

MEET
**SOUTH
AFRICA**

National Convention Bureau

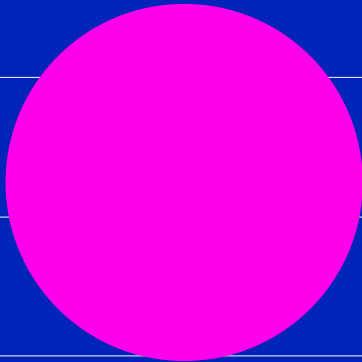
GUIDELINES 

#MeetInSouthAfrica



NATIONAL CONVENTION BUREAU

southafrica.net



MEET
**SOUTH
AFRICA**

Welcome to South Africa!

If you're looking for a proudly African, easily accessible destination that offers more than just world-class technology, infrastructure and facilities – a place that is unique in its landscapes and alternative conference experiences, warm in its welcome and committed to sustainability and leaving a legacy for future generations, you've come to the right place.

South Africa is an incredibly beautiful canvas of world-class venues and open spaces that are peppered with iconic landmarks, turquoise oceans, white sandy beaches, mountain peaks and incredible wildlife. With arguably the best infrastructure on the continent, there is no better place to think about, and dialogue, your African strategy. Working with our internationally renowned suppliers and partners, this is the destination for you to make your mark when you choose us to host your iconic one-of-a-kind business event in Africa.

MEET
**SOUTH
AFRICA**

Brand Architecture

MEET
**SOUTH
AFRICA**

01



Brand Architecture

The South African Tourism’s Corporate Brand has established itself as a well-known household identity. Beneath the corporate brand we have two sub-brands.

“Visit South Africa” is consumer (recreational) facing.
“Meet South Africa” is corporate (business) facing.

“Meet South Africa” has 2 categories of communications namely: Local & International facing assets. Specific guidelines for each are illustrated throughout this document.

Welcome to South Africa, where you arrive intrigued and leave inspired!

MEET
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South African Tourism
CORPORATE BRAND
Tourism Stakeholder & Trade facing



South African Tourism
LEISURE BRAND
Consumer / Recreational Traveler facing



South African Tourism
NATIONAL CONVENTION BUREAU
B2B / Business Traveler facing



Core Brand Assets

MEET
**SOUTH
AFRICA**

01



Brand Logo

BRAND LOGO

The logo, elements and their relationships may never be altered or modified in any way. The tagline 'NATIONAL CONVENTION BUREAU' is set in New Atten Round Medium and in caps.

LOGO CONSTRUCTION

The height of our logo's red triangle is the unit of measure. Our logo is constructed using the unit of measure. The clear space and height of our tagline is sized according to 1/2 of the height of the unit of measure.

LOGO CLEARSPACE

In order to create maximum impact, it is important to keep the space around our logo free from other text and graphics and away from the edges of a layout. This buffer zone around our logo ensures prominence, integrity and professionalism.

MEET
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NATIONAL CONVENTION BUREAU



NATIONAL CONVENTION BUREAU



Logo Construction

The height of the logo's red triangle = the unit of measure.



NATIONAL CONVENTION BUREAU



Logo Clearance

The height of the logo's red triangle = the unit of measure.



NATIONAL CONVENTION BUREAU

Brand Logo

MINIMUM SIZES

In order to maintain the integrity of our logo, a minimum size has been established to which our logo must be applied when required. Our logo with tagline has a minimum size restriction of 120 pixels wide for digital, and 30 millimeters wide for print purposes. When smaller placement is required our tagline is removed and the minimum size becomes 60 pixels for digital and 20 millimeters for print.



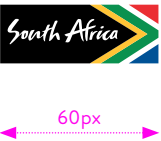
Print
WITH TAGLINE
= 30mm



Print
WITHOUT TAGLINE
= 20mm



Digital
WITH TAGLINE
= 120px



Digital
WITHOUT TAGLINE
= 60px

Brand Logo

FULL COLOUR LOGO

Colour usage is restricted to our full colour logo, based on our primary colours. The tagline and logo border may be black or white depending on the background colour or visual, to ensure maximum visibility.

BLACK & WHITE LOGO

Our black and white logo is only considered when there are colour restrictions. On black and white applications, our logo must be placed as black and only the tagline may be black or white depending on the background colour or visual, to ensure maximum visibility.



Full colour on white/light backgrounds



Full colour on dark backgrounds



Black & White on white backgrounds



Black & White on dark backgrounds

Supporting Wordmark

WORDMARK

By adding the tagline ‘MEET’, we call our more business audience to action, in one direct phrase.

WORDMARK CONSTRUCTION

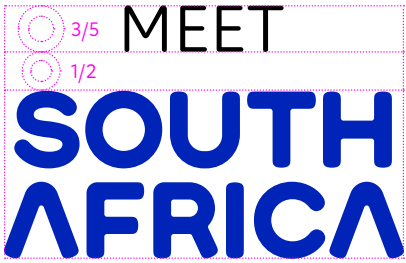
Our stacked wordmark is for primary use and our horizontal for secondary. Our tagline is set in Atten Rounded New Regular and its height and clear space are set at various fractions of the height of the unit of measure. Our wordmark is set in Joy Sans as a bespoke typeface, only to be used in our wordmark and other owned entity logos.

WORDMARK CLEAR SPACE

In order to create maximum impact, it is important to keep the space around our wordmark free from other text and graphics and away from the edges of a layout. This buffer zone around our wordmark ensures prominence, integrity and professionalism. The minimum clear space area around our wordmark is 1 unit of measure. Additional units may be included if more clear space around our wordmark is required.

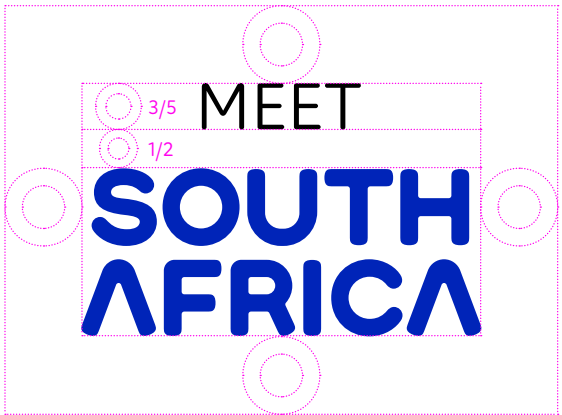


Wordmark
Stacked version



Wordmark Construction

The size of the wordmark's
‘O’ = the unit of measure.



Wordmark Construction

The size of the wordmark's
‘O’ = the unit of measure.

Supporting Wordmark

WORDMARK

By adding the tagline ‘MEET’, we call our more business audience to action, in one direct phrase.

WORDMARK CONSTRUCTION

Our stacked wordmark is for primary use and our horizontal for secondary. Our tagline is set in Atten Rounded New Regular and its height and clear space are set at various fractions of the height of the unit of measure. Our wordmark is set in Joy Sans as a bespoke typeface, only to be used in our wordmark and other owned entity logos.

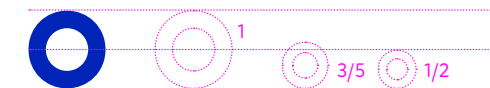
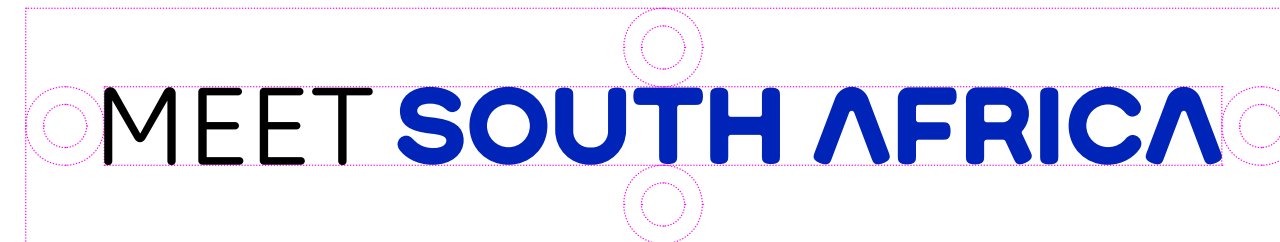
WORDMARK CLEAR SPACE

In order to create maximum impact, it is important to keep the space around our wordmark free from other text and graphics and away from the edges of a layout. This buffer zone around our wordmark ensures prominence, integrity and professionalism. The minimum clear space area around our wordmark is 1 unit of measure. Additional units may be included if more clear space around our wordmark is required.

MEET
SOUTH
AFRICA

Wordmark
Horizontal version

MEET SOUTH AFRICA



Wordmark Construction

The size of the wordmark's
‘O’ = the unit of measure.



Supporting Wordmark

FULL COLOUR WORDMARK

Colour usage is restricted to the full colour wordmark, based on the blue primary colour. When used on the primary blue background colour, the full wordmark is reversed in white.

BLACK AND WHITE WORDMARK

Colour usage is restricted to the full colour wordmark, based on the primary colours, and only in the colour sequence shown here. To create emphasis and context both the tagline and South Africa's acronym, 'S' and 'A', are reversed in white, when used on dark backgrounds or images, and in black for lighter backgrounds or images.



Full colour on white



White on blue or colour background



Full colour on image



Full black on white



White on black

MEET
**SOUTH
AFRICA**

Supporting Wordmark

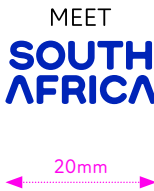
MINIMUM SIZE

In order to maintain the integrity of our wordmark, a minimum size has been established to which our wordmark must be applied when required. Our stacked wordmark has a minimum size restriction of 60 pixels in width for digital, and 20 millimeters in width for print purposes. Our horizontal wordmark has a minimum size restriction of 100 pixels in width for digital, and 34 millimeters in width for print purposes.

Wordmark
Horizontal version



Print
STACKED
= 20mm



Digital
STACKED
= 60px

Print
HORIZONTAL
= 34mm



Digital
HORIZONTAL
= 100px

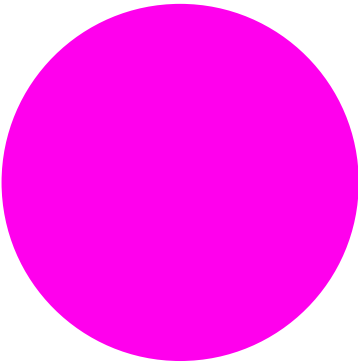


Primary Colour Palette

PRIMARY COLOURS

Our primary colours are inspired by our rainbow nation, making up our full colour logo. Primary colours are also used for the base of merchandising and promotional items. When text and logos are used in conjunction with a primary colour as a base, they are placed in white. The primary colours may also be used for accents to display emphasis.

Please Note: Adobe recently removed Pantone Colours from Creative Suite so we have in turn removed the Pantone Colours from these guidelines.



MEET
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AFRICA



YELLOW

RGB 250R 173G 27B
CMYK 0C 19M 89Y 0K
HEX FAAD1A



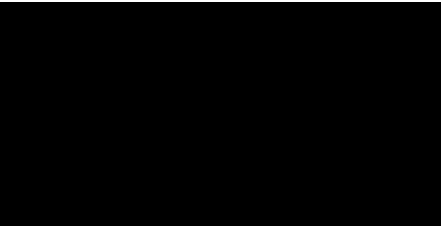
GREEN

RGB 5R 129G 65B
CMYK 89C 0M 96Y 30K
HEX 058141



BLUE

RGB 0R 36G 184B
CMYK 90C 48M 0Y 0K
HEX 0024B8



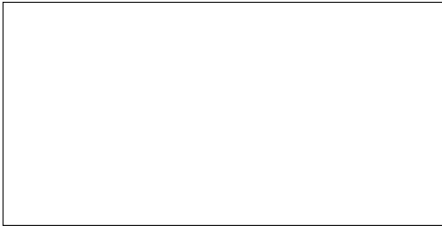
PROCESS

RGB 0R 0G 0B
CMYK 0C 0M 0Y 100K
HEX 000000



RED

RGB 224R 32G 39B
CMYK 0C 97M 100Y 3K
HEX E02027



WHITE

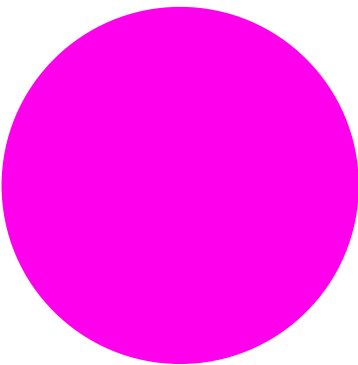
RGB 255R 255G 255B
CMYK 0C 0M 0Y 0K
HEX FFFFFFFF

Secondary Colour Palette

SECONDARY COLOURS

Our secondary colours make up all spectrums of colour, enhancing our rainbow nation.

Please Note: Adobe recently removed Pantone Colours from Creative Suite so we have in turn removed the Pantone Colours from these guidelines.



125R 117G 28B 50C 45M 100Y 23K 7D751C	150R 135G 33B 40C 40M 100Y 10K 968721	184R 163G 38B 27C 30M 100Y 0K B8A326	196R 178G 41B 23C 23M 100Y 0K C4B229	229R 207G 48B 8C 14M 100Y 0K E5CF30
Luminous colours for digital purposes only				
255R 255G 61B FFFF3D				
40% TINT OF ABOVE				

138R 77G 18B 15C 68M 100Y 35K 8A4D12	168R 89G 20B 10C 70M 100Y 10K A85914	196R 97G 23B 0C 70M 100Y 0K C46117	227R 128G 38B 0C 60M 100Y 0K E38026	232R 163G 38B 0C 40M 100Y 0K E8A326
Luminous colours for digital purposes only				
227R 128G 31B E3801F				
40% TINT OF ABOVE				

133R 10G 26B 35C 100M 95Y 20K 850A1A	153R 13G 36B 25C 100M 95Y 10K 990D24	176R 10G 38B 15C 100M 95Y 0K B00A26	217R 26G 5B 0C 100M 100Y 0K D91A05	217R 13G 56B 0C 100M 80Y 0K D90D38
Luminous colours for digital purposes only				
207R 0G 0B CF0000				
40% TINT OF ABOVE				

43R 71G 51B 100C 42M 90Y 50K 2B4733	69R 120G 74B 95C 23M 90Y 20K 45784A	79R 140G 92B 90C 23M 85Y 5K 4F8C5C	105R 184G 115B 85C 0M 80Y 0K 69B873	120R 212G 140B 60C 0M 60Y 0K 78D48C
Luminous colours for digital purposes only				
143R 255G 87B 8FFF57				
40% TINT OF ABOVE				

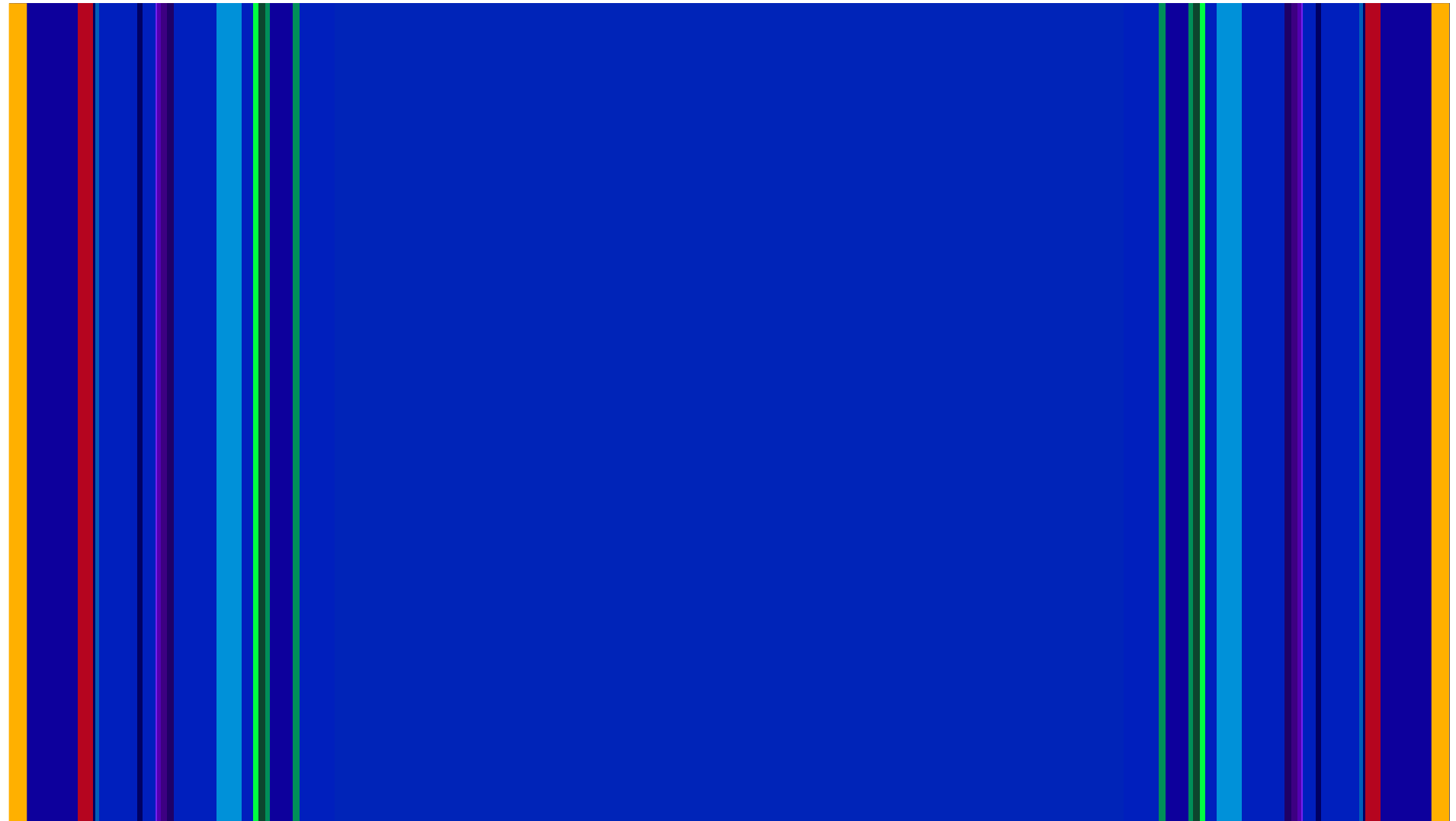
0R 0G 98B 100C 100M 0Y 55K 000062	18R 0G 151B 100C 95M 0Y 30K 120097	0R 61G 178B 100C 90M 0Y 0K 003DB2	17R 94G 180B 100C 55M 0Y 0K 115EB4	0R 145G 213B 80C 30M 0Y 0K 0091D5
Luminous colours for digital purposes only				
143R 255G 255B 8FFFFFF				
40% TINT OF ABOVE				

30R 0G 101B 95C 100M 0Y 55K 1E0065	55R 0G 125B 85C 100M 0Y 40K 37007D	71R 0G 171B 80C 100M 0Y 20K 4700AB	90R 44G 171B 75C 100M 0Y 0K 5A2CAB	111R 69G 191B 60C 80M 0Y 0K 6626EB
Luminous colours for digital purposes only				
102R 38G 235B 6626EB				
40% TINT OF ABOVE				

Visual Language

VISUAL LANGUAGE

In promotional and event spaces, our primary and secondary colours form a linear pattern to include South Africa's rainbow nation. The primary blue colour makes use of approximately 60% of the visual area, with secondary blues taking up 30% and our more contrasting primary and secondary colours, only 10%. By using this visual language in a continuous and repetitive direction on walls and floors, it creates the space's focal point.

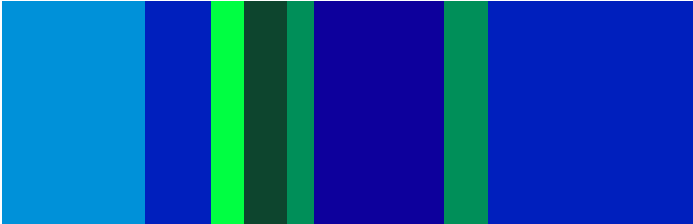
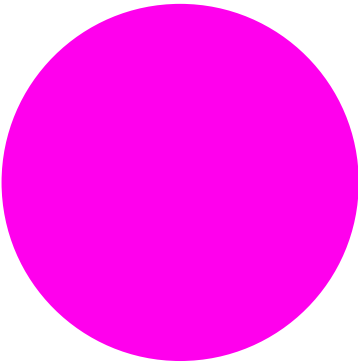


Colour Differential

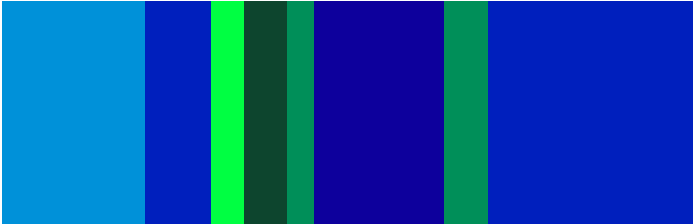
SECONDARY COLOURS

Using our Secondary Colours a variety of distinctive combinations of colours can be used in the visual language to identify various provinces, departments or business units.

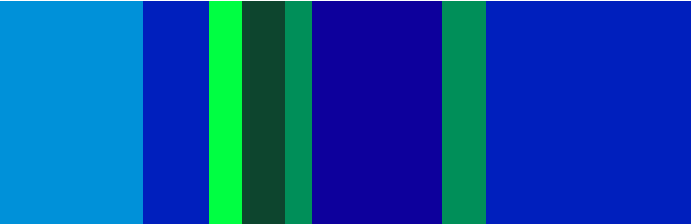
Please Note: Adobe recently removed Pantone Colours from Creative Suite so we have in turn removed the Pantone Colours from these guidelines.



Label here



Label here



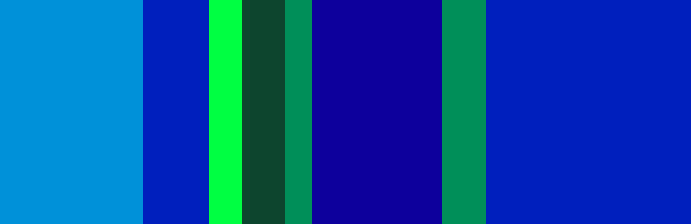
Label here



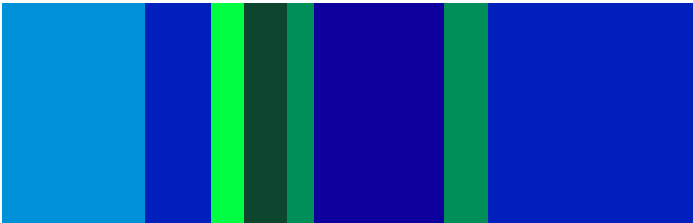
Label here



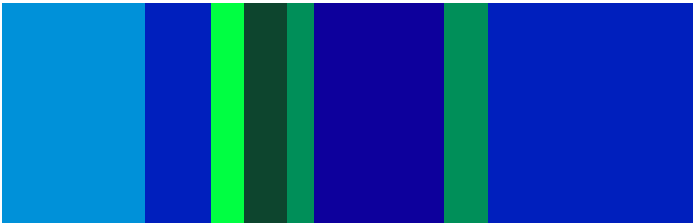
Label here



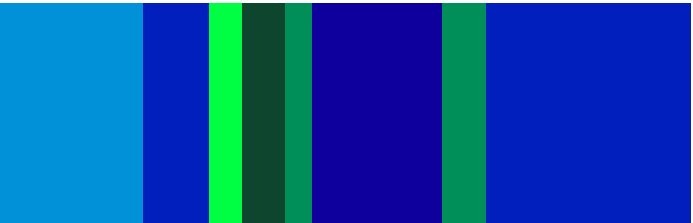
Label here



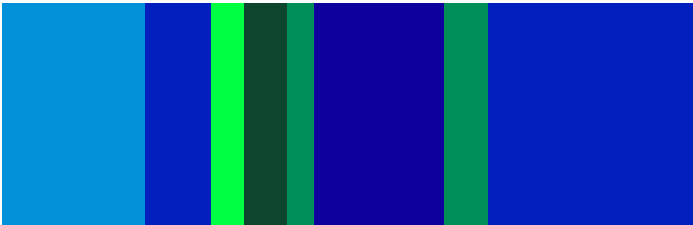
Label here



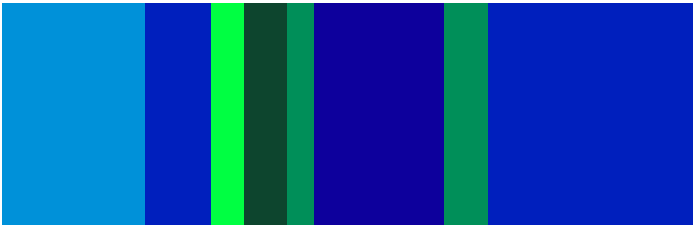
Label here



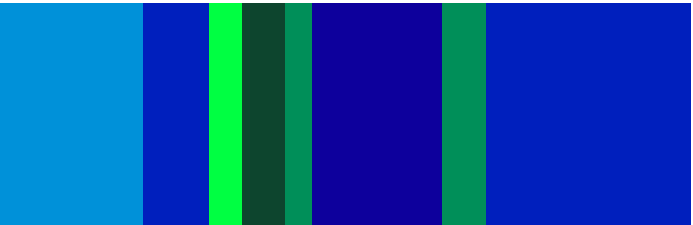
Label here



Label here



Label here



Label here

Typefaces

PRIMARY TYPEFACE

Our primary brand typeface is New Atten Round. It is bold and legible with a large font family for all applications.

SECONDARY TYPEFACE

Our secondary brand typeface is Arial. Arial will be used as a system font where our primary font cannot be used.

Aa123

New Atten Round

PRIMARY TYPEFACE

New Atten Round Book

New Atten Round Book Italic

New Atten Round Regular

New Atten Round Regular Italic

New Atten Round Medium

New Atten Round Medium Italic

New Atten Round Bold

New Atten Round Bold Italic

New Atten Round Extra Bold

New Atten Round Extra Bold Italic

Aa123

Arial

SECONDARY TYPEFACE

Arial Regular

Arial Regular Italic

Arial Bold

Arial Bold Italic

Type Design and Layout

TYPOGRAPHY WEIGHT & SIZING

As a general rule, there should always be variation of weights and sizes between heading, sub-headings and body copy. This allows for clarity and consistency. In some cases the weightings may be adjusted to suit that specific medium or layout.

Illustrated here is a guide to best typographic ratio's for Typesize and Leading combinations. It's a simple ratio to follow and must be adhere to at all times.

TYPE DESIGN HIERARCHY

A hierarchical system helps organise typography according to importance or scale and function. The constructions should be left aligned. These ratios should be adhered to where possible, and follow these ratios. In some cases the ratios may be adjusted to suit that specific layout.

HEADING

Typesize & Leading

60 / 60
48 / 48
42 / 42

SUB-HEADING & BODYCOPY

Typesize & Leading

36 / 42
30 / 36
24 / 30
21 / 24
18 / 21
15 / 18
12 / 15
9 / 12

NOTES OR T&C'S

Typesize & Leading

6 / 7,5

EXAMPLE (WITH SIZES)

Typesize & Leading

Navigational Header 12/15

Heading 42/42
(Spacing 18 / 21)

Sub-Heading occusdae nus et au-
daerion estotat iorempore ese ne-
cumquam vid mintore, sit molorec
tiandesci. 18 / 21

(Spacing 9 / 12)

Body Copy Ectem quodia expedi doluptam re laboreem volenetur? Labo.
Itatios si voluptas autem est magnihi liquiatent re lias sus. Itat. Latis
sitium, nosa a nimusam antiure poraes dolupisquae nos et voluptatur
simolup tatur. Aruptatis sollatque volupta equias simi, ut perit alitat qui
res ium con re est adigenet doluptatqui omnihicimus, vidist quat harum
id quidere, sunt volorib erchictiat. (9 / 12)

(Spacing 12 / 15)

#placeholder (12 / 15)

(Spacing 6 / 7.5)

Terms & Condtions: Neque ditatiuntia debitem nis sumquaspedis nis simus et reic temquo dolupicias
senditi dem lab ium simi, tota nem es sum volorporum qui cor sim quis sequatu sapicium volenis id mo
maximus iumque sed quam qui cuptatem re repelignit, quatur, omnis aut quat odi nis. (Spacing 9 / 12)

EXAMPLE

Typesize & Leading

Navigational Header

Heading

Sub-Heading occusdae nus et au-
daerion estotat iorempore ese ne-
cumquam vid mintore, sit molorec
tiandesci.

Body Copy Ectem quodia expedi doluptam re laboreem volenetur? Labo.
Itatios si voluptas autem est magnihi liquiatent re lias sus. Itat. Latis
sitium, nosa a nimusam antiure poraes dolupisquae nos et voluptatur
simolup tatur. Aruptatis sollatque volupta equias simi, ut perit alitat qui
res ium con re est adigenet doluptatqui omnihicimus, vidist quat harum
id quidere, sunt volorib erchictiat.

#placeholder

Terms & Condtions: Neque ditatiuntia debitem nis sumquaspedis nis simus et reic temquo dolupicias
senditi dem lab ium simi, tota nem es sum volorporum qui cor sim quis sequatu sapicium volenis id mo
maximus iumque sed quam qui cuptatem re repelignit, quatur, omnis aut quat odi nis.

Content Pillar Guidelines

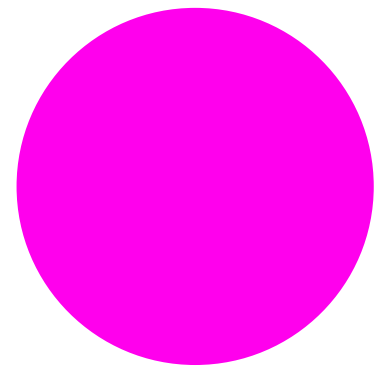
Writing content can seem tricky at times so we’ve outlined brand specific pillar guidelines to help guide all writers briefs. Making sure your content speaks to one or multiple brand pillars ensures consistency throughout all communications.

CRITERIA	PILLAR HEADING A	PILLAR HEADING B	PILLAR HEADING C	PILLAR HEADING D
Pillar specific Intention				
Headline				
Bodycopy				
CTA & Hashtag				

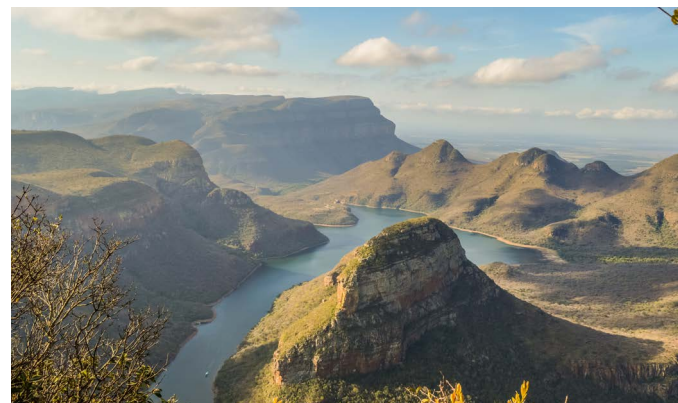
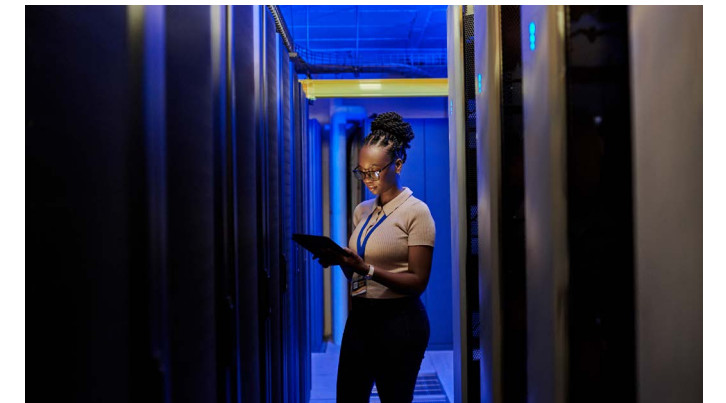
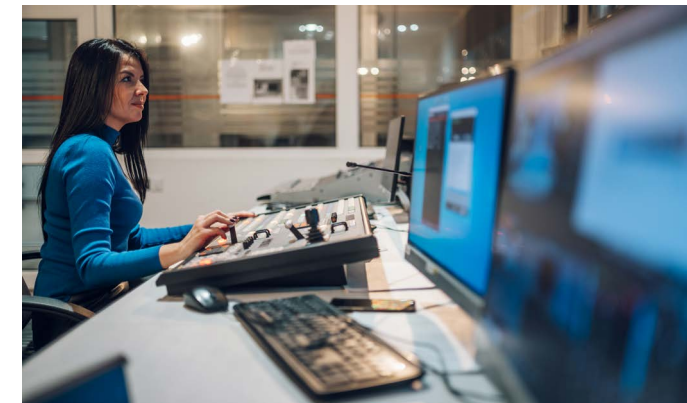
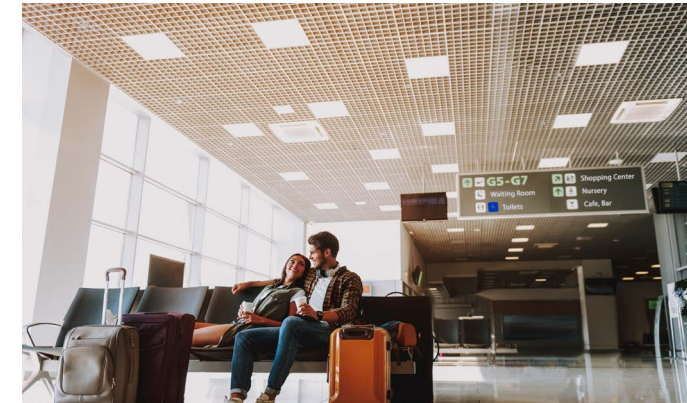
Photography Guidelines

B2B PHOTOGRAPHIC RATIO

Since we are business traveler facing and less recreational traveler facing - our choice of photography must reflect similarly. The ratio is 80% Business & Facilities Photography and 20% Leisure.



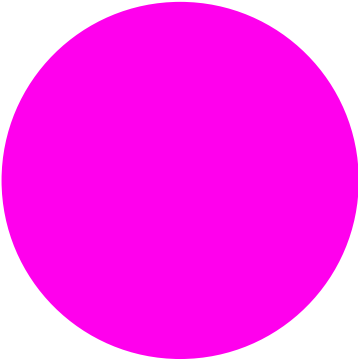
MEET
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Photographic Treatment

PHOTOSHOP TREATMENT

Selected photos, wether stock images or shot by a photographer, need to undergo a series of simple colour treatments in photoshop. The intention of photo-treatments should never alter the reality of any colours in the photo – instead it should only enhance and accentuate the colours from our Brand Colour Palette while retaining all natural warmth and lighting.



MEET
**SOUTH
AFRICA**



Original Image

Dolescim et et faceaqu ibusam fuga. QuiaMet eum adit atioreriti autempo ritium incipic tectotat dis et la site vendae ipsae moditas es min pres dolupti



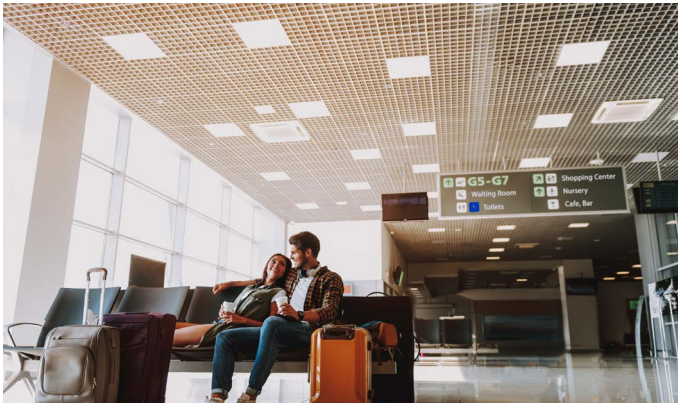
Treated Image

Dolescim et et faceaqu ibusam fuga. QuiaMet eum adit atioreriti autempo ritium incipic tectotat dis et la site vendae ipsae moditas es min pres dolupti



Original Image

Dolescim et et faceaqu ibusam fuga. QuiaMet eum adit atioreriti autempo ritium incipic tectotat dis et la site vendae ipsae moditas es min pres dolupti



Treated Image

Dolescim et et faceaqu ibusam fuga. QuiaMet eum adit atioreriti autempo ritium incipic tectotat dis et la site vendae ipsae moditas es min pres dolupti



Original Image

Dolescim et et faceaqu ibusam fuga. QuiaMet eum adit atioreriti autempo ritium incipic tectotat dis et la site vendae ipsae moditas es min pres dolupti



Treated Image

Dolescim et et faceaqu ibusam fuga. QuiaMet eum adit atioreriti autempo ritium incipic tectotat dis et la site vendae ipsae moditas es min pres dolupti

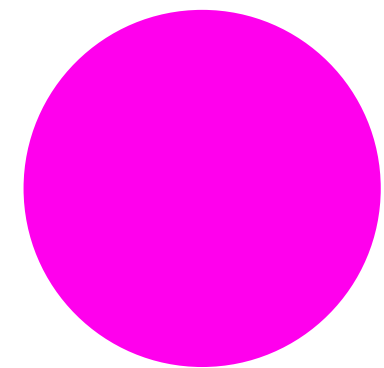
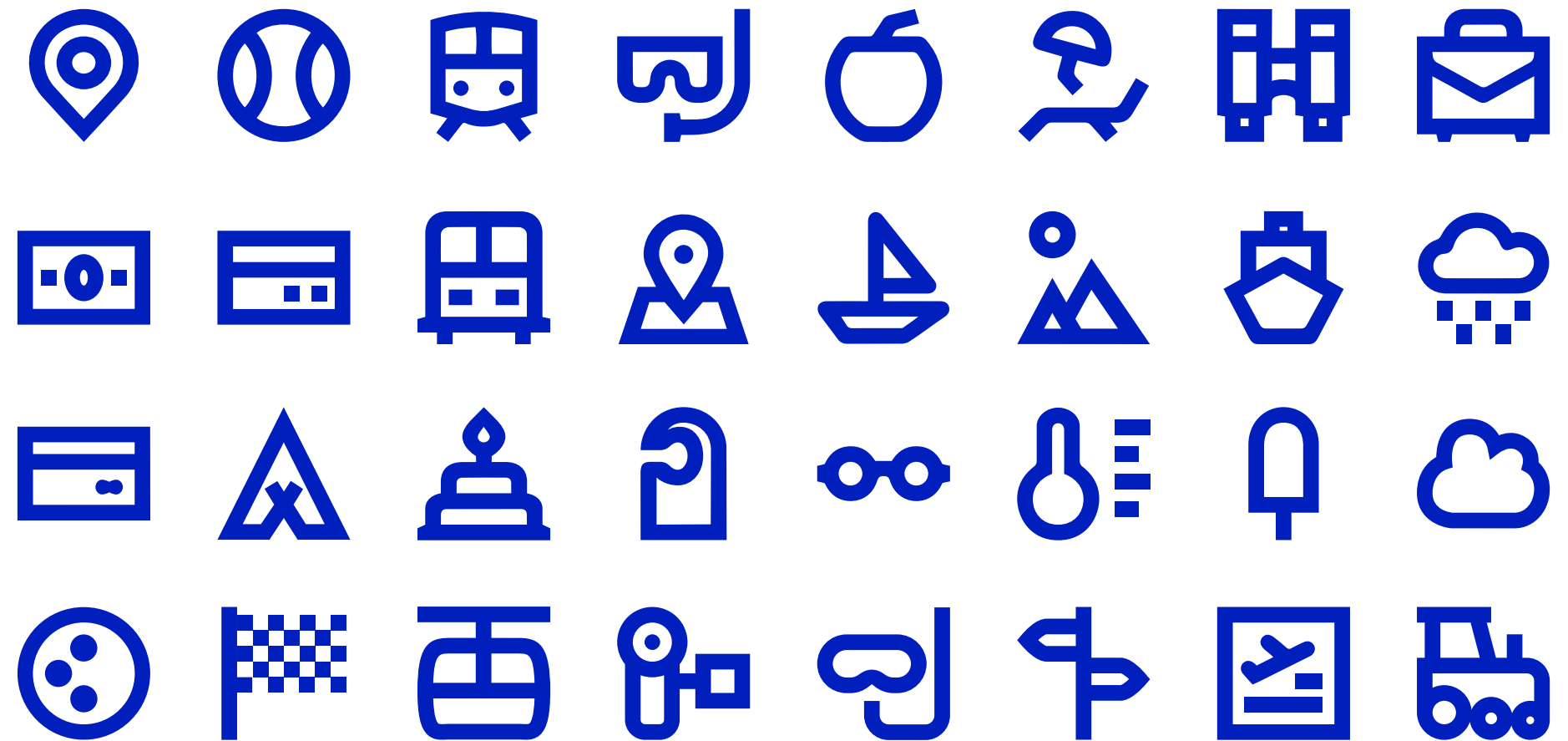
Iconography

ICONOGRAPHY DESIGN & USE

Our icons are placed in our primary blue colour when used on a white background. When used on an image, the icons are placed in white within a holding shape. The padding area determines our holding shape with a 8 pixel corner radius. The holding shape is set in white at 45% opacity.

ICON LIBRARY

With such a vast number of icons to represent all facets of B2B travel - we have designed an icon library that can be accessed via the link below:

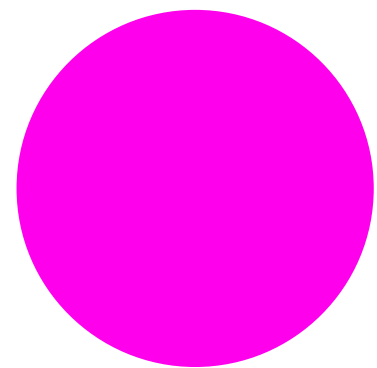


MEET
**SOUTH
AFRICA**

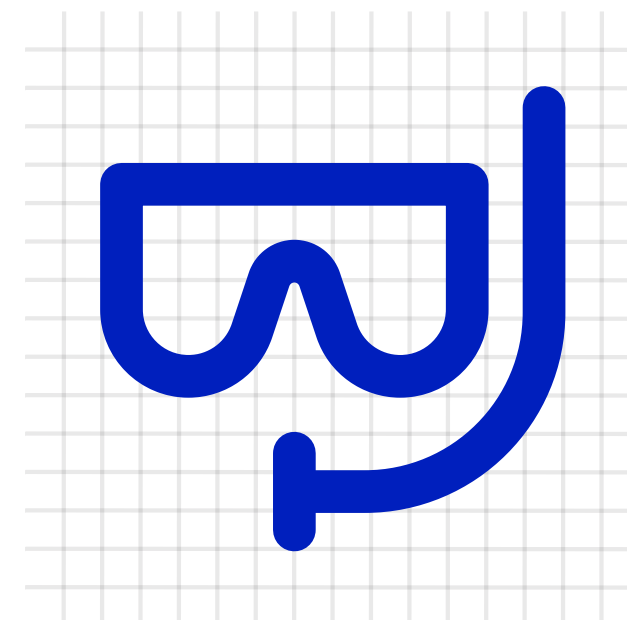
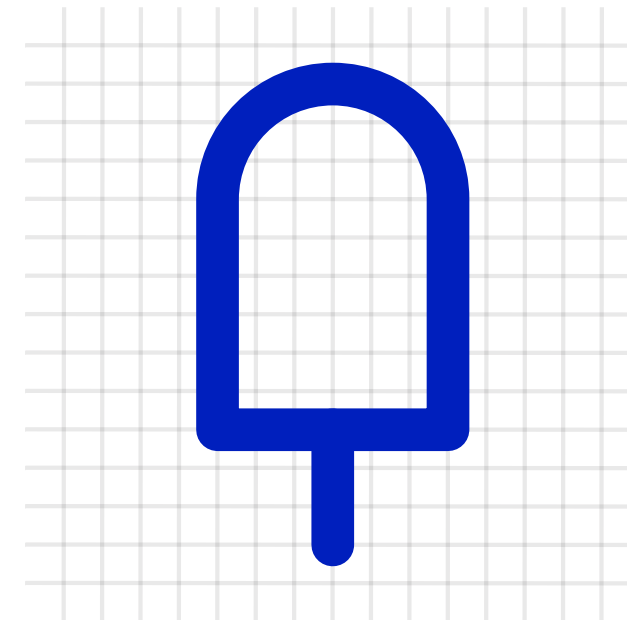
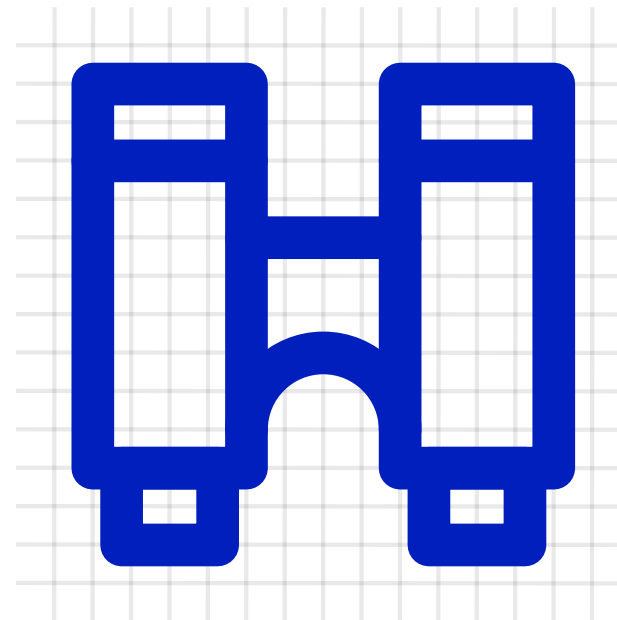
Iconography

ICON DESIGN

Our icons are a visual extension of our brand and therefore must feel part of the whole. We use similar design characteristics from our Primary Typeface to achieve this cohesion such as: Slim lines, rounded points and corners and a Grid upon which each icon is designed.



MEET
**SOUTH
AFRICA**



Core Brand Assets Application

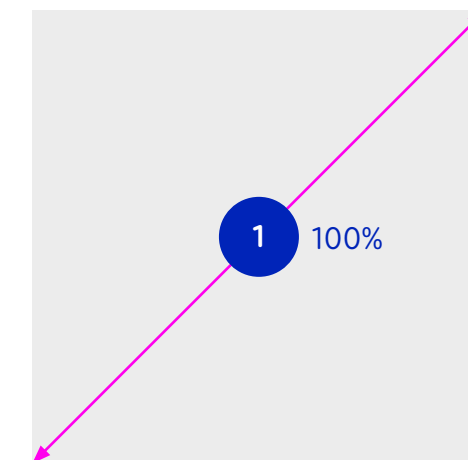
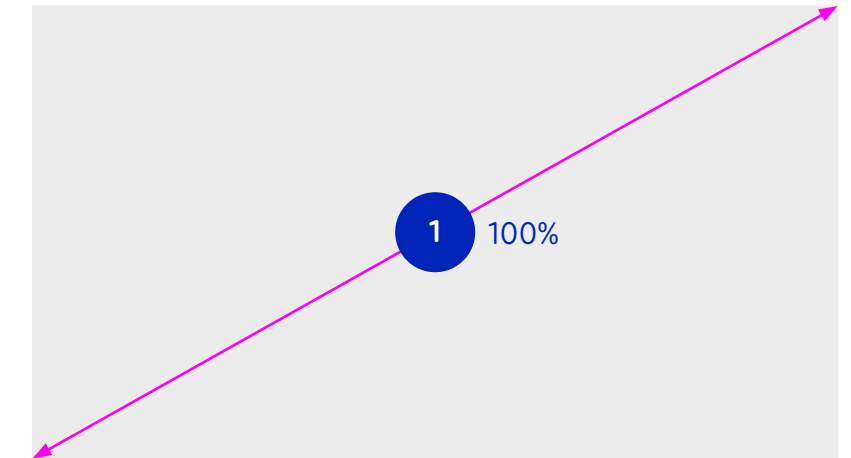
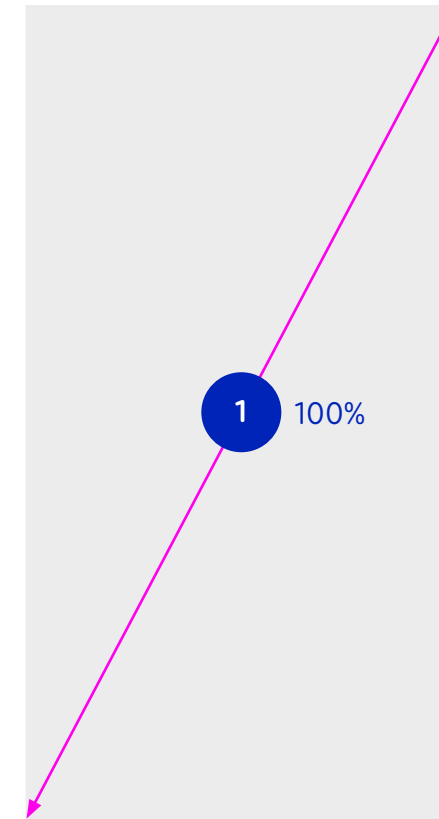
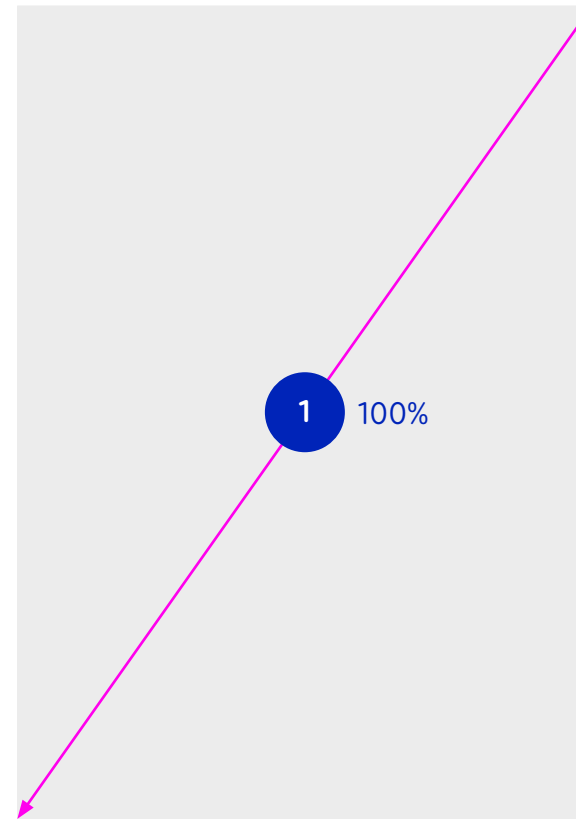
Design System

STEP 1: FORMAT DIAGONAL

These are general steps / guiding principles to consider when determining the size of our logo and wordmark on any layout, but these may be adjusted to visually suit a specific layout.

The width of our logo and wordmark must always be a percentage of the diagonal line of the layout.

When constructing layouts, always consider the usage size of the communication piece, its viewing distance, and legibility or readability of all the elements on the layout.



Design System

STEP 2: LOGO SIZE & PLACEMENT

Option 1 - Aligned Right

The width of our Brand Logo is calculated at 9% and of the diagonal for both portrait and landscape sizes.

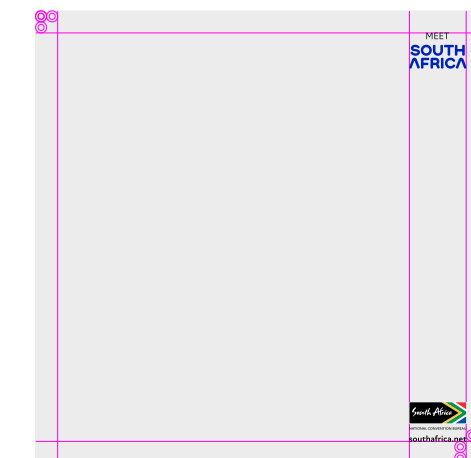
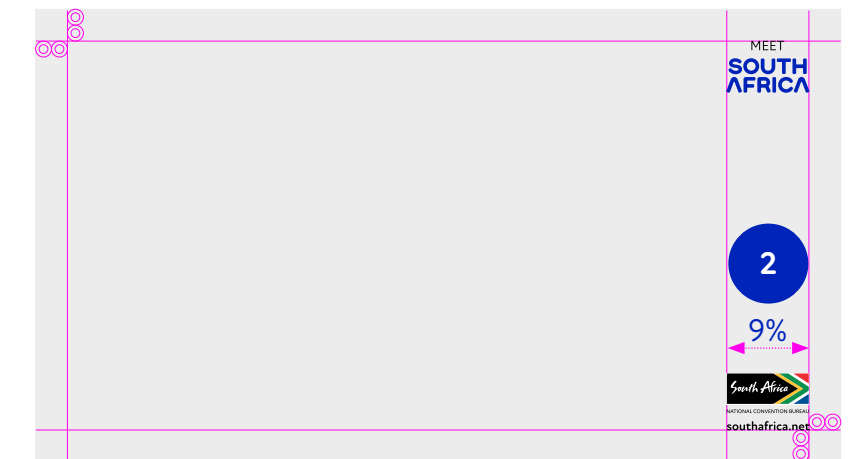
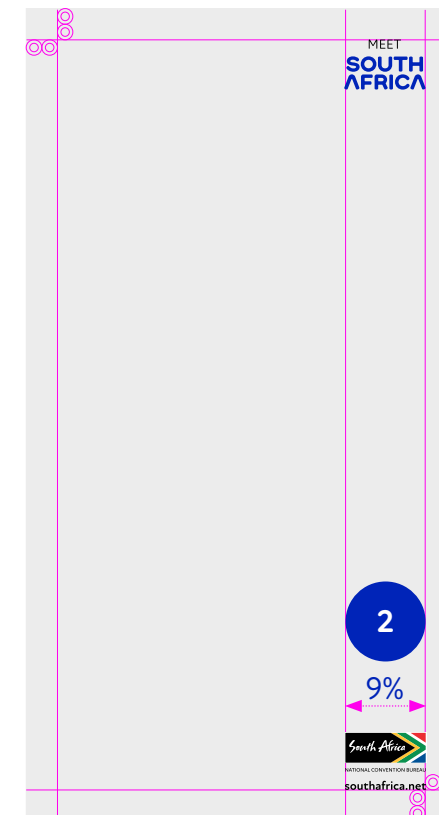
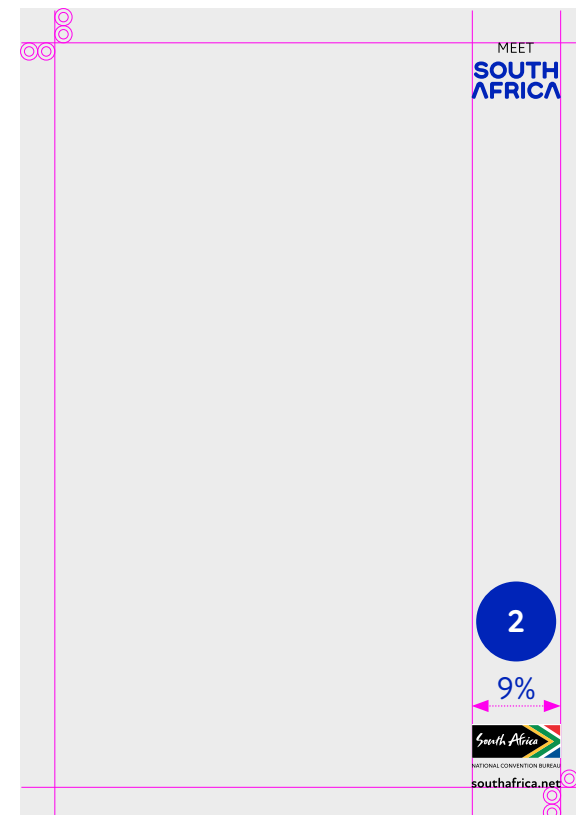
The width of our Supporting Wordmark must always equal the width of our Brand Logo (also 9% of the format diagonal).

Our Wordmark letter “O” is our unit of measure.

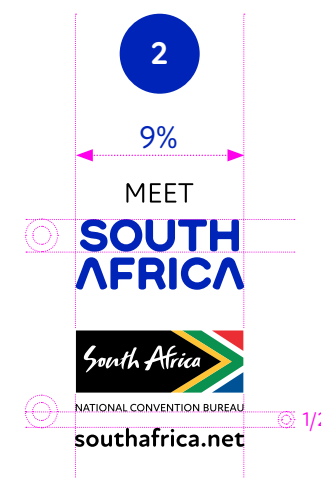
The borders of every layout = 2 units of measure.

The width of our Website Address must always equal the width of our Brand Logo (also 9% of the format diagonal).

The Website Address is always 1/2 “O” below the Brand Logo.



Illustrated here we see our Brand Logo, Wordmark & Website Address equal in width to 9% of the format diagonal.



MEET
SOUTH
AFRICA

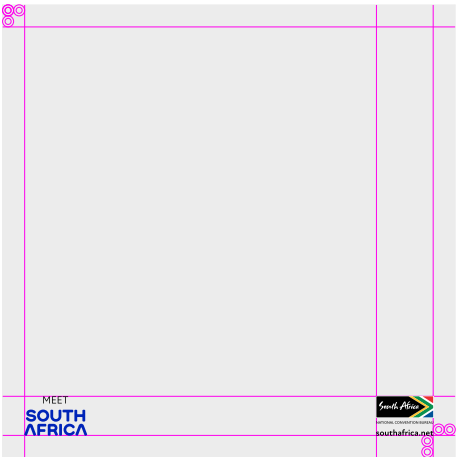
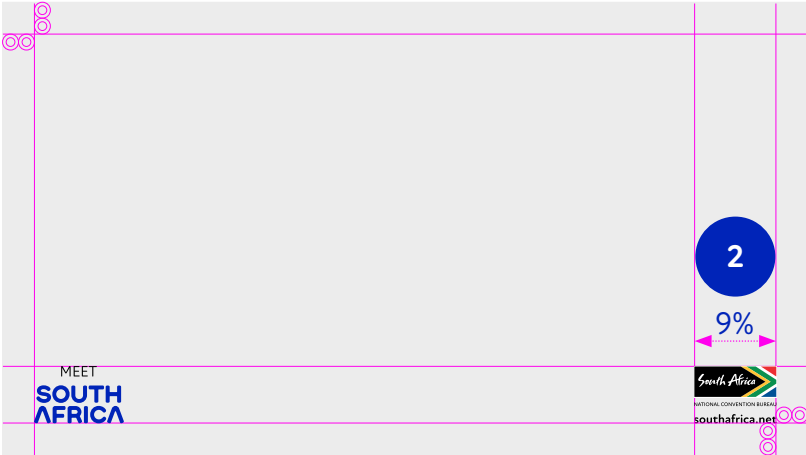
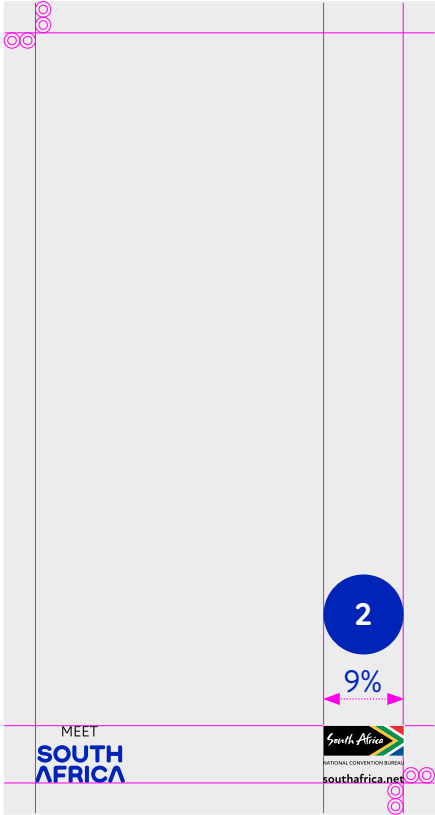
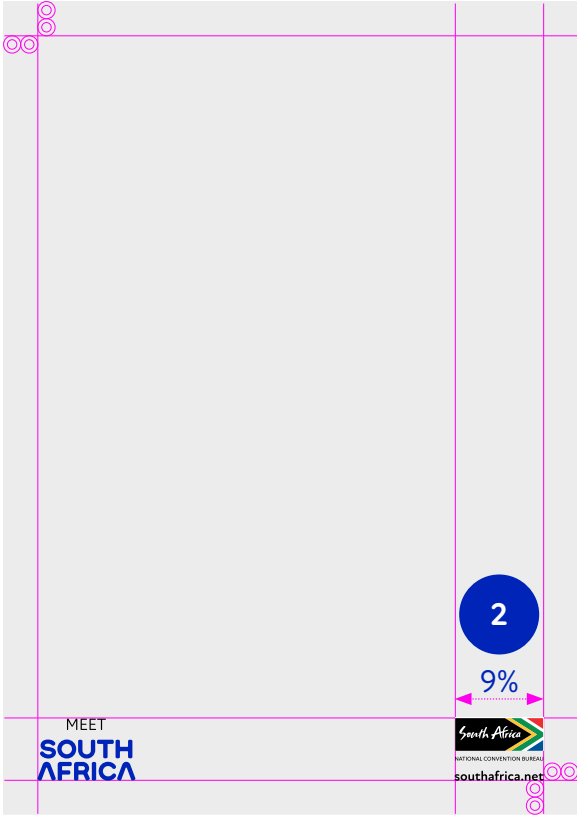
South Africa
NATIONAL CONVENTION BUREAU

Design System

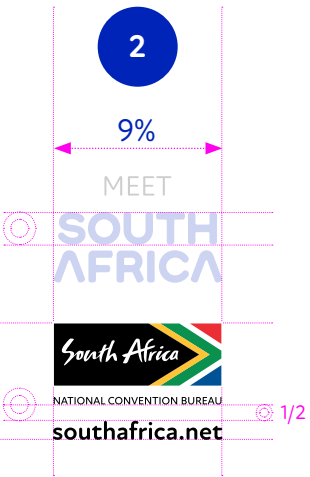
STEP 2: LOGO SIZE & PLACEMENT

Option 2 - Aligned Bottom

After calculating, the Brand Logo, Website and borders sizes according to the previous page, for versatility purposes, the alternative placement for our Wordmark is bottom left as illustrated.



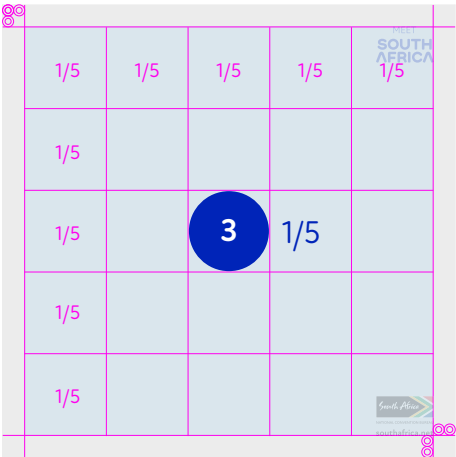
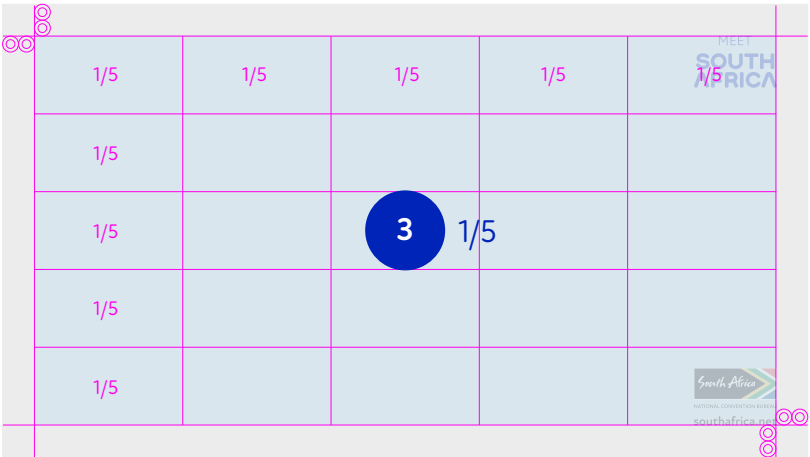
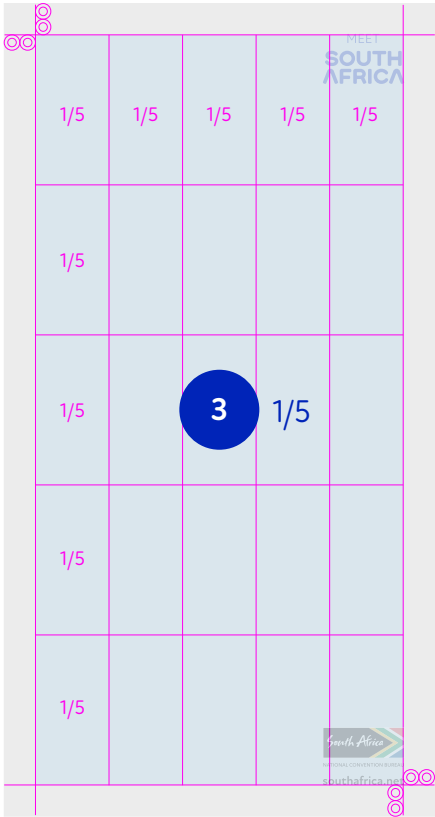
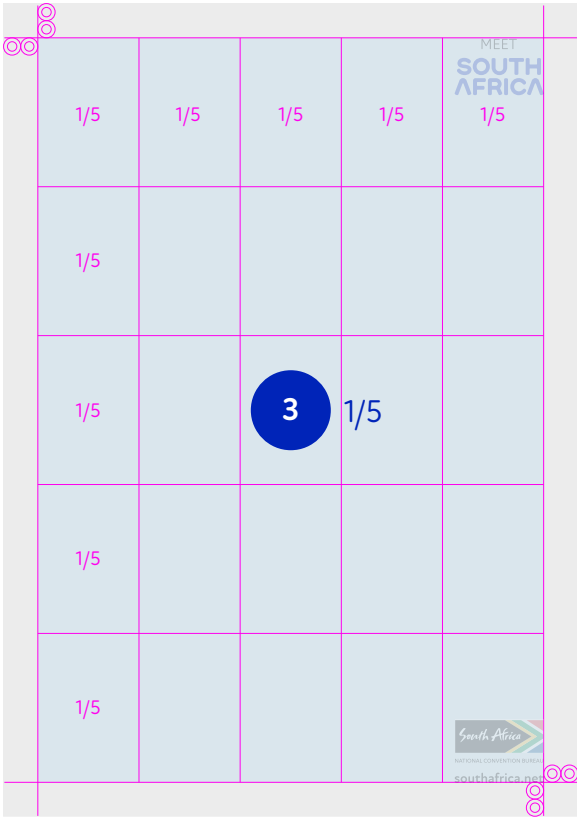
Illustrated here we see our Wordmark adjusted to align top and bottom to the Brand Logo & Website Address.



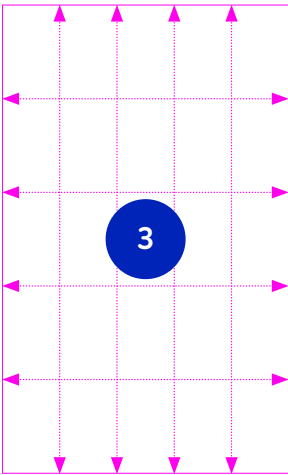
Design System

STEP 3: LAYOUT GRID

Once we have established our Logo sizes and borders in relation to the format, we divide the active space (within borders) into a 5x5 layout grid. This will help keep a consistent approach to layouts across all collateral.



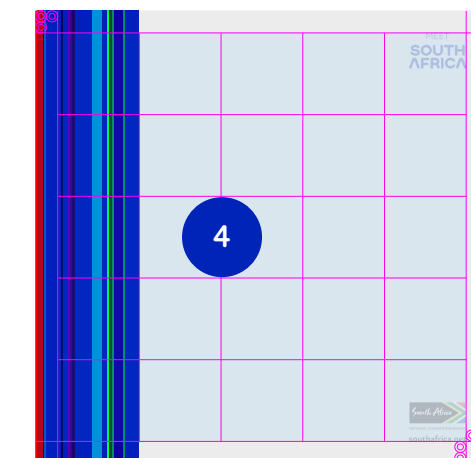
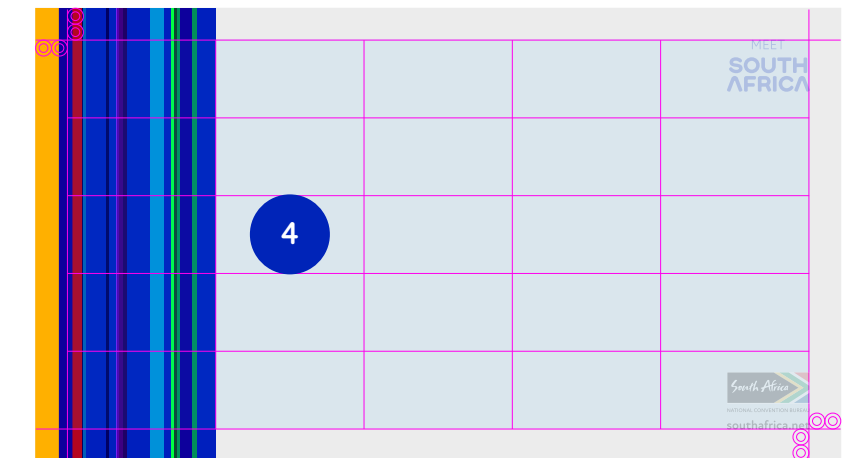
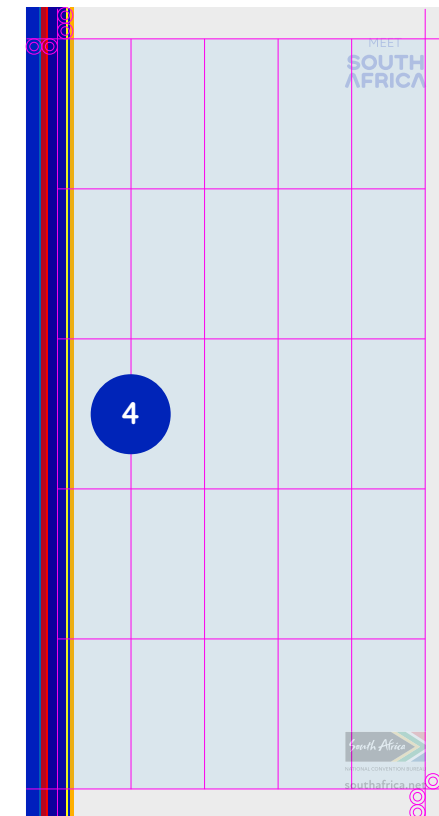
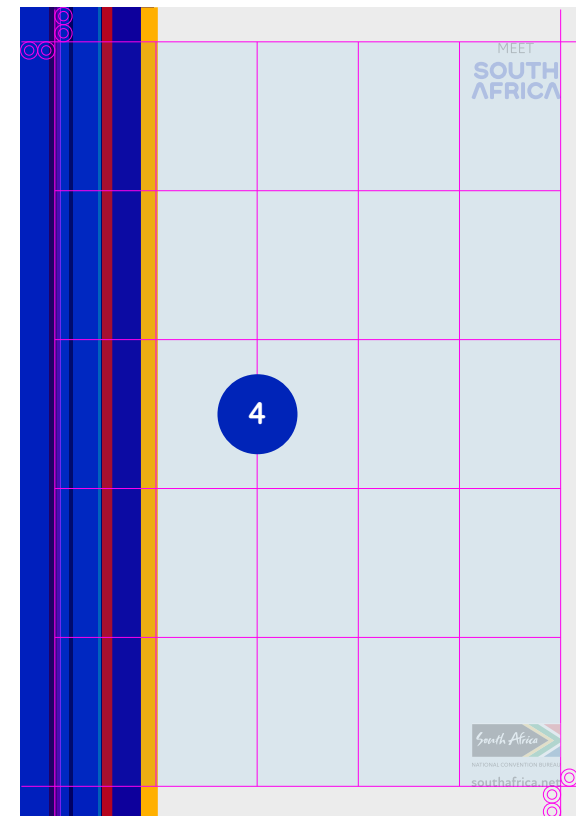
Illustrated here we see our flexible 5x5 grid for any format.



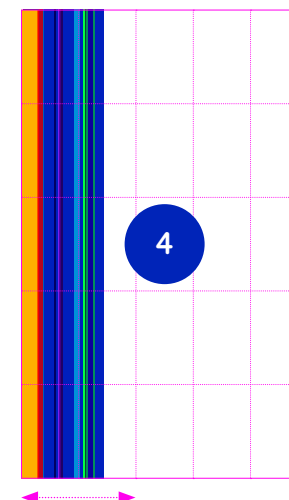
Design System

STEP 4: VISUAL LANGUAGE APPLICATION

Using visual discretion is key when applying the graphic visual language element. The layout grid illustrates that more than 1/5th visual language should be the maximum ratio across layouts, unless in unique situations where our graphic visual language becomes the background image.



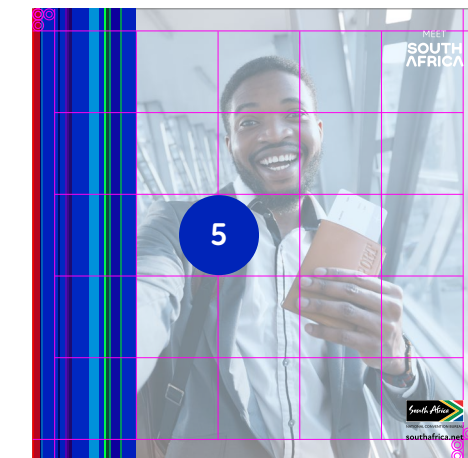
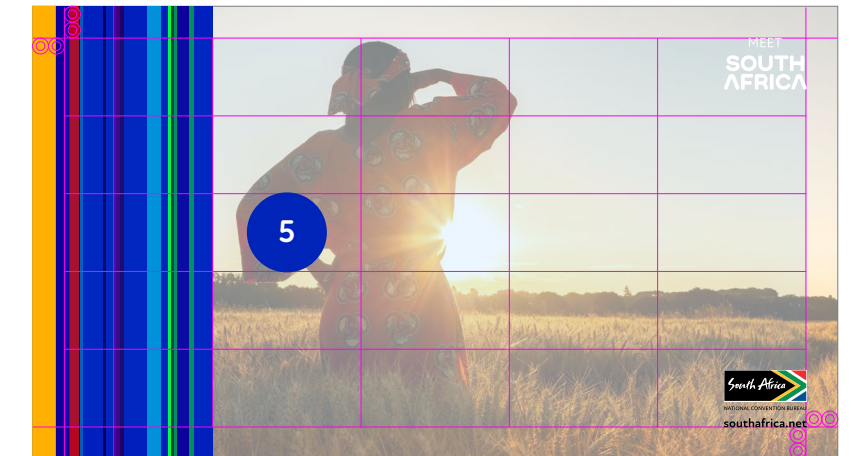
Illustrated here we see our flexible graphic visual language element placed in relation to our 5x5 grid.



Design System

STEP 5: PHOTOGRAPHY

Please refer to “Core Brand Assets: Photography” for guidance on image selection. There are a number of factors to consider when selecting photography like format orientation; composition of the image after cropping into the format and lastly space for type to be placed over the image while remaining legible.



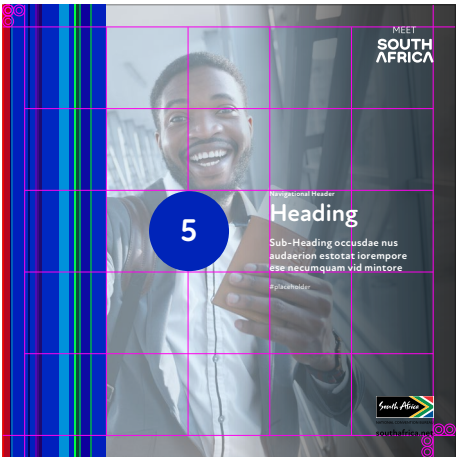
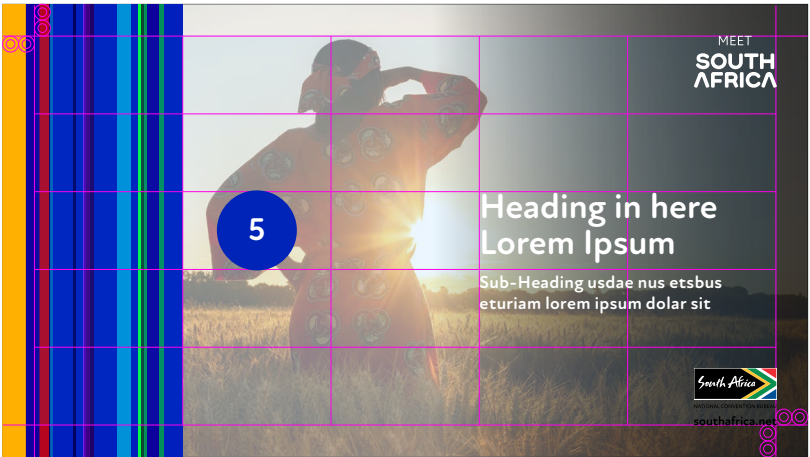
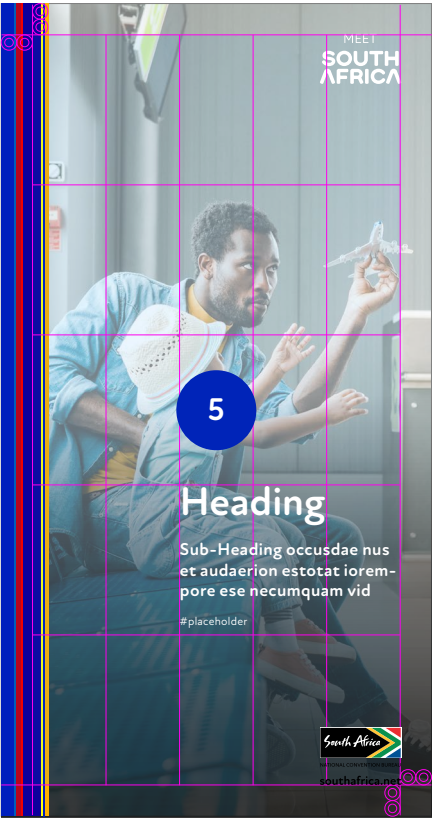
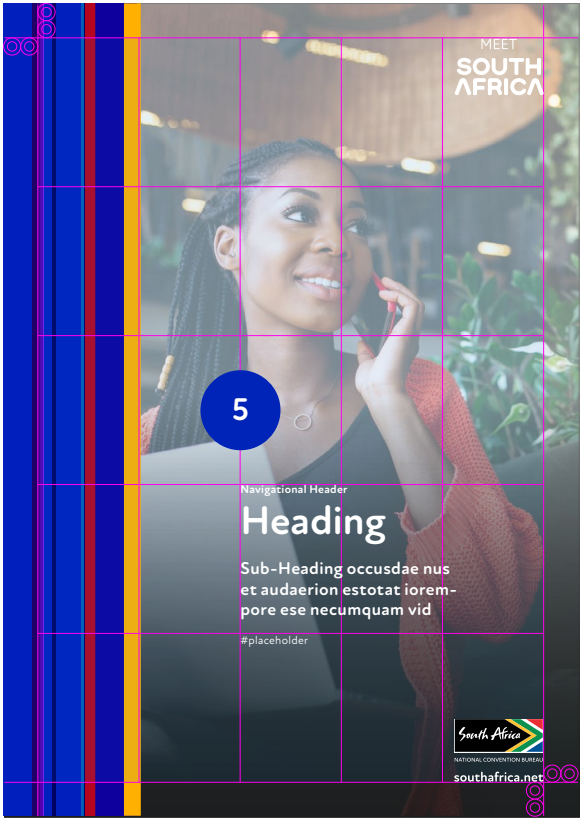
Design System

STEP 6: TYPOGRAPHY

Please refer to “Core Brand Assets: Type Design & Layout” for guidance on typography.

Placement of Type requires creative discretion with regards to the image behind it. Ensuring legibility of type at all times is the key consideration. Using the 5/5 grid allows for consistent application of type across various formats.

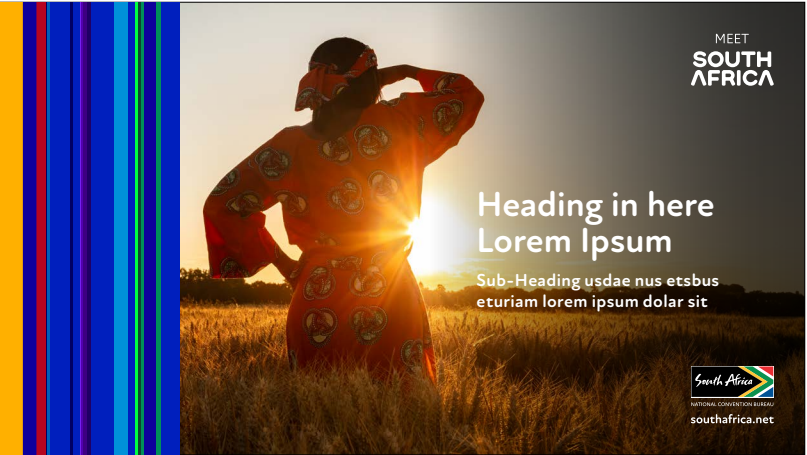
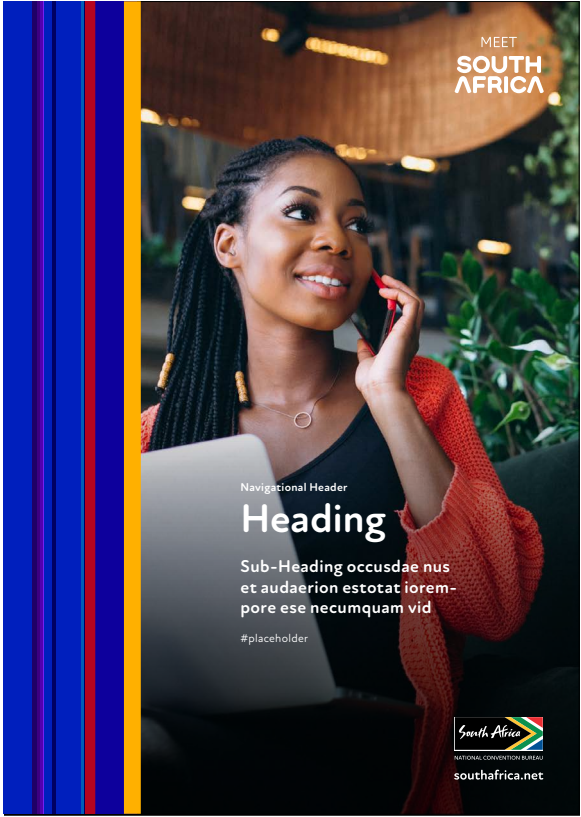
Importantly, one type has been set and placed on the format, a faded black gradient must be added on top of the photo and beneath the type, Brand Logo, Website and Wordmark to help boost legibility.



Design System

SUCCESSFUL DESIGN

Using the guidelines outlined above we see the finished article illustrated on this page. Pay particular attention to the fact that these all look part of the same brand regardless of the format.



DPS Spread

HEADING

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Digital Landscape

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Powerpoint Template

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Social Media Post Variations

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Vineyard, Stellenbosch, Western Cape

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