

DESTINATION BRANDING: A NEW PERSPECTIVE FOR BRAND CAPE VERDE

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ABSTRACT: The present paper attempts to identify the procedures adopted by the Ministry of Tourism of Cape Verde to create Brand Cape Verde in 2010. Bearing in mind that Cape Verde is an emerging tourist destination with great potential and the capability to compete in the international market, Brand Cape Verde resulted in the implementation of a strategy base approach as an attempt to position the country as a competitive tourist destination. This study seeks to evaluate this process by analyzing the key stages during its implementation, thereafter, propose the adaptation of a re-branding strategy encompassing the county's history, cultural identity, and heritage. Using secondary data, this research attempts to provide a new perspective to destination branding by proposing the new artistic, dynamic, innovative, and interactive concept of Mutant Brands, suggesting its application, and highlighting the advantages, it can bring to Brand Cape Verde. **Keywords:** Cape Verde, Brand Cape Verde, brand identity, destination branding, mutant brands.

RESUMEN: Cabo Verde es un destino turístico emergente con gran potencialidad para competir en el mercado internacional. Teniendo en cuenta que la Marca Cabo Verde surgió de la demanda de implementación de un abordaje estratégica como intento de posicionar el país como destino turístico competitivo, el presente trabajo parte de la identificación de los procedimientos adoptados por el Ministerio del Turismo de Cabo Verde (MTIE), en su creación, en 2010, y en ese contexto, este estudio visa evaluar aquel proceso y analizar las principales etapas de su ejecución, proponiendo una nueva estrategia de *re-branding*, que incluirá la historia, la identidad cultural y los patrimonios. Partiendo de fuentes secundarias, esta pesquisa busca ofrecer, igualmente, una nova perspectiva de abordaje de Marca Destino, al proponer la aplicación del innovador, artístico, dinámico e interactivo concepto de Marcas Mutantes en la Marca Cabo Verde, destacando las ventajas que esa aplicación podrá traer para aquella. **Palabras clave:** Cabo Verde, identidad, marca de destino, marcas mutantes.

RESUMO: Cabo Verde é um destino turístico emergente com grande potencialidade para competir no mercado internacional. Tendo em consideração que a Marca Cabo Verde surgiu da procura de implementação de uma abordagem estratégica como tentativa de posicionar o país como destino turístico competitivo, o presente trabalho parte da identificação dos procedimentos adotados pelo Ministério do Turismo de Cabo Verde (MTIE), na sua criação, em 2010, e nesse contexto, este estudo visa avaliar aquele processo e analisar as principais etapas da sua execução, propondo uma nova estratégia de *re-branding*, que incluirá a história, a identidade cultural e os patrimónios. Partindo de fontes secundárias, esta pesquisa busca oferecer, igualmente, uma nova perspectiva de abordagem de Marca Destino, ao propor a aplicação do inovador, artístico, dinámico e interactivo conceito de Marcas Mutantes na Marca Cabo Verde, destacando as vantagens que essa aplicação poderá trazer para aquela. **Palavra-chave:** Cabo Verde, identidade, marca de destino, marcas mutantes.

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INTRODUCTION

Branding is perhaps the most powerful marketing weapon available to contemporary destination marketers confronted by tourists who are increasingly seeking lifestyle fulfillment and experience rather than recognizing differentiation in the more tangible elements of the destination product, such as accommodation and attraction, (Morgan & Pritchard, 2009). To differentiate its products and services, the Ministry of Tourism of Cape Verde (MTIE) embarked on a mission to create Brand Cape Verde in 2010. Based on the fact that Cape Verde continues to be an emerging destination with great potential and the capability to position itself in the international market, Brand Cape Verde resulted in the implementation of a strategy base approach as an attempt to position the country as a competitive and attractive tourist destination. Integrated policies aligned with a coherent Marketing Plan for Tourism in Cape Verde, elaborated in a conjoint effort with the Portuguese Institute of Tourism Development (IPDT), were developed to explore all natural resources, and strategize a new approach for the tourism industry in Cape Verde. By implementing a brand strategy, the government believed that by creating Brand Cape Verde to represent the country's tourism identity, the archipelago would attract more investors, maximize growth, and increase tourism revenues. To this end, its implementation was based on the realization of a profound analysis of the opinions and contributions of major stakeholders involved, followed by a national contest for the logo-design for Brand Cape Verde.

The adaptation of branding techniques and strategies adapted by Destination Management Organizations (DMO) are growing in frequency given to the increasingly global competition which countries now face in both their domestic and external markets. Used as a communication tool to divulge the destination's core personality and identity, Dias & Marques, (2011) argue that, for a destination brand to be consistent and solid, it should be built from the bottom up, encompassing the place's [cultural identity, history, and tangible and intangible cultural heritage], and never from the top down, where the decisions are controlled exclusively by the marketing department. With the increased level of competition in the marketplace today, DMOs are more likely to rely on marketing accommodations and attractions when building a destination brand, rather than concentrating on the destination's distinctive identity, core values, heritage, culture, and authenticity. However, by amalgamating the two approaches and incorporating the newly acclaimed concept of *Mutant Brands*, proposed by Kreutz (2001), destination brands of all kinds can benefit from the enrichment of its culture, heritage, and, identity; foster its recognition; and always, in the most literal form, "stay fresh" in the minds of consumers, all while maintaining a contemporary and innovative image.

The concept of *Mutant Brands* is a new approach to branding which can easily be adapted to destination branding by materializing the spirit, sensitivity, and emotions of the place; capture the public's expectations; motivate the desire to participate; represent a common vision; acquire a flexible structure; have notable traces that allow the viewers to identify their values in the observed object; and most important "break away" from the traditional and sometimes stagnated graphic design. According to the author, this concept is the emotional nature of brands that serves as a contemporary communication tool with an open, innovative, artistic, indeterminate, subjective characteristic, encompassing a game of eclecticism that brings the brand to life and allows it to interact with its audience (Kreutz, 2010).

To this end, this study is aimed to evaluate the brand development strategies adopted by the Ministry of Tourism of Cape Verde (MTIE) to create Brand Cape Verde. By analyzing the key stages in the process of branding Cape Verde, (market research; SWOT analysis; brand development; and segmenting and positioning), the author seeks to identify the uniqueness of Brand Cape Verde, and if in turn, it induces an emotional connection between the destination and visitor, as well as reduces search costs. Thereafter, he proposes a re-branding strategy encompassing the country's history, cultural identity, and tangible and intangible cultural heritage. Using secondary data, this research attempts to provide a new perspective to destination branding by proposing the new artistic, dynamic, innovative, and interactive concept of Mutant Brands, suggesting its application, and highlighting the advantages, it can bring to Brand Cape Verde.

BRAND CONCEPT

Brands have been around ever since ancient times when pot makers imprinted their pottery with a seal to differentiate them from competitors. During this time, the same practice was applied to cultivator's livestock, as farmers marked their cattle with a hot iron rod to assure the quality of their product, hence, building a trust bond between seller and buyer, customer and brand. In fact, in the years before the 1980s, the definition of brand was as follow: "brand (noun): a trade mark, goods of a particular make: a mark of identification made with a hot iron, the iron used for this: a piece of burning or charred wood (verb): to mark with a hot iron, or to label with a trade mark" (Blackett, 2003: 13). However, with a more commercial application, a widely accepted definition has been extensively used in the academics and marketing fields to define brand as – a distinguishing name and/or symbol (such as a logo, trademark, or package design) intended to identify the goods and services of either one seller or group of sellers, and to differentiate those goods from those of

competitors (Aaker, 1991; Keller, 2003; Kotler & Gertner, 2004; AMA, 2007). Furthermore, it is a cluster of functional and emotional values that promise a unique and welcome experience between a buyer and a seller (Dinnie, 2008; Lynch & de Chernatony, 2004).

With the development of marketing research and the boom of mass production, brands have become powerful assets of a corporation. Official data from the Best Global Brands 2011 report reveal the top one-hundred international brands. Topping the charts are the three multinational mega brands: Coca Cola (\$71,861ml) IBM (\$68,905ml), and Microsoft (\$59,084ml). These brands are highly valued because of the occupied space they have in the minds of consumers as well as their perceived value and tradition of quality with continual consumer communication. The price tag on brands has skyrocketed due to the projected revenue they may generate in the future. In today's market-driven society, a solid brand serves two main purposes: on the one hand, as a strategic mechanism used to maneuver through the cluttered marketplace and capture the attention of potential customers, it differentiates products in order to reach a certain market segment; and on the other hand, as a Trademark, it protects the owner's rights to market and sell the brand, e.g., it gives its creator or entitled person exclusive rights to the brand (Dias & Marques, 2011). Moreover, Aaker, (1996) asserted that the development of a strong brand involves four key factors: the brand identity, its architecture, organization (structure, process, and planning), and a communication program.

BRAND IDENTITY

Penetrating all spheres of life in what has become a materialized world, brands have become intrinsically connected to our daily lives. Whether social or cultural, they serve as indicators of our lifestyle and protagonist of our social status. These societal positions are usually proclaimed in the form of a brand's name, logo, symbol, package design, or a combination of these elements (e.g. IKEA name, Nike swoosh, McDonald arches, or BMW name inside the emblem). Kapferer (2008) affirmed that, the brand's deepest values are reflected in the external signs of recognition, which must be apparent at first glance. These visual identities are elements used to communicate the brand's essence and core value. A brand's core values help consumers understand its culture and personality, which in turn, contributes to the recognition of the brand's identity; for example, what the brand stands for and what it promises to customers. A brand's identity is built based on the firm's vision, mission, principles, heritage, and culture, aligned with its functional and emotional values. Kotler & Pfoertsch (2006) claimed that a brand identity is a long-lasting strategic asset that rep-

resents the timeless values of the brand tied to the brand's roots and fixed parameters. This identity draws upon the brand's roots and heritage, thus everything that gives it its unique authority and legitimacy within a realm of precise value and benefits (Kapferer, 2008: 178). With physical and formal identity, just as human beings, a brand has character and a personality that is connected to its history along with its fundamental values.

Elucidating this perspective, Kotler *et al.* (2010) stated that, for brands to connect with Homosapiens, they must develop an authentic DNA that is the core of their true differentiation. This DNA reflects the brand's core essence and represents its identity by emphasizing the uniqueness of its characteristic that differentiates it and makes it stand out from the crowd; hence, no two brands are the same. To this end, in suggesting ways of defining brand identity, and the evolution of its representation as a communication tool, Kapferer (2008) proposed the *Brand Identity Prism* model which is the six facets of a brand's identity. The six facets encompass *brand physique*, the brand's backbone and tangible added values; *brand personality*, the way a brand communicates its characteristics; *brand culture*, the set of values feeding the brand's inspiration; *brand relationship*, the connection a brand builds with consumers; *brand customer reflection*, how a consumer wishes to be seen as a result of using a particular brand; and *brand self-image*, the developed inner relationship formulated by one's self over time when consuming a particular brand. In the perspective, these six brand facets are the communication tool that disseminates the visual identity of the brand.

VISUAL IDENTITY

The evolution of visual identity can be traced back to the 1950s and 1960s when firms invested heavily on the visual design of their company's powerful logotypes and brand ownership symbols. During this era, we began to observe the associations between corporations and the colors they used to identify their products and services (e.g., red to Coca Cola, green to BP, brown to UPS, and blue to IBM), (Allen & Simmons, 2003). This approach was based on creating a visual symbol that had an artistic quality while representing a clear commercial articulation of a business strategy. This inward mirror, the brand's soul, is the mechanism tool marketers use to foster recognition, induce affection, and provoke emotions towards the brand, hence, creating a relationship between brand and buyer. On the other side of the coin, the outward mirror, the visual representation of a brand's identity, is responsible for communicating its intangible characteristics and tangible attributes to the audience by revealing its uniqueness and attractiveness. Seen as a behavior mechanism (process of interacting with

consumers), culture, and a communication tool, these visual identities encompass the total experience offered by a company to its staff, customers and others, as well as, a heady and distinctive concoction of intangible promises and tangible benefits (Allen & Simmons, 2003).

Linked to the socio-history and the co-existence of “different worlds”, values, behaviors, and cultures, visual identity is a process that represents the identity blocks (Conventional and Non-Conventional) which follows the evolution of communication of the corporate brand identity (Kreutz, 2001). According to Kreutz (2005), within the conventional block of visual identity, we have the manifestation of the positivists’ model, which is divided into the traditional model of Stereotyped Visual Identity, and the modern model of Arbitrary Visual Identity. A Stereotypical Visual Identity is based on the notion of the phenomenon known as “sensation transfer” (proposed by Naples, 1988, cited in Kreutz, 2010) e.g., when a name or a symbol of an organization is perceived unconsciously in the minds of consumers due to a previous encounter with a graphic design. Further, this occurs when a firm decides to appropriate a symbol whose meaning already belongs to a collective imagery as a representation of its own brand.

In contrast, an Arbitrary Visual Identity imposes a particular symbol that does not belong to a collective imagery to synthesize a new form. A study on the needs and desire, communication strategies, and technical and legal issues is conducted by the organization to determine the creation of this new symbol. However, following the precepts of modernists, rational planning, and centralized control, this model is characterized as being imposed, resistant to change, subjectively determined, and inflexible. Furthermore, the two above models are characterized by their rigidness form of identification by standardization, the belief in linear progress, and the cultivation of the eternal and immutable (Kreutz, 2010).

MUTANT VISUAL IDENTITY

In the previous section we discussed the two types of visual identity (Stereotyped and Arbitrary) used as a communication device to represent its symbolic meanings. However, in spite of their symbolic visual representation, they lack the characteristics of the contemporary communication strategy that the non-conventional post-modern model of Mutant Visual Identity possesses. Deriving from the Latin word *mut re* – to change – mutation emanates from the natural forces of nature and the need to transform as a survival tactic, which has always been part of the human evolution. Kreutz (2001) defined this aesthetic form of transformation as the emotional nature of brands that is characterized as being open, innovative, artistic, indeterminate, subjective, and a game

of eclecticism. Linked to the post-modernist precepts, this contemporary communication strategy is embedded in the current social-historical development, and is used to explain the evolution of communication.

The advent of mass communication, and especially the rise of mass circulation of newspapers in the nineteenth century and the emergence of broadcasting in the twentieth century, has had a profound impact on the modes of experiences and patterns of interaction in post-modern societies. Today we live in a world in which the extended circulation of symbolic forms plays a fundamental and ever-increasing role. In all societies the production and exchange and/or transformation of symbolic forms – of linguistic expression, gestures, action, works of art, and so on – has always been a persuasive feature of social life (Thompson, 1990).

Driven by the new era of Information Technology, in today's globalized world mutation is at the base of this transformation. The emergence of the information highway has accelerated the process of transformation, replacing the act of receiving information and reflecting on it for later actions, with primitive instinctive reflection (Pinho, 2001 in Kreutz, 2010). As a result, these changes have prompted organizations to adapt innovative marketing strategies in order to survive in the competitive marketplace. Furthermore, communication strategies, which are focused on the visual identities of a brand, were strategically marketed to create an emotional connecting between brand and buyer. Henceforth, when implementing these strategies, organizations' managers discover the complexity of this relationship, for brands were no longer seen as being rigid or cold (without a soul), rather having human-like characteristics with complex features – Mutant Brands (Kreutz, 2010).

MUTANT BRANDS

Based on the Depth Hermeneutic theory proposed by Thompson (1990), the revolutionary concept of Mutant Visual Identity, which gave light to the theory of Mutant Brands, was developed in Brazil by PhD Elizete Kreutz (2005), who specializes in Social Communication. In this context, this new concept is recent and still in need of theoretical insights to understand the issues involved in its design and dissemination. To this end, as an attempt to exemplify this contemporary communication strategy, Kreutz (2005) analyzes a compilation of representative examples, which allow us to understand the dimension of this strategic approach of communication at various level of development, and how it reflects new forms of interaction between the brand and its audience. Although some professionals, marketers, and managers believe that Mutant Brands run the risk of not having the ability to position in the minds of consumers, Kreutz (2005) argues that this post-modern branding strategy presents the following advantages: easy adaptation to new

situations; maintains the public's attention; interact with its audience; innovative; flexible; and dynamic. Furthermore, dividing the concept into two strategy components: Poetic Mutant Brands (as being spontaneous and intuitive) and Programmed Mutant Brands (as being fragmentation of the visual identity of a brand), the author emphasizes that this concept is a new form of interaction between brand and buyer, in which the former communicates and identifies with the latter, and vice versa. By using two practical examples (MTV, and Melbourne), we will attempt to answer the question proposed by Kapferer (2008) – How can the brand change its communication style, yet remain true to itself?

With a sense of permanence and the need to be dynamic, impactful, flexible, innovative, and indeterminate, as well as being a product (music, and video-clips) of fast consumption, brand MTV is an example of the post-modern visual identity (Pinho, 2001, in Kreutz, 2010). To fulfill the needs of its young audience who are always open to new life experiences, the brand is continuously in the process of mutating and transforming its appealing characteristics in order to “stay fresh,” and up-to-date (see figure 1).

As cited earlier, mutation has always been part of the human evolution and the need to change. Having said that, the visual identity of MTV and its brand strategy is based on the fact that, it is a television station dedicated to music targeted at the younger generation, therefore it is always in need of constant change and reinventing its image. This widely-known television station which is broadcasted across continents, in more than 140 countries, has been part of the youth culture, and has established a very strong brand with massive TV audience. Launched in August 1981 in New York City, MTV inaugurated a new form of watching television by diversifying its programs with less duration and more dynamic. As observed in figure 1, the MTV logo can be utilized in various forms with a range of colors, however, the basic structure of the brand remains the same, i.e., its core essence remains intact, while the visual identity of the brand diversifies its communication style and mutates its “outer shell”.

Furthermore, in describing the brand's “Magic Box,” Kreutz (2010) emphasizes that there are three items of the MTV logo that are at the base of its core visual identity: the bold outline letter “M,” including its outlined shadow; the diagonal scribble of the letters “TV,” positioned on the top half of the letter “M;” and finally, the proportionally spaced words Music Television below the “M.” Thus, the concept branding MTV is based on the element of surprise credited to the infinite numbers of designers, producers, animators, and artist who are constantly making sure that the MTV brand “never goes out of style.” By changing its colors, patterns, textures and design to adapt and/or mutate to any type of situation, the brand is therefore characterized by Kreutz (2010) as Poetic Mutant Visual Identity.



Figure 1: MTV Mutant Brands

Source: www.google.com/mtv

The visual identity system used in commerce for economic purposes has also captured the attention of Destination Management Organizations (DMO) in the tourism industry. In 2009, as an attempt to diversify its tourism products and services, the city of Melbourne, Australia, contracted a brand consultant agency to replace the old and outdated brand, that was implemented in the 1990. Landor Associates, a brand design consultant agency, created the new flexible and future-focused corporate visual identity for the city of Melbourne, (see figure 2).

Melbourne is a dynamic, progressive city, internationally known for its diversity, innovation, sustainability, and livability (Landor, 2010). Therefore, the city needed a brand to reflect its many identities and long-term sustainability, as well as its strategic plans for the future.



Figure 2: Melbourne Mutant Brands

Source: Landor Associates (2010)

Melbourne's new brand strategy and visual identity system was created to ensure that the city remains a permanent Australian center for culture, arts, dining, entertainment, education, and shopping. Following the evaluation of the city's audit, and analysis of public opinion, and stakeholder's viewpoints, the challenge then became to reflect Melbourne's cool sophistication on the world stage, capture the passion of its people, and provide the city with a unified, future-focused image. As observed in figure 2, the mutant brands of the City of Melbourne has a diversified communication style in which different pattern, textures, and color are used in different context. Whether for purposes such as cultural, entertainment, business, gastronomy, history, art, music, heritage, and so on, the bold "M" presents a full expression of the identity system – immediately recognized and as multifaceted as the city itself, providing a surface for endless visual expression (Landor, 2010). In the next section the multifaceted cultural dimension of Cape Verde will be presented, and later analyzed to determined how these elements can be incorporated to create a Mutant Brand for Brand Cape Verde.

BUILDING A CULTURAL IDENTITY

The archipelago of Cape Verde was deserted at the time of its discovery in 1460. It is commonly accepted that, at the service of the Crown of Portugal, navigators Antonio de Noli and Diogo Afonso discovered the first five islands of the archipelago. With the discovery of the remaining islands in 1462 by explorer Diogo Afonso, the archipelago began to be populated by European settlers and native Africans. With limited natural resources and unfavorable climatic conditions, the first settlers faced many difficulties in adapting to the new environment. Nevertheless, in spite of the harsh conditions, the population of Cape Verde began to grow when the Portuguese recognized its strategic geographic position between Africa, Europe, and America.

Cape Verde is located in the Atlantic Ocean, 500 kilometers from the coast of West Africa, neighboring Senegal, Gambia, and Mauritania, and belongs to the region which also includes the Macaronesia archipelagos of the Canary Islands, Madeira, and the Azores. The country is a horseshoe-shape cluster of ten islands, (from north to south: Santo Antão, Sao Vicente, Santa Luzia, São Nicolau, Sal, Boa Vista, Maio, Santiago, Fogo, and Brava) and eight islets that constitute an area of 4300 square kilometers. Once used by the Portuguese as a gateway for the Slave Trade, today its geographical location plays a fundamental role in the social-economic development of the country.

The affirmation of the Cape Verdean Nation happened on the 5th of July 1975, when the political party African Party for the Independence of Guinea and Cape Verde (PAIGC) (present African Party for the Independ-

ence of Cape Verde, PAICV), led by Amílcar Cabral, gained independence from the Portuguese. Today with a stable democratic system and a Representative Parliamentary, the population of Cape Verde is about 491,683 (INE, 2011) and a Diaspora community of more than 600,000 worldwide.

Occupying a multicultural environment, mostly in the Americas and Europe, the Cape Verdean Diaspora community can be found throughout the five continents of the world, taking with them their culture, customs, and identity. The identity of the Cape Verdean people is a result of the mixture between the Caucasian and the Negro that arrived in the islands. Coexisting in the same limited space, the two ethnic groups experienced a double process of disintegration, in which, as a result, a new cultural identity was formed. With the amalgamation of the two progenitors cultures – the European father and the African mother – the creation of this new cultural identity was inevitable: *Cultura Crioula* (Brito-Semedo, 2006). Consequently, different cultural practices and experiences merged, hence, forming a “new type of Man,” with a new mentality, and new language: Creole (Amaral, 1964).



Figure 3: Batuque



Figure 4: Ferrinho



Figure 5: Ouri

Source: www.google.pt/imagesdecaboverde

Evidence of the traces of the different cultures and the crossing of identities can be seen throughout the islands: the African pestle used to process corn; the Portuguese grindstone; the traditional dance of *batuque* (figure 3) of African origins, often accompanied by the beating of goat skin wrapped clothing, the Portuguese *ferrinhos* (a musical instrument made of copper-clad steel in figure 4). The board of *ourí* (figure 5) of African origins is a tradition that can be found in almost all of the islands. At the base of the Cape Verdean cuisine is the introduction of the various dishes made out of corn from the American, processed and cooked with African methods. Creole, the mother tongue of Cape Verde formed from the fusion of the Portuguese and African vernacular, is one of the most important cultural elements, for with it a long gestation of restructuring and empowerment in the context of slavery was accomplished (Amaral, 1964).



Figure 6: Festa das Bandeiras



Figure 7: Tabanka



Figure 8: Cola São Joao

Source: www.google.pt/imagemsdecaboverde

Along with the imported European customs and habits, traits of the reminiscent of the African social culture are amalgamated purely with Portuguese tradition. Thus, cuisine, art-crafts, traditional culture, which encompass oral literature, music, novelistic, proverbs, riddles, childhood games, popular music and its instruments, folk festival (Santa Cruz, Santo Antão, St. Pedro, St. John, St. Andrew, *Nossa Senhora da Lapa e da Luz*, and the sacrifice of the rooster on the *Pascoela*) are all customs that have been practiced for centuries in the islands. The flag festival (*Festa das Bandeiras*, in figure 6) celebrated on the island of Fogo has especial characteristics of the medieval African cavalry festivities. Similarly, *Tabanka* (figure 7) on the island of Santiago and *Colá São João* (figure 8) on the island of Santo Antão are syncretistic festivities identified in the same holy festival in Portugal and African dances. These traditional and cultural traits have all contributed to the formation of the identity and culture of the “Cape Verdean Man,” i.e., its *Crioulidade*.

TANGIBLE AND INTANGIBLE CULTURAL HERITAGE

In the process of constructing a cultural identity, tangible and intangible cultural heritage transpired in order to give emphasis to the many different facets of the Cape Verdean identity. Cape Verde’s tangible cultural heritage encompasses: archeological sites (*Ribeira Grande de Santiago* [Cidade Velha]); buildings (*Concentration Camp of Tarrafal* - Santiago); historic sites (Ribeirão Manuel, site of the “*Uprising of Ribeirão Manuel*”: when farms fought for their social justice and equality on the island of Santiago); and monuments (the *Church of Nossa Senhora da Graça* - Santiago, and *Fortaleza Real de São Filipe* - Santiago, *Réplica of Torre de Belém* – São Vicente, *Salinas da Ilha do Sal* - Sal,). In addition to this tangible heritage, other architectural heritage such as: churches, government builds, houses

of old slave-masters, as well as those of family that had a high position in the colonial society, can be seen throughout the villages and towns.

One of the towns inhabited by families of high social status was Ribeira Grande of Santiago, which, in 2009 was inscribed on UNESCO's World Heritage List, making Cape Verde's entry to the international community inventory of properties of outstanding universal value. Bearing testimony to the history of Europe's colonial presence in Africa and to the history of Slavery, Ribeira Grande of Santiago was the first European colonial outpost in the tropics, as well as the first intercontinental gateway for the maritime trade (UNESCO, 2009). Located in the southern region of the island of Santiago, the town features some of the original street layout's impressive remains, including two churches (*Nossa Senhora do Rosário* and *Sé Velha*), a *Royal Fortress* and *Pillory Square* with its ornate 16th century marble pillar. Once used as a place of concentration of enslaved persons and the inhuman practices of the trade of enslaved persons, Ribeira Grande of Santiago was also exceptional in terms of the intercultural encounters from which stemmed the first developed Creole society. In addition, recognized as the first European colonial town to be built in the tropics, Cidade Velha was the cradle of the first fully-fledged mixed-race of the Creole society, which later spread across the Atlantic and adapted in different colonial context in the Caribbean and the Americas.

At the center of the maritime traffic and trade between continents, the history, suffering, and struggles of Cape Verde, which began in Cidade Velha, gave birth to one of the most valuable and preserved cultural aspects of the Cape Verdean people: *Morna*. This intangible cultural heritage is believed to have a connection with the *Fado* of Portugal, *Modinha* of Brazil, and *Lumdum* of Angola (Filho Lopes, 2003). Commonly accepted amongst the national and international community, emanating in the late nineteenth century from the heart of the island of Boa Vista, *Morna* is a music genre that was sang in social events to depict the stories of everyday lives of the local community, relationships, stories of shipwrecks, and consequent depredations (Filho Lopes, 1983). In the early twentieth century, native poet Eugenio Tavares gave a new characteristic to the music genre – writing about sentiments, romance, love, pain of departure, emigration, nostalgia (*Saudade*), the world made of flowers and the beautiful women that lived there (his hometown: the island of Brava), which later were composed into songs of *Morna*.

Upon reaching the island of São Vicente, *Morna* underwent a new phase. Musicians such as Luis Rendall, Jotamont, Sergio Frusoni (Italian origin), and B-Léza, influenced by Brazilian music, introduced a new harmony and a semitone rhythm to *Morna*. Addressing issues related to politics and important political characters, to either enhance their moral qualities, or make them the target of ridicule, these artists manifested

their frustrations and opinions through music. Inherited from previous generations, today this slow-tempo hybrid between melodic song genre and poetic lyrics that evokes themes such as nostalgia (*Saudade*), romanticism, and equality, has expanded beyond the geographical limits of the archipelago. Artists such as Cesária Évora, Bana, Norberto Tavares, Luís Morias, Celina Pereira, Paulina Viera, and Ildo Lobo, are some of the main protagonists of the contemporary *Morna*, divulging the country's cultural identity. Reflecting the reality and spirit of the Cape Verdean people, the composition of *Morna* has contributed greatly to the dissemination of Cape Verde's cultural identity.

Other intangible cultural heritage encompasses: language (Creole); oral histories and literature (e.g., Eugénio Tavares, Baltazar Lopes, George Barbosa, Pedro Cardoso, and *The Movement of Claridade*); beliefs, rituals, ceremonies, customs, tradition (cited above); dance (e.g., *batuque*, *funana*, *finason*, and *coladeira*); craft; and other forms of art (Britto-Semedo, 2006). Intimately linked to the citizens of the archipelago, and at the base-structure of the cultural identity of Cape Verde, these cultural aspects play a fundamental role in disseminating Cape Verde's multifaceted and rich culture: it's *Criolidade*.

THE ROLE OF TOURISM IN CAPE VERDE

Over the years, millions of curious tourists, attracted by the pristine coastlines, warm tropical climate, and extraordinary landscapes, have visited the archipelago to experience, at first hand, the "Cape Verdean way of life" and its many cultural aspects. Undoubtedly, the tourism industry provides significant economic development opportunities for Cape Verde, generating employment and contributing to the national GDP growth. Table 1 reveals that during the 2010 season, Cape Verde experienced a substantial growth of +17% of tourist arrivals (UNWTO, 2011). Facts from the World Travel & Tourism Council (WTTC) show that, the direct contribution of Travel & Tourism to GDP for Cape Verde was CVE 24.6bn (about €2.8 million) in 2011, an equivalent of 16.2% of the national GDP, and expected to grow by 5.8% (to 18.6% of GDP) by 2022. Travel & Tourism generated 28,500 jobs directly in 2011 (14.4%). By 2022, Travel & Tourism will account for 43,000 jobs directly - see figure 9 (WTTC, 2012).

Table 1: International arrival and tourism receipts in Cape Verde

International tourist arrivals (x 1000)					International tourist receipts (US\$ million)				
2008	2009	2010	Change (%) 09/08	Change (%) 10/09	Share (%) 2010	2008	2009	2010	Share (%) 2010
285	287	336	0.7	17.7	0.7	350	292	289	0.9

Source: UNWTO, 2011

The last decade has been a remarkable period for Cape Verde. This nation has made tremendous progress that often times is cited as a success story among developing countries, and a reference on issues such as – democracy, financial management, peace, and absence of corruption. As a nation, Cape Verde has been able to consolidate gains and embark on a new national agenda for economic transformation and societal modernization (Government Program for VIII Legislatures 2011/2016).

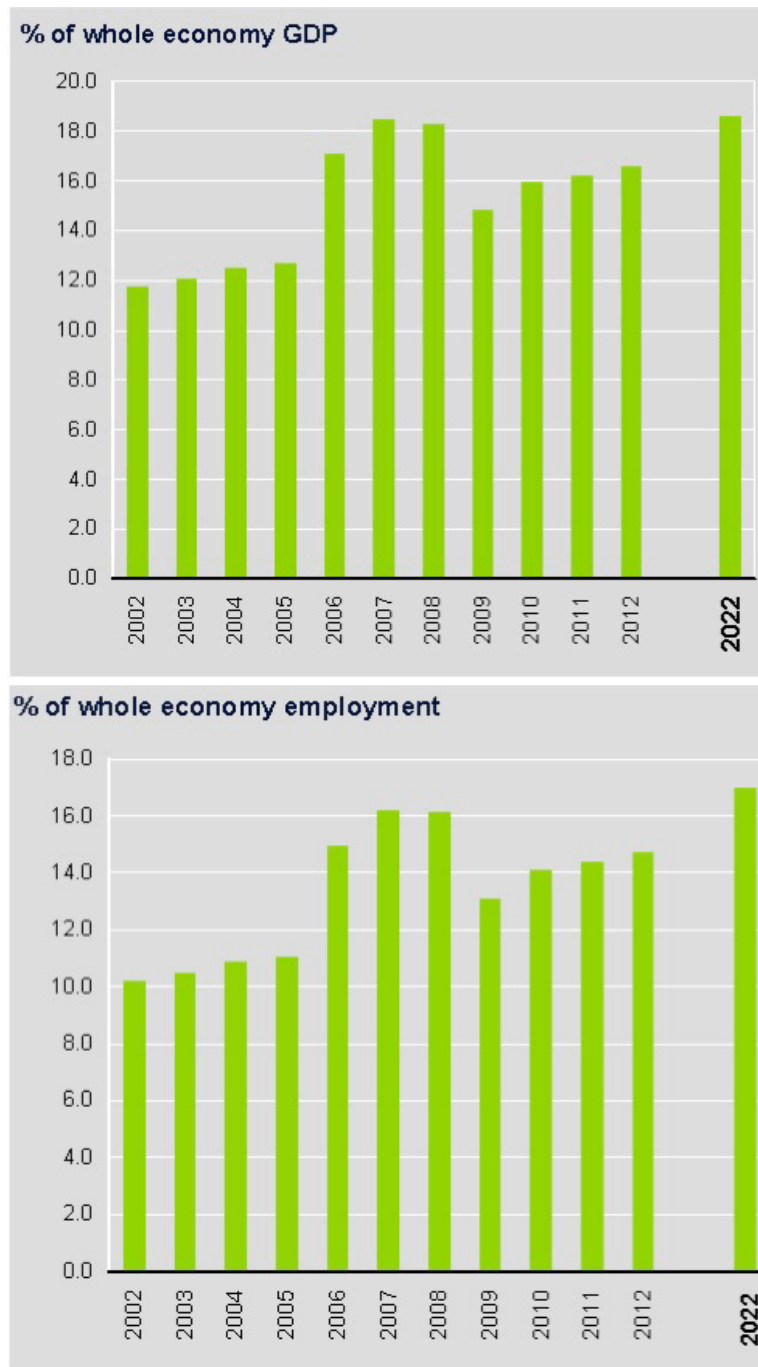


Figure 9: Tourism contribution to GDP and employment in Cape Verde

Source: World Travel and Tourism Council, 2012

Evaluating the current situation in the tourism sector and figures present by UNWTO and WTTC, the government emphasized that, according to its present contributions and future projections, tourism will continue to be recognized as the country's main economic contributor (DGT, 2010a). By identifying its competitive advantage and implement-integrated policies, authorities believe that the industry will be better prepared to respond to problems and new challenges posed by the international market. To this end, according to the National Strategic Plan for Tourism Development of Cape Verde (PEDT) implemented in 2010, covering the 2010 through 2013 seasons, the government seeks to accomplish the following objectives:

- identify the country's tourism potentials and arising opportunities in the international tourism sector;
- identify areas of improvement and locking points for sustainable growth of tourism in the country;
- define and communicate a clear vision of the type of tourism intended for Cape Verde, aligned with the country's development strategies drafted by the Government;
- establish policies and guidelines that guide strategic action programs aimed at achieving previous set goals in the tourism sector, and identify the resources needed for its realization and;
- establish effective mechanisms for monitoring and evaluating results of its implementation (DGT, 2010a).

Indeed, in spite of the clear vision of the potentials that the tourism industry presents and a comprehensive approach with guidelines to exploit all of the available resources, as of 2009, Cape Verde lacked a meaningful tourism identity. There was a need for Cape Verde to develop a strong identity that encapsulated the country's unique attributes and personality that could be marketed in the international arena. Furthermore, a panoramic vision was needed to produce a clear identity encompassing identified brand values, which in turn, serve to drive all marketing and development strategies. This approach would pervade all forms of communication and stimulate the core of the travel consumer's behavior and decision-making process to position Cape Verde competitively in the global market. In this sense, a strategy base approach was elaborated and guidelines were set for the creation of a tourism identity for Cape Verde. As a result, in 2010, together with the Portuguese Institute of Tourism Development (IPDT), the Ministry of Tourism of Cape Verde (MTIE) and General Directory of Tourism of Cape Verde (DGT) launched a campaign to create and implement Brand Cape Verde.

BRANDING CAPE VERDE

Recently, destination managers have recognized that by creating a destination brand, places of all kinds can benefit from implementing coherent strategies with regards to managing their resources, reputation, and image (Pike, 2004), providing an umbrella of trust and a guarantee of quality (Anholt, 2003; 2004), and fulfilling three major objectives: attract tourists, stimulate inward investment and boost exports (Dinnie, 2008; 2011). Furthermore, Blain *et al.* (2005) defined destination branding as a set of marketing activities that: support the creation of a name, symbol, logo, word, mark or other graphic that readily identifies and differentiates a destination; consistently convey the expectation of a memorable travel experience that is uniquely associated with the destination; serve to consolidate and reinforce the emotional connection between the visitor and the destination, and reduce consumer search costs and perceived risk.

In the beginning of 2010, Cape Verde's tourism industry lacked the comparative and competitive advantage that enabled the country to compete in the global market as an attractive tourist destination. The destination needed to strategize an approach that would position its unique experience, whether cultural, or adventurous, in the minds of visitors differently from the rest of the world. It needed an appealing brand with the ability to emotionally-connect with current and potential consumers, and communicate its cultural identity and tangible and intangible cultural heritages. The brand mission, therefore, was considered necessary to capture the very essence of the Cape Verdean experience and its effect on the many tourists that visit its exquisite islands every year.

To execute this strategy, it required that the Ministry of Tourism and the General Directory of Tourism compiled a comprehensive approach that would combine the public and private sector to present a positive image of Cape Verde to the international community, encompassing research and analysis, such as: destination awareness, product awareness, consumer desire, tourism product, infrastructure and industry professional development. To this end, the MTIE/DGT and IPDT developed a Marketing Plan (covering the 2011 through 2013 seasons) underlying the core essence of the Cape Verde experience, and established a brand development strategy to differentiate its products and services and depict the core personality of the archipelago. Hence, this approach focused on marketing campaigns in the international arena as a strategy to stimulate inward investment and attract tourists in order to gain the comparative and competitive advantage needed to compete in the marketplace.

Working in the first phase as a pilot campaign, the Marketing Plan for Tourism in Cape Verde: 2011-2013 was the first official document

to promote the country as a tourist destination. This marked a milestone in the history of tourism in the archipelago, not only for the implemented strategies, but also for the creation of Brand Cape Verde. Merging share views and collective inputs from all of the stakeholders involved, the Marketing Plan was developed mainly to identify the current resources in the country and what potentials and limitations it presented, exploit the differentiated attributes, and define a strategy base approach to segment and position Brand Cape Verde (DGT, 2010b). This suggested that a profound research of the current and potential markets in the region, as well as the current situation of the tourism industry, be conducted. By analyzing the key stages in the process of branding Cape Verde (market research; SWOT and competitors analysis; brand development; and segmenting and positioning), the author seeks to identify the uniqueness of Brand Cape Verde, and if in turn, it induces an emotional connection between the destination and visitor, as well as reduces search costs. Thereafter, it proposes a re-branding strategy encompassing the country's history, cultural identity, and tangible and intangible cultural heritage, and it suggests how these applications can contribute to create a Mutant Brand for Brand Cape Verde.

MARKET RESEARCH

The brand mission for Brand Cape Verde was initiated by identifying the core markets and analyzing the inflow of domestic and foreign tourist arrivals. Official data from the National Statistics Institute of Cape Verde (INE, 2011) showed that, according to the analysis of tourists' profiles, countries such as the United Kingdom, Germany, Italy, Portugal, France and the domestic markets, are the main markets for the destination. To determine market boundaries, the tourist was categorized by age group, average overnight stays, months of travel, and islands visited (DGT, 2010b). This research also revealed that the islands of Sal, and Boa Vista, which offer an abundance of leisure and water activities in five star resorts surrounded by miles of sandy white beaches, were the most sought out islands.

Being the backbone of the country's tourism industry, the crystal clear seawaters and warm tropical climate attracts a significant number of tourists to the archipelago year-round. By identifying the key markets and strategizing methods to increment tourist inflow, the MTIE and DGT believe that they will be better equipped to compete with other destinations. To this end, the overriding objective to create Brand Cape Verde was aimed to develop long-term campaigns designed to build more awareness of the country as an attractive destination in the core markets cited above.

However, the anchor products – Sea and Sun – the country’s life-line tourism economy, have the tendency to eclipse the true essence of the destination’s diverse culture and history, unique identity, and the hospitable and free-spirited people: *Morabeza*. Moreover, to compete effectively in the global tourism market, the above characteristics of Cape Verde’s cultural identity must be exploited at an extreme length. Furthermore, in today’s competitive markets, marketeers challenged by tourists who are increasingly seeking lifestyle fulfillment, often times rely on lavish accommodation and attractions to promote the destination as a commodity product.

SWOT AND COMPETITORS ANALYSIS

Following the market research, data from the World Tourism Organization, the National Strategic Plan for Tourism Development of Cape Verde (PEDT), national economic articles, documentaries, and other national and international entities connected to the tourism sector were collected to conduct a SWOT analysis in order to identify the strengths, weaknesses, opportunities, and threats regarding Cape Verde’s tourism and professional development. Results revealed that Cape Verde is an emerging tourist destination with a trend of high tourism growth and potentials, and rich natural resources with a strategic geographical position. However, limited financial resources, lack of skilled labor, and the need for infrastructural, social, and organizational development (DGT, 2010b) may, at times, hinder the development of the country. The main differentiating element in Cape Verde, which constitutes its strengths, were identified as – security (safe destination), approximation to the emerging markets, temperate climate with sun and mild temperature throughout the year, unique and unusual landscapes (DGT, 2010b).

The SWOT analysis realized by the General Directory of Tourism of Cape Verde identified key areas of improvement, the destination’s competitive advantage, and obstacles to overcome. To this end, competitors analysis conducted by the DGT and IPDT revealed that, after a thorough analysis of the destinations that compete directly with Cape Verde for the same tourism products (Sun and Sea), a list of competing destinations along with a brief analysis of the comparative position of Cape Verde, regarding the proximity to the five core markets as well as prices of holiday package, was compiled. According to the study conducted by the Observatory of Tourism in Cape Verde (an entity of the Ministry of Tourism created to monitor the development of tourism), and contributions of key stakeholders’ inputs, this list comprised the following destinations: Senegal, Seychelles, Maldives, Canary Islands, Angola, Brazil, Greece, and Latin America. In

essence, the desired position in the minds of potential consumers of the destination brands of the identified competitors was also analyzed to measure market share and brand recognition.

Nevertheless, according to some of the countries (Angola, Brazil, Greece, and Canary Islands) included in the competitors analysis, the market size and economic development does not correspond with that of Cape Verde. In this context, this analysis relied mostly on the perspectives of tour operators; issues such as the lifecycle of the products, and the constant change of tour operators' offers in the archipelago as well as other limitations such as financial capabilities, were not included in this study. Furthermore, in failing to identify the country's multifaceted cultural dimensions and identity as strength, this analysis failed to recognize the archipelago's main competitive advantage.

THE DEVELOPMENT OF BRAND CAPE VERDE

Following an analysis of the current situation of the tourism industry in Cape Verde, and identifying the target markets, the campaign to bring Brand Cape Verde to life began. The development of Brand Cape Verde commenced with an analysis of key stakeholders, comprised by national and international industry representatives, who provided advice and recommendations on all major marketing and industry development activities. The composition of this coordinated effort also encompassed the participation of the local citizens in the creation of the logotype for Brand Cape Verde. To this end, the process of branding Cape Verde was based on a national contest for the creation of a logo design for the tourism identity brand, where 151 proposals were validated, between March 25th through May 7th of 2010 (DGT, 2010b). The criterion governing the proposal was established under the following conditions: the logo design must serve as a representation of the Cape Verdean people; the diversity of the ten islands; tranquility and relaxation (a safe destination with wealthy natural landscapes); the sun which shines throughout the year (warm tropical weather); the natural beauty and exotic beaches; and the approximation to Europe and other emerging markets.

Of the 151-logo design submitted in the contest, a jury panel constituted by international representatives and members from the Ministry of Tourism of Cape Verde (MTIE) and the General Directory of Tourism of Cape Verde (DGT) chose a representative umbrella brand, as seen in figure 10, to represent Cape Verde's tourism identity. According to the descriptive logotype selected to represent the identity of Brand Cape Verde, the strong and colorful visual graphics reflects an attractive cosmopolitan modern country with the ability to respond to future demands. This approach marked a new dynamic era for tourism in Cape Verde – i.e., a destination considered emerging, at a global economic scale, with considerable indices of growth and development.



Figure 10: Brand Cape Verde and Island Groups

Source: General Directory of Tourism of Cape Verde

Nevertheless, in spite of this remarkable accomplishment, by excluding the country's cultural aspects and historical context, the selected logotype lacks authenticity and innovation. Further, in order to encapsulate to core essence of the Cape Verdean experience, the logo brand needed to include the greatness and wealth of the meaning and values of the archipelago: its characteristic, diversity, core personality, energy, magic, distinctiveness, and excitement. Therefore, on the grounds that a brand is used as a communication tool, cultural relations should play a critical role in divulging the richness (Anholt, 2003), and distinctiveness of the country. As an attempt to create a visual representation and an attractive image of the archipelago – a game of colors and the shapes of the ten islands that make up the archipelago – the selected design failed to capture the unique elements which differentiate the destination from competitors. Research has revealed that the similarities between the logo and the destination are an important determinant factor of enhancing brand recognition (Hem & Iversen, 2004).



Figure 11: Brands that Resemble Brand Cape

Source: www.google.com/image

Often times interpreted as being discriminatory, the colors used in the design of each island were meant to describe the people that inhabit these territories, hence people from the island of Santiago have darker skin tone than those of São Vicente: a false assumption. In addition, the sequence of the colors resembles the logos of Algarve, Caribbean, Andalucía, and Taiwan, and the overlapping position of the font (lettering) used, similar to that of TAP, clearly shows the lack of creativity and differentiation in the creation and selection of Brand Cape Verde (see figure 11). Hence, proper selection is critical because logos are one of the main vehicles for communicating image, cutting through clutter to gain attention, and speeding recognition of the destination (Henderson & Cote, 1998).

SEGMENTING AND POSITIONING BRAND CAPE VERDE

The segmentation process carried out for Brand Cape Verde was based on the analysis of the core markets, and consumer behavior. In this perspective, the main motivation of travel, according to the particularities of each island, were associated with Sun and Sea, culture, business, and nature. To this end, for the lack of individual economic autonomy of each island, and different level of development, the MTIE/DGT and IPDT felt it was necessary to group the islands in three promotional groups, as seen in figure 10 above. Moreover, the islands were grouped according to their product – Sal, Boa Vista and Maio (Sunny Islands) were grouped taking into account the anchor product of the destination, Sun and Sea; Santiago and São Vicente (Essence Islands) were grouped to promote business and culture tourism; Santo Antão, Santa Luzia, São Nicolau, Fogo, and Brava (Nature Islands) were grouped to promote nature. This analytical division of the market into discrete groups of customers that share common attributes was aimed to represent the destination's tourist product offer. Nonetheless, when attempting to identify these subset consumers, the diversity of product and service offerings differentiated by the characteristic and personality of the destination should be incorporated in this process.

In this context, the message associated with the segmentation and positioning of the islands needed to be designed based on the image that Brand Cape Verde intends to instill in the minds of current and potential visitors: a diverse destination with ten main ingredients that offer a unique and unforgettable experience. Because of the lack of financial resources and a holistic approach to promote the cultural aspects of the destination, an integrated strategy is needed to promote individual and personal characteristics of each island. With diversity being the generic message, these cultural aspects can be used to com-

municate Brand Cape Verde to differentiate its products and services from competitors by motivating and allowing the visitors to choose from a variety of distinct products that the destination has to offer.

RE-BRANDING CAPE VERDE

In an increasingly competitive global tourism marketplace, destinations are under pressure to construct and promote distinct identities in order to position themselves competitively in the global context (Dredge & Jenkins, 2010). As a consequence, promotional activities are geared towards the production of a distinctive and competitive destination brand identity. From this standpoint, in a tourism destination brand identity development, special consideration should be given to investigating the specific characteristics of the brand as an organization, which should address to topics of destination culture, its local people, history, and heritage (Konecnik & Go, 2008). Moreover, cultural identity, history, and heritage of a destination should be incorporated in the brand strategy as a means to strengthen local culture in the pursuit to achieving tourism growth.

Hitherto, the development of Brand Cape Verde as the country's tourism identity has been viewed for the most part in graphic design and slogan-led marketing strategy as opposed to an approach which recognizes the brand as a summation of the archipelago's multifaceted cultural dimension. In turn, the main characteristic of Brand Cape Verde should be presented as a combination of the country's attributes to form the archipelago's heterogeneous offers (sun, sea, climate, and nature) with its active component: cultural identity, history, and tangible and intangible cultural heritage. Furthermore, cultural entrepreneurship should offer Cape Verde's local culture, a mixture of African and European culture that was also highly influenced by Brazilian and Indian culture, to foreign tourists in a way that will strengthen its authenticity.

Underlying this authenticity is the construction of the cultural identity of the Cape Verdean people, encompassing the amalgamation of the Caucasian and African background, the traditional dances of *batuque*, and *Tabanka*, the rich cuisine, the Creole language, and the different religious festivities practiced throughout the islands. Hence, the archipelago's heritage also played a fundamental role during this construction. These heritages are divided in two sub-cultural dimensions – tangible and intangible. In addition, the birthplace of *Criolidade* and the cradle of the Creole society – Ribeira Grande de Santiago – is considered a highly valuable tangible heritage of the Cape Verdean people. With its ingression in the list of UNESCO World Heritage in 2009, Ribeira Grande de Santiago has contributed greatly to the preservation and divulgation of the history and culture of Cape Verde. Further,

Dias and Marques (2011) stated that the labeling of the heritage is intimately related to tourism – raising public awareness and conferring credibility and prestige to certain places and monuments.

Another form of broadening and raising awareness of the cultural and historical aspects of Cape Verde is found in its musical manifestations. A distinct and unique musical genre which originated from the romance, love, nostalgia, equality, pain, and suffering of the people – *Morna* – is recognized as the reflection of the reality of the people: *Caboverdianidade*. Expanding beyond the physical dimension of the islands, *Morna* is characterized as the spirit of the inhabitants of the archipelago. This intangible heritage is of great significance to the Cape Verdean way of life, and is deeply rooted in the people's cultural identity, and preservation of their heritage.

Henceforth, by incorporating the archeological assets (tangible heritage) and the cultural manifestations (intangible heritage) in a strategic and comprehensive approach, which enables the brand strategy to serve as a signifier of the image and cultural identity of the people, Brand Cape Verde can act as a catalyst in the dissemination of the multicultural dimension of the archipelago. Furthermore, the unique and distinct characteristics of the islands can help to induce an emotional connection between Cape Verde and its visitors; all while reducing the time-consuming process of search costs and perceived risks. Therefore, a re-branding strategy for Brand Cape Verde is imperatively required to convey memorable experiences, reinforce emotional connection, and unlock the treasure of the archipelago by revealing the core essence of the destination to travelers. Equally important, stakeholder's perception research is vital during the process of re-branding Cape Verde, and their inputs and opinions at key stages may serve to create a unique and authentic visual identity for Brand Cape Verde.

BUILDING A MUTANT DESTINATION BRAND FOR CAPE VERDE

Being the first element that a consumer encounters, the visual identity of Brand Cape Verde will play a fundamental role in the process of re-branding Cape Verde. If marketed properly to articulate its intangible characteristics and tangible benefits, this visual identity can transform its communication style without losing its true essence. Its colors, texture, patterns, structure, and design must be marketed as a symbolic representation of the residents that inhabit the archipelago. Hence, arriving to the question – How can the distinct and unique characteristic (cultural identity, history, and heritage) of the islands of Cape Verde be utilized to create a Mutant Brand for Brand Cape Verde? – The author seeks to

elaborate on the concept proposed by Kreutz (2010), and the strategy measures of the creation of the new brand for the City of Melbourne implemented in 2009 by Landor Associates (2010).

As previously cited, Cape Verde is a fast developing country with the ability to compete in the global market. In order to keep up with new demands, its tourism industry is under constant transformation and modernization. One of these transformations occurred in 2010 when the Ministry of Tourism of Cape Verde embarked on a mission to create Brand Cape Verde as an attempt to differentiate its products and services from competitors. However, the present research has concluded that this approach neglected to incorporate the multi-dimensional (national and regional) cultural aspects that are inherently rooted in the Cape Verdean way of life: *Criolidade*.

To reinforce Cape Verde's image as a significant cultural tourism destination, this research suggests that the new re-branding strategy for Brand Cape Verde be aligned with the newly innovative, dynamic, impactful, and interactive concept of Mutant Brands. Although the proposed re-branding strategy is focused on the cultural identity and the tangible and intangible cultural heritage of the archipelago – batuque, Tabanka, UNESCO World Heritage Ribeira Grande de Santiago and Morna – as being the active components, this contemporary approach can be utilized in different contexts (the International Surf contest held yearly in the island of Sal, Cape Verde Music Awards, Expo Tourism, International Business Convention, and so on) to demonstrate the country's vibrant, energetic, and modernized society.

By rupturing the inflexible and dogmatic structure design of the current brand, Mutant Brand Cape Verde can be used to communicate its visual identity at a more broader and strategic level. Further, rooting from the core essence of the destination, this post-modern communication strategy can also serve as a mechanism to create emotional bonds between brand and buyer, by articulating its personality and transforming its communication style. Hence, as a result of changing and extending the circulation of its symbolic forms, the new proposed brand will allow its audience to participate in the process of creating a surface for an endless visual expression for Brand Cape Verde. This visual expression is the communication device that serves the purpose of capturing the passion of the Cape Verdean people.

Just as the new corporate identity of the City of Melbourne was built to reinvent the city's image, the proposed model for Brand Cape Verde can also serve as a strategic approach with a future-focused image that encapsulates the country's core essence and ability to meet future demands. As an attempt to ensure that the destination remains a preeminent Australian center for culture, arts, education, dining, entertainment, and shopping, the new logotype for the City of Melbourne was created

to celebrate the city's creativity, culture, sustainability, and tourism (Lan-dor, 2010). This celebration is interpreted as being both future-proof and an iconic symbol of the modern city. Blocky, colorful, and sugges-tively intricate, this strong visual impression expresses the sense of the city graphically.

In order to visually express the uniqueness, magic, and excitement of the islands, as well as present to the world a modernized image, the new proposed visual identity for Brand Cape Verde should encompass: a story of its cultural identity, history, and the tangible and intangible cultural heritage of the archipelago. With a diversified communica-tion style, this contemporary branding strategy can bring the follow-ing advantages to Brand Cape Verde: easy adaptation to any situation, maintain the public's attention, interact with the audience, and contain a flexible dynamic and innovative structure (Kreutz, 2010).

CONCLUSION

Tourism in Cape Verde is considered the main contributor to the economic and social development in the country. The contribution of tourism to the national GDP growth and employment has prompted the government to prioritize all activities related to the sector. Although still its infancy, the destination is rapidly transforming into an industry of high quality, with great potential of growth and the ability to com-pete in the global market. To this end, the MTIE has taken measure to exploit all of the opportunities that the industry presents, as well as setting short- and long-term goals in order to maximize growth, and increase tourism revenues.

This research has presented a synthesis of the multicultural dimen-sion – the construction of the cultural identity, history, and tangible and intangible cultural heritage – of Cape Verde. The analyzed pro-cedures were carried out by the Ministry of Tourism of Cape Verde (MTIE) to create a tourism identity for Cape Verde in order to posi-tion and promote the destination in the global market. However, the results of the present study concluded that this approach lacked the innovative mechanism to create an authentic visual identity for Brand Cape Verde. Therefore, a re-branding strategy was proposed in order to capture the true essence of the Cape Verdean people. With a rich history, diverse culture, and unique heritage, the archipelago is an oasis of cultural diversification and distinct characteristics. To this end, by incorporating these differentiated attributes in a comprehensive brand-ing strategy to serve as active components in promoting the destina-tion, the dissemination of the country's historical and cultural aspects can reach a wider audience, hence, contributing to the awareness and recognition of Brand Cape Verde. The UNESCO World Heritage site

Ribeira Grande de Santiago and the unique melody of Morna and as well as other unique traditions and customs are a great example of this divulcation of Cape Verde's culture and history.

The proposed re-branding strategy for Brand Cape Verde was aligned with the newly innovative, interactive, flexible, and dynamic concept of Mutant Brands. This integrated approach unified the multidimensional cultural aspects of the islands in order to create a vibrant, creative, and energetic visual identity for Brand Cape Verde. Reinforcing the country's image as a significant cultural tourism destination, this new communication strategy can be easily adapted to any situation, capture and maintain the public's attention by revealing its appealing personalities, all while maintaining its base structure and core brand philosophy. However, adapting this new approach of branding can be challenging for a developing country such as Cape Verde. With limited financial resources, the archipelago often depends on external contribution to finance projects of this dimension. Therefore, a systematic methodology of qualitative and quantitative research with new criterion for *Re-branding Strategy for Cape Verde*, and a reevaluation of the Marketing Plan underlying this strategy, is proposed to create a dynamic, innovative flexible brand for Cape Verde.

With the creation of the new visual identity, these ambitions and innovative vision for Brand Cape Verde are a holistic approach to reinvent and recreate a new form of communicating its active components (culture, history, and heritage) as well as its anchor and complementary products (Sun and Sea, leisure, and nature). The new image and visual identity for Cape Verde's tourism will serve as a tool to create awareness of the destination and, introduce to the world its diverse culture, rich history, distinct heritage, exquisite islands, secure (safe) locations, and open-spirited, welcoming people – its *Morabeza*.

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