

#FESTEVER

Revitalisation of Sydney's CBD



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CBD Revitalisation Brief

Landscape Overview and Background

Footfall and patronage in Sydney's CBD is down. The COVID-19 pandemic continues to have a devastating impact on our communities and economy.

Before the COVID-19 pandemic, the economic output in the City of Sydney's local area was \$140 billion per year with an estimated 1.3 million people in the city centre every day. The economic output of the City of Sydney local area is forecast to fall up to 15.8%.

Workers and visitors make up over 80% of the number of people who are in the city every day and account for over 80% of expenditure in the local government area. Currently it is estimated 59% of workers have returned to the CBD. Visitors to CBD are down 40%.

Target Audience

Young people

(looking for a night out, something to do on weekends)

Core Objectives

Primary

Get residents, workers and intra-state visitors (when practicable) back into the city and reframe it as a place of discovery; eat, drink, dwell, see (both day and night).

Secondary

Support uptake and use of free footway dining, showcase array of cultural programming (live music, art) along with the other 'fine-grain' opportunities.

Lastly

Build consumer confidence – the city is safe and open.

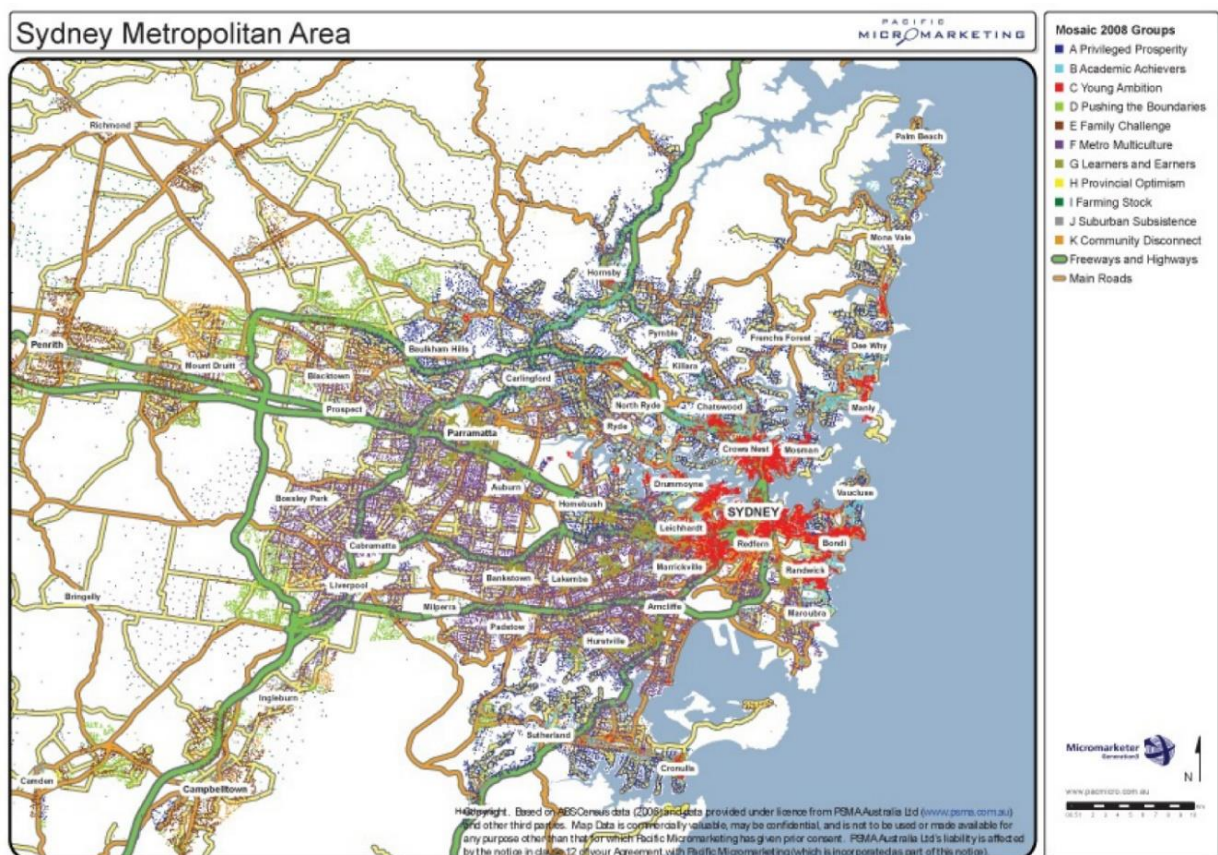
Buyer Behaviour Analysis

Young people can be identified collectively as members of Generations Y and Z, otherwise known as Millennials and Pivots, the two generational age cohorts of adults in their late teens to early thirties who “share similar early life experiences that shape their values, preferences, and behaviours throughout their lives” (Hoyer, MacInnis & Pieters, 2018, p. 323). These cohorts are “young, well informed, and they have money to spend” (Lobo, 2014). “They share a love of social media, extensive friend networks, and visibility into the lives of others. They both desire active participation and cocreation with brands, and pledge to make a difference in the world.” (Fromm & Read, 2018, p. 7).

“A population segment has members who share distinguishing patterns of behaviour” (Quester et al., 2013) and in Sydney, the geo-demographic groups within Australian society populated by young people (figure 1) also reflect the characteristics of their lifestyles (table 1) that are another “important factor that influences consumer decision-making processes” (Quester et al.).

Figure 1

Sydney Metropolitan Area geo-demographic groups



Note. From *Consumer Behaviour: Implications for Marketing Strategy* by Quester et al., 2013

(<http://ebookcentral.proquest.com/lib/uts/detail.action?docID=5471315>). Copyright 2008 by Pacific Micromarketing.

Table 1*MOSAIC Australia group summary descriptions*

Group	Segment Snapshot
C Young Ambition	Educated, high-earning young singles and sharers in the inner suburbs <ul style="list-style-type: none"> • Mainly singles, couples and sharers, aged 20-34 • 40% born outside Australia, often in Asia and Britain • Highly educated professionals and managers • High earnings / high rents and home repayments • Exercise, going out and technology are common interests
G Learners and Earners	Students and professionals living in high-density, lower cost suburbs <ul style="list-style-type: none"> • Culturally diverse young singles and homesharers, aged 20-34 • Over a third of all students are attending university or TAFE • Educated professionals working in finance, leisure or tech • Students have little income / workers earn an average wage • Least likely group to own a vehicle • Busy social lives, interest in world affairs and technology

Note. Adapted from *MOSAIC Group Summary Descriptions* by Pacific Micromarketing, 2012

(https://creative.vic.gov.au/__data/assets/powerpoint_doc/0009/56538/MOSAIC_Groups_Slides.ppt).

However, “the city is very different now than what it was pre-pandemic” (Argyrou, 2021) and the City of Sydney (2020, p. 26) recognises the impact the “loss of social connection through social isolation, physical distancing, closure of community facilities, cancellation of events and community forums, loss of volunteering opportunities, and not being able to participate in social, cultural and religious practices” has had on young people living through lockdown. Nearly half would say “they feel stressed all or most of the time” (Deloitte, 2021, p. 12) and “still fear that both personal and societal situations will get worse before they get better” (Deloitte).

Because “human beings are fundamentally and pervasively motivated by a need to belong” (Baumeister & Leary, 1995), the government regulations restricting movement and gathering have forced young people to behave in ways contrary to their “deep-seated human instinct to connect with others” (Baumeister & Leary).

“A less tangible but potentially more powerful impact of the pandemic is the sense of solidarity that has emerged” (Deloitte, 2021, p. 8) with young people finding “they feel more sympathetic to those in their communities and have taken actions to help those in need” (Deloitte, p. 8). History shows that “major shifts in viewpoints and behaviour inevitably form from collectively experienced events” (Baker, 2020) and today, “community consciousness is a defining characteristic” (Fromm & Read, 2018, p. 30) of young people who have developed a sense of shared identity and concern for others from the shared experience of living through this disaster (Cocking, Drury & Reicher, 2009, pp. 66-95).

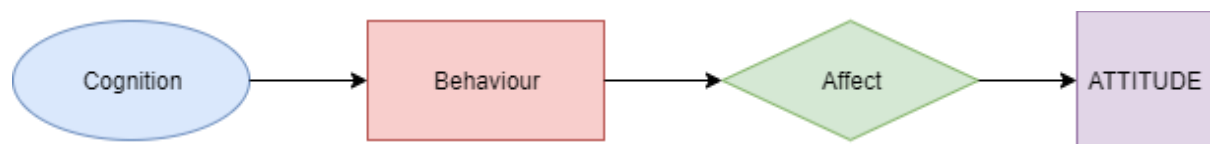
Having “regularly avoided shops, public transport, and other crowded places ... these generations are eager to regain the freedoms lost during the pandemic” (Deloitte, 2021, p. 9) with “a strong appetite for ‘going out’ and pursuing the experiences these groups value” (Deloitte, p. 9) now that the stay-at-home health orders have come to an end.

Being “driven by a need for social recognition” (Fromm & Read, 2018, p. 27), young people are “collectors of experiences and use it to further their social currency with friends and people in social circles” (Cox, as cited in Fromm & Read, 2018, pp. 28-29). “Young people have the tendency to participate in activities with their peers” (Cormack, 1992, p. 7) and as they emerge from lockdown, they will “seek out opportunities to be seen doing fun and exciting activities, like attending concerts and sporting events, going out to eat, traveling, or just hanging out in trendy places with their friends” (Fromm & Read, pp. 27-28) however “most people indicated that it would take longer for them to feel confident going to indoor cultural and community events” (City of Sydney, 2020, p. 14).

The functional theory of attitudes helps explain how the attitudes held by young people facilitates their social behaviour. The concept of a hierarchy of effects (figure 2) further aids in understanding the interrelationships between how young people think (cognition), feel (affect) and behave (behaviour) in response to the attitudes they hold about returning to the City as the pandemic ends.

Figure 2

The low-involvement hierarchy of effects

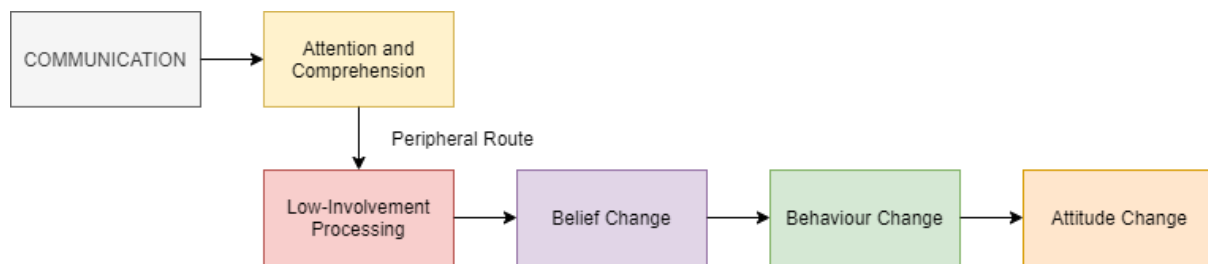


Note. Adapted from *Three Hierarchies of Effects* by Solomon, M. 2017.

In order to build consumer confidence and persuade young people back into the CBD, in line with our campaign’s objectives, it is important to understand which cognitive processes will be activated in response to our campaign’s messaging. Recognising that “people are frequently motivated to conform to others’ beliefs and behaviours in order to enhance, protect, or repair their self-esteem” (Cialdini & Goldstein, 2004), the Elaboration Likelihood Model (figure 3) incorporates the hierarchy of effects above and suggests that the peripheral route to persuasion taken with low involvement processing, using peripheral cues based on the basic psychological principle of consensus, will be an effective method to extrinsically motivate young people and influence the behaviour of our target audience.

Figure 3

The elaboration likelihood model (ELM) peripheral route to persuasion



Note. Adapted from *The Elaboration Likelihood Model (ELM) of Persuasion* by Solomon, M. 2017.

Recommendation

“Events provide a sense of togetherness because of their inclusion of people from all different backgrounds” (Derrett, cited in Hixson, 2014, p. 1) and “business, the cultural community and local residents liked the idea of a community celebration as an important step in recovery. Using public outdoor space was identified by arts organisations and businesses as an alternative to indoor venues and a way to build confidence and bring people back.” (City of Sydney, 2020, pp. 15-16).

We propose that the City of Sydney stages a series of new and different festivals each and every week, running both day and night throughout Summer, to “reactivate the city with a range of activities” (Argyrou, 2021) that provide “different opportunities for different audience types” (Argyrou) and will promote the CBD as a destination; “a place that is a really great opportunity for people to discover – either something new or something old” (Argyrou). Under the name and tagline ‘FESTEVEVER’, combining the first letters from the words ‘festival’ and ‘every week’ together and using the sound symbolism of ‘best ever’ to influence assumptions about what the term ‘FESTEVEVER’ describes, the series of festivals would be run in collaboration with local charities and community organisations, with a unique and different focus for each week’s event, to highlight their individual causes and to showcase the array of cultural programming Sydney has to offer. The festivals would also invite local cafes and restaurants to provide catering for these events, as a means of further promoting and supporting the uptake and use of free footway dining.

While the City of Sydney has been “looking at lots of different opportunities to draw different people in at different times” (Argyrou, 2021), the council has found that “if we focus on this night-time economy and showcase the fact that the CBD does have an amazing offer in the evenings then that is

actually then shared across the week and weekends” (Argyrou). With this in mind, our campaign will primarily use evening and night-time imagery within the marketing of the campaign.

Unlike older generations, young people “do not as frequently use traditional channels of communication such as television, radio, and the press” (Nikodemska-Wołowik, Bednarz & Foreman, 2019, p. 14). Having “grown up with unparalleled access to social media, smartphones and digital universes” (Nikodemska-Wołowik, Bednarz & Foreman), young people have become “addicted to the peer connection and affirmation they’re able to get via social media” (Underwood, cited in Fromm & Read, 2018, p. 41) so much so that it has become the most effective way to communicate with this target audience (Debevec, Schewe, Madden & Diamond, 2013).

Instagram is where young people “go to be inspired” (Fromm & Read, 2018, p. 45) and is the preferred platform used for “creating the most aspirational versions of themselves” (Fromm & Read, p. 45). Consistent with the images and messages they post online, young people “demand advertising serve as a reflection of their lifestyle” (Fromm & Read, p. 41) and the “information needs to be direct, quick, and simple” (Fromm & Garton, 2013, p. 54) as they “definitely prefer shorter forms of communication that are full of graphic elements” (Nikodemska-Wołowik, Bednarz & Foreman, 2019, p. 14). “What works best is, unsurprisingly, speed. Hence the importance of visual assets. Images. Short, punchy text.” (Fromm & Read, p. 51) delivered through authentic “content more in line with their day-to-day life” (Fromm & Read, p. 14).

Figure 4

Ferris wheel symbology



Symbolic associations can communicate semantic meanings, drawing on episodic memories to create personal relevance.

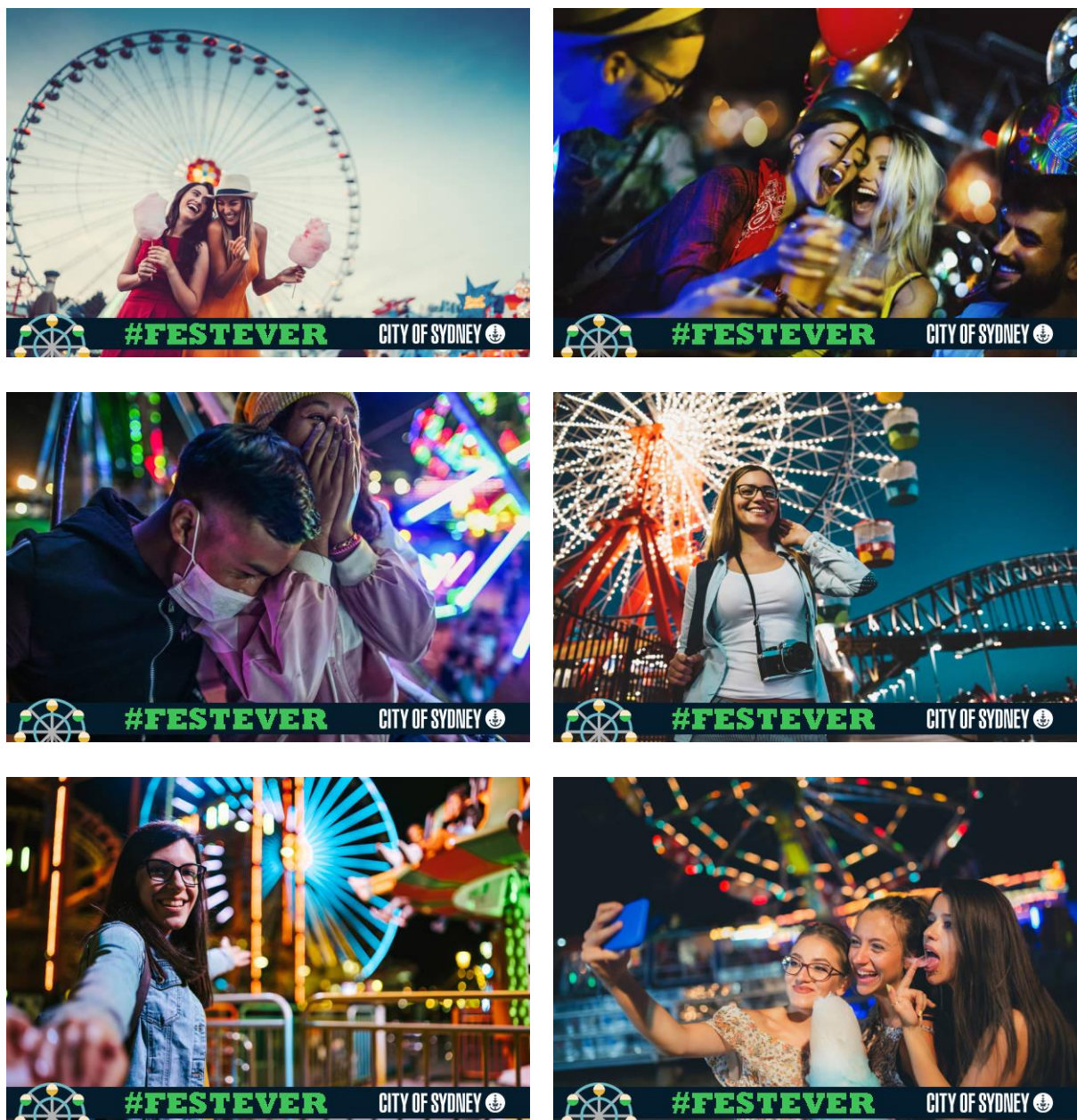
“The ferris wheel is usually the most visible element of a fair that can be seen from a distance” (Lennox) and “is associated with fun and excitement” (Amar).

Understanding the emotional and psychological associations we have with colours and the corresponding meanings they communicate (Vos, 2020), the banner background is coloured dark blue because “when you want to be viewed as trustworthy and cool, blue is the colour for you” (Morris, 2013) with the font green as it is “warm and inviting, lending customers a pleasing feeling. Second, it denotes health, environment and goodwill.” (Morris).

Considering that “persuasion can be increased ... by matching perceived activity level to a particular emotional state” (Rucker, Petty & Briñol, 2008), our social media campaign to promote ‘FESTEVER’ (figure 5) will best capture young peoples’ attention by using sensory appeals delivered through images posted on *Instagram* of similar young people happy, having fun and enjoying themselves, at a festival, in the evening, with a ferris wheel as a symbolic visual asset, accompanied by minimal text.

Figure 5

Mock-up images for festival promotion on social media



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