. It has been mentioned previously that the difference between success and failure of an event or festival can be determined by the promotion of the marketing and it is therefore essential to note that the marketing of culinary events and culinary festivals is exceedingly important (O’Toole, 2011: 186).

5.2.2.2 Theme 2: Impacts of trends on the culinary events

Culinary tourism has become a growing industry trend and has gained interest over the past three or four decades making culinary events and culinary festivals an attractive platform for both suppliers and buyers (Harrington, 2005: 131).

Linked to one of the objectives of the study exploring the impact of what festival industry trends have on culinary event marketing participants of the study were asked about the trends which are currently being experienced within the culinary industry and that which is being

experienced within their own events. The experience at culinary festivals indicated to be an important and dominant trend within the responses from the participants is illustrated in Figure 5.4.



Figure 5.4: Culinary trend: experience

Source: Researcher's construct

Another trend that was presented was the partnership between food and wine at culinary events.

Participants 1, 2 and 3:

“The collaboration with the beverage sector and if we look at new trends like gin”. (1)

“Creative freedom to our participating wineries and chefs”, (2)

“Wine farms coming to for wine tasting...food and wine...some wine tastings then hopefully they would support them and buy bottles”. (3)

The type of food products at culinary events was also noted to be of importance by the participants. Table 5.2 provides the comments made by the participants.

Table 5.2: Food product trends

PARTICIPANT	COMMENT
Participant 1	Local Food...Fresh
Participant 2	all the restaurants, or any chefs or anyone that wants to showcase their food... certain dishes which we have approved... little tasters and then they can buy a bigger portion
Participants 3	artisanal handcrafted... slow food but more about the experience and the interactive food theatre experience
Participant 4	Plant-Based Foods... eating more protein from plant sources during the pandemic... veganism... forecasters predict newer things like plant-based "fish"
Participant 5	Fresh, locally produced and must have child-friendly food included
Participant 6	Lot of people they eat different foods, so you just need a nice wide variety... vegan people also now and gluten... cheese platters... bite sized portions
Participant 7	Authentic food offerings ... Excellent food offerings

Additional trends which were mentioned in the interviews by participants were the following:

Participant 4:

“Bring in celebrities and new celebrities”

Participant 7:

“Great entertainment... incorporate ‘trends’ via our craft and art vendors and entertainment bookings”.

Participant 3:

“New exhibitors, new products, new taste experiences um to also bring in celebrities and new celebrities cause... change from traditional media to social media”.

Related to the trends of culinary festivals, the importance of changing attendee needs should also be noted. According to Ryan and Brown (2011: 6), culinary trends are changing to align with the wants and needs of tourists.

According to participants' responses in the interview, the attendee needs are illustrated in Figure 5.5.



Figure 5.5: Word cloud on changing attendee needs of culinary festivals

Source: Researcher's construct

In response to the attendees' needs, the answers varied from participant to participant depending on their own festival, with a few points being similar. The need for more information immediately about the festival from the attendees was prevalent. This includes information, about the event prior to attending, such as entertainment, food offerings, transport information "no drinking and driving" campaign, a child-friendly environment and food, safe experiences and who your exhibitors and stall holders are. The need and change in the target market, with more younger people in attendance at these festivals, sees an increase in the use of social media and most marketing becoming digital, such as the festival website, and the use of Instagram or Tik Tok. Attendees want an easy and no-nonsense process of purchasing tickets online yet at the same time organisers are still accommodating the older generation by being able to purchase tickets in person at retailers.

The success of the culinary festivals and the continued support of the attendees will depend on the up-to-date trends at the festivals and the extent to which the attendee needs are addressed.

5.2.2.3 Theme 3: Technology and influences of social media

As part of the interview questions, participants were asked to discuss the impact of technology in the event sector and the culinary festivals in which they are involved. Social media was the focus area in the discussions analysed.

Participant 7 states:

“Technology comes into play with any sort of marketing”.

According to Ryan and Brown (2011: 6), one of the factors which may assist in analysing the culinary demands of consumers is marketing/social media trends. It is of importance that updated and unique marketing and advertising be used by businesses to persuade consumers into purchasing.

The responses from the participants were that social media was extremely important which has provided insight into the study’s objective of determining the influence of social media;. Since the introduction of social media, marketing has changed forever:

Participant 2 states:

“Now it’s almost 80% on social media”.

In addition, Participant 7 mentions:

“Already marketing via social media 90% of the time”.

Various forms of social media can be used within the events sector and culinary festivals. These may include the most used platforms as mentioned by the participants such as,

- the festival’s website,
- Facebook page,
- video uploads,
- Instagram, and
- Tiktok

Participants stated that a form of building a relationship with the public is via social media. Participants need to ensure that a responsible person or persons are readily available to answer any questions or provide details to any queries.

Participant 7 affirms:

“...connecting via the public on social media, radio interviews etc to build a relationship with the public”.

Participant 3 adds:

“...who are on social media and need information and they want it immediately”.

According to the participants, there has been a shift from traditional media to social media. Some participants added that social media is the only form of marketing that they use as they feel that it reaches a wider range of people. Participants promote their culinary festivals via social media to increase the interest of visitors attending the event.

Participant 7 states:

“As social media is our only form of continuous marketing it is crucial to plan ahead to make sure all necessary information is communicated to public in advance of market days”.

“Promotions is a big way of how we get people to know about the market or to attend. As we only use Social media, promotions get lots of reach”.

“Social media - Like, share, tag friends to stand a chance to win a voucher for the market – to be used on the day we have the least attendance”.

“MUCH wider target audience via Social Media platforms”.

Participant 3 expresses:

“...very important because you get more media exposure through the competitions and on social media, for example, it also drives sharing”.

Although social media has become increasingly important participants still feel that both traditional media as well as social media should be used. There are visitors who are not on any social media platforms and will therefore rely on the traditional form of media.

Participants 3 and 6 state:

“I don't think social media is always available to everybody for that matter even though it has become such a big thing”.

“You still need both”.

It is interesting to note from the responses of the participants that they agree that social media and the latest media platforms are important for engaging with attendees of culinary festivals.

It is crucial to keep abreast of relevant media in relation to the target market ensuring you can bring your message across about the festival.

5.2.2.4 Theme 4: Culinary festival challenges

One of the objectives of the study is to understand the marketing challenges faced by culinary event organisers. Various factors present challenges in the event sector and culinary festivals. According to Masterman and Wood (2006: 4), due to the nature of the event industry being distinctive and unique in many ways, many important challenges exist for both the marketing of events and the utilisation of events as communication tools.

During the interviews, participants highlighted points of their own marketing experiences and feelings about their challenges at their culinary festivals.

The securing of sponsors and partnerships for the culinary festivals and events was recorded as one of the distinct challenges in marketing of the industry especially in the current (2021/22) economic climate according to the following participants:

Participant 2:

“Try to get sponsorship”.

Participant 3:

“Sponsors and partners, the economy in South Africa is difficult, it is a difficult time for everyone including corporate sponsors”.

Participant 4:

“Securing sponsorships and partnerships”.

Participant 6:

“Sponsors and partners”.

“Another challenge is the differences between the culinary festivals versus the culinary markets which have become popular. At the culinary festivals visitors are required to pay an entrance fee and exhibitors need to pay for a stall or space to set up shop; this cost would not be considered necessary at the culinary markets”.

“Over and above the competition from other culinary festivals, the increase in the culinary markets also presents a challenge of competition with the culinary festivals”.

Participant 3:

“Culinary markets ... competing with not having an access fee... The value of paying for entrance also for exhibitors um the difference in the fee to exhibit at a market and at compared to festival”.

“...from the new kind of culinary festivals”.

Participant 6:

“Competing with not having a [sic] access fee”.

“Increase in competition out there”.

As with any other business, the budget of a culinary event and culinary festival is always a challenge as it should be noted that food and wine related events and festivals can be expensive as mentioned by some of the participants.

Participant 1:

“With fine food and dining, the events are expensive”.

Participant 2:

“Finance”.

Participant 3:

“Budget... if we look at that budget, we mostly focus on print media um broadcast media... one of our biggest challenges is our return on investments”.

Participant 6:

“Budget is always a very big concern”.

Another challenge which was indicated by the participants was that it is difficult to keep audiences engaged and to provide unique content to keep the attendees interested and entertained.

Participant 7 states:

“Creating unseen or unique content weekly to keep audiences interested can be challenging”.

Participant 4 mentions:

“Increased focus on audience engagement”.

Participant 6 adds:

“It’s always different”.



Figure 5.6: Word cloud on challenges at culinary festivals

Source: Researcher's construct

Another challenge that affected the entire event sector and other industries globally was the start of the COVID-19 pandemic. Events and festivals had to come to a complete halt and no events were taking place. After a period with no events, smaller events and festivals were able to take place but with limited numbers of attendees and ensuring all protocols were being adhered to.

Participant 1 mentions:

“We have not been able to host our festivals since March 2020... emphasise safety procedures... social distancing... limited tickets”.

Participant 2 states:

“We decide to um move it to a smaller festival and even now with only a 100 people outdoors it’s really having a serious um impact on it”.

Participant 5:

“Currently COVID and all the social dilemmas that work on people’s minds”.

“Brought it to a halt – year one Year two, we are planning a much smaller and intimate affair to be socially responsible. Financially less income”.

Participant 7 expresses:

“Our event also had to be closed down...company itself struggled ...our vendors as well, big loss in vendors, their business closed or they could not trade due to COVID -19. People were still scared and weary of the unknown...attendance per event dropped by more than half when we were allowed to trade again”.

Participant 6 provides their own experiences:

“No festivals now”.

“Very difficult, you have to think outside of the box, you have to be innovative at the moment...very quiet at the moment...don't know when the next event will be...loss of income.”

Participant 4 adds:

“Would not be the same...witnessing events from your phone”.

The global impact of the COVID-19 pandemic had a negative impact on the tourism sector in South Africa affecting all events and festivals within the industry (South African Embassy, 2022).

In section A, the interviews with the seven participants were analysed and discussed. Through the analysis of the data, themes emerged which included the marketing domain, the impacts of trends in the culinary industry, the influence of technology and social media and the challenges experienced in the culinary industry. Participants in the interviews were open and honest in their responses relating to their feelings and experiences with the relevant festival and therefore reliable and fruitful data had been obtained for the study.

5.3 Section B

In addition to the semi-structured interviews, the research included a content analysis which is another form of qualitative research. In this section the themes which emerged in the content analysis will be discussed.

5.3.1 Emergence of themes in Section B

In section A the four themes which emerged in the data analysis of the interviews was discussed and presented in relation to the objectives of the study. These themes were addressed on how the marketing management is implemented at culinary festivals; the impacts of the industry trends at culinary festivals; the influence of technology and social media at culinary festivals and, lastly, the challenges experienced at the culinary festivals. In this section

the data collected from the SA Chef Publications between 2019 and 2021 was analysed and presented by providing the themes which emerged from the 18 publications.

Table 5.3 lists the publications from the SA Chef Publication between 2019 and 2021 which were analysed. These publications consisted of various articles from where data were collected and used in the discussions. The table represents each issue from 2019 to 2021 which were used, as well as the title of the article and the page number for ease of reference in the discussions.

Table 5.3: Content analysis of SA Chef Media (n.d.) editions summary

Publication	Issue Number	Article Title/s	Page Numbers
1	11	LOCAL TAKES ON NEW MEANING WITH LANZERAC	34 36
		HIGH PROTEIN AT HALF PRICE	48
		GOÛT DE FRANCE/ GOOD FRANCE 2019	52-53
		WINNING WINE AND FOOD PAIRINGS	20-22
		GO FISH	23
		THREE STREAMS SUSTAINABLE FROM EGG TO PLATE	57
		BUTTER MAKES EVERYTHING BETTER	12-13
		A CARNIVORE, HERBIVORE AND OMNIVORE WALK INTO A RESTAURANT	
2	12	WHAT DO QUINOA, GRUBBS AND SALMON HAVE IN COMMON?	8-10
		AVOCADOS ARE ALWAYS IN!	19
		HIGH PRAISE FOR CANNABIS CUISINE:	23
		ADDING CANNABIS TO OUR DIET: THE POTENTIAL BENEFITS	47
		AMORI BURGER ON WHAT'S HOT IN THE FOODIE BIZ	60
		SA CHEFS NEWS	32-33
		WHAT A PAIR!	52

			AFRICA'S BIG 7 AT THE HEART OF THE F&B INDUSTRY	61
3	13		FROM FARM TO FORK	10
			UNSUSTAINABLE PRACTICES GET THE CHOP	29
4	14		CHEF REUBEN	36
			IN MEMORY OF JOE'S ARTISANAL TRUCK STOP	54
			ADVICE FROM WOMEN IN THE KITCHEN	56
			THE CHOCOLATIEST FESTIVAL EVER!	33
			HOW TO ACCESS THE BEST CHICKEN	10
			SLOW FOOD	45
			GOURMET BURGER A LA TAMMY	58
4	15		YOGHURT	5
			EDUCATION THE FOUNDATIONS OF A CRAFT	13-15
			TEN MINUTES WITH ELSU GERICKE	26
			A NEW LOOK FOR BOMBAY BRASSERIE	34
			CHEF ABSA WOWS AT JUST CUBAN	45
			CHEF JESSICA SUTCLIFFE COOKS UP A VERITABLE FEAST	49
			LA PETITE COLOMBE LAUNCHES NEW MENU	52
			SOMMELIERS SELECTION 2019	27
			A MESSAGE FROM THE PRESIDENT	1
			Chefdirect	32
			FOODNEXT.AFRICA EXPLORES THE FUTURE OF FOOD	56
6	16		SA'S MOST CREATIVE DESSERTS	10-11
				38-39

			FARREL HIRSCH ON JOINING GREENHOUSE	20
				51
			FESTIVE MEATS	35
			FOLIAGE: FORAGING WITH TEQUILA	
			GASTRONOMY GETS NURTURED AT THE S. PELLEGRINO REGIONAL COMPETITION	24
				23
			JOIN THE MENU REVOLUTION	32
			EatApp	43
			TWO PROMISING CHEFS TOUR SA	13
			TOP TRENDS FOR 2020	
			CHEF CANDICE ON PUSHING THE ENVELOPE AT GREI	
			SA Chef News	32
			SA CHEFS ENGAGES CULINARY TRAINING PROVIDERS	36
				37
			CORONAVIRUS: HOW TO DEAL	9
			WHAT'S THE DEAL WITH SUPERFOODS?	13-15
			CHEFFING SUCCESS TAKES A LOT MORE THAN COOKING	16-19
7	17		MARKETING YOUR FOOD TO THE MASSES	21
				39
			SHARE YOUR TRICKS OF THE TRADE	41-42
			WHAT'S BREWING IN 2020	26
			FRENCH CUISINE THROUGH THE AGES	56
			CHEF SELASSIE ATADIKA ELEVATES NEW AFRICAN CUISINE	
			JAN HENDRIK: THERE'S NO PLACE LIKE HOME	
8	18		LOCAL LASS LIVING HER CULINARY DREAM IN THE US	7
				22

			PANDEMONIUM IN THE CULINARY SECTOR	41
				48
			WHEN THE GOING GETS TOUGH THE TOUGH BAKE	8
			CULINARY TRAINING DURING LOCKDOWN	13
				18
			GOING VEGAN FOR GOOD	
			THE BIG FRY BURGER!	20
			ALTERNATIVE PROTEINS ARE PARAMOUNT FOR FOOD SECURITY	56
			THE EDO REVOLUTION	
			CHEFS ON A HIGH	
9	19		READY, SET, I-COOK!	24
			GLOBAL GASTRONOMY AND COVID-19	54-55
			PAIR THAT BREW	45
			A MESSAGE FROM THE PRESIDENT	1
			SUSTAINABILITY FOR THE WIN!	16
			#CHEFSLIFE	30
			GO FOR BLUE AND SUPPORT OUR OCEANS	32
			SA CHEFS NEWS	35
10	20		SA CHEFS NEWS	4
			IN HOSPITALITY AGILITY IS THE NEW CURRENCY	5
				6
			EDUCATION: THE SHOW MUST GO ON	30
			GIVING UP (TO) THE GHOST?	21
			PIECE O'PORK, PLEASE	28
			CORONA GASTRONOMY	16
			SURVIVING COVID-19	26

			PAIRINGS FOR THE WORLD'S OLDEST BEVERAGE	
11	21		DINNERS, DINE-INS AND DRIVES LIGHT AT THE END OF THE TUNNEL HAPPY HEART, HAPPY OCEAN FINNISH YOUR FOOD AN UMBRELLA VIEW OF THE PLANT-BASED MOVEMENT SA CHEFSE NEWS	14-15 32-33 20 30-31 34 5
12	22		LOOK NO FURTHER FOR FESTIVE FLAIR TRENDSWATCH: ARE SOUTH AFRICANS READY FOR THE PLANT-BASED REVOLUTION? THE BENEFITS OF BEANS WELCOME TO THE WILD FOOD REVOLUTION	13 20 8 31
13	23		LOCKDOWN EASED TO LEVEL 3 FOOD DELIVERIES: THE NEW FRONTIER FIRE UP THE BRAAI – IT'S A PORK REVOLUTION FOOD DELIVERIES: THE NEW FRONTIER COMPLETE YOUR BRAAI WITH SOME LOCAL CULTURE	14 29 23 29 38
14	24		GETTING CUTE WITH CHEESE AND CHARCUTERIE CHANTEL DARTNALL ONWARDS AND UPWARDS	6-8 15
15	25		TOP CHEESE TRENDS IN 2021 SIZZLING SEAFOOD THE UFS PLEDGE TO SUSTAINABILITY	6 8-9 14-16

			PLANT-BASED TRENDS UNPACKED	17
			CHEF COO ON YOUTH AND THE YCC:	38
16	26		OPPORTUNITIES IN THE FAST FOOD SECTOR	10
				14
			PLANNING YOUR MENU IN A PANDEMIC	32
			IT'S TEA TIME	33
			RESTAURANT TRENDS TO REMAIN RELEVANT IN 2021	
17	27		YES4YOUTH: EMPLOYMENT FOR YOUNG CHEFS	18-19
				24-25
			QUICK THINKING AND FAST FOOD	32
			HOW TO EVOLVE FOR THE BETTER	14
			A STEP-BY-STEP GUIDE TO STARTING A VEGAN KITCHEN	17
			PLANT-BASED DIETS: DO YOU KNOW THE DIFFERENCE?	30
			ORGANIC VS FREE RANGE CHICKEN - WHAT'S THE DIFFERENCE?	
18	28		WE NEED OUR DOORS TO BE WIDE OPEN THIS SUMMER	6
				38-39
			WHY SOMMELIERS ARE IMPORTANT	12
			HARMONY AVS AS NATURE INTENDED	16
			CALLAN CASTS HIS GHOST NET AND SNAGS AWARD	

Source: Researcher's summary of SA Chef Media (n.d.) publications 2019-2021

Figure 5.7 illustrates the themes which emerged from the content analysis the SA Chef Media (n.d.) publications of 2019 to 2021.

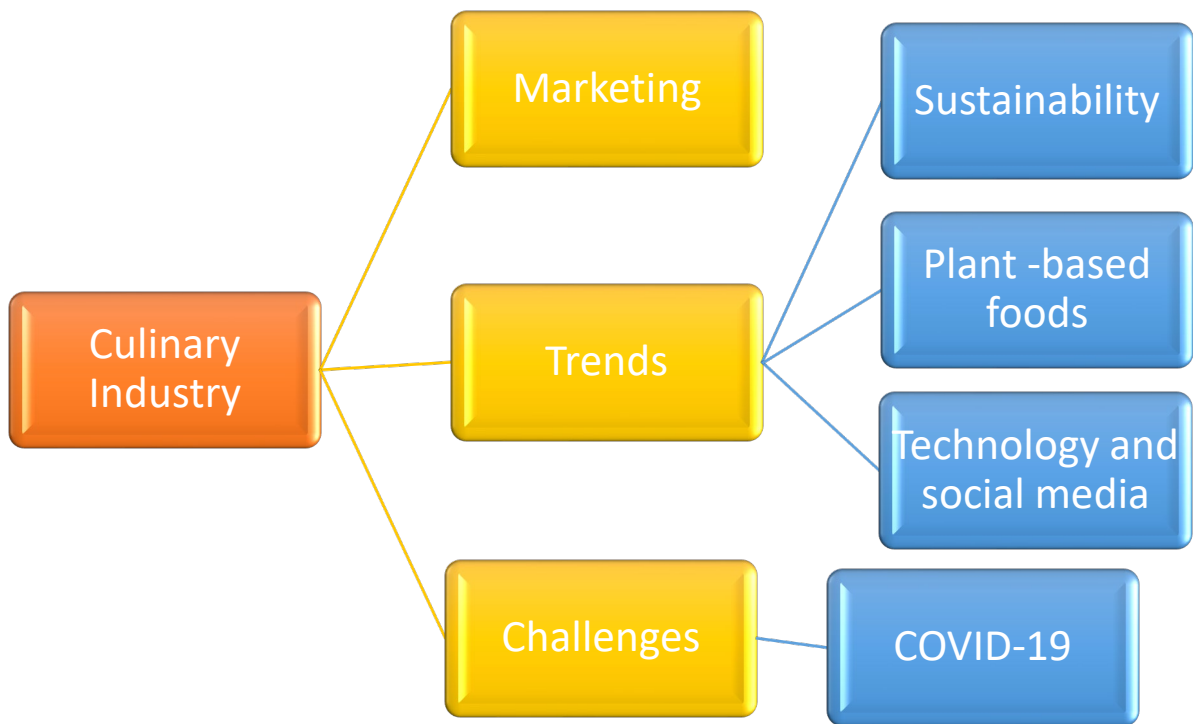


Figure 5.7: Themes emerging from the content analysis

Source: Researcher's summary of SA Chef Media (n.d.)

5.3.1.1 Theme 1: Culinary industry

All events relating to the consumption of food, or where food and beverage are the reason for hosting the event, may be considered a culinary event. Over the last decade, events in general, as well as food events and festivals have experienced exceptional growth (Robinson & Clifford, 2007: 1) and continue to grow according to Businesswire (2019) as indicated in Figure 5.8 below.



Figure 5.8: Global culinary tourism market

Source: Businesswire (2019)

According to the SA Chef Media’s publications, the culinary industry remains an important sector that continues to grow. The culinary industry offers experiences with food and beverage, in addition to teaching and informing the public of what is new and what is trending. The public is always looking for up-to-date and innovative culinary experiences. Table 5.4 provides a summary of the content analysis of the SA Chef Media publications between 2019 and 2021.

Table 5.4: Culinary industry criteria

CRITERIA	EXAMPLES
Growth	<p>“changing a lot” (14: CHEF REUBEN, 36)</p> <p>“National Department of Tourism has identified the professionalisation of the culinary industry as key” (15: Ten Minutes with Elsu Gericke, 26)</p> <p>“tourism and hospitality sector will play a vital role in rebuilding South Africa“ (27: YES4YOUTH: Employment for Young Chefs, 19)</p>
Expectations	<p>“The perfect food and wine match is the goal” (11: Winning Wine and Food Pairings, 52)</p>

	<p>“consumers constantly want what’s ‘new” (15: Education the Foundations of a Craft, 13)</p> <p>“interest in food trends” (15: Education the Foundations of a Craft, 15)</p> <p>“consumer behaviour in relation to food and beverage choices is changing at an increasingly rapid pace” (17: Cheffing Success takes a lot More than Cooking, 15)</p> <p>“paramount importance for chefs to consider sustainability” (19: A Message from the President, 1)</p>
Experiences	<p>“Food and wine pairing is always an exciting moment” (11: Winning Wine and Food Pairings, 53)</p> <p>“people want to experience different flavours” (14: Chef Reuben, 36)</p> <p>“education and experience are key” (11: Winning Wine and Food Pairings, 52)</p> <p>“home meal deliveries are taking over” (21: Dinners, Dine-Ins and Drives, 14)</p> <p>“the once-popular roadhouse has found a revive” (21: Dinners, Dine-Ins and Drives,14)</p>
Marketing	<p>“Effective marketing is at the heart of any successful business, and the culinary industry is no different” (17: Marketing your Food to the Masses: 16)</p> <p>“a strong brand identity” (17: Marketing Your Food to the Masses: 19)</p> <p>“around 25 million business profiles, you need to be something to stand out” (19: #CHEFSLIFE, 30)</p> <p>“continuous email/marketing will keep the establishment in the foreground of guests’ mind” (20: Surviving COVID-19, 16)</p>
Trends	<p>“what is more digital and relevant at the moment than social media” (19: (#CHEFSLIFE, 30)</p>

	<p>“themes for 2019 are sustainable actions in gastronomy to preserve the planet” (11: Goût De France/ Good France 2019, 48)</p> <p>“ ‘cannabis-food’, is a new culinary trend worldwide” (12: Adding Cannabis to our Diet: The Potential Benefit, 47)</p> <p>“rise in plant-based foods” (12: Avocados are Always In!,19)</p> <p>“an ever-increasing number of people leaving meat off their plates” (18: The Big Fry Burger!,13)</p>
Challenges	<p>“The industry is facing its biggest challenge yet” (20: Education: The Show must Go On, 6)</p> <p>“there is no bigger challenge than the COVID-19 pandemic” (19: Global Gastronomy And COVID-19, 55)</p> <p>“the culinary industry struggles to survive these challenging times of COVID-19” (20: SA Chefs News: 4)</p>
Education	<p>“Learning continuously” (17: Cheffing Success takes at Lot more than Cooking, 15)</p> <p>“education and experience are key” (11: Winning Wine and Food Pairings, 52)</p> <p>“chefs’ are now influencers and should use that power to educate.”(28: Callan Casts his Ghost Net and Snags Award: 16)</p>

Source: Researcher’s adaptation from summary of SA Chef Media publications from 2019-2021

Table 5.4 above illustrates the criteria in the culinary industry along with examples of each which was identified in the content analysis. In viewing the table, the reader is able to recognise that the culinary industry is indeed growing and that there is a great deal that is expected from culinary events and festivals to ensure that the needs of attendees are met.

5.3.1.2 Theme 2: Marketing

In the content analysis of the SA Chefs' Media publications, marketing is said to be no different from that of any business and is of importance in the culinary industry.

"Effective marketing is at the heart of any successful business, and the culinary industry is no different" (17: Marketing Food to the Masses,16)

The SA Chefs Media (17: Marketing Food to the Masses,16) also indicates that the culinary industry has a range of marketing tools available to assist in effective marketing as well as various mediums to utilise in the marketing of the industry, as illustrated in Figure 5.9.

"Food businesses have a wealth of marketing tools to choose from" (17: Marketing Food to the Masses,16).

"There are three major factors in good food marketing

- professional images
- paid media campaigns
- unique selling point" (17: Marketing Food to the Masses,16)

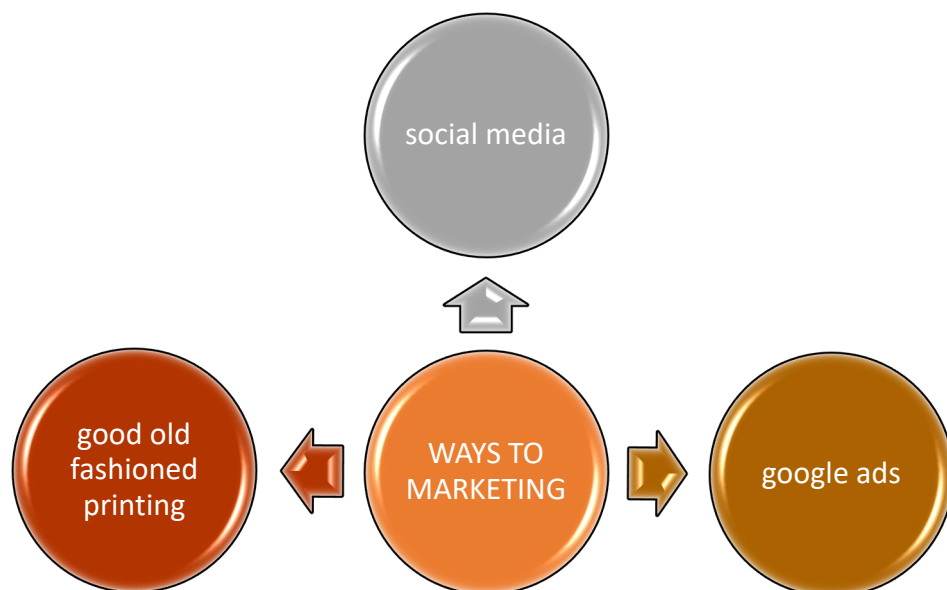


Figure 5.9: Ways to market in the culinary industry

Source: Researcher's construct

Another important part of marketing that is noted in the publication is branding.

“Another means of marketing is good branding... branding is everything... a food brand to stand out is a test of creativity... A strong brand identity like this isn’t just vital for restaurants – it also applies to chefs, bloggers, and freelancers within the culinary industry” (17: Marketing Food to the Masses, 16).

The SA Chefs’ Media Publication, Issue 17, notes the importance of marketing in culinary festivals and therefore has mentioned the components which they have found to be pertinent in ensuring successful marketing in the culinary industry. The study carried out by Crowther (2010: 228) indicated that one of the marketing functions of an organisation is branding which forms part of the marketing plan and merchandising and is a core activity in EMBOK. With the use of a valuable and efficient brand strategy, the appeal of food events can readily be recognised.

5.3.1.3 Theme 3: Trends

During the content analysis, the third theme that emerged from the SA Chefs Media Publication 2019 - 2021 is trends within the culinary industry. Social media and the Internet are means of keeping abreast of what is new in the culinary industry but also form a sub-theme, including technology, for trends within the industry. Further sub-themes to trends that have been identified in the analysis are sustainability and plant-based foods.

Trends sub-theme 1: Sustainability

The content analysis indicates a great interest in sustainability in the culinary industry as 12 issues out of the 18 issues which was analysed, mentions some form of sustainability in the content. There is a great focus to incorporate this trend into the culinary industry as customers are basing their decisions of visiting culinary establishment on the sustainability status. The most common form of sustainability in the culinary industry is the use of sustainable fish and seafood, the growing of one’s own food products, organic meat, and using local and seasonal produce. The following extracts were recorded from the publication:

“chefs and restaurants going the extra mile in setting the trend toward sustainable seafood” (25: Sizzling Seafood, 9)

“Recent reports have found that as many as 75% of consumers are not only more likely to choose a business that has sustainable practices over one that does not” (19: Sustainability for the Win, 16)

“using sustainable ingredients sourced from a traceable origin” (16: Farrel Hirsch on joining Greenhouse, 39)

“Sustainability is driving more of the world’s decisions than ever before, and meat consumption is proven to be a major contributor to climate change” (16: Festive Meats, 20)

“only using sustainable fish and seafood” (11: Go Fish, 20)

“Sustainability must be the first question that chefs ask themselves before they create a menu “(17: Cheffing Success takes a lot More than Cooking, 15)

“More and more consumers and chefs are choosing poultry as the main protein because it is one of the more sustainable meats to produce” (27: Organic vs Free Range Chicken - What’s the Difference?, 30)

Trends sub-theme 2: Plant-based food

As veganism and vegetarianism have become popular globally there has been an increased interest in plant-based foods within the culinary industry. Chefs and restaurants are increasing their menu items to include more plant-based options and according to SA Chef Media (n.d.) publications from 2019-2021, this plant-based trend is here to stay with an enormous growth in the future (25: Plant-Based Trends Unpacked, 17)

“increasing interest in plant-based protein” (11: High Protein at Half Price, 36)

“pulses and legumes are enjoying a surge in demand “ (11: High Protein at Half Price, 36)

“there has been a clear increase in consumer interest in plant-based products and meal options” (21: An Umbrella View of the Plant-Based Movement: 34)

“according to Innova last top 10 trends report, plant-based is an ever-evolving, consumer-driven trend, and it is continuously expanding to more market categories and regions” (25: Plant-Based Trends Unpacked, 17)

“over the last years, the consumption of vegan protein-based products has increased worldwide” (25: Plant-Based Trends Unpacked, 17)

“the plant-based industry is set to expand even more in the coming years,

plant-based menus” (27: Plant-Based Diets: Do You Know the Difference?: 17)

“we saw radical movement in the plant-based food space – with enormous growth” (22: Trendswatch: Are South Africans Ready for the Plant-Based Revolution?: 20)

“rise in plant-based foods” (12: Avocados Are Always In!, 19)

“there has been a clear increase in consumer interest in plant-based products and meal options” (21: An Umbrella View of the Plant-Based Movement: 34)

“plant-based cheese” (25: Top Cheese Trends In 2021: 6)

“pea protein is one of the trendiest protein powders around this year” (18: Alternative Proteins are Paramount for Food Security, 18)

Trends sub-theme 3: Technology and social media

The third sub-theme under trends that have shown to be important in the publications is technology, which also includes the use of social media. Technology in the form of the Internet has been part of the culinary industry for the past few years and has been a useful tool in keeping up to date with trends worldwide.

“Internet has been an invaluable tool in staying abreast of dessert trends” (16: SA’s Most Creative Desserts: 10)

Marketing in the culinary industry as well as other aspects within the culinary industry are slowly moving into a more digitalised era by utilising different platforms. Communication with various stakeholders, including the marketing in the culinary industry improving its technology as stated in the publication (19: #CHEFSLIFE: 30)

“Digitalisation is important” (19: #CHEFSLIFE: 30)

“What is more digital and relevant now than social media!” (19: #CHEFSLIFE, 30)

“Technological communication will be improved for supply chains, customer communication and advertising” (20: Surviving COVID-19, 16)

The ease of performing tasks within the industry has been made more efficient by the introduction and use of technology. Various applications for smartphones are being created to make life more convenient for consumers and is made readily available. There are debates of small tasks being taken over by robots in the culinary sector.

“Dining out has naturally been transformed by technology” (16: Join the Menu Revolution, 24)

“Online reservations, social sharing, ordering food, mobile payments” (16: Join the Menu Revolution, 24)

“Streaming services and social media play a huge role in research” (16: SA’s Most Creative Desserts, 10)

“Could robots be considered for functions like portering, reservations, check ins, room service and repetitive kitchen tasks? Can a mundane task be replaced by tech? Checking in and out with smart phones” (20: In Hospitality Agility is the New Currency, 5)

“EATAPP” (16: EATAPP, 23)

“ChefDirect” (15: Chefdirect, 32)

According to the SA Chefs Media Publication 2019-2021, the use of social media for marketing in the culinary industry has grown with Instagram and Tik Tok becoming prevalent (17: Marketing your Food to the Masses, 17 & 25: Chef Coo on Youth and the YCC, 38)

“Approximately 95 million images and videos are posted on Instagram daily” (19: (#CHEFSLIFE, 30)

“The TikTok platform has become an overnight sensation, with users attracting millions of likes and followers who engage in short videos and challenges” (25: Chef Coo on Youth and the YCC, 38)

Due to the impact of COVID-19 the culinary industry was forced to become innovative in marketing the industry and keeping the industry alive (27: How to Evolve for the Better, 32). Technology therefore plays a big role in this innovation and the following were mentioned in the publication:

“Entertaining, live-streamed channel allowing guests to cook along and engage with celebrity chefs in real-time, I-Cook Channel satisfies the world’s cravings for fresh foodie content while offering a means of employment to chefs affected by the COVID-19 pandemic” (19: Ready, Set, I-Cook!, 24).

“SA Chefs is finally on YouTube!” (19: SA Chefs News: 35).

“Sit-down restaurants have always been behind when it came to adopting technology or being innovative and efficient because those establishments are used to sticking to the traditional methods of a restaurant service, but the pandemic has pushed them to become smarter and more strategic.” (27: How to Evolve for the Better, 32).

“COVID-19 has definitely accelerated the whole move towards digital ways of operating” (27: How to Evolve for the Better, 32)

Although the focus was greatly on sustainability and plant-based foods, it is important to note that other sub-themes had also emerged from the content analysis and therefore need to be

mentioned. These other sub-themes are illustrated in Figure 5.10 and demonstrate that trends are important in the culinary sector and attendees are always looking for something new.



Figure 5.10: Word cloud on other trends in culinary festivals

Source: Researcher’s construct

5.3.1.4 Theme 4: Challenges in the culinary industry

The final theme that emerged from the content analysis is challenges within the culinary industry with a sub-theme that was the dominant challenge in the culinary industry since 2020, being COVID-19.

Challenges in the culinary industry sub-theme 1: COVID-19

In March 2020, South Africa was hit with the start of the COVID-19 global pandemic causing the culinary industry to come to a halt, and bringing many challenges to the industry.

“The food industry globally has already begun to suffer the effects of the COVID-19 (novel coronavirus) outbreak in December 2019” (17: SA Chef News, 32).

“Responding appropriately and timeously to the outbreak is a significant challenge for businesses worldwide” (17: SA Chef News, 32)

“2020 has been as close to Armageddon as it gets” (20: In Hospitality Agility is the New Currency, 5)

“The industry is facing its biggest challenge yet” (20: Education: The Show Must Go On, 6)

“Cancellation of events and gatherings” (18: Pandemonium in the Culinary Sector, 22)

“The closure of restaurants and fast-food delivery services” (18: Pandemonium in the Culinary Sector, 22)

“Our beloved Hospitality industry is shut” (18: When the Going gets Tough the Tough Bake, 41).

“The culinary industry is facing a crisis that we have no answers for that will change our lives as people” (18: Culinary Training during Lockdown, 48)

“The culinary industry struggles to survive these challenging times of COVID-19” (20: SA Chefs News, 4)

“Many people have lost, or are at risk of losing, their jobs in hospitality as a result of this disease” (20: Education: the show must go on, 6)

South Africa was placed under lockdown for many months and gradually restaurants were able to operate from mid-2021, but under strict regulations, which remained a major challenge for the industry. All events were cancelled and many establishments had to close their doors. This also forced the culinary industry to think of further ways to survive and keep its doors open, as mentioned in SA Chef Media (n.d.) publications between 2019 and 2021.

“COVID-19 is and continues to be a challenge for the industry” (21: Dinners, Dine-Ins and Drives, 15)

“Restrictions have negatively affected businesses and threatened jobs in the hospitality, tourism and related industries” (23: Lockdown Eased to Level 3, 14)

“Restaurants world-wide have been struggling during the COVID-19 crisis” (21: Light at the End of the Tunnel: 32)

“The closure of restaurants and fast-food delivery services” (18: Pandemonium in the Culinary Sector, 22)

“Restaurants have come up with a diverse array of different offerings to survive through lockdown” (21: Light at the End of the Tunnel, 33)

“The COVID-19 pandemic forced many businesses to reshape their formats, tweak menus and accelerate concepts that were slowly on the rise over the last decade” (27: Quick Thinking and Fast Food, 24)

“The prohibition of events that involve the gathering of more than 100 people” (17: Coronavirus: How to Deal, 37)

As with other industries, the culinary industry is faced with various unforeseen challenges. However as seen with the COVID pandemic, the industry is determined to face these obstacles and find new ways to overcome these hurdles.

5.4 Comparison of findings according to themes

In section A, from the semi structured interviews, and Section B, from the SA Chef Media Publications’ content analysis, similar themes emerged from the analysis of the data. These themes included the culinary industry in general, the marketing of culinary events and culinary festivals, the trends, the influence of technology and social media, and lastly, the challenges in the culinary industry. The themes which emerged from section A and section B relate to the objectives of the study. Table 5.5 provides a summarised comparison of findings in line with the themes that emerged. The table has three columns—the left column provides a summary of the interviews that were analysed in section A, the far-right column represents the findings of the content analysis from section B and the middle column represents the culinary industry as well as the themes that have emerged in the study.

Table 5.5: Summarised comparison of findings

INTERVIEWS	VS	CONTENT ANALYSIS
<p>Limited to participants involvement in specific culinary festival</p>	<p>CULINARY INDUSTRY</p>	<p>In depth look at entire culinary industry and experiences</p>
<p>In depth analysis of the marketing domain including:</p> <ul style="list-style-type: none"> • Marketing Plan • Merchandise Management • Materials Management • Promotion Management • Sales Management • Sponsorship Management • Public relations Management 	<p>MARKETING</p>	<p>Limited detail including the:</p> <ul style="list-style-type: none"> • Importance of marketing • Importance of effective marketing, • Marketing tools • Ways to market in the culinary industry • Branding
<p>Limited examples of trends provided and similar to trends in the content analysis.</p> <p><u>Examples</u></p> <p>Local Food...Fresh artisanal handcrafted</p> <p>Plant-Based Foods... eating more protein from plant sources during the pandemic... veganism... forecasters predict newer things like plant-based "fish"...child friendly food included. Lot of people they</p>	<p>TRENDS</p>	<p>In depth examples of trends in the culinary industry</p> <p><u>Examples</u></p> <p>Sustainability, Plant based food, Katsu Pork, Root-to-tip</p> <p>Simple dish simple price, Vegetables for dessert, nose-to-tail, natural, exotic healthy food, crusty craft bread</p> <p>hand-tossed pizza, farmed bacon, artisanal sauce</p> <p>Cannabis cooking, affordable fine dining, Craft whiskey</p>

<p>eat different foods, so you just need a nice wide variety... vegan people also now and gluten... cheese platters... bite sized portions. Authentic food offerings ... Excellent food offerings changing attendee needs</p>		<p>Coffee trends, Foraging back to basics, food deliveries and pick-ups, artisanal foods</p> <p>new cheese snacks, teas</p> <p>virtual cooking classes, what is more digital and relevant at the moment than social media, digitalisation is important, themes for 2019 are sustainable actions in gastronomy to preserve the planet, keep tabs on international trends in tastes, flavours and formats, an ever-increasing number of people leaving meat off their plates, paramount importance for chefs to consider sustainability, pork is taking centre stage as a protein, growing trend towards food deliveries and pick-ups, shared charcuterie boards and cheese plates on their menus, consumption of vegan protein-based products has increased worldwide, teas are becoming a popular, alcohol-free beverage to pair with food, the rise of ghost kitchens should continue to be one of the major fast food trends in 2022</p>

<p>Technology linked to marketing</p> <p>Social media biggest contributor to marketing and advertising</p> <p>Use of:</p> <ul style="list-style-type: none"> • Facebook • Website • Instagram • Tik Tok 	<p>INFLUENCE OF TECHNOLOGY AND SOCIAL MEDIA</p>	<p>Forms part of the trends</p> <p>Marketing becoming digital</p> <p>Use of smartphones for convenience</p> <p>Creation of applications</p> <p>Use of:</p> <ul style="list-style-type: none"> • Internet • Instagram • Tik Tok
<p>Personalised to own festival experience</p> <p>More challenges mentioned:</p> <ul style="list-style-type: none"> • Securing sponsorship • Building partnerships • Difference in culinary festival to culinary market • Competition • Budget • COVID- 19 	<p>CHALLENGES</p>	<p>General feedback with limited detail:</p> <ul style="list-style-type: none"> • Competition • COVID -19

Source: Researcher's construct

As indicated in Table 5.5, the findings show similar points that were cited in both the interviews and the content analysis. In certain cases, the interviews provided more personalised experiences of the events compared to the content analysis and vice versa. As seen in the table, the points of view for the culinary industry, according to the interviews, were event-specific as the interviewees spoke about their events compared to the content analysis which was an overall look at the culinary sector.

The marketing domain of events was more detailed in the interviews as the data collected was focused on the units of the marketing domain compared to the content analysis which touches on marketing in general and does not zone in specifically on the units of the marketing domain.

In the comparison to the trends in the culinary sector, the data collected in the interviews were related to the specific events in which the interviewees were involved, so therefore it was trends relating to their own events compared to the content analysis where trends were identified within the culinary sector so, therefore, more detail was provided in this analysis.

With regards to the influence of technology and social media, both the interviews and content analysis indicate similar importance of technology and social media and provide similar examples of the platforms used for the marketing of events. In the findings of the challenges experienced in the culinary festivals, the content analysis focus was predominantly on COVID-19 as the publications were released during this time, where similarly the interviews had the same challenge but also included their own event-specific challenges which have and are being experienced by the interviewees.

By completing this comparison, it was evident that although the interviews were event specific and the content analysis was about the entire culinary sector, and that certain areas were more detailed, it is evident that the information obtained was similar in outcomes and that this data could be linked to the objectives of the study.

5.5 Chapter summary

The findings presented in this chapter captured the themes which emerged from the interviews as well as the content analysis, highlighting the importance of marketing along with the trends and challenges within the culinary industry. The data were obtained from semi-structured interviews with seven participants from culinary events and festivals as well as conducting a content analysis of the SA Chef Media publications 2019-2021. Comments and further details provided by the participants were included to emphasize the contentions made in the study. The statements and responses from the participants were explored during the interviews and the findings are articulated from the participant's point of view or experience in the culinary industry.

While presenting the findings from the interview as well as the content analysis, the researcher remained unbiased on the participants' and publications' views and opinions.

The findings from the identified themes express the importance of marketing at culinary festivals from an event organiser's perspective and in combination with the SA Chef Media publications for 2019-2021, the trends and challenges within the culinary industry are identified. The emerging themes in this chapter respond to the research aim and objectives of this study.

The following chapter centres on the response to the main research questions, revisiting the aim and objectives of the study, and considers the impacts of the findings.

CHAPTER 6

STUDY SUMMARY, RECOMMENDATIONS AND CONCLUSION

6.1 Introduction

This final chapter summarises the study and presents the conclusions drawn from the findings and makes recommendations regarding the study titled “Event Organisers Perspectives on the Importance of Marketing Management of Culinary Festivals in the Western Cape”.

The aim of the study was to explore event organisers’ perspectives of the importance of event marketing in terms of culinary festivals and to investigate how the marketing domain of EMBOK is implemented in culinary festivals. In support of the aim, the main objectives of this research were to:

- Understand how marketing management is implemented at culinary festivals.
- Explore the impact of festival industry trends on culinary event marketing.
- Determine the influence of social media; and
- Understand the marketing challenges faced by culinary event organisers.

The outcomes of each of the above objectives are discussed in section 6.3, including how they were achieved and their implications for the main research aim.

6.2 Summary of the research

In developing countries such as South Africa, Brazil, and India, as well as globally, the events industry is growing (Richards et al., 2013: 141). Within the travel industry culinary tourism is emerging as a considerable growth area (Smith & Costello, 2009a: 99; Dixit & Prayag, 2022: 217) and as the focus on food and cuisine increases culinary tourism markets are being developed by the country’s relevant tourism and event organisations, such as Wesgro, SAACI and Cape Town Tourism, to contend with other popular cuisine travel to assist in understanding and improving their culinary tourism strategy (Horng & Tsai, 2012: 41).

In relation to marketing, the festival atmosphere has a strategic function as it affects consumers’ satisfaction and reactions, and also as it represents the context where benefits are produced and consumed (Mason & Paggiaro, 2012: 1330). According to Masterman and Wood (2006: 4), due to the nature of the event industry being distinctive and unique in many ways, many important challenges and opportunities exist for both the marketing of events and the utilisation of events as communication tools.

The marketing domain performs a very important function concerning the organisation of festivals as part of the internationally accepted EMBOK model. Event marketing can be defined as harnessing the prospective bond through the experiences of the customer and the brand experiences, entertainment, and education, which customers perceive as adding enjoyment and value to their experienced quality of life (Crowther, 2010: 229).

The real value and significance of this study is to assist the event industry in South Africa in improving their organisational and delivery skills in the marketing management domains of EMBOK for culinary festivals. The study allows for the contribution to the culinary body of knowledge for industry stakeholders in the Western Cape, and to identify the validity thereof. In relation to Academia, the research assists in the contribution to curriculum development considerations for event management qualifications.

The establishment of the EMBOK model, along with the marketing domain of the model, is important to the event industry. Therefore, the importance of this research relates to EMBOK and the value of the marketing domain in the events industry. This study aimed to explore the event organisers' perspectives on the importance of marketing in events, namely the culinary festivals offered in the Western Cape. Through the analysis of the results obtained from the event organisers, it is useful to establish and confirm the information which is valuable to the event industry by providing insight into the importance of marketing and implementation at culinary festivals.

6.3 Discussion and summary of the study objectives

The stated aim was achieved by the results of this study through the realisation of the four objectives, which are discussed below. The objectives, as well as the implications for the research aim, are discussed for each one. As the study consisted of interviews as well as a content analysis each objective was discussed as A) being the interview and B) covering the content analysis.

6.3.1 To understand how marketing management is implemented at culinary festivals

A):

To support the aim of the study, the first objective was to determine how marketing management was implemented at culinary festivals. The participants were asked to rate the importance of marketing management which consists of seven units of EMBOK, and how they were implemented. Overall, the responses from the participants indicated marketing management to be important in the implementation of culinary festivals. The findings found in the questions relating to the importance and implementation of marketing management resonate with O'Toole (2011: 185) who indicates that to increase the chance of success of culinary events and culinary festivals, the function of marketing is important. Event marketing

entails reading the needs and motivations of the attendees, developing products to meet these needs, and developing a communication programme that conveys the event's purpose and objectives (Tassiopoulos, 2010: 253). The marketing plan, promotion management, sales management, public relations and lastly sponsorship management were expressed as being the units which the participants mostly agreed as being either extremely important or important.

B)

In the content analysis, the importance of marketing is confirmed in SA Chef Media publications from 2019 to 2021, as it states, "Effective marketing is at the heart of any successful business, and the culinary industry is no different" (17: Marketing your Food to the Masses, 16). It does not discuss or speak about the marketing domain in any of the publications and its relation to EMBOK, but it does point out the marketing domain components individually based on what is being experienced and carried out in the culinary industry. It is therefore important to note that the findings echo with what has been stated in literature that food has become a resourceful tool for culinary marketing, especially for a country where food is associated with, is linked to, and forms part of a local development strategy (Privitera, 2020: 106).

6.3.2 Explore the impact of festival industry trends on culinary event marketing

A)

The second objective of the study which was addressed relates to the impact of festival industry trends being encountered at the participant's relevant culinary festivals. The trends which are in demand or of interest to customers are the trends that festival organisers are showcasing or implementing in their marketing strategies to attract customers to their festivals and to ensure successful events. The findings of the study indicate there is a variety of trends that organisers are using as part of their marketing. Centred on the responses from the participants in the interviews, customer experience is recognised as being of importance stating that customers want variety, more innovations, unique offerings, and new taste experiences which ties in with D'Ambrosio (2020) who affirms that culinary travellers want to try new things and have unique experiences and are therefore flocking to festivals during their travels.

B)

The findings in the SA Chef Media publications from 2019 and 2021 indicated that the industry had several trends which have been identified and implemented in the culinary industry. From the publications, a list of all the latest and current trends was established in the findings of the study. Linked to the literature and the relevance of trends in the culinary industry, Lee and Arcodia (2011: 357) state that culinary events are a great way to showcase the latest trends in the food and event industry as it has been stated that regional festivals are being identified as an expanding experience.

The trends which were acknowledged as being prevalent in the culinary industry included sustainability, plant-based foods, and social media. As attendees are in search of new and unique experiences and because they know what they want and what their interests are, the use and implementation of these trends at culinary festivals and events are offered by the culinary industry to market the festivals and events and attract attendees to the event. In the findings of the study regarding the sustainability trend at culinary festivals it was stated that “Recent reports have found that as many as 75% of consumers are not only more likely to choose a business that has sustainable practices over one that does not.” This is a clear indication that the culinary industry must implement sustainable practices to attract attendees and have successful events.

6.3.3 To determine the influence of social media

A)

Determining the influence of social media was the third objective of the study. The marketing/social media trends stated by the National Restaurant Association indicates that in this challenging environment (post COVID-19) it is imperative that innovative marketing and advertising be used by businesses to persuade consumers into purchasing (Ryan & Brown, 2011: 6). In the findings of the interviews with the participants it was presented that social media is extremely important in culinary festivals, and it has changed the marketing of events forever. In addition, it was stated by one of the interview-participants that 80% of the marketing of culinary festivals is done via social media which links in with the literature which asserts that making full use of technology is an engine for culinary tourism (Privitera, 2020: 109).

B)

In completing the content analysis and, although technology and social media was identified as a sub-theme under trends, the third objective of the study was to determine the influence of social media. As part of the findings in the content analysis of the SA Chef Media publications from 2019 and 2021, the use of technology and the influences of social media echoes what has been stated in the literature, which is that both vital challenges and opportunities are presented in food and culinary tourism with new technology in the industry (Privitera, 2020: 107). The technological platforms in the culinary industry have increased over the years from the use of only the Internet to the latest platforms being used, including Instagram and Tik Tok. It is evident through the findings that the culinary industry is moving to a digitalised age, especially during the last two years after the impact of the COVID-19 pandemic.

6.3.4 To understand the marketing challenges faced culinary event organisers

A)

The final objective of the study looked to the marketing challenges which are experienced by culinary event organisers. As previously stated, according to Masterman and Wood (2006: 4),

due to the nature of the event industry being distinctive and unique in many ways, many important challenges exist for both the marketing of events and the utilisation of events as communication tools. The challenges which were stated by the participants during the interviews may differ from one festival to the next, depending on the type of culinary festival which was held. One of the challenges which were mentioned by the interview participants included the securing of sponsors and partnerships for culinary events and festivals, which proved to be important in attracting attendees to the event and for the success of the event where Tassiopoulos (2010: 274) mentions that one of the fast-growing forms of marketing activity is sponsorship and has shown annual growth of approximately 10% for a number of years.

Another major challenge that most participants felt was self-explanatory in the culinary industry and generally, was the impact of the COVID-19 pandemic, which had affected all the festivals and events since 2020.

B) In addition to the seven interviews which was conducted and analysed, the researcher completed a content analysis that covered various articles from 18 publications of SA Chef Media from 2019 to 2021. In the findings of the content analysis the one major challenge was the onset of the pandemic in 2020 in South Africa, although it had started globally in 2019 according to SA Chef Media (n.d.) where it is stated:

“The food industry globally has already begun to suffer the effects of the COVID-19 (novel coronavirus) outbreak in December 2019” (17: SA Chef News, 32).

The findings in the content analysis identified the major issues from the start of the pandemic which included the cancellation or postponement of culinary festivals, the difficulty of dealing with the unknown in the culinary industry, the loss of income and jobs, and the closing of culinary businesses such as suppliers. The pandemic had a negative impact on the industry as confirmed by the South African Embassy (2022), that in 2019 the number of international overnight travellers to South Africa was 10.2 million but this number dropped drastically in 2020 to 3.2 million due to the onset of the global COVID-19 pandemic. Included the findings in the publication it has been stated that the culinary industry is working through the challenges which have been posed by the pandemic and is determined to overcome the obstacles.

“The COVID-19 pandemic forced many businesses to reshape their formats, tweak menus and accelerate concepts that were slowly on the rise over the last decade.” (27: Quick Thinking and Fast Food, 24).

6.4 Recommendations

This study had, as one of its objectives, the need to understand the marketing management which is implemented at culinary festivals, explore the impact of festival industry trends, the influence of social media and understand the challenges faced in the culinary industry.

The study provides insight into the importance and the implementation of the marketing domains of EMBOK along with identifying the current industry trends and the impacts thereof on the various platforms used in the marketing of culinary events. The challenges experienced by festival organisers were also identified in the study.

The results obtained from the findings in both the interviews and the content analysis add to increasing the body of knowledge regarding the growth of culinary festivals and the importance of marketing in the field with a particular focus on the marketing domain, industry trends, social media and challenges.

The recommendations provided may be divided into two sections, namely, Recommendations for the culinary industry, and Recommendations in Academia.

6.4.1 Recommendations for the culinary industry

Marketing has been identified as important in the culinary industry and therefore continuous emphasis and effort should be placed on this area.

As the marketing domain of EMBOK has been identified as currently being utilised within the culinary industry, perhaps an updated framework of marketing should be considered based on the increase of social media and the development and implementation of new technology in the industry.

Based on the challenges identified, the culinary industry should re-evaluate and find innovative ways to overcome these challenges as well as the unexpected challenges which may arise.

6.4.2 Recommendations for Academia

Due to the increased usage of social media and the development and implementation of modern and innovative technology in the industry as mentioned in section 6.4.1, these developments must be included and revised regularly.

It is also recommended that simulations in the form of various social media platforms be incorporated into Academia as well as up-to-date exposure to all technological developments taking place in the industry. It should be noted that the EMBOK model must be updated in terms of the technological development pertaining the marketing management domain.

It will also be beneficial for continuous practical exposure to be provided in Academia from persons involved in the everyday organisation and marketing of events with the re-iteration of the importance of marketing in the culinary industry and providing sufficient evidence on how to implement marketing successfully in culinary events.

6.5 Recommendations for future research

The key findings of the study create grounds for further research on the marketing of culinary festivals as well as the future of these festivals, considering the challenges which have been recently faced. This research may give further awareness of the challenges and how the industry could adapt without coming to a complete standstill. There is also an opportunity to expand on the social media platforms allowing attendees to experience culinary festivals in whichever format they choose.

Furthermore, the COVID-19 pandemic has had an overwhelming impact globally and has certainly had an impact on culinary tourism and other niches. This experience calls for future research on the impact of the pandemic on culinary tourism and the future thereof, or even the perspectives of attendees on the impact of COVID-19 on culinary festivals.

6.6 Limitations of the study

- As the current study adopted a qualitative approach to achieve the stated research objectives, quantitative research studies may also be considered to avoid the limitations of small sample sizes.
- Due to the onset of COVID-19 in 2020, the researcher found it challenging to obtain interviews for the qualitative study as festivals were either postponed or cancelled and event organisations had closed their offices.
- This study focused on culinary festivals which took place in the Western Cape, while other similar festivals are in existence in South Africa and globally, and therefore the findings may speak to characteristics linked to the destination itself and should not be generalised.
- Add the conduct of email as a form on interviews due to time and availability of participants (see comment in 4.4)

6.7 Conclusion

This final chapter provides a summary and contextualised information that emanates from the earlier chapters. It begins with the revisiting of the aim of the study along with the study objectives and the significance of the study. The findings of the study were placed among current literature to demonstrate similarities and note differences.

Recommendations, along with limitations resulting from the study, conclude this chapter.

Unquestionably, it has been concluded that marketing at culinary festivals is important.

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APPENDICES

APPENDIX A: CPUT ETHICAL CLEARANCE



P.O. Box 1906 • Bellville 7535 South Africa • Tel: +27 21 4603291 • Email: fbmsethics@cput.ac.za
Symphony Road Bellville 7535


Office of the Chairperson Research Ethics Committee	FACULTY: BUSINESS AND MANAGEMENT SCIENCES
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The Faculty's Research Ethics Committee (FREC) on **9 June 2020**, ethics **Approval** was granted to **Zeta Cornelissen (200694553)** for a research activity for **M Tech: Tourism & Hospitality Management** at Cape Peninsula University of Technology.

Title of dissertation/thesis/project:	Festival organisers' perspectives on the importance of marketing management of culinary festivals in the Western Cape Lead Supervisor (s): Ms E Venske / Prof J Spencer
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Comments:

Decision: Approved

	25 August 2020
Signed: Chairperson: Research Ethics Committee	Date

Clearance Certificate No | 2020FOBREC779

APPENDIX B: INVITATION TO PARTICIPATE



Dear Participant

You are hereby invited to participate in a research project conducted by Ms Zeta Cornelissen, a registered M-tech student, currently enrolled at the Cape Peninsula University of Technology (CPUT).

Purpose of the study

The purpose of this study is to explore the event organisers perspectives on the importance of marketing management of culinary festivals in the Western Cape. This research project will assist in understanding how the marketing domain of the Event Management Body of Knowledge is implemented in culinary festivals by event organisers. By gathering this information, it will allow the industry to identify which aspects of marketing to consider to ensure successful culinary festivals. This study will also allow industry to identify the challenges event organisers experience.

Procedures

If you volunteer to participate in the study, the researcher (student) will ask you to participate in a key informant interview on the topic which may include a semi-structured questions. Further details or information about the date, time and venue will be made available prior to the interview. The personal interview will be digitally recorded and transcribed. An interview schedule will be compiled and issued to participants prior to each session. The nature of the questions asked during these sessions will not pose any potential risk or discomfort to participants. Furthermore, there will be no payment involved in the participation. In the case of face-to-face interviews, the transcription will be sent to each research participant for verification.

Potential benefits to participate and institution

The results of this investigation will help identify the importance of marketing by event organisers in culinary festivals and how it may assist in the success thereof. It will also aid in detecting which important aspects should be considered when implementing the marketing domain of EMBOK in culinary festivals. The results may also assist in identifying the challenges in marketing which event organisers may experience.

Confidentiality

No personal information of a sensitive nature about participants will be collected. Any information that is obtained in connection with this study and could lead to the identification of the participant will remain confidential and disclosed only with your permission. The data obtained from the interviews will be labelled and coded in such a manner that the confidentiality

of the individuals who have participated in the study is protected. Hard copies of the data obtained shall be kept in a safe place. Electronic copies of data will be stored in devices which only the researchers have access to for the duration of the study. You may request permission to listen to voice recordings in the presence of the researcher/s and edit any statements. The digital voice recordings will be kept in a safe place for the duration of the study. If the researchers use the results for publication in reputable academic journals and/or conference presentations, confidentiality will be maintained through the labelling and coding system used during the research process.

Participation and withdrawal

You choose whether to participate in this study or not. If you volunteer to be in this study, you may withdraw at any time with no consequences of any kind. You may also refuse to answer any questions which you are uncomfortable or do not want to answer and still remain in the study. The researcher may withdraw you from the study if circumstances arise which warrant doing so.

Identification of researchers

If you have any questions or concerns about the research, please feel free to contact:
Ms Zeta Cornelissen at cornelissenz@cput.ac.za

For verification of the above, you may contact the research project supervisor: Ms Esti Venske, Senior Lecturer: Event Management:

Email : venskee@cput.ac.za Contact number: 079 888 0743

Name of Participant.....

Signature of Participant..... Date.....

Name of Researcher:.....

Signature of Researcher:..... Date:.....

APPENDIX C: INTERVIEW QUESTIONS

FESTIVAL ORGANISERS' PERSPECTIVES ON THE IMPORTANCE OF MARKETING MANAGEMENT OF CULINARY FESTIVALS IN THE WESTERN CAPE.

PART 1 (General)

1. Where are you currently employed?
2. What is your role or key performance areas in the organisation?
3. What is the name and scope, in terms of size and duration of the culinary festival you are organising?
4. How long has the festival been in existence?
5. To date, what has been your most successful marketing tool in creating festival awareness, attendance and participation?
6. What are the current trends related to the culinary festival sector?
7. How do you incorporate food and trends at your festivals and events?
8. How has technology impacted the marketing of culinary festivals?
9. What is the marketing challenges facing that culinary festivals?
10. How has marketing changed in the culinary festivals industry?
11. What example can you provide to indicate how festival marketing has had to adapt to changing attendee needs?
12. How has the COVID-19 pandemic impacted on your festival?
13. How will the marketing of your festival be dealt with in the future?

PART 2 (EMBOK and Marketing Domain) (Refer to attachments)

<p>14. <u>Marketing Plan Management</u> concerns the development and supervision of the overall marketing strategy and tactics to be employed, including target customer definition, acquisition, and retention; the internal and external messages and media; and the maintenance of</p>	<p>15. How important is <u>marketing plan management</u> to your event? Rate between 1-5</p> <p>5. Extremely 4. Very 3. Moderately 2. Slightly 1. Not at all</p>	<p>14. How do you implement marketing plan management at your culinary festival?</p>
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positive customer or guest relations to achieve the marketing aspirations for the festival project and the hosting organization.	Why have you scored this point?	
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<p>15.</p> <p><u>Merchandise Management</u> is the oversight of product development, manufacture, and distribution of retail merchandise associated with the festival project to protect brand integrity and achieve profit objective</p>	<p>16.</p> <p>How important is <u>merchandise management</u> to your event? Rate between 1-5)</p> <p>5. Extremely</p> <p>4. Very</p> <p>3. Moderately</p> <p>2. Slightly</p> <p>1. Not at all</p> <p>Why have you scored this point?</p>	<p>17.</p> <p>How do you implement <u>merchandise management</u> at your culinary festival?</p>
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<p>18.</p> <p><u>Materials Management</u></p> <p>Includes the design, acquisition, or production, and delivery of printed materials and other collateral materials that will be utilized to support the marketing and operational activities necessary for the festival project.</p>	<p>19.</p> <p>How important is <u>materials management</u> to your event? Rate between 1-5</p> <p>5. Extremely</p> <p>4. Very</p> <p>3. Moderately</p> <p>2. Slightly</p> <p>1. Not at all</p> <p>Why have you scored this point?</p>	<p>20.</p> <p>How do you implement <u>materials management</u> at your culinary festival?</p>
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21.	22.	23.
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<p><u>Promotion Management</u></p> <p>includes the procurement, orchestration, and organisation of advertising campaigns, promotional festivals, cross-promotion alliances, and contest or giveaway activities conducted to generate attention, interest, and demand for the festival project.</p>	<p>How important is <u>promotion management</u> to your event? Rate between 1-5</p> <p>5. Extremely 4. Very 3. Moderately 2. Slightly 1. Not at all</p> <p>Why have you scored this point?</p>	<p>How do you implement <u>promotion management</u> at your culinary festival?</p>
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<p>24.</p> <p><u>Sales Management</u></p> <p>involves the establishment and supervision of procedures, platforms, and transaction processes for all the on-site, remote, and electronic sales activities connected with the festival project, such as ticketing operations, concessions, and other retail endeavours, to achieve profit expectations.</p>	<p>25.</p> <p>How important is <u>sales management</u> to your event? Rate between 1-5</p> <p>5. Extremely 4. Very 3. Moderately 2. Slightly 1. Not at all</p> <p>Why have you scored this point?</p>	<p>26.</p> <p>How do you implement <u>sales management</u> at your culinary festival?</p>
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<p>27.</p> <p><u>Sponsorship Management</u></p> <p>is the identification, solicitation, securing, servicing, and retention of sponsors, donors, and</p>	<p>28.</p> <p>How important is <u>sponsorship management</u> to your event? Rate between 1-5</p>	<p>29.</p> <p>How do you implement <u>sponsorship management</u> at your culinary festival?</p>
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<p>philanthropic patrons through the proper valuation and delivery of suitable tangible and intangible benefits to provide financial and cost avoidance support for the festival project.</p>	<p>5. Extremely 4. Very 3. Moderately 2. Slightly 1. Not at all</p> <p>Why have you scored this point?</p>	
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<p>30.</p> <p><u>Public Relations Management</u> deals with the formulation and execution of tactics capable of garnering publicity coverage for a festival project through the cultivation and conservation of beneficial relationships with the media, as well as preparing for the enhancement and control of the impressions, image, and issues surrounding the festival project and enterprise, particularly in times of crisis or controversy.</p>	<p>31.</p> <p>How important is <u>public relations</u> to your event? Rate between 1-5</p> <p>5. Extremely 4. Very 3. Moderately 2. Slightly 1. Not at all</p> <p>Why have you scored this point?</p>	<p>32.</p> <p>How do you implement <u>public relations</u> at your culinary festival?</p>
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APPENDIX D: LETTER FROM GRAMMARIAN

22 Krag Street
Napier 7270
Overberg
Western Cape

15 September 2022

LANGUAGE & TECHNICAL EDITING

Cheryl M. Thomson

EVENT ORGANISERS' PERSPECTIVES ON THE IMPORTANCE OF MARKETING MANAGEMENT OF CULINARY FESTIVALS IN THE WESTERN CAPE

Supervisor: Ms Esti Venske

Co-supervisor: Professor John Spencer

This is to confirm that I, Cheryl Thomson, executed the language and technical edit of the above-titled Master's dissertation of **ZETA CORNELISSEN, Student number 200694553**, at the CAPE PENINSULA UNIVERSITY OF TECHNOLOGY in preparation for submission of this dissertation for assessment.

Yours faithfully



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