



Platinum is the new Gold: An analysis of the impact of increasing brand building and awareness for platinum jewellery



Thesis submitted in fulfillment of the requirements for the degree **Master of Business Administration** at The Independent Institute of Education, IIEMSA.

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Abstract

The study aims to investigate the impact of increasing brand building and awareness of platinum jewellery manufactured in South Africa and if this would help drive a sustainable local platinum jewellery industry within a global supply chain. A sustainable local platinum jewellery industry would add benefits such as local mineral beneficiation, job creation and skills development. The purpose of the study is threefold: 1) to identify the role that brand building and awareness will have for the South African platinum jewellery industry, 2) to investigate if the South African platinum jewellery industry engages in brand building and awareness and 3) make recommendations on growing small businesses in the platinum jewellery industry. This study used an interpretivist research paradigm and theory development used the inductive approach. The interviews were semi-structured and the purposive sampling technique was used. Eight interviewees participated in the study through MS Teams due to the varying geographical locations. Participants were chosen based on the participant's knowledge and experience in the platinum and jewellery industries. A thematic approach was used to analyse data. The study addressed all the research objectives. The study found that South Africa has a value proposition for platinum jewellery but requires a robust brand-building initiative to promote local platinum jewellery within a global arena. This requires positioning of the unique designs inspired by the South African cultural on locally manufactured items. The study identified an additional advantage South Africa can play in unlocking global jewellery supply chain challenges by manufacturing semi-finished products used as precursors to the jewellery manufacturing process. The availability of platinum metal in the country presents South Africa with a unique advantage in the global market, where consumers are becoming more environmentally conscious on their luxury purchases. The study recommends an increase in advocacy for unique jewellery designs reflecting South African diverse cultural heritage to effectively compete in both local and global markets.

Keywords: Cultural heritage, Free trade ports, Platinum, Responsible sourcing, South Africa

Declaration

I, Fahmida Smith, declare that this Innovation Project submitted for the Master of Business Administration degree to The Independent Institute of Education is my own, unaided work and has not been previously submitted to another University or Higher Education Institution for degree purposes. Any assistance that I have received has been duly acknowledged in the report. Except where reference is made in the text, this report contains no material published elsewhere or extracted in whole or part from a thesis or report presented by me for another qualification. No other person's work has been used without due acknowledgement in the main text of the report.

X

F Smith

Table of Contents

Abstract	ii
Declaration	iii
List of Tables	ix
List of Abbreviations	x
Chapter 1: Introduction	1
1.1 Introduction	1
1.2 Background	2
1.3 Rationale and significance of the study	5
1.4 Problem Statement.....	5
1.5 Research Purpose.....	6
1.6 Research Questions	6
1.7 Research Objectives.....	7
1.8 Limitations.....	7
1.9 Ethical Considerations.....	8
1.11 Definition of keywords.....	9
1.12 Conclusion.....	10
Chapter 2: Literature Review	11
2.1 Global Jewellery Ecosystem	11
2.2 South African Jewellery Industry	12
2.3 Brand Identity Theory	13
2.3.1 Strategic Brand Analysis	14
2.3.2 Brand identity system	15
2.3.3 Brand Implementation System	15
2.4 Brand knowledge.....	17
2.4.1 Brand image.....	17
2.4.2 Brand awareness	17
2.4.2.1 Brand association	18
2.5 The importance of brand building and brand awareness.....	18
2.5 The Pesai Model	19
2.5.1 Positioning	20
2.5.2 Sponsorship	20
2.5.3 Event marketing.....	20
2.5.4 Sports Marketing	21

2.5.5 Advertising	21
2.5.6 Integrated Marketing Communication	21
2.6 The impact of brand building for platinum fine jewellery	22
2.7 Conclusion	22
Chapter 3.....	24
Research Methodology	24
3.1 Research Philosophies	24
3.1.1 Pragmatism	24
3.1.2 Positivism.....	24
3.1.3 Realism	24
3.1.4 Interpretivism.....	25
3.2 Research Design	25
3.2.1 Experimental design	25
3.2.2 Correlational design	25
3.2.3 Descriptive design	25
3.2.4 Diagnostic design	25
3.3 Research Approach	26
3.3.1 Deductive.....	27
3.3.2 Inductive.....	27
3.3.3 Abductive	27
3.3.4 Quantitative Research	27
3.3.5 Qualitative Research	27
3.4 Research Plan and Methods	29
3.5 Research strategy, target population and sampling	30
3.6 Research instrument.....	32
3.7 Data collection	33
3.9 Reliability and validity	35
3.10 Conclusion.....	36
Chapter 4.....	37
Data Analysis, Interpretation and Discussion	37
4.1 Overview of the chapter	37
4.2 Participant Demographic	37
4.2.1 Participant by Gender.....	38
4.2.2 Participant by Race	38
4.2.3 Participant by Region.....	39

4.2.4 Participant by Industry	40
4.2.5 Participant by Leadership Level.....	40
4.5 Presentation and discussion of the results	41
4.5.1 Results for Addressing Research Objective 1.....	41
Theme A1: Global Positioning.....	41
Sub-Theme A.1.1 Advocacy.....	43
Sub-theme A.1.2 Free trade port	43
4.5.2 Results for Addressing Research Objective 2.....	44
Theme B.1 Brand Awareness	44
Sub-Theme B.1.1 Image	46
Sub-Theme B.1.2 Perceived quality.....	46
Theme B.2 Brand Assets	46
Sub-Theme B.2.1 Cost of branding.....	46
Sub-Theme B.2.2 Cost of invested capital.....	47
4.5.3 Results for Addressing Research Objective 3.....	47
Theme C.1 Brand building.....	47
Sub-Theme C.1.1 Narrative & Storytelling	49
Sub-Theme C.1.2 Cultural Heritage	49
4.5.4 Results for Addressing Research Objective 4 (RO4)	50
Theme D.1 The South African value proposition.....	50
Sub-Theme D.1.1 Unique History.....	54
Sub-Theme D.1.2 Global Opportunity.....	54
Sub-Theme D.1.3 Consumer Segmentation.....	55
Sub-Theme D.1.4 Supply Chain Fluidity	55
Theme D.2 Responsible Mining	56
Sub-Theme D.2.1 Provenance.....	56
4.4 Conclusion.....	58
Chapter 5:Research Findings, Conclusion and Recommendations	59
5.1 Introduction	59
5.2 Overview of the study.....	59
5.3 Reiteration of the research problem	59
5.4 Reiteration of the Research Questions	60
5.4 Reiteration of the Research Objectives	60
5.5 Research Findings	60
5.5.1 Strategic Brand Analysis.....	61

5.5.1.1 Customer analysis.....	61
5.5.2 Brand identity system.....	62
5.5.2.1 Brand core	62
5.5.2.2 Extended brand core	62
5.5.2.3 Brand as a Product	62
5.5.3 Brand Implementation System	63
5.6 Summary of the research findings	64
5.7 Recommendations	69
5.8 Conclusion.....	69
Appendix A : Ethical Clearance.....	95
Appendix B: Gatekeeper Letter.....	96
Appendix C: Research Instrument.....	97
Appendix D: Informed Consent.....	100
Appendix E: Turnitin Summary	102
Appendix F: Editor Confirmation.....	103

List of Figures

Figure 1: Bushveld Igneous Complex	2
Figure 2: PGM demand by sector	3
Figure 3: Platinum jewellery demand by region	3
Figure 4: The Brand Identity Planning Model	14
Figure 5: The brand onion	15
Figure 6: Dimensions of Brand Knowledge	17
Figure 7: Psesai Model	20
Figure 8: Interviews across the jewellery value chain	32
Figure 9: Participants Demographic by Gender	38
Figure 10: Participant Demographic by Race	38
Figure 11: Participant Demographic by Region	39
Figure 12: Participant Demographic by Industry	40
Figure 13: Participant Demographic by Leadership Level.....	40

List of Tables

Table 1: Ethical considerations	8
Table 2: Adapted from Brand Assets to Brand Equity	18
Table 3: Themes and sub-themes for RO1.....	42
Table 4: Themes and sub-themes for RO2.....	45
Table 5: Themes and sub-themes for RO3.....	48
Table 6: Themes and sub-themes for RO4.....	53
Table 7: Adapted from Brand Assets to Brand Equity	64
Table 8: Summary of Research Findings	65

List of Abbreviations

CSR	Corporate Social Responsibility
GDP	Gross Domestic Product
IRMA	Initiative for Responsible Mining Assurance
LVMH	Louis Vuitton Moët Hennessy
PGI	Platinum Guild International
PGMs	Platinum Group Metals
SDG	Sustainable Development Goals
USD	United States Dollar
IMC	Integrated Marketing Communication

Chapter 1: Introduction

1.1 Introduction

Since the dawn of time, jewellery has been a rich part of human history, with the earliest events involving adorning the dead with cultural and artistic features constructed from stones, animal skin and bones, wood, seashells, plants and finally, gemstones and precious metals (Britannica, 2018). This was followed by costume adornments by the living with tiaras, crowns, body piercings and more. As life progressed from a nomadic lifestyle to one of structured civilisation, jewellery was used as a means of expression, wealth, beauty, trade and even currency (Evans, 1989). As the need for Middle Eastern and Western antiquities increased, so too has this resulted in the improvement of modern-day jewellery design and manufacturing with the mastery of Egyptian goldsmiths dating as far back as 1539 (Bakker & McKeown, 2020; Contraticova, 2011).

Today, the luxury goods industry is synonymous with innovation, exquisite craftsmanship, advanced machine learning and, most importantly, exclusivity (Adel & Younis, 2019). More and more, luxury goods companies are playing a vital role in helping the industry progress towards a responsible, greener and more circular economy. This market has seen a rise in revenue from USD 305 billion in the financial year 2021 to USD 347 billion in the financial year 2022, with just 17 companies contributing almost 70% of total sales in the Top 100 luxury goods companies. The jewellery and watches sector saw an increase of 21.0% in sales growth in FY2022, the second highest growth within the luxury market, with China, Switzerland and India being the market segments with the highest growth rate (Faccioli et al., 2023). Five of the six new entrants into the Top 100 luxury goods companies were jewellery and watch companies. Louis Vuitton Moët Hennessy (LVMH) consolidated their top position by contributing 31% of the top 10 sales in the financial year 2022 (LVMH, 2023). The study focuses on the platinum jewellery industry's role in South Africa and the luxury goods market. To the best knowledge of the researcher, there is very little research on brand building and awareness for platinum jewellery in the South African context, which has created a gap that the study seeks to fill. This chapter details the potential opportunity for platinum jewellery into the broader luxury goods market, and

this will be followed by the rationale for the study as well as the problem that the study seeks to address and thereafter detailing the research objectives, the study limitations, ethical considerations and a chapter conclusion.

1.2 Background

South Africa houses over 75% platinum group metal (PGM) reserves. The PGM mining industry contributes around 7.3% to South Africa's gross domestic product (GDP), employing around 171,568 people with a ten-to fourteen-times multiplier effect (Minerals Council, n.d). The first platinum nugget in South Africa was discovered in 1924 by Hans Merensky, a geologist whose work resulted in the discovery of two significant deposits which ranged 100km in length (Minerals Council, 2023; Godel et al., 2007; Smith et al., 2021). These deposits are known as the Bushveld Igneous Complex and are depicted in Figure 1.

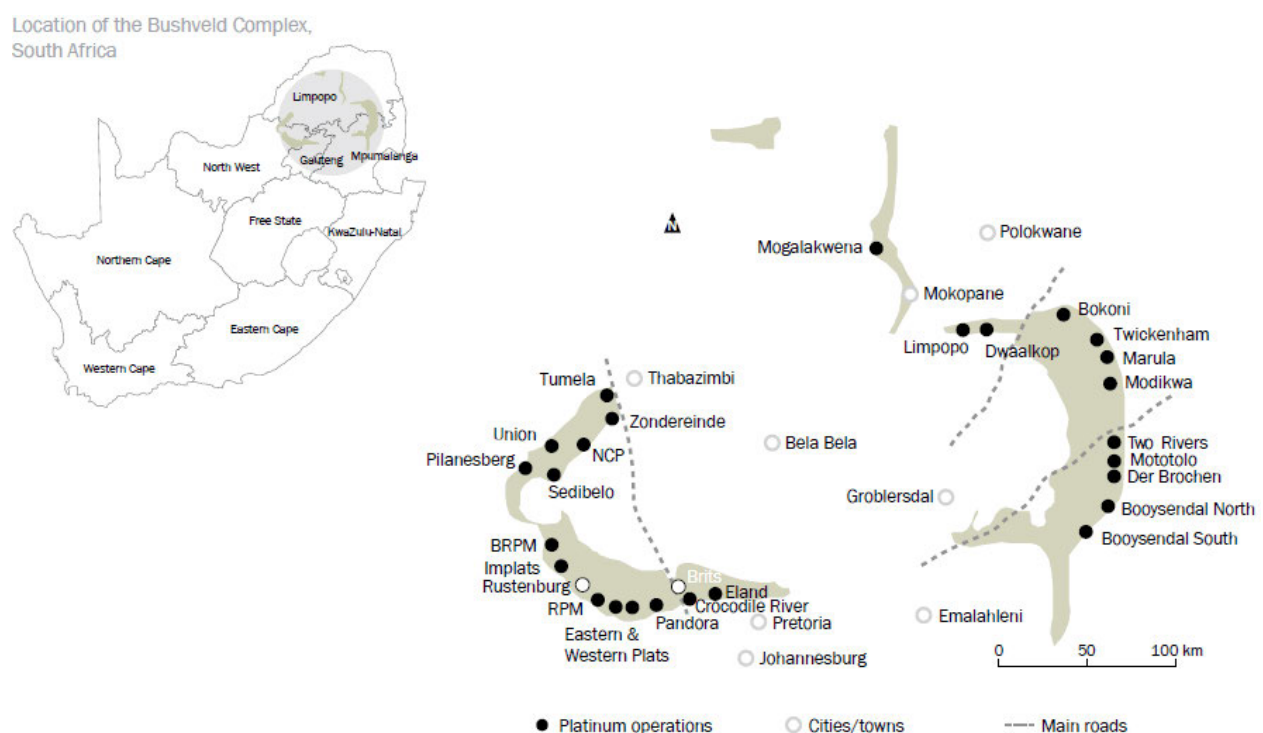


Figure 1: Bushveld Igneous Complex (Source: Minerals Council, n.d).

Historically, Platinum Group Metal (PGM) demand focuses on four key segments: automotive, jewellery, industrial and investment, with jewellery being the second highest demand sector after automotive (Johnson Matthey, 2022; Forrest & Clarke, 2006; Cremona & Ballarini, 2023).

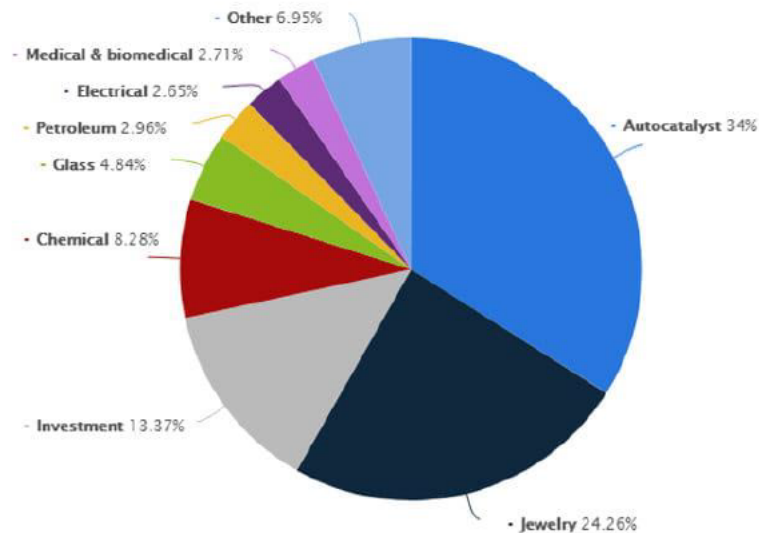


Figure 2: PGM demand by sector

Source: Johnson Matthey, (2022).

Platinum demand in jewellery fluctuates and has shown a downward trajectory in the last few years. However, the market for fine jewellery has shown relatively stable demand (Statista, n.d). This indicates a broader need to advocate for platinum jewellery. Figure 3 shows the demand for platinum jewellery by region (PGI, 2021). Implementing structured brand-building and awareness initiatives will improve the sector's performance in South Africa and globally.

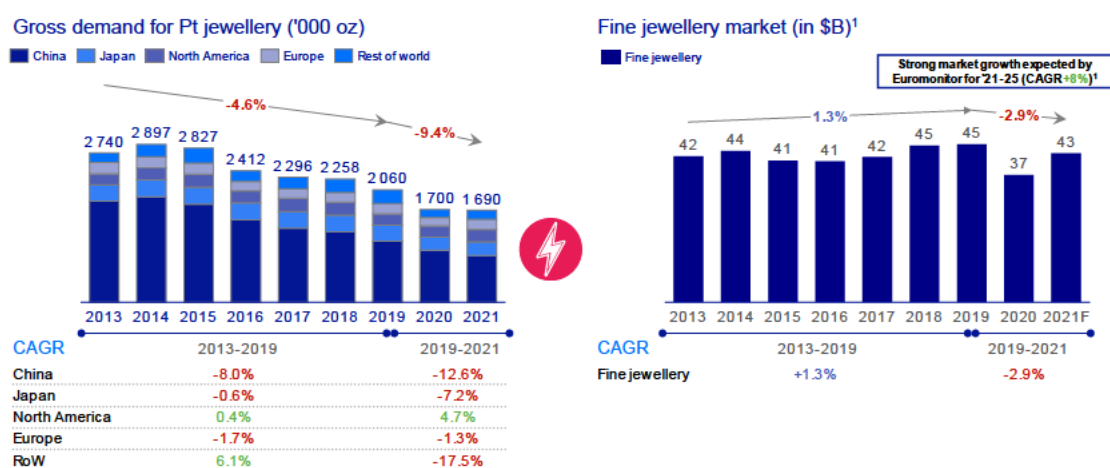


Figure 3: Platinum jewellery demand by region

Source: Johnson Matthey, (2022) and Anglo American, (n.d)

In 2021, the global jewellery industry consumed around 1.6 million ounces of platinum (Johnson Matthey, 2022), with India being the fastest-growing platinum jewellery market and South Africa being a minor and almost insignificant contributor and player in this area, despite being rich in the mineral ore body. Jewellery accounts for 32% of total platinum demand, with China accounting for 55% of platinum jewellery demand (Statista, 2023). China has 20 manufacturers, 59 retailers and 7 300 stores focused on platinum jewellery. Japan is the second highest platinum jewellery sector, accounting for 13% of platinum jewellery demand, while the USA accounted for 10%. Conversely, India only constitutes seven per cent of this sector globally, with 15 manufacturers, 67 retailers and 1 060 stores. Since 1975, jewellery has created an 80 million-ounce demand for platinum (PGI, 2018). According to the Platinum Jewellery Business Review, China's gross domestic product (GDP) slowed down due to the pandemic, resulting in lower platinum jewellery sales. USA faced headwinds in 2021, which saw a double-digit increase in platinum jewellery sales. India also experienced a V-shaped recovery in 2021 and saw a double-digit rise in platinum jewellery sales (PGI, 2021; WPIC, 2024).

South Africa showcases a premium platinum jewellery design and manufacturing competition hosted annually in a leading PGM Miner's flagship market development programme. The competition has been running for 25 years and aims to address three pain points in the local jewellery industry: access to metal, skills development, and access to the market. This jewellery design and manufacturing competition is focused on building the local *Platinum Smith* skill in the country while giving participants access to metal. The competition leverages a metal consignment scheme that provides metal to the competition as a *free issue* to each participant. The consignment scheme allows participants to work with platinum metal at *no risk* to themselves, unlocking skills, building capacity and innovation in design and manufacturing (Anglo American, n.d).

The metal used in the competition has certificates of origin through the Initiative for Responsible Mining Assurance (IRMA 75) (Anglo American, n.d). This makes the competition a valuable project that aids the mining company in meeting its "corporate social responsibility (CSR) and sustainable development goals" (SDG) (Anglo American, n.d, online). The competition allows for in-person and online sales of the jewellery, where all profits are solely for the competition entrant. Jewellery not sold is melted and recycled through the programme, creating a circular economy. The

competition boasts unique platinum jewellery categorised as ‘statement pieces’ and appeals to local and global markets (Green, 2007; van Staden 2015). The uniqueness of design as an appalment in a global context is further supported by Corti (2022), Burlakovs et al., (2020) and van Staden, (2011).

1.3 Rationale and significance of the study

The research aims to investigate the impact of increasing brand building and awareness of platinum jewellery manufactured in South Africa and if this would help drive a sustainable local platinum jewellery industry within a global supply chain. A sustainable local platinum jewellery industry would add benefits such as local mineral beneficiation, job creation, and skills development (Skinner, 2018; Garg et al, 2007; Maponga & Musa, 2021). Research in platinum jewellery, however, is limited in South Africa. The research has the potential to provide insights into how increasing brand building and awareness can unlock market access and allow local designers to penetrate the global market.

1.4 Problem Statement

Despite building skills and creating a mechanism for access to metal, South African platinum jewellery plays a limited role in the global market (Garg et al, 2007; Maponga & Musa, 2021). Considering all the demand segments for platinum, jewellery is a crucial area that can be easily activated (Johnson Matthey, 2022; and PGI, 2021). This demand stimulation will grow business opportunities in platinum jewellery whilst securing jobs in the platinum mining and jewellery industries, all of which would contribute to reducing the high levels of unemployment and inequality in the country (Skinner, 2018). Since 2001, almost \$800 million has been invested in the global platinum jewellery sector, with 35.5 million ounces of platinum being created, worth \$7.3 billion (Watts et al, 2010; Marinac & Vukoja, 2022). PGI China has successfully delivered \$81 of revenue for every \$1 invested; PGI Japan, on the other hand, has generated \$17 for the same investment, while PGI USA has created \$ 10 for an invested dollar. South Africa does not feature in-demand or revenue-generated profiles (PGI, 2018; Statista, 2023; Watts et al., 2010; Marinac & Vukoja, 2022). The proposition in this research is: Can South Africa play a significant role within a global platinum jewellery ecosystem, and will this role become prevalent through brand building and awareness?

The focus of this study is aimed at an industry level as it is focused on the producer or vendor and what is required for South African producers to position themselves relative to global platinum jewellery manufacturers (Skandrani, 2024). This research would provide further insights and recommendations to industry, government, and jewellery manufacturers on how brand-building and awareness can be used in promoting and positioning South Africa within a global context. The study has the potential to unlock significant financial revenue, create jobs, sustain existing jobs, and create new businesses (Marinac & Vukoja, 2022; Skinner, 2018; Watss et al., 2010).

1.5 Research Purpose

The research seeks to understand if innovation through brand building could unlock the opportunity for South Africa to be a competitive global player in the platinum jewellery sector. The study investigates the impact of increasing brand building and awareness of platinum jewellery manufactured in South Africa. Latif et al. (2014) and Ramadita (2020) proposed the Psesai Model for building brand awareness within a global market. The Psesai Model will be utilised to position South Africa as a contender in the worldwide jewellery market through market positioning, brand building, global market expansion, sustainable and ethical considerations, and economic development. The purpose of this is threefold: 1.) to identify the role that brand building and awareness will have for the South African platinum jewellery industry, 2.) to investigate if the South African platinum jewellery industry engages in brand building and awareness, and 3.) make recommendations on growing small businesses in the platinum jewellery industry.

1.6 Research Questions

Farrugia et al. (2010) supported by Roberts (2020) believes *familiarity with the subject* is critical in developing appropriate research questions. These questions are usually generated from a shortfall of knowledge within a particular area. Limpowski (2008) and Barroga & Matanguihan (2022), further argue that the researcher must develop questions by contemplating personal experiences instead of data and supports Ionesco (Wells, 1997; Nicolaescu, 2024), who notes that 'It is not the answer which enlightens but the question'. The research questions guiding this research are as follows:

RQ1: To what extent has the South African platinum jewellery industry been established?

RQ2: What are the brand-building and awareness strategies for the South African platinum jewellery industry?

RQ3: What are the brand-building and awareness approaches for the South African platinum jewellery industry?

RQ4: What recommendations are proposed for growing small businesses in the South African jewellery industry?

1.7 Research Objectives

According to Clavel-Arroitia and Fernández-Domínguez (2015), the research objectives justify a need for the research. This is further supported by Ryan (2023), who states that the research objectives are required to establish the scope and depth of the research. Jain (2023) further adds that research objectives provide clarity, specificity and relevance to the area of research under discussion. The objectives of the research are as follows:

RO1: To assess the market presence of the South African platinum jewellery industry.

RO2: To evaluate existing brand-building and awareness strategies in the South African platinum jewellery industry.

RO3: To identify appropriate innovative brand-building and awareness approaches for the South African platinum jewellery industry.

RO4: To provide actionable recommendations for growing small businesses in the South African platinum jewellery industry.

1.8 Limitations

Platinum jewellery is not a day-to-day necessity and is viewed as luxury goods (Hauck & Stanforth, 2007; Ryu, 2020). The scope of this research focused purely on platinum jewellery and not the broader luxury goods market (Dhaliwal et al., 2020). The results from this study should not be applied to the luxury goods market. The study partially viewed local access to platinum metal via a consignment scheme (Green, 2007; Erdey, 2020). Issues of metal access beyond this scheme were not considered. The

interpretivist approach has limitations of not having a full representation of the population. These limitations give rise to future opportunities for further research within this industry.

1.9 Ethical Considerations

Arifin (2018) indicates that when a researcher undertakes a study, it is essential to consider the human rights of each participant. Ethical clearance (certificate number M. 881223) was obtained from the university before data collection. The gatekeeper approved the study, which enabled the collection of data. Participation was voluntary, and no incentives were given. The following measures were implemented to mitigate risk during the study, as indicated in Table 1.

Table 1: Ethical considerations

Participation	Participants were informed that they had a choice to participate or not.
Consent	Formal consent was obtained for the interview and use of the information/data obtained during the interviews.
Protection of individuals	All participants' responses were coded, making identifying participants difficult.
Voluntary participation	All participants were informed that they had a right to refuse to participate or stop at any point during the process.
Confidentiality	All information on participants will be safeguarded and not shared.
Results	Participants and shareholders will share results upon request.
Cultural sensitivities	The research will be conducted amongst individuals from different cultural groups. The researcher will be mindful of these differences.

1.10 Dissertation Outline

Chapter 1 – Introduction.

- This will cover the contextualisation, rationale, the problem the research is trying to address, the purpose of the study, the research aims and the relevant questions for the research.

Chapter 2 – Literature review.

- This will cover three topics: the brand identity theory, the importance of brand building and awareness and the link to luxury goods and fine jewellery.

Chapter 3 – Research Methodology.

- This will include research design, research plan and methods, unit of analysis, population and sampling size, data collection method, data analysis method, any limitations and ethical considerations.

Chapter 4 – Data Analysis, interpretation, and discussion

- This will cover how data was analysed and how it will be interpreted and discussed.

Chapter 5 – Research findings, conclusions, and recommendations

- This chapter will cover the key findings of the study based on the analysis, conclusion and actionable recommendations.

1.11 Definition of keywords

Luxury goods	Items that are not required for day-to-day living but are desirable (Hauck & Stanford, 2007; Ryu, 2020).
Markets	Areas where commercial business is conducted based on an exchange of rights based on predetermined pricing. These can be segmented based on geographic location or product type (Aspers, 2011; Gong & Xu, 2022).
Exclusivity	Catering to or being affordable only to a select few (Radón, 2012; Martins, 2020).
Craftmanship	The quality of design and manufacturing of something of purpose made by hand (Klamer, 2012; Borstrock, 2021).

Femvesting	Female-focused venture funds (Pankiw et al.,2021).
Self-gifting	Buying something to satisfy one's own needs (David Clarke & Mortimer, 2013; Lawry, 2022).
Jewellery value-chain	Series of steps in creating a product from raw material supply to finished goods (Tombacco, 2016; Sanguineti et al., 2023).
Platinum	Platinum is a chemical element and forms part of the six platinum group of metals in the periodic table (Gilchrist, 1943; Hughes et al., 2021).
Brand building	It creates a sustainable image in the market for a product, organisation, etc. by creating and communicating the brand value to the end customer (De Chernatony, 2008; Oh et al., 2020).
Brand awareness	Refers to whether customers or potential customers are aware of the product (Gustafson & Chabot, 2007; Bernato et al., 2020).

1.12 Conclusion

The introduction concludes that there is a gap currently in the research available for tools that can be used to grow the local platinum jewellery industry. The research proposes that brand building and awareness will be a strategic lever that can be used to help the local platinum jewellery industry establish and grow a global footprint.

Chapter 2

Literature Review

The literature review briefly looked at the local jewellery industry and the global jewellery ecosystem. The literature review comprised six topics for exploration, with the focus of each topic being to better understand existing knowledge, how it was relevant to the study, and how the topics contributed to the identified research problem. The research focused on three main areas: leveraging existing knowledge, extrapolating significance to platinum jewellery and applying these to the problem. The three topics that were considered were brand identity theory, the importance of brand building and awareness, and the link to luxury goods and fine jewellery.

2.1 Global Jewellery Ecosystem

According to a McKinsey and Company (2021) report that was adapted and titled *A Multifaceted Future: The Jewellery industry in 2020*, the global jewellery industry is well positioned to see global sales of Euro 250 billion by 2020 (Dauriz et al., 2014). They further indicate that branded items account for at least 60% of this. Jewellery achieved actual sales of 280 billion dollars in 2019; however, sales decreased by five to ten per cent in 2020 due to the COVID-19 pandemic (McKinsey & Co., 2021). The major global jewellery markets are Asia, Europe, and the Americas (McKinsey & Co., 2021; Hazan et al., 2022). According to the report titled *The State of Fashion – Watched & Jewellery*, “the next five years also offer significant opportunities for players to rewrite the rulebook across products, distribution models and engagement strategies”, thus providing opportunities for South Africa (McKinsey, 2021,p.10).

According to Armano (2020), the jewellery consumer is evolving in demographics and in terms of their receptiveness and shopping experience, with a clear shift to digitalisation, thus providing critical insight for corporations looking at capturing a larger market share. Haapalainen & Skog (2011) and Jara et al. (2020) indicated that there are two key areas jewellery businesses must look at as part of their growth strategies: 1.) diversification, which focuses on the range of products available to the customer and 2.) internationalisation, which looks at the potential for partnerships like

joint ventures to drive market presence within alternate geography. France (2020) introduced a further growth element known as 'new luxury', also referred to as sustainable luxury or responsible luxury, and this focused on a global consumer shift to understand more behind sustainable practices of luxury brands like materials of origin, responsible sourcing and manufacturing (Boufoumou et al., 2023). This is maintained by Carrigan et al. (2014), who add that there is a need for the harmonisation of industrial standards and certification for all traceability schemes.

2.2 South African Jewellery Industry

The South African jewellery industry is focused on diamonds, platinum, and gold, and gold jewellery dominates the market. Currently, South Africa contributes less than 5% to the global jewellery market (Statista, 2023). According to Skinner (2018) and his review of the beneficiation landscape in South Africa, the jewellery market would be the second most significant beneficiation opportunity for the country. Minitt (2000), as cited by Da Silva, (2006) indicated that South Africa had around 350 manufacturing concerns with 3000 jewellery retail stores and a few jewellery design competitions that further aided talent development.

A study by Pritchard and Morgan (2014) investigated the evolution and current state of Brand South Africa, the country's national branding strategy. The researchers conducted a comprehensive literature review and case study analysis of several successful South African brands. The findings revealed that brand South Africa has successfully established a positive perception of the country as a vibrant and emerging market. The study also showed that successful South African brands such as Nando's and Nelson Mandela significantly enhanced the country's brand image. The research suggests that continued efforts to promote the country's strengths and unique cultural identity can further strengthen Brand South Africa. This is espoused by Chinomona (2013) and Eastman et al. (2020) who indicate that consumers are influenced by brand experience, satisfaction, trust, and attachment. Jansen (2013), Mugobo and Jeremia Manzi (2021) surveyed luxury jewellery consumers in South Africa and analysed several South African luxury jewellery brands. Their findings revealed that South African luxury jewellery consumers value exclusivity, craftsmanship, and superior quality in their purchases. The study suggested that South African luxury jewellery brands should strengthen their brand image through increased visibility in international

markets and highlighting South Africa's unique cultural heritage. The research concludes that maintaining the country's authenticity and quality craftsmanship is necessary for successful branding strategies in the South African luxury jewellery market. This is also adopted by Kushwaha et al. (2024), who indicated that African tribes' self-adornment techniques highlight the diversity of humanity and the value of self-expression in our worldwide history. Boezaart (2000) and Jordaan (2022) note that South Africa's opportunity sector is through avant-garde jewellery and artistic expression. Radebe (2019) concurs and states that there is a direct link between contemporary jewellery and visual art. Both studies again support a need for South Africa to utilise uniqueness and cultural heritage as a critical jewellery brand-building avenue.

2.3 Brand Identity Theory

Leading researchers define brand identity as an assortment of characteristics that consumers can use to identify the brand, like name, logo, colours, etc. (Kapferer, 2008; Aaker, 1996; Rodrigues et al., 2020; Liao et al., 2021), which in turn can be used to manage and position a brand effectively. For the consumer, these distinguishing factors help decide which brand to use for similar products (Aaker, 1991; Liao et al., 2021). Brands seen to be at the forefront of their market segment have easily identified products; they offer exceptional service or a mix of desired products and services (McDonald & Chernatony, 2001; Alvarado-Karste & Guzman, 2020). Figure 4 shows the process of building a brand.

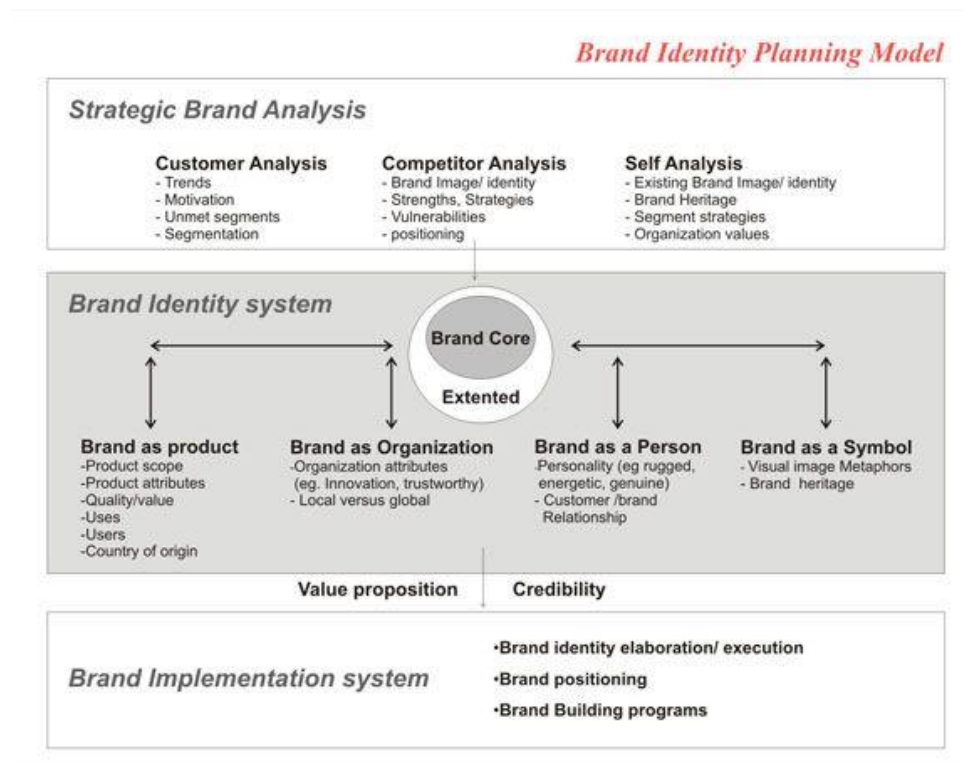


Figure 4: The Brand Identity Planning Model

Source: Aaker and Joachimsthaler, (2009, p.44).

Aaker and Joachimsthaler's (2009) model for brand identity planning consists of three key areas: strategic brand analysis, brand identity system, and brand implementation system. Ianencko et al. (2020) indicate that brand identity consists of market situation analysis, analysis of economic conditions and activities of the firm, analysis of marketing activities of the firm, marketing strategy analysis, brand strategy development, brand positioning determination and brand identity development.

2.3.1 Strategic Brand Analysis

This consists of 3 areas a brand can use to determine how it resonates with the customer: 1.) Customer analysis, 2.) Competitor analysis or 3.) Self Analysis (Aaker & Joachimsthaler, 2009, p.40). Customer analysis looks at how a customer behaves, which in turn can provide valuable insights to a brand on how to develop appropriate segmentation studies as well as communication strategies (Aaker & Joachimsthaler, 2009; Griva et al., 2022; Kvale et al., 2020). Competitor analysis, on the other hand, necessitates a detailed understanding of the competition landscape and the strategies

a brand can use to set itself aside from the rest of the competition (Aaker & Joachimsthaler, 2009; Ranjan & Foropon, 2021; Kliestik et al., 2020). Self-analysis looks at the business itself. It considers aspects such as resources, organisational culture, the business's strengths and weaknesses, its core values and how all of these can be utilised to better position the business with the customer (Aaker & Joachimsthaler, 2009; Kara et al., 2020; Chen et al., 2021).

2.3.2 Brand identity system

This involves looking at a brand as a product, person, organisation, or symbol (Manavis et al., 2023). This means looking at the brand holistically; thus, these four areas are further subdivided into 12 collective sub-categories. The relevant sub-categories should be used to analyse the brand's identity as either product, person, organisation or symbol (Iglesias et al., 2020). This, in turn, feeds into the value proposition and credibility of the brand and how this can be used to build a relationship with the customer (Aaker & Joachimsthaler, 2009; Alvarado-Karste & Guzman, 2020). This determination stems from understanding the brand's core identity (Rahman et al. 2021) and is detailed by the brand onion described by Aaker and Joachimsthaler (2009) in Figure 5.

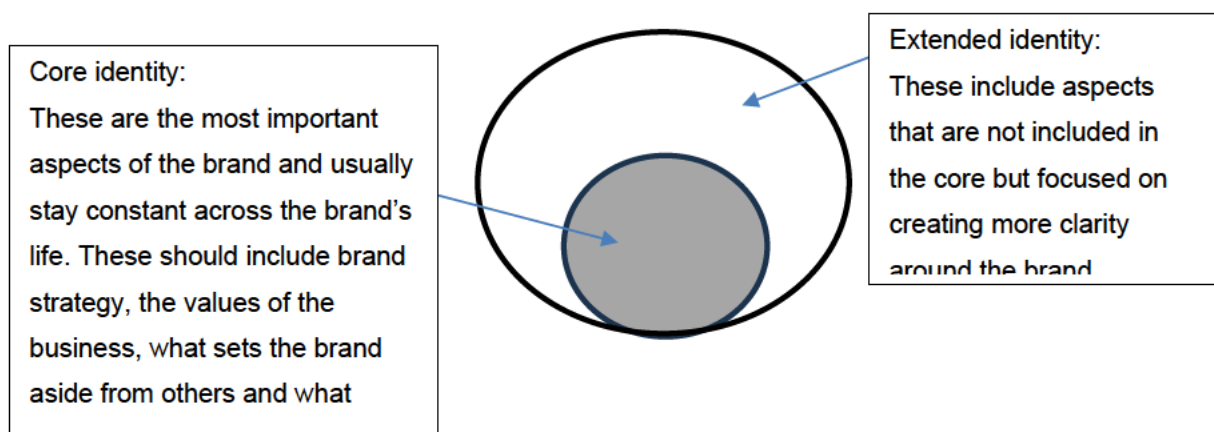


Figure 5: The brand onion

Source: Adapted from Aaker & Joachimsthaler, (2009).

This area is focused on brand-building programmes for the brand that help to enhance the brand identity further. Thus, it requires elaborating ideas that guide behaviour and decisions (Aaker & Joachimsthaler, 2009; Fayvishenko, 2020). These programmes include all targeted communication between the brand and its consumers (Aaker & Joachimsthaler, 2009; Fayvishenko et al., 2021) and are further supported by how the brand is positioned and tracked based on execution (Aaker & Joachimsthaler, 2009; Ning & Li, 2024). These three focus areas collectively allow businesses to effectively plan and build around their brand identity. Brand identity is defined as the distinct collection of brand connections that symbolise the brand's values and commitments to its stakeholders (Alvarado-Karste & Guzman, 2020; Iglesias et al., 2020).

In the case of platinum jewellery, the unique characteristics and qualities of the metal can be highlighted as part of the brand identity, such as its durability, rarity, and timeless elegance. The researcher suggests that positioning is the process of creating a unique image and identity for the brand in the minds of consumers. This can be achieved by highlighting the distinct advantages of platinum jewellery over other precious metals, such as its hypoallergenic properties or its ability to hold gemstones securely. Finally, brand equity is defined as the benefit that a product or service receives from its brand name (Parris & Guzman, 2023; Pina & Dias, 2021). In the case of platinum jewellery, brand equity can be developed by creating a strong emotional connection with consumers through advertising and marketing campaigns that highlight the unique qualities of platinum.

A comparative study between India and China on brand-building strategies for platinum jewellery (Sengupta et al., 2019) revealed significant differences in branding strategies between the two countries, with Indian companies focusing on traditional branding efforts such as advertisements in print media and television. In contrast, Chinese companies focus on more modern branding strategies, such as social media marketing and improving in-store customer experiences. The study concluded that companies in the platinum jewellery industry should adapt their branding strategies to fit their target market's preferences and characteristics. This model can evaluate the South African Platinum Jewellery Industry and identify the approach needed to build the South African brand.

2.4 Brand knowledge

Brand knowledge has several dimensions, including brand image and awareness as identified by previous scholars (Keller, 1993; Liu et al., 2020; Cheung et al., 2020; Ningrum & Roostika, 2021).

2.4.1 Brand image

In their studies, Wijaya (2013) and Konjkav Monfared et al. (2021) concluded that the brand's identity and personality influence brand image, how consumers associate with it, how it behaves, and its benefits. Lee et al. (2014, p.1) redefined brand image as “the sum of customer's perception about a brand generated by the interaction of the cognitive, affective, and evaluative processes in a customer's mind. This is further supported by Patterson (1992) as well as Dam and Dam (2021) who concluded that brand image is not just a single thing but a collective concept that includes but is not limited to a brand's personality and user image.

2.4.2 Brand awareness

Brand awareness relates to how consumers recognize or remember a brand (Keller, 2003). De Chernatony (2008) and Bernato et al. (2020) indicate that brand awareness is linked to brand importance and enables consumers to identify a brand. Rossiter (2014) defines brand awareness as the consumer's ability to identify a brand to the point that they purchase accurately.

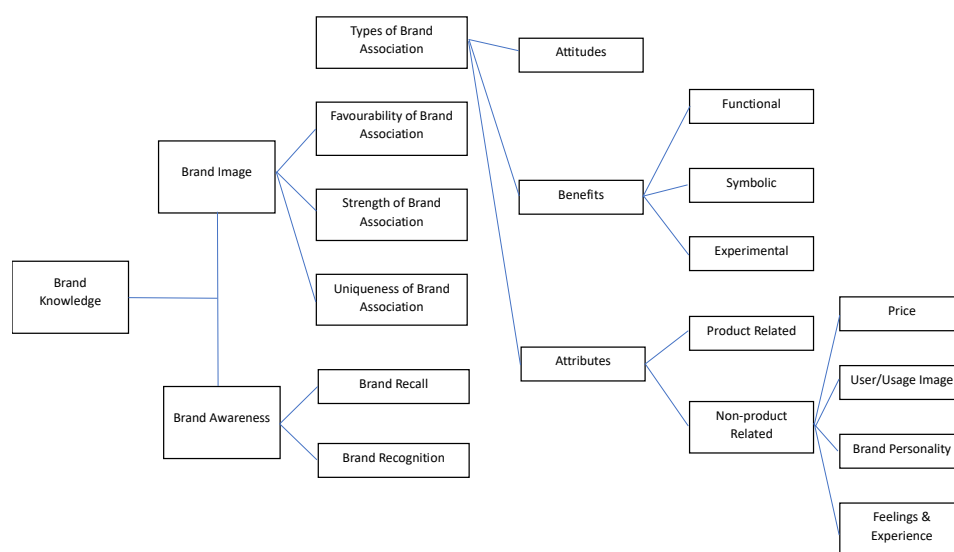


Figure 6: Dimensions of Brand Knowledge

Source: Adapted from Keller, (1993).

2.4.2.1 Brand association

Brand association is described as anything linked to the brand, such as brand image, attitude, and perceived quality (Susilowati & Sari, 2020). Romanuik and Nenycz-Thiel supported by Susilowati and Sari (2020, p. 39) further add that brand association is how well the consumer remembers the brand through its “qualities, benefits, purchase and consumption”. Brand association is further connected with how memorable that brand’s attributes and benefits are to the customer (Low & Lamb, 2000; Chen et al., 2020; Chen et al., 2021; Patoding & Muzammil, 2023).

2.5 The importance of brand building and brand awareness

According to Guzman (2005) and Sarasvuo et al. (2022), branding has shifted from branding to brand building, where branding is the traditional marketing effort adopted to sell a product or service. Brand building revolves around creating a product identity that distinguishes the brand from its competitors (Chiranjeev, 1997; Kumar & Kaushik, 2020; Tien et al., 2021). Kapferer and Valette-Florence (2018), supported by Septianto et al. (2021), further elaborated that for the consumer, brands represent exclusivity, positivity, and prominence, thus a need for creating brand value. The brand value consists of four aspects: brand awareness, how the brand fairs against the competition concerning quality, how the brand resonates with the consumer around likability and significance, and the feelings the brand evokes in the consumer around its value related to appeal and affluence (Scott et al., 2022).

Table 2: Adapted from Brand Assets to Brand Equity

Brand Awareness +Image +Perceived quality +Evocation +Familiarity, liking			
= Brand Assets			
	→	Brand-added value perceived by customers	
		-Costs of branding -Costs of invested capital	
		= Brand financial value (Brand Equity)	

Source: Kapferer (1997, p.37)

Brand equity is described as a product's additional value due to its desirability in the market (Parris & Guzman, 2023). A high brand equity means the brand has a competitive advantage over its competitors (Thimothy, 2020). In their research, Nassani et al. (2019) explored the role of brand personality in increasing consumer loyalty towards platinum jewellery. Their findings revealed that brand personality significantly impacted brand loyalty and that consumers preferred platinum jewellery brands with sophisticated, high-end, and glamorous personalities. The study concluded that the branding strategy for platinum jewellery should focus on creating a solid and well-defined brand personality.

This is supported by research conducted by Corti (2022), which explored the key factors contributing to the successful brand-building of platinum jewellery. The findings revealed that the three critical factors contributing to successful brand building for platinum jewellery were brand identity, brand reputation, and brand differentiation. The study concluded that companies should create a unique and consistent brand identity that aligns with their target market's preferences and communicates their brand values. They should also establish a positive and credible brand reputation and differentiate themselves from competitors based on their unique selling points.

The above upheld by a case study on Tiffany & Co. by Li (2021). It revealed that Tiffany & Co. successfully established a unique and consistent brand identity and a positive brand reputation and differentiated themselves from their competitors based on their unique selling points. Furthermore, their branding strategy focused on creating a strong emotional connection with consumers, which resulted in high brand loyalty and trust. The study concluded that companies in the platinum jewellery industry could learn from Tiffany & Co.'s successful branding strategy and implement similar tactics to build a strong brand and grow their business (He & Calder, 2020). South Africa's brand equity for platinum jewellery will be reviewed using Table 2.

2.5 The Psesai Model

According to the literature (Latif et al., 2014; Ramadita, 2020), the Psesai Model is the conceptual model used for building brands. The model consists of six areas focused on positioning the brand, sponsorship, marketing the brand through event or sports

marketing, creating global awareness through advertising, and a well-defined, integrated communication marketing as indicated in Figure 7.

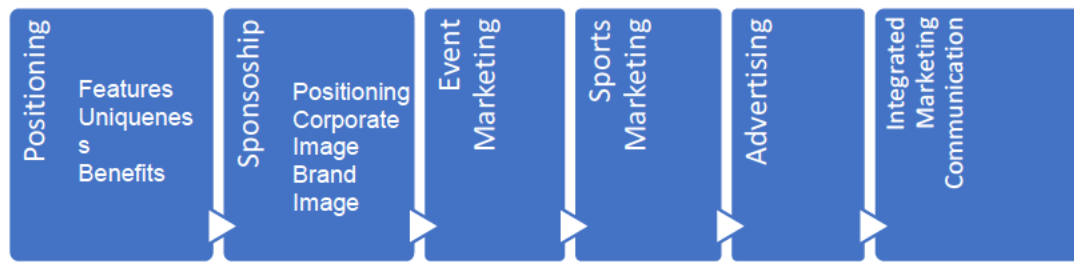


Figure 7: Psesai Model

Source: Adapted from Latif et al., (2014)

2.5.1 Positioning

Positioning is defined as a process that a brand adopts in creating its brand image, detailing the critical properties of the brand's positive associations and the value proposition in the consumer's mind, creating a long-lasting attachment to the brand (Fayvishenko, 2018; Adiguzel, 2020). The brand's position is seen as paramount when it comes to a new product because this product is not only envisaged to meet the needs of the consumer but also needs to outweigh the competition in the minds of the consumer (Urban & Hauser, 1993, as cited by Gwin & Gwin 2003; Hu & Trivedi, 2020). In their study, Dou et al. (2010), supported by Mu and Zhang (2021), indicate that e-commerce platforms can be successfully utilised to create brand positioning.

2.5.2 Sponsorship

Corporate sponsorship is becoming increasingly important in creating awareness for the brand and increasing the target audience's reach (Javalgi et al. 1994; Trivedi, 2020; Wakefield et al., 2020; Batt et al., 2021). Gromaldi (2014) further supports this and indicates that sponsorships are a strategic tool in positioning a brand and its image. For positive brand association, there must be a correlation between the sponsorship and its perceived fit to the brand's image (Chien et al. 2011; Saxena & Dhar, 2021; Park & Sihombing, 2020).

2.5.3 Event marketing

The challenge marketers face is that traditional advertising is becoming less favourable amongst consumers (Belch & Belch, 2007; Cornwell, 2020; Allen et al.,

2020). Hence, a new marketing communications mix (Gupta, 2003; Idris, 2021; Cornwell, 2020). Events marketing is an evolving strategy for influencing brand image and buying intention (Martensen et al., 2007; Allen et al., 2022; Samuel et al., 2020). This is supported by Wohlfeil & Whelan (2006); Berridge (2020) and He and Harris (2020), who describe event marketing as a personable experience that appeals to the consumer.

2.5.4 Sports Marketing

Sports marketing is an additional marketing avenue that looks at advertising through sports during events like the Olympics, football games, racing car events, etc. (Brooks, 1994; Maanda et al., 2020). Sports marketing is seen as consisting of 4 areas: 1.) spectator sports products like event tickets, 2.) participation sports products like leagues & tournaments, 3.) sporting goods, apparel, athletic shoes, and sports-related items like souvenirs, and 4.) non-sporting products like food & consumer electronics (Fullerton & Merz, 2008; Maanda et al., 2020).

2.5.5 Advertising

Advertising is a crucial feature of economic life and aims to reach consumers through television, radio, newspapers and magazines (Bagwell, 2007; Ogilvy, 2023; Ford et al., 2023). Advertising can be further categorised according to product category and target audience (Vakratsas & Amber, 1999; Ogilvy, 2023; Fennis & Stroebe, 2020). Nosrati et al. (2023) argue that in today's day and age, a new form of advertising is needed, emerging as internet marketing, social media and influencers (Sharma & Ashfaq, 2023).

2.5.6 Integrated Marketing Communication

Integrated marketing communication (IMC) is the creation of consistent messaging on all marketing platforms using a coordinated approach (Kitchen & Burgmann, 2010; Kushwaha et al., 2020). Camilleri (2018), supported by Blakeman (2023), adds that IMC uses various tools to promote a brand, such as advertising, direct promotion, personal selling, sales promotion, publicity, interactive marketing, and public relations. Broderick & Pickton (2005) and Singh & Singh (2021), supported by Juska (2021), add that a brand's promotional mix can achieve synergy through this integration.

2.6 The impact of brand building for platinum fine jewellery

In their research evaluation titled *The role of storytelling in the creation of brand love: PANDORA case*, Dias and Cavaleiro (2021) concluded the importance of brand building and storytelling in creating brand awareness through the consumer. According to their research, 16 of 20 interviewees could align with the PANDORA brand and buy products through it. Pankiw et al. (2021) indicated that for jewellery branding to be successful, it required a *push* amongst female consumers. Women see luxury jewellery as a 'treat' and leverage special occasions to treat themselves through self-gifting. Evidence obtained by Pankiw et al. (2021) suggests that marketing was crucial in incorporating 'push messaging' within brand advertising. Self-gifting ranges linked with CSR, like recycling, *femvesting*, ethical sourcing, etc., within jewellery brands further differentiated the brand and elevated brand awareness and buy-in amongst consumers. The importance of CSR-related issues and brand push strategies like self-gifting will be assessed to assess the implication of promoting the provenance of the platinum used in South African Platinum Jewellery.

2.7 Conclusion

The reviewed literature indicates that brand building plays a significant role in consumer behaviour towards purchasing platinum jewellery. The brand planning model by Aaker and Joachimsthler (2009) and the brand assets to brand equity model by Kapferer (1997) have been used in this research. These models are important in creating a strong brand personality, building a positive brand image and reputation, justifying the premium price, and establishing an emotional connection with consumers. They emerged as critical factors in building a successful platinum jewellery brand. South African jewellery companies should create a cohesive branding strategy that aligns with consumer preferences and establishes a unique identity for their brand to stand out in the competitive platinum jewellery industry. This should be linked with South Africa's unique cultural heritage and its position to provide materials and products that have been sourced and manufactured responsibly. Events are suitable for further amplifying the brand's offering to customers in a more personalised setting.

Both the brand planning model by Aaker and Joachimsthler (2009) and the brand assets to brand equity model by Kapferer (1997) require details that would be best

obtained through one-on-one interactions with the ability to follow-up with clarifying questions. This type of interactive conversation is suitable for qualitative research, where the researcher aims to extract participant experience in both the 'exploratory and descriptive forms' (Mashego, 2000) in the platinum jewellery industry.

The Psesai model adapted from Latif et al. (2014) and the dimensions of brand knowledge by Keller (1993) were not used as all aspects of these models were not evaluated or relevant to this study, like sports marketing. The knowledge of these models however have provided the researcher with additional background information to help inform the research findings. In particular, detailed background around positioning, advertising and events marketing, which are relevant to the research and are already captured within the brand planning model (Aaker and Joachimsthler 2009).

Chapter 3

Research Methodology

This chapter of the report outlines the methods and techniques used during the research process. The chapter provides a detailed explanation of how the study was conducted, the theoretical foundations of the study, the research design, data collection methods, sampling techniques, and data analysis. The research methodology chapter is essential in helping the reader understand the rigour and validity of the study. It also details the researcher's approach to exploring and interpreting the research topic. This chapter will detail the research methodology used for this qualitative study, followed by a conclusion.

3.1 Research Philosophies

According to Saunders et al. (2009), research philosophy concerns data collection, analysis and use. Research has four key philosophies: pragmatism, positivism, realism, and interpretivism. Mutanho and Shumba (2024) note that the research onion framework has been extensively used in recent years guiding the structuring of the methodology section of various studies.

3.1.1 Pragmatism

This philosophical perspective considers the practical implications and consequences of research findings by valuing the usefulness and applicability of the study outcomes in the real world (Ormerod, 2021; James, 2020).

3.1.2 Positivism

This philosophical stance uses a scientific, objective, and quantifiable approach to study the social world (Park et al., 2020; Alharahsheh & Pius, 2020).

3.1.3 Realism

This research philosophy reiterates the existence of an object that is known or can be perceived (Lawani, 2021; Frederiksen & Kringelum, 2021).

3.1.4 Interpretivism

This research philosophy is based on the true-to-life data collection approach, which includes interviews and observations and values subjectivity (Alharahsheh & Prius, 2020). This research used interpretivism philosophy and is supported by (Ryan, 2018), who argues that interpretivism philosophies are based on smaller sampling depths and focused on investigation via questionnaires or interviews (qualitative analysis) as the data obtained from the interviews would need to be construed into themes and outcomes. The data was based on interviewees' experience and or understanding within the jewellery sector.

3.2 Research Design

Research design, as described by Romanchuk (2023), is the strategy or approach used by a researcher to complete a study. There are four main research designs: experimental, correlational, descriptive, and diagnostic.

3.2.1 Experimental design

This design approach investigates the variables' cause-and-effect relationships (Gopalan et al., 2020).

3.2.2 Correlational design

This design approach looks at the extent to which two or more variables are associated with each other in the real world (Makowski et al., 2020).

3.2.3 Descriptive design

This research design approach is focused on collecting unbiased data that reveals behaviours or recurring phenomena (Siedlecki, 2020).

3.2.4 Diagnostic design

This research design approach is based on understanding the underlying causes of a problem and how to address it (Vach et al., 2021).

Nassaji (2015) and Siedlecki (2020) argues that descriptive research focuses more on the 'what'. This research was based on a descriptive design focused on getting South African platinum jewellery into a global market.

According to Saunders et al. (2009), research design consists of four philosophical assumptions:

i. Ontology

Ontology is a philosophical assumption that aids researchers in recognizing the certainty with which the nature and existence of the object they are researching can be made (Yu et al., 2018). Ontologies are used in applied research to characterize the various entities and domains that make up a given system or study (Shunkevich, 2021).

ii. Epistemology

Epistemology is the theory of knowledge focused on how knowledge is collected and its sources (Hill, 1998; Steup et al., 2024). According to Eriksson and Kovalainen (2008) and Al-Ababneh (2020), epistemology can be either objective (positivist) or reflective (interpretivist) and examines the possibility, sources, and nature of justification, the rationality of belief, and the nature of truth (Muller, 2021).

iii. Axiology

Axiology is the role of social values, any predisposition the researcher may have, and their role in the study (Miles & Huberman, 1994; Shokin, 2020). Axiology also describes the study's goals and whether the investigator seeks to comprehend, forecast, or explain the world (Pankina, 2020). The value question of what is worthwhile for humans is also captured by axiology (Shokhin, 2020).

iv. Methodology

Methodological assumptions are based on beliefs that indicate how accurate an interpretation is and can be justified (Lee, 2020; Coe et al., 2021). This research was based on a positivist philosophical assumption.

3.3 Research Approach

Okoli (2022) indicates that a research approach is a structured way a researcher conducts research, consisting of three main approaches.

3.3.1 Deductive

It is a theory or a hypothesis that is tested. This is usually associated with quantitative analysis, which looks at existing theories based on numbers and statistics that test the hypothesis that emerges from the theories (Casula et al., 2021).

3.3.2 Inductive

It is the collection and analysis of data. This is usually qualitative analysis and entails working with interviews, surveys, and transcripts. The information gathered determines patterns, relationships, or phenomena (Vears & Gillam, 2022).

3.3.3 Abductive

It is the combination of deductive and inductive approaches. It is known as a mixed-method approach (Janiszewski, 2022). This research was focused on an inductive approach, as supported by Teherani et al. (2015) and Earl Rinehart (2021), who argue that an inductive approach is used for analysis based on interviews. The methodological choice can be qualified as qualitative, quantitative, and mixed-method analyses detailed by Streefkerk (2023).

3.3.4 Quantitative Research

According to Newman and Benz (1998) and supported by Hodge (2020), quantitative research is premised on the view that even if theories behind research may differ, there is a shared reality that people can agree on. Quantitative analysis uses numbers and measurements to characterise people and events the researcher seeks to examine (Thomas, 2003; Hodge, 2020). Through quantitative analysis, the researcher aims to find a general description of an event or to test a hypothesis (King et al., 1994; Jamieson & Govaart, 2023).

3.3.5 Qualitative Research

A qualitative study is focused on explaining a specific phenomenon according to an individual's experience (Denzin & Lincoln, 1994; Henk et al., 2020). It requires the collection of empirical data collected either through case studies and/or interviews. Qualitative research is crystalised through the personal experience of others (Glesne & Peshkin, 1992; Yadav, 2022). Belk (2007), Churchill (2005) and Akyildiz and Ahmed (2021) indicate that the best qualitative research technique includes focus groups, detailed interviews, detailed observations, projective techniques, and cameras.

Qualitative research is described as an unstructured investigative design that uses a small sample base to provide a more detailed understanding of a marketing event (Herman et al., 2012; Hennink & Kaiser, 2022). It is considered 'soft' research that collects, analyses and interprets data that cannot be measured meaningfully (Parasuraman. 2005; Alan, 2020; Nassaj, 2020).

A qualitative approach was followed for this study as it allowed for collecting critical insights based on a participant's wealth of knowledge and lived experience in this field. According to Nathan et al. (2019) and supported by Liamputtong (2020), the information gathered via a qualitative approach enables the deduction and formulation of the critical phenomena being researched; in this case, it would be brand building and brand awareness. According to Merriam (2002) and supported by Ningi (2022), qualitative research allows for multiple perspectives and interpretations, particularly in situations with high fluctuations. The PGM industry is highly cyclic and governed by an ever-changing global market, which can result in significant increases and decreases in metal pricing. A qualitative approach with players who understand the cyclic and complex nature of the supply industry is vital to gaining experience in dealing with customer expectations around fluctuating costs for the same product and how this translates into creating strong brands around platinum jewellery. It was also important, through qualitative analysis, to understand the social impact mining products have on the uptake of beneficiated products through brand building and awareness (Merriam, 2019), and these were focused on the role responsible mining and provenance of material played in the customer's decision-making process.

In addition, platinum jewellery design, manufacturing and purchase are highly subjective and based on the designer and/or consumer's preference, thus further motivating a qualitative study which allows for an in-depth discussion around understanding these behaviours and the context in which platinum jewellery is used or bought (Henk et al., 2020). This is further supported by Nassaji (2020) and Yadav (2022), who argues that this can only be achieved through the personal experience of others. This experience is limited both on a local and global platform, and qualitative analysis allows for in-depth interviews with the 'limited' key players across the jewellery value chain (Yadav, 2022).

Through empirical data collection, this research aimed to gain an in-depth understanding of what South Africa needs to build a brand identity around locally manufactured platinum jewellery and what is required to target international markets. Data was collected via in-depth interviews, which were based on a set of questions, and allowance was made for additional questions based on the discussion to gain maximum insights from the research participants; hence, semi-structured interviews were conducted. Neuman (2014), supported by Caldana et al. (2023), highlights that multiple perspectives are needed to ensure that learning is maximised and should not include a singular view. In-depth interviews were important in understanding the global and local platinum jewellery industries, the market segments for luxury jewellery, how customers behave and react to luxury goods and brands and how brand building could improve South Africa's position within a global economy. The interviews were based on Aaker and Joachimsthaler's (2009) brand identity framework and supported by Iannenko et al. (2020). Interviews were conducted across relevant stakeholder groups, detailed in the research population section using qualitative analysis.

3.4 Research Plan and Methods

According to Saunders (2009) and Du Plooy-Cilliers and Bezuidenhout (2014), qualitative research aims to source non-numeric data through diverse focus groups or one-on-one interviews that are *rich*, usually words, pictures or videos and are categorised. Maree (2016) emphasises that qualitative research seeks to find meaning in data analysis rather than focusing on statistics and, hence, relies on words instead of numbers. Leedy and Ormrod (2014) state that successful interviews require planning, preparation, careful consideration of the availability and culture of the participant, obtaining consent, establishing a connection, focusing during the interview, accurately transcribing information, being observant of the participant's response and gestures, and keeping an open mind. Maree (2016) adds that interviews must be reproducible, systematic and transparent' to be successful.

Leedy and Ormrod (2014) indicate that data must be collected through a systematic approach and recorded accurately. Leedy and Ormrod argue further that semi-structured interviews are optimal for qualitative studies due to the flexibility this offers a researcher. Adam et al. (2015) indicate that a semi-structured interview approach creates a framework of questions to guide the interview. Still, responses followed by

additional questions were relevant at that time to gain better insights. Wahyuni (2012) and Natow (2020) states that interviews must start by presenting context, confirming participant anonymity and ending with a debriefing. A pack and a written consent request should be distributed before the interview. Saunders et al. (2009) indicate that data obtained during the interview through either open-ended or closed questions must obtain the information needed to answer the research questions and achieve the research objective. Data must be recorded accurately and analysed. Hence, this research was based on a descriptive design, using interpretivism philosophies. An inductive approach was used to collect and analyse data using one-on-one virtual, semi-structured interviews of eight participants. Interviews were scheduled based on participant availability, and a set of predetermined questions were asked. The design of questions was critical in ensuring that the correct information was collected. Saunders et al. (2009) highlight the importance of ensuring that the data that will be collected answers the research questions. Questions for qualitative analysis must allow for discussion, so mainly open-ended questions were used (Saunders et al., 2009). Participants were encouraged to ask questions, comment, or provide any documentation they feel may be relevant to the study. Wahyuni (2012) and Natow (2020) supported this triangulation of data. The conversation was transcribed, and no video recording was done. A purposive sampling technique was adopted to select participants based on their experience in this field. Data was analysed using a thematic approach and synthesized into a report. For this research, computer-based data analysis was conducted using Atlas.ti, allowing for simultaneous coding while analysing data.

3.5 Research strategy, target population and sampling

This research used interviews to gain insights into what South Africa needs to build a successful platinum jewellery brand (Saunders et al., 2009). The target population is a focus group that can provide critical data for the research. This research population is relevant across the jewellery value chain and comprises metal suppliers, designers and manufacturers. The interviews used Aaker and Joachimsthaler's (2009) brand identity planning model supported by Ianenko et al. (2020). According to Douglas (2022), there are two essential sampling techniques for qualitative analysis: Probability sampling, which is the random selection of the population using simple, systematic,

stratified and cluster sampling techniques, and non-probability sampling, where participants are chosen randomly by the researcher.

Aligned with Douglas (2022), this research was based on non-probability sampling as the participants were chosen across the jewellery value chain. According to Du Plooy-Cilliers and Bezuidenhout (2014), non-probability sampling is used for qualitative analysis since researchers cannot access an entire population. Hence, a careful selection is made from the accessible population. Showkat and Parveen (2017) further indicate that non-probability sampling consists of convenience sampling (which is a group of people who are easily accessible), purposive sampling (here the researcher uses their knowledge to choose a sample that will be most helpful to the research's objectives), quota sampling (which is based on a pre-planned number of participants in a particular sector), and snowball sampling (subjects in this sampling are challenging to trace) (Berndt, 2020).

This research used purposive sampling as it targets individuals across the jewellery value chain, giving a holistic view of the impacts of brand building and awareness. This included interviews with individuals from raw materials suppliers (in this case, platinum), jewellery designers, manufacturers, retailers, marketers, and customers.

Semi-structured interviews helped facilitate robust discussions with field experts to gain maximum insights (Douglas, 2022). Key experts were chosen based on their knowledge and experience in the platinum and jewellery industries. Kumar (2014) indicates that data saturation is highly subjective. Saunders (2012) suggests that sample size relies on the information needed, what is helpful to the study, how credible the information is and what access the researcher has. Through their research, Hennink and Kaiser (2022) indicate that sample size for saturation in qualitative research analysis can be achieved between 9 – 17 interviews or 4 – 8 focus groups. Hence, this research was aimed at nine interviews. Eleven individuals were invited to participate. However, due to the issues of availability of participants, only eight interviews were conducted. Experts from the platinum and jewellery industries and first-time and return customers who bought platinum jewellery were targeted (Figure 4) to identify key themes and phenomena.

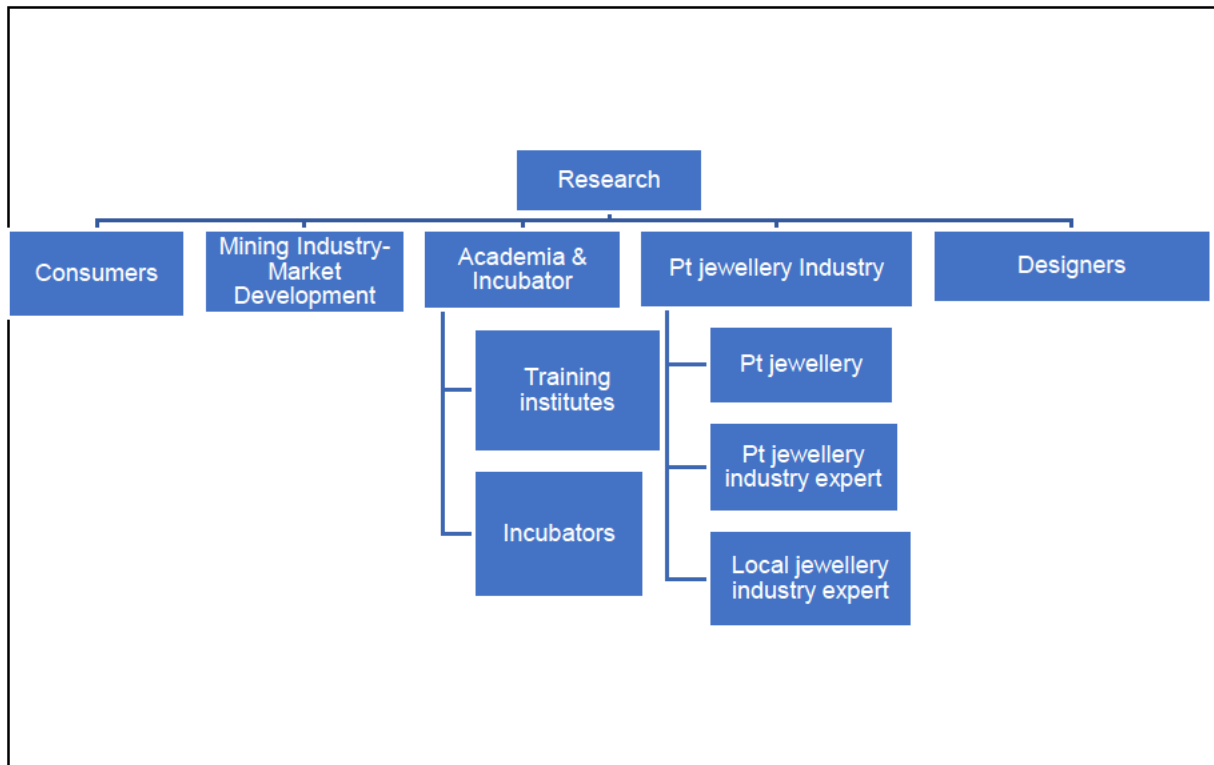


Figure 8: Interviews across the jewellery value chain

3.6 Research instrument

Ruslin et al. (2022) indicate that semi-structured interviews are most suitable for qualitative analysis. This is supported by Xu (2012) and Monday (2020), who stipulates the importance of a mock research project to firm up the interview guide and questions ahead of the actual research. The researcher conducted three mock interviews, and the research instrument was updated to add questions where clarity was needed. Any redundant questions were either deleted or kept as supporting questions. This research used a combination of formal and open-ended questions (Kalilo et al., 2016) as the research tool. The questions were formulated from the extant literature review. The researcher developed the interview guide. The tool consisted of semi-structured questions developed from extant literature and previous work. The semi-structured questions were shared with identified participants during the interview, and the interview process took over a month.

3.7 Data collection

Data for this study was collected using semi-structured interviews as guided by Gill et al. (2008) and Alam (2021). According to Laryeafio and Ogbewe (2023), a researcher must ensure that the rights of each research participant are protected, including the freedom to participate, express their viewpoints, and opt-out if required. Brittain et al. (2020), who explain that research ethics ensures participants have consented to participation; they are guaranteed 'no harm' through the protection of each participant's dignity, rights to privacy, confidentiality and anonymity.

According to Saunders et al. (2009), several considerations are needed to prevent researcher bias, such as researcher pre-knowledge of the industry, the degree of information supplied to the participants, the location of interviews, how the researcher behaves and conduct themselves, the approach to briefing the participants, the questions asked, the researcher's skill in listening and the management of any bias. To mitigate these, the researcher conducted online interviews that were scheduled and planned correctly, and the briefing was adjusted as per the participant category; open-ended and direct questions were used and again aligned to the participants' experience base, and participants were allowed to comment and ask questions.

Eight online interviews via Microsoft Teams were conducted. At the start of each interview, the researcher thanked the participants for their willingness to be interviewed and once again confirmed their consent to participation and being recorded. The background and context of the research, the institute, and the two supervisors on the research and ethical clearance were highlighted. The nature of semi-structured interviews was also discussed, and the research instrument was mentioned. The participants were reassured that their data would be kept confidential and were taken through how this would be coded and used. Participants were further advised that they could choose to withdraw from the interview if they so wished and also advised that any concerns on ethics that may have been raised with the researcher's supervisors and the details of the supervisors were provided to each participant.

The interview began briefly by introducing the participant's background, experience, location, gender and race; no age data was recorded. Each participant was then asked a series of pre-determined questions, followed by any need for additional

questions, as guided by Lindlof and Taylor (2017) and Roberts (2020), to get maximum insights or clarification from each participant. Each interview was 30 minutes to an hour, based on the participant's availability. Transcripts were recorded via Microsoft Teams, with supporting notes being taken by the researcher. All participants were relaxed during the interview and willingly answered all questions. Some participants used examples from their industry or adjacent industries to emphasize their views. No unusual behaviours were noted during the interview process. Each interview ended with a vote of thanks by the researcher to the participant.

3.8 Data analysis

Kumar (2014) indicates that qualitative data can be processed either as a storyline describing a particular situation or through the development of themes. Deramore Denver (2016) stipulates that it is essential for a researcher to manage data according to properties or categories. In so doing, the researcher will be familiar with all the data and quickly locate specific information. Ritchie et al. (2003), cited Goldsmith (2021) argue that qualitative data analysis is based on defining, categorising, theorising, explaining, exploring and mapping.

Braun and Clarke (2012, 2023) describe a thematic analysis as 'identifying, organising and offering insights into patterns.' The analysis of data for this research will be aligned with Sutton and Austin (2015), who indicate that the data obtained should be analysed as follows:

- a. Organising information – either transcribing interviews or writing up notes
- b. Examination of data – look for patterns or emerging themes.
- c. Develop a system of codes – categorise data.
- d. Assign codes – tag each respondent with the relevant code.
- e. Identify themes – linking codes together in a constructive manner linked to themes.
- f. Data synthesis – pulling together all the findings.
- g. Planning & writing the report.

Qualitative data analysis seeks to describe broad statements relevant to relationships and themes that are developed as a result of the data acquired. Wolcott (1994) and Mezmir (2020) indicates that since data analysis consists of describing, analysing and

interpreting data, it is reasonable for qualitative data analysis to have a simultaneous collection and gathering of data together with receiving some interpretation.

Interviews with key experts are going to be crucial. According to Marshall and Rossman (2014), a conceptual framework will help identify patterns and themes, which will help the researcher create a “deductive constructed analysis”. This study will use initial coding to examine, compare and search for similarities and differences in all the data collected. According to Charmaz (2006) and Mohajan and Mohajan (2020), open coding assist in keeping an open mind to all possible theoretical directions. The second level of coding that was used is pattern coding, which helps to explain the major themes as they emerge. According to Saldana (2021), the interviews must be reviewed via a comparative analysis, and for this study, a triangulation of the themes and patterns was used to conclude.

A thematic approach was used to analyse data as the researcher sought insights into data in terms of how branding, brand identity, and brand awareness can be used to promote South African platinum jewellery within a global market. The guidelines proposed by Braun and Clarke (2023) were used to analyse the data. Atlas ti software was used to code, identify themes, and perform data analysis simultaneously. Information entered into Atlas.ti did not contain participant details but had a participant number allocated to each person, the identify of which was only known to the researcher.

3.9 Reliability and validity

Lakshmi and Mohideen (2013) and Coleman (2022) describes reliability as a means of testing the research, and validity is defined as the trustworthiness of the study. For this research, reliability was ensured by reducing participant error, participant bias, researcher error and researcher bias. All of these can be assured through the structured planning of interviews. Validity was ensured by checking the repeatability of results, confirming relationships between brand awareness, consumer behaviour and market growth, and generalising this to global brands.

Talusan (2022) further indicates that a low sample size and the researcher playing a central role in the research are additional limitations to interpretivism paradigm which utilises the qualitative research. This research has ensured a diverse sample across the jewellery supply chain has been interviewed and all information has been

processed via Atlas.ti, thus reducing any negative impact on the research outcomes. To further confirm the validity and reliability of data, the researchers selected were not from a single discipline but spanned the entire jewellery value chain (Bans-Akutey & Tiimub, 2021) and fact-checked where possible against each participant for relatability despite the varying backgrounds and geographies.

3.10 Conclusion

In summary, this study used a descriptive design based on a qualitative analysis. This research was based on an interpretivism philosophy and an inductive approach. The interviews were semi-structured, and the sampling technique used was purposeful sampling; a total of eight interviews were conducted. Data collection for this research was done via online interviews due to the varying geographies of the identified participants. Participants were chosen based on the participant's knowledge and experience in the platinum and jewellery industries. A thematic approach was used to analyse data. Participants across the jewellery value chain were interviewed to ensure diversity and rigour in the sample, giving both a local and global perspective.

Chapter 4

Data Analysis, Interpretation and Discussion

4.1 Overview of the chapter

This chapter focuses on the data analysis from semi-structured interviews with key stakeholders across the jewellery value chain. A total of eight interviews were conducted during this qualitative study. The research seeks to understand if innovation through brand building could unlock the opportunity for South Africa to be a competitive global player in the platinum jewellery sector. The study investigates the impact of increasing brand building and awareness of platinum jewellery manufactured in South Africa and how this would help drive a sustainable local platinum jewellery industry within a global supply chain.

The purpose of this qualitative study is thus threefold: to identify the role brand building and creating awareness will have for South African platinum jewellery as either semi-finished or finished products, secondly to investigate whether the South African platinum jewellery sector engages in brand building; and finally to understand whether brand building and awareness can help grow the local platinum jewellery industry.

4.2 Participant Demographic

The research targeted nine interviews, and eleven individuals were invited to participate. Three invitees dropped out due to availability and workload issues. Eight individuals participated in the research. Participants selected represented different races, genders, ethnicities, backgrounds and professions.

4.2.1 Participant by Gender

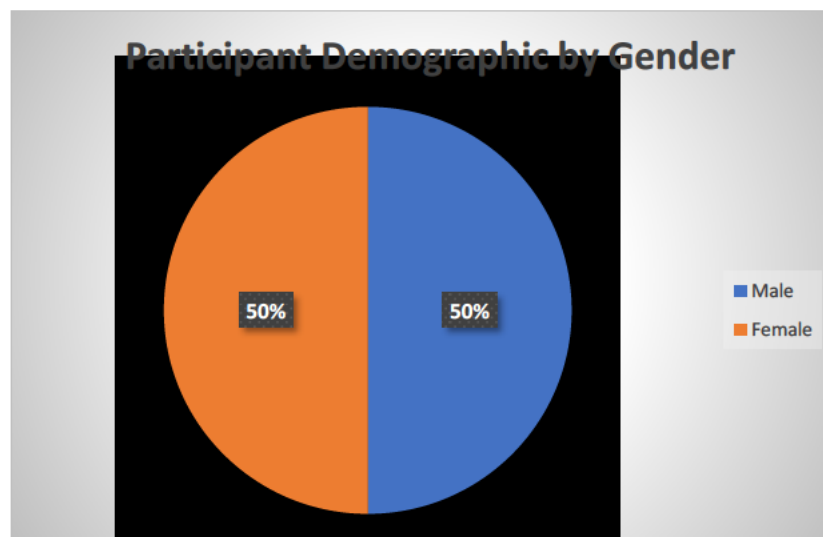


Figure 9: Participants Demographic by Gender

Of the participants, 50% were male and 50% were female (Figure 10). This result indicates a very balanced gender representation within the research.

4.2.2 Participant by Race

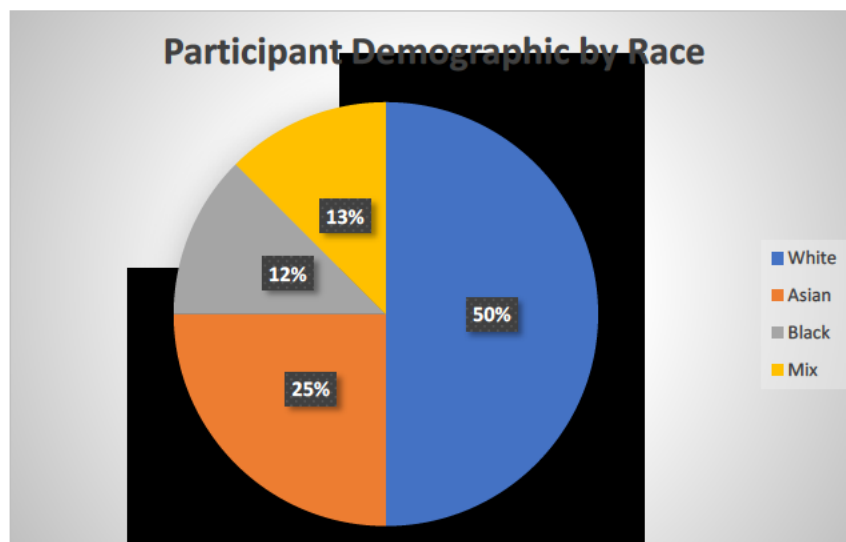


Figure 10: Participant Demographic by Race

50% of the participants were White, 25% Asian, and 13% Black, with 12% coming from a mix-race background (Figure 11) indicative of integrated and diverse representation.

4.2.3 Participant by Region

Participants were all selected as consummate professionals within their industries who have intricate knowledge of areas relevant to platinum jewellery design, manufacturing and marketing and are based in various locations globally.

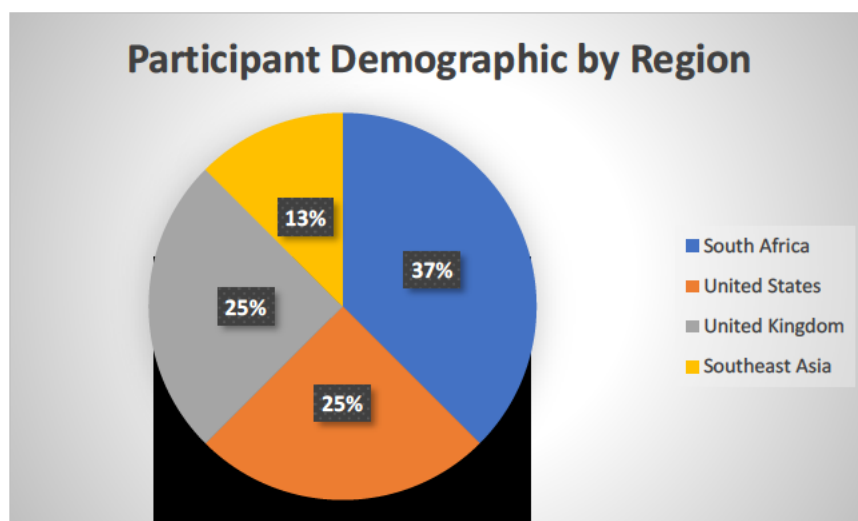


Figure 11: Participant Demographic by Region

The results in Figure 12 show that 37% of the participants were based in South Africa, 25% each in the US and UK and 13% in Asia, thus ensuring a fair regional knowledge base.

4.2.4 Participant by Industry

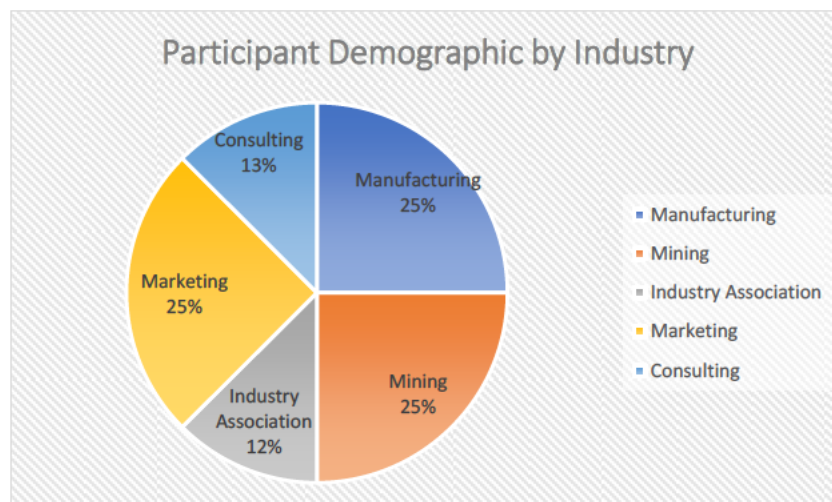


Figure 12: Participant Demographic by Industry

The results from Figure 13 indicate that 50% of all participants are from the minerals, metals and manufacturing sectors, with each sector contributing 25% to the overall demographic. This is a good representation of what the industry currently looks like. Once again, the split between marketing, professional consultants and industry associations fairly represents the current industry. It should be noted that according to these results, marketing holds equal representation to mining and manufacturing.

4.2.5 Participant by Leadership Level

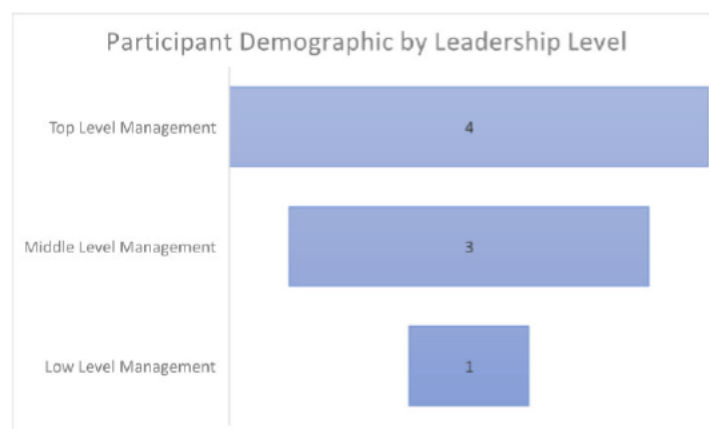


Figure 13: Participant Demographic by Leadership Level

Figure 13 indicates that of the eight participants, four held the highest management level within their organisation, two held middle management positions, and 1 was an entry-level manager. Once again, it gives fair representation across the management spectrum.

4.5 Presentation and discussion of the results

This section presents and discusses the results of this study. The researcher is guided by the research objectives stated in Chapter 1. Each research objective is highlighted, followed by a discussion on the relevant themes and sub-themes.

4.5.1 Results for Addressing Research Objective 1

RO1: To assess the market presence of the South African platinum jewellery industry internationally.

Theme A1: Global Positioning

Understanding participants' views was essential to identify how South African platinum jewellery fared in the global market. Participants revealed that South Africa has a limited market presence. Several participants knew about jewellery manufactured in South Africa; one participant even bought jewellery in South Africa from a local designer.

The results show two sub-themes affirming a limited market presence for South Africa within the international platinum jewellery sector. The sub-themes extracted from Table 4 are advocacy and free-trade ports. Each of these is explained and supported by verbatim quotes.

Theme	Sub-theme	Verbatim quotes
A.1 Global Positioning	A.1.1 Advocacy	• If it's not in front of them, they don't think about it, right? (8:20) • Lot of marketing and brand building to be done there though, especially to reach people outside of South Africa (8:36). • South Africa, I mean, I don't know the data too well, but just my experience of being there, it seemed like there is a good pool of people who are skilled in the ways of working with platinum (8:6). • In terms of exports, we take groups of South African manufacturers overseas to exhibit at international shows (5:22). • Because we were at mining Indaba, Hong Kong and any other market from now on, we are going to have that strong presence of a platinum jewellery than ever before (6:29).
	A.1.2 Free Trade Port	• I think that every visitor that I've had from around the world that's come through, they want to come and see the SEZ because the perception is this is the best of the best precious metal & jewellery businesses in Africa, are housed in a special economic zone with the purpose of adding value to goods for export into the world, so they'll get a good deal, they'll meet the best of the best (1:21). • a play for South Africa, especially with the free trade zone (4:100). • Get it shipped no duties (4:59).

Table 3: Themes and sub-themes for RO1

Sub-Theme A.1.1 Advocacy

The results show that South African platinum jewellery is known globally. There is an appreciation for the value this jewellery presents to the customer through excellent workmanship (Fayvishenko, 2018). This is supported by 8:6, who said: *“South Africa, I mean, I don’t know the data too well, but just my experience of being there, it seemed like there is a good pool of people who are skilled in the ways of working with platinum.”*

The findings further established that current designers, manufacturers and retailers have limited global exposure through events (Gupta, 2003; Wohlfeil & Whelan, 2006). This is supported by 5:22 and 6:29, respectively, who have said: *“In terms of exports, we take groups of South African manufacturers overseas to exhibit at international shows (5:22)”* and *“Because we were at mining Indaba, Hong Kong and any other market from now on, we are going to have that strong presence of a platinum jewellery than ever before (6:29).”*

The market presence, however, is limited, and much more must be done to promote and advocate for South African platinum jewellery as a brand (Belch & Belch, 2007). This is supported by 8:20 and 8:36, respectively, who have said: *“If it’s not in front of them, they don’t think about it right? (8:20)”* and *“Lot of marketing and brand building to be done there though, especially to reach people outside of South Africa (8:36).”*

Sub-theme A.1.2 Free trade port

The findings established that special economic zones for platinum jewellery purport significant value to the international market and appeal to many global players (Urban & Hauser, 1993; as cited by Gwin & Gwin, 2003). This is supported by 1:21, who has said: *“I think that every visitor that I’ve had from around the world that’s come through, they want to come and see the SEZ because the perception is this is the best of the best precious metal & jewellery businesses in Africa, are housed in a special economic zone to add value to goods for export into the world, so they’ll get a good deal, they’ll meet the best of the best.”*

The results further indicate the global awareness and importance of the South African free-trade ports to platinum jewellery (De Chematony, 1998), thus creating an enabling

platform for international trade. This is by 4:59, who said: *“Get it shipped no duties”* and 4:100, who said: *“a play for South Africa, especially with the free trade zone).”*

4.5.2 Results for Addressing Research Objective 2

RO2: To evaluate existing brand-building strategies for the South African platinum jewellery industry.

To better understand what South African jewellers, manufacturers and trade associations are doing to promote local platinum jewellery globally, it was essential to understand participants' views. Themes B1 and B2 were relevant to RO2. In presenting the results, sub-themes under each theme were coded based on the theme that it belonged to.

Theme B.1 Brand Awareness

Participants revealed that South Africa does have some brand-building initiatives in place, but these are weak and could be classified as advertising (Bagwell, 2007; Shama & Ashfaq, 2023) and event marketing (Martensen et al., 2007; and Wohlfeil & Whelan, 2006). The results show two sub-themes affirming limited brand building for South Africa. The sub-themes extracted from Table 3 are image and perceived quality. This sub-theme is explained and supported by verbatim quotes.

Theme	Sub-theme	Verbatim quotes
B.1 Brand awareness	B.1.1 Image	• Taking a South African 'brand' like that abroad, you know, like when you were thinking about going to New York and going to Showfileds and such (8:51). • Positioning is equally important. So it's important to understand that you can position something without actually having to slap on a trademark brand (2:10). • We have a future fit strategy that will make us, uh penetrated these kinds of markets intercontinental market (6:27). • To promote South African jewellery, we did the most beautiful posters and we put them in all the airports (5:23).
	B.1.1.2 Perceived quality	• It was unique, a one-of-a-kind piece and then post purchase I actually wanted to know about the story of who was the South African designer (2:40).
B.2 Brand Assets	B.2.1 Cost of branding	• If you consider the amount of spend that they put through the marketing channel in order to push that product and build a brand that is aspirational, that people are willing to pay for, I wouldn't dream of paying that to a marketing company because I feel like it's wasted money. That's my mentality and where I come from, but it requires that kind of spend (1:38).
	B.2.2 Cost of invested capital	• We fundraise basically to have access to platinum, and it's a bit strenuous because if you look at the values of materials (6:30).

Table 4: Themes and sub-themes for RO2

Sub-Theme B.1.1 Image

The results show that some initiatives are in place to create an identity for South African platinum jewellery (Kohl et al., 1997). This is supported by 2:10, who said, *“positioning is equally important. So, it’s important to understand that you can position something without actually having to slap on a trademark brand (2:10).”*

The results indicate that brand building has been limited to advertising and can be classified as advertising, indicating a failure to create true brand value (Kapferer & Valette-Florence, 2018). This is supported by 5:23, who said: *“To promote South African jewellery, we did the most beautiful posters, and we put them in all the airports (5:23).”*

The results show that some participants have a brand-building strategy to create a strong and well-defined personality Corti (2022) , which has yet to be implemented. There are no proof points to support success as yet. This is supported by 6:27 and 8:51, who respectively said: *“we have a future fit strategy that will make us, uh penetrated these kinds of markets intercontinental market” and “Taking a South African ‘brand’ like that abroad, you know, like when you were thinking about going to New York and going to Showfileds and such (8:51).”*

Sub-Theme B.1.2 Perceived quality

The results show platinum jewellery currently resonates with global consumers (Kapferer & Valette-Florence, 2018; Scott et al., 2022). This is supported by 2:40, who said: *“ it was unique, a one-of-a-kind piece and then post purchase, I actually wanted to know about the story of who was the South African designer (2:40).”*

Theme B.2 Brand Assets

Participants revealed significant barriers to creating brand assets for South African platinum jewellery (Kapferer, 1997; Corti (2022). The results show two sub-themes affirming limited brand building for South Africa. The sub-theme extracted from Table 3 is stated as follows: cost of branding & cost of invested capital. This sub-theme is explained and supported by verbatim quotes.

Sub-Theme B.2.1 Cost of branding

The results highlight the current dilemma faced by many South African platinum jewellers. To build a strong brand reputation, brands must build substantial brand

equity (Kapferer, 1997; He & Calder, 2020). Significant financial investment is needed; however, local organisations are constrained in branding spending. This is supported by 1:38, who said: *“If you consider the amount of spend that they put through the marketing channel to push that product and build an aspirational brand, that people are willing to pay for, I wouldn't dream of paying that to a marketing company because I feel like it's wasted money. That's my mentality and where I come from, but it requires that kind of spend (1:38).”*

Sub-Theme B.2.2 Cost of invested capital

Another aspect the results revealed is the importance of brand personality in driving consumer loyalty (Nassani et al., 2019). For this to happen, actual manufactured jewellery must be present for consumers to see, touch and feel. Having no access to funds to buy metal to produce products is debilitating. This is supported by 6:30, who said: *“We fundraise basically to have access to platinum, and it's a bit strenuous because if you look at the values of materials (6:30).”*

4.5.3 Results for Addressing Research Objective 3

RO3: To identify appropriate innovative brand-building approaches for the South African platinum jewellery industry.

To identify brand-building opportunities for South Africa, it was necessary first to understand what South Africa is currently doing in brand-building and, secondly, to understand what is done and works globally. Theme C1 is relevant to RO3. In presenting the results, sub-themes under each theme were coded based on the theme that it belonged to.

Theme C.1 Brand building

The participants revealed that using brand-building approaches already developed and successfully implemented globally would be the quickest route to market. Adopting these strategies and curating a uniquely South African core and extended identity is crucial (Aaker & Joachimsthaler, 2009), coupled with a robust integrated marketing communication strategy (Camilleri, 2018). The results show two sub-themes affirming limited brand building for South Africa. The sub-theme extracted from Table 3 is an image and perceived quality. This sub-theme is explained and supported by verbatim quotes.

Theme	Sub-theme	Verbatim quotes
C.1 Brand building	C.1.1 Narrative & storytelling	• Because jewellery at the end of the day, it's not an absolute living necessity. It's very aspirational (7:56). • Putting the right product in front of the consumer with a clear proposition (7:2). • With that influencers or just constant Marketing, umm, so much so that it seeps into the consciousness of society (8:8). • Metal properties like it's naturally white. There's low maintenance. You don't have to dip it. It's never going to tarnish. It's not going to scratch. You don't lose metal (3:3). • A lot of people like to follow brand ambassadors (5:21). • A very strong functional part of platinum, especially if you wear your rings every day (7:57). • Brand storytelling to get that functionality and advantage out to consumers (7:58). • Platinum sits, uh, far and above Gold in the consumers mind (4:92). • In terms of brand building for platinum, its properties are a key driver as long as you have those manufacturing capabilities in place (4:93)
	C.1.2 Cultural heritage	• I do believe we have the opportunity of selling South African or African products in the overseas markets 'cause they will want to buy our culture (1:50). • A lot of expectation around Afrocentric platinum pieces (6:28).

Table 5: Themes and sub-themes for RO3

Sub-Theme C.1.1 Narrative & Storytelling

The results revealed that a critical brand-building approach would be to create a strong narrative around platinum jewellery being an aspirational purchase and use this to appeal to the consumers' egos (Fayvishenko, 2018; Dias & Cavaleiro, 2021). This is supported by 4:92, who said: *"platinum sits, uh, far and above Gold in the consumers mind."*

For any brand-building exercise, it is imperative to have the product 'on the floor'. It will be necessary for South Africa to ensure that relevant products and or ranges are available for consumers (Pankiw et al., 2021). This is supported by 7:2: *"Putting the right product in front of the consumer with a clear proposition."*

Social media and digital sales platforms are very prevalent today. South Africa must capitalise on these new-age communication methods and collaboration strategies to ensure a successful brand-building strategy (Kitchen & Burgmann, 2010; Broderick & Pickton, 2005). This is supported by 8:8: *"With that influencers or just constant Marketing, umm, so much so that it seeps into the consciousness of society."* This is further supported by 5:21, which says, *"A lot of people like to follow brand ambassadors."*

A key aspect of promoting platinum jewellery is the unique properties platinum has as a jewellery metal (Romanuik & Nenycz-Thiel, 2013; Severi & Ling, 2013). This brand-building approach is used globally and is working. South Africa can capitalise on this opportunity through what is already available and repurposing this to the South African context (Li, 2021). This is supported by 3:3, who said: *"metal properties like it's naturally white. There's low maintenance. You don't have to dip it. It's never going to tarnish. It's not going to scratch. You don't lose metal."* 7:57 added their support and said: *"a very strong functional part of platinum, especially if you wear your rings every day."* This was further supported by 7:58, who said: *"brand storytelling to get that functionality and advantage out to consumers."* This was also emphasised by 4:93: *"in terms of brand building for platinum, its properties are a key driver as long as you have those manufacturing capabilities in place."*

Sub-Theme C.1.2 Cultural Heritage

The results indicate that cultural heritage and an African story will be essential for niche markets abroad (Pritchard & Morgan, 2015). This narrative should be a

significant focus in brand building. This is supported by 1:50, who said: *“I do believe we have the opportunity of selling South African or African products in the overseas markets 'cause they will want to buy our culture.”* This is further supported by 6:28, which says, *“There is a lot of expectation around Afrocentric platinum pieces.”*

4.5.4 Results for Addressing Research Objective 4 (RO4)

RO4: To provide actionable recommendations for brand building of the South African platinum jewellery industry.

To provide actionable recommendations for brand building for South African platinum jewellery, it was essential first to understand what presence South African platinum jewellery has globally, understand what South Africa is currently doing in brand building, identify opportunities for brand building and finally recommend brand building activities for South Africa. Three themes, D1 and D2, were relevant to RO4. In presenting the results, sub-themes under each theme were coded based on the theme that it belonged to.

Theme D.1 The South African value proposition

The participants revealed the importance of understanding what is done globally and leveraging this knowledge and experience in fast-tracking South Africa's potential to create significant global demand for its platinum jewellery through brand building. Participants further indicated the need for South Africa to identify the current gaps and opportunities in the global market and strategically position itself as a materials solution provider.

The results show four sub-themes that will be used in developing actionable recommendations for brand building of South Africa's platinum jewellery sector. The sub-themes extracted from Table 5 are stated as follows: a unique history, global opportunity, consumer segmentation and supply chain fluidity. Each of these is explained and supported by verbatim quotes.

Theme	Sub-theme	Verbatim quotes
D.1 The South African value proposition	D.1.1 A unique history	• I think it would be one of the key positions for South Africa platinum jewellery, but I think also the story, the story goes a long way with the jewellery industry (4:60)." • The community that is being built to grow the South African economy and the positive impact that brings to community already presents a few good elements (7:63). • Platinum has a very unique identity that the other metals, the precious metals in jewellery doesn't have at the moment like the narrative on platinum itself being a metal that is generally required for whatever route that the world would take in terms of the green transitions is necessary for the modern life, And also for wealth (2:13).
	D.1.2 Global Opportunity	• So I think that that there is no market in South Africa for a meaningful Jewellery business in the platinum space. I think that you have to go overseas and I do think we have a unique value proposition that can work overseas (1:49). • It's just a matter of time when this ties right back to South Africa, the supply chain and the pipeline (4:34). • Yeah, but I do believe even without the South Africa identity, doing a chain in South Africa would be much cheaper than a chain in Japan or in China (7:51).

	D.1.3 Consumer Segmentation	• So it's not that it's not difficult to actually adapt to the local devices, but it really needs to be understood. And consumer segmentation studies and those type of activities are really, really key before you start to do anything on that front (2:7). • If you're content with it being a niche market and it commands a premium and you know for a business that, that would be more than enough to justify the top line growth or bottom line that they're chasing, then it's absolutely fine. But the key thing is you need to identify that such consumer segment actually exists first (2:26).
	D.1.4 Supply chain fluidity	• So from the commodity grade to pre-alloyed grain, for example, and then to a wide range of semi-finished products and then a wide range of finished products for instance, right there is an opportunity for South Africa to actually explore what type of products or product form or can you actually help to lubricate the supply chain elsewhere in the world (2:34). • It can be grain, you know, we've gone through the list like grain. It can be sheet tube findings, you know, work on the lower hanging fruit first chains so on (4:99). • The other one is a financial solutions. So for businesses their biggest problem is inventory in stock, the capital into inventory is too big for them. Therefore, they were looking for consignment and partnerships. They also look at hedging, so we need to bring those type of interventions as well (2:24).

D.2 Responsible mining	D.2.1 Provenance	• Like mass produce the whole thing, and I would definitely suggest because of the unique position of responsibly, mined and traceability go for the big Maisons and luxury and see what kind of margin can be built in (7:65). • And so I think like South Africa being one of the biggest platinum producers in the world has potential to capitalize on the movement away from recycling and maybe towards like a green origin story (8:35). • Being able to actually bucket something, having that tagline and knowing that that is actually associated to metal that has been mined in a very conscious way, right to be responsible (2:35). • If it's coming from South Africa, we have to know that the South Africa mining practices are ethical and it's not like you know what they see in the diamond mines in the movies (7:59). • So there's lots of interest in responsibly mined platinum (RMP) (7:60). • I mentioned a little bit about RMP because that's honestly my believe in that as a country has a good proposition to present (7:62). • The opportunity is so huge on RPM it's a much larger than what has been rolled out on a small scale. Every single company wants it because of the new rules coming from the G7 and they want it for their brand (4:97). • That is a next level of kind of brand building that they're looking at because they want to show the responsibility (4:98).
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Table 6: Themes and sub-themes for RO4

Sub-Theme D.1.1 Unique History

Participants revealed that South Africa presents a unique opportunity to capture the hearts of the global consumer through its rich history (Pritchard & Morgan, 2015). This is supported by 4:60 who said: *“I think it would be one of the key positions for South Africa platinum jewellery, but I think also the story, the story goes a long way with the jewellery industry.”*

Coupled with the potential to benefit its mineral reserves further and create significant value for the country and communities, this is a strong narrative for the South African brand (Skinner, 2018; Da Silva, 2006). This is supported by 7:63, who said: *“the community that is being built to grow the South African economy and the positive impact that brings to the community already presents a few good elements (7:63).”*

Apart from South African history, the country presents an added unique opportunity to showcase the goodwill its abundant mineral reserves present to the world (France, 2020). This is supported by 2:13, who said: *“Platinum has a very unique identity that the other metals, the precious metals in jewellery doesn't have at the moment like the narrative on platinum itself being a metal that is generally required for whatever route that the world would take in terms of the green transitions is necessary for the modern life, And also for wealth (2:13).”*

Thus, the results lead to the first actionable recommendation to build a strong narrative that resonates with the consumer around the unique South African benefits. This will be key in setting South African platinum jewellery apart from its competitors (Aaker & Joachimsthaler, 2009).

Sub-Theme D.1.2 Global Opportunity

Participants revealed a potential opportunity for South Africa to focus on manufacturing locally but selling the products globally (Skinner, 2018). This is supported by 1:49 who said: *“So I think that that there is no market in South Africa for a meaningful Jewellery business in the platinum space. I think that you have to go overseas, and I do think we have a unique value proposition that can work overseas.”* This is further supported by 4:34, who said: *“It's just a matter of time when this ties right back to South Africa, the supply chain and the pipeline (4:34).”*

Participants further revealed that South Africa has the potential to manufacture platinum jewellery products in a more cost-competitive manner, thus unlocking opportunities for global sales, particularly in platinum chains (McKinsey & Co., 2021; Hazan et al., 2022). This is supported by 7:51: *“Yeah, but I do believe even without the South African identity, doing a chain in South Africa would be much cheaper than a chain in Japan or China.”*

Thus, The results lead to the second actionable recommendation: to complete a detailed business case for South Africa to qualify the business case and any strategic partnerships.

Sub-Theme D.1.3 Consumer Segmentation

The participants revealed a need to minimise risk through a consumer segmentation study before embarking on any diversification or internationalisation activities (Haapalainen & Skog, 2011; Sohl et al., 2020). It is also possible to gain huge rewards. Once again, a consumer segmentation study will help define the target products and markets for South African platinum jewellery (McKinsey & Co., 2021; Hazan et al., 2022). This is supported by 2:7, which says: *“So it's not that difficult to actually adapt to the local devices, but it really needs to be understood. And consumer segmentation studies and those type of activities are really, really key before you start to do anything on that front”*. This was further supported by 2:26, who said: *“if you're content with it being a niche market. It commands a premium and you know for a business that, that would be more than enough to justify the top line growth or bottom line that they're chasing, then it's absolutely fine. But the key thing is you need to identify that such consumer segment actually exists first.”*

Thus, The results lead to the third actionable recommendation: to complete a detailed market segmentation study for South African platinum jewellery.

Sub-Theme D.1.4 Supply Chain Fluidity

The Participants revealed that even in a mature global platinum jewellery industry, there are gaps that South Africa is uniquely positioned to address (Aaker & Joachimsthaler, 2009). The results reveal that these gaps are due to supply & manufacturing constraints and inventory pipeline costs (Kohl et al., 1997; Satori et al., 2020). This is supported by 2:34, who said: *“So from the commodity grade to pre*

alloyed grain for example, and then to a wide range of semi-finished products and then a wide range of finished product for instance, right there is an opportunity for South Africa to explore what type of products or product form or can you help to lubricate the supply chain elsewhere in the world” and 4:99 who added: *“It can be grain, you know, we’ve gone through the list like grain. It can be sheet tube findings, you know, work on the lower hanging fruit first chains so on (4:99).”* 2:24, on the other hand, detailed the significant barrier for platinum jewellery globally, which is finance: *“The other one is a financial solutions. So for businesses their biggest problem is inventory in stock, the capital into inventory is too big for them. Therefore, they were looking for consignment and partnerships. They also look at hedging, so we need to bring those type of interventions as well (2:24)”*.

The above results further reveal a need for 1.) innovative hedging models to fund the manufacturing pipeline and 2.) significant changes to existing manufacturing or a need for new manufacturing facilities and capabilities which will require substantial capital investment (Kapferer, 1997), and thus leads to the following actionable recommendation which is the development of appropriate funding models which will be guided by the consumer segmentation study as well as the business case mentioned before.

Theme D.2 Responsible Mining

The participants revealed a shift in consumer spend and alignment with changing global environmental legislation (France, 2020). The discerning consumer is more focused on responsible purchasing and is looking at suppliers that can provide responsibly sourced products that provide certificates of origin (Carrigan et al., 2014).

The results show one sub-theme that will be used in developing actionable recommendations for sustainable brand-building initiatives for South Africa’s platinum jewellery sector. The sub-theme extracted from Table 5 is stated as follows: provenance. This is explained and supported by verbatim quotes.

Sub-Theme D.2.1 Provenance

The Participants revealed that with a global shift focused on responsible sourcing, the origins or material will create a significant opportunity for platinum jewellery (Pankiw et al., 2021). In addition, the results reveal that South Africa will be uniquely positioned as a metals and mineral supply and a jewellery manufacturer and retailer (Carrigan et

al., 2014). There was overwhelming support from participants for responsibly mined platinum and the provenance narrative (France, 2020). This is supported by 8:35, who said: *“And so I think South Africa, being one of the biggest platinum producers in the world, has the potential to capitalize on the movement away from recycling and maybe towards a green origin story.”* In addition, 2:35 added, *“being able to actually bucket something, having that tagline and knowing that that is associated with metal that has been mined in a very conscious way, right to be responsible.”* This was further supported by 7:59, who said: *“if it's coming from South Africa, we have to know that the South African mining practices are ethical, and it's not like you know what they see in the diamond mines in the movies.”* 7:60 also confirmed the importance of ethical sourcing and said: *“So there's lots of interest in responsibly mined platinum (RMP).”* This was further supported by 7:62, who said: *“I mentioned a little bit about RMP because that's honestly my belief in that as a country has a good proposition to present.”* The RMP story for South Africa is a clear value proposition supported by 4:97: *“The opportunity is so huge on RPM it's much larger than what has been rolled out on a small scale. Every single company wants it because of the new rules coming from the G7. They want it for their brand.”* The RMP narrative has the potential to elevate the South African platinum jewellery narrative above that of the rest of the world and is supported by 4:98, who said: *“that is a next level of kind of brand building that they're looking at because they want to show the responsibility.”*

The above responses demonstrate a clear shift in sourcing preference by the end customers and businesses (Boufoumou et al., 2023). This is supported by 7:65, who said: *“like mass produce the whole thing, and I would suggest because of the unique position of responsibly, mined and traceability go for the big Maisons and luxury and see what kind of margin can be built in.”* This has the potential to create further collaboration opportunities for the South African platinum jewellery business as it embarks on an internationalisation drive (Haapalainen & Skog, 2011; Salmon & Tordjman, 2020).

The RMP narrative can potentially elevate the South African platinum jewellery narrative above that of the rest of the world (France, 2020). It is supported by 4:98, who said: *“that is a next level of kind of brand building that they're looking at because they want to show the responsibility.”* The results thus lead to the final actionable recommendation, which the researcher recommends that brand building be addressed

in three ways: 1.) to build a strong narrative around responsible sourcing and responsibly mined platinum, 2.) to use the outcomes of the business case or value proposition model to guide premium pricing, and 3.) to identify joint venture partnerships or collaborations that will aid with market access.

4.4 Conclusion

In conclusion, the study results indicate that all research objectives have been met. The study further suggests that there is a need for an actionable brand-building strategy for South African platinum jewellery. The study has a clear set of actionable recommendations that will be used to create a brand-building strategy, which will be discussed further in Chapter 5 and guided by theoretical frameworks from the literature.

Chapter 5

Research Findings, Conclusion and Recommendations

5.1 Introduction

This chapter discusses the findings, conclusion, and recommendations of the research. This discussion will present an actionable brand-building strategy for South African platinum jewellery. The discussion and action plan will primarily be guided by the Brand Identity Planning Model by Aaker and Joachimsthaler (2009).

5.2 Overview of the study

The study investigates the impact of increasing brand building and awareness of platinum jewellery manufactured in South Africa and how this would help drive a sustainable local platinum jewellery industry within a global supply chain. This study was chosen as there is limited research in this sector. As a producing country of platinum, South Africa has a vested interest in creating demand segments for the minerals and metals it is endowed with due to the detrimental impact a downturn in this mining sector has on the economy, livelihoods and society. Platinum jewellery is a low-hanging fruit in the demand for platinum creation. Understanding how to unlock this potential for South Africa is seen as a gap.

The purpose of this qualitative study is thus threefold: to identify the role brand building and creating awareness will have for South African platinum jewellery as either semi-finished or finished products, secondly to investigate whether the South African platinum jewellery sector engages in brand building; and finally to understand whether brand building and awareness can help grow the local platinum jewellery industry.

5.3 Reiteration of the research problem

Despite building skills and creating a mechanism for access to metal, South African platinum jewellery plays a limited role in the global market. Considering all the demand segments for platinum, jewellery is a critical area that can be easily activated. This demand stimulation will grow business opportunities in platinum jewellery whilst securing jobs in the platinum mining and jewellery industries, all of which would

contribute to reducing the high levels of unemployment and inequality in the country. The proposition in this research is: Can South Africa play a significant role within a global platinum jewellery ecosystem, and will this role become prevalent through brand building and awareness?

5.4 Reiteration of the Research Questions

The questions guiding this research are as follows:

RQ1: To what extent has the South African platinum jewellery industry been established?

RQ2: What are the brand-building and awareness strategies for the South African platinum jewellery industry?

RQ3: What are the brand-building and awareness approaches for the South African platinum jewellery industry?

RQ4: What are the recommendations for growing small businesses in the South African jewellery industry?

5.4 Reiteration of the Research Objectives

The objectives of the research are as follows:

RO1: To assess the market presence of the South African platinum jewellery industry.

RO2: To evaluate existing brand-building and awareness strategies in the South African platinum jewellery industry.

RO3: To identify appropriate innovative brand-building and awareness approaches for the South African platinum jewellery industry.

RO4: To provide actionable recommendations for growing small businesses in the South African platinum jewellery industry.

5.5 Research Findings

The findings were extrapolated after a detailed thematic analysis was conducted on data collected from one-on-one interviews. The thematic analysis was vital as it allowed the researcher to generate themes and sub-themes to support the study's research objectives. Seven themes and twelve sub-themes were generated to provide

actionable recommendations for South Africa's brand-building strategy for platinum jewellery. The brand identity planning model by Aaker and Joachimsthaler (2009) provides a well-balanced view of brand identity planning and will be deconstructed to analyse the findings.

5.5.1 Strategic Brand Analysis

A key finding extracted from the research is that brand-building activities need to be for country-level platinum jewellery, so creating a brand identity around the platinum jewellery from South Africa and not necessarily a brand identity for each jewellery designer or manufacturer. Hence, the deconstruction of the brand identity model followed the path of customer analysis, brand as a product and brand implementation systems.

Responses from participants indicate that South Africa is viewed as a positive region for platinum jewellery. Their positive sentiments suggest that South Africa has a role to play within a global context. Through their work, Sengupta et al. (2019) reveal that brand-building strategies can vary from country to country; hence, this country-level approach is supported.

5.5.1.1 Customer analysis

The respondents' customer base indicates two opportunities: businesses wanting to buy South African semi-finished products and the end customers purchasing South African platinum jewellery. It is clear from the responses that customers are looking at platinum jewellery as a status symbol and aspirational purchase. In addition, they are looking for something unique. They also relate to a feel-good story and want to support the 'underdog' or previously disadvantaged designers who are allowed to grow and flourish. It is clear from the responses that the potential markets could range from semi-finished to finished products that hold an element of novelty. Based on the responses, a consumer segmentation study would be required for actual segmentation.

Looking at the brand identity model, the existing & emerging trends for platinum jewellery are clear, with clarity on customer motivation. An unmet market is interested in the African culture and unique and innovative semi-finished and finished products. The current gap is in customer segmentation, with no current data to support this.

5.5.2 Brand identity system

According to the brand identity model, the brand identity system consists of three areas: what is core to the brand, the extended core, which will help the brand support its core thesis, and finally, building the brand as a product.

5.5.2.1 Brand core

From the responses in Chapter 4, there are four key insights for building the core narrative of the brand:

1. The great functional properties of platinum and the benefit it provides in jewellery.
2. Platinum jewellery is an aspirational purchase, unique compared to everyday costume jewellery.
3. The value proposition South Africa presents through its cultural heritage.
4. Responsible sourcing and provenance of materials as a mechanism to unlock responsible luxury.

Referencing the brand identity model again, the core is paramount in building the brand identity. From the responses analysed, South Africa can build a strong core narrative.

5.5.2.2 Extended brand core

From the responses in Chapter 4, South Africa has a powerful supporting core narrative, and this consists of the following five aspects:

1. The impact duty-free ports will have in unlocking favourable pricing.
2. The socio-benefit jewellery from South Africa will create for the local economy.
3. The manufacturing of semi-finished products has the potential to unlock supply chain fluidity.
4. The unique properties of platinum create societal benefits.
5. The introduction of innovation in platinum jewellery has the potential to unlock improved pricing structures.

Referencing the brand identity model again, it is clear from the responses analysed that South Africa has a strong extended core narrative to support the core further.

5.5.2.3 Brand as a Product

According to the brand identity model, a brand as a product goes well beyond just the product. It understands the entire product range and scope, the qualities and

functionalities that appeal to the consumer, the perceived quality and value of the product, the customers, and the product origin.

Based on the responses analysed by the participants, brand building around South African platinum jewellery can meet all these requirements to create a solid value proposition. The gap currently lies in the value proposition being very narrative-heavy and lacking a solid business case. There is a further gap in local financial constructs that will enable manufacturing through funding the inventory pipeline and or funding capital for new or expanding existing manufacturing facilities.

5.5.3 Brand Implementation System

According to Aaker and Joachimsthaler (2009), the brand implementation system consists of executing the brand identity, positioning the brand and creating implementable brand-building programs.

Based on the responses analysed from participants, the South African brand implementation system will consist of:

1. Executing the brand identity by creating the product range, quality and value right here in the country
2. Building a solid narrative for the core of the brand. This will speak to the properties of the metal and the cultural heritage South African platinum presents, buying something that has far superior value while at the same time having been sourced responsibly. Something that details what the brand is about and what value it creates. This should have an extended narrative to support the core focus on further benefits South Africa would have. So, it really sets the brand apart from others. This will cover a narrative on socio-economic value potential, the impact innovation and duty-free ports will have on product pricing, and the ability of South Africa to use a metal that does good for the world to unlock current global supply chain challenges.
3. They are identifying and implementing brand-building programmes like global showcasing to advocate for the brand.

5.5.4 Brand Building and Awareness

The Kapferer (1997) model, from brand assets to brand equity, has been used to support this study. A key finding from the study is the importance of the cost of

inventory or pipeline costs to overall brand building and awareness for platinum jewellery (Nassani et al., 2019; Corti, 2022). Based on this finding, the model below has a gap for this study. Hence, a recommendation of this study is a future research area into the impact of pipeline costs on the overall brand-building and awareness strategies of businesses (Nassani et al., 2019; Corti, 2022).

In the case of platinum, it is traded daily based on the price determined by the commodity market. This fluctuation in price can be impacted by various aspects like market sentiment, stock levels, end-user demand fluctuations, exchange rates, production estimates by the mining industry, and any issues that could affect the production throughputs (Xu & Zhang, 2024; Bao, 2020). These complex issues warrant a separate study.

Brand Awareness			
+Image			
+Perceived quality			
+Evocation			
+Familiarity, liking			
= Brand Assets		→	
		Brand-added value perceived by customers	
		-Costs of branding	
		-Costs of invested capital	
		- Cost of inventory/pipeline cost	
		= Brand financial value (Brand Equity)	

Currently a gap in this model

Table 7: Adapted from Brand Assets to Brand Equity

Source: Kapferer (1997,p.37)

5.6 Summary of the research findings

The summary of the research findings are stated on Table 8, giving the full description of the theme, interpretation of the theme and a description of the actionable brand implementation plan.

Table 8: Summary of Research Findings

Aaker & Joachimsthaler's brand identity model	Interpretation of the theme	Summary of responses	Link to research question	Link to research objectives	Actionable brand implementation plan or system (RQ4, RO4)
Customer analysis	Analysing customers with respect to trends, their motivation to buy and their needs	Two customer types: 1. Businesses that want to buy South African semi-finished products and 2. The end customer will buy South African platinum jewellery.	RQ1	RO1	1. Complete a consumer segmentation study that considers all aspects like demographics, psychographics, behaviour and geography. This will ensure that South African platinum jewellery manufacturers are able to tailor their stock levels, product range, pipeline and communication around local and global customers.
Brand core	Developing the core narrative for the brand that will help create the brand's identity	The core narrative will focus on: 1. Functional properties of platinum in jewellery. 2. Platinum jewellery is an aspirational purchase 3. South African cultural heritage.	RQ2 RQ3	RO2 RO3	2. Create a robust and holistic narrative that captures the unique benefits platinum as a metal presents in jewellery, the role platinum jewellery plays within luxury goods, the uniqueness around South Africa designs that tap into the cultural heritage of the designer and the

		4. Responsible sourcing			responsible sourcing of the metal that would entice a conscientious consumer.
Extended core	The supporting narrative that will help further amplify the brand identity	The supporting narrative will focus on: 1. Duty free ports 2. Socio-benefit 3. Supply chain fluidity. 4. The unique properties of platinum that create societal benefits. 5. Innovation in platinum jewellery	RQ2 RQ3	RO2 RO3	3. Create a supporting narrative around the competitive cost locally produced platinum jewellery would have due to the taxation benefits offered by the duty-free ports in South Africa. This can be further supported by the socio-economic benefits of buying responsibly sourced platinum jewellery from local and, in most cases, previously disadvantaged designers. A further narrative to promote platinum jewellery over other metals would be the advantages platinum creates in wider everyday life like the green energy transition, and the role platinum plays in cancer treatment drug development and its role in developing technologies that allow food to be preserved for longer thus reducing risk around food shortages.

					These <i>feel good</i> narratives detail the advantage supporting the platinum industry brings to day-to-day living and accelerates innovation.
Brand as a product	Ensuring that the brand has a product range that meets market needs, amplifying the key characteristics of the product like functional properties that set it aside from competitors, being clear about the quality and price of the product and linking it to the required sentiment, identifying the users and uses of the	South Africa can provide semi-finished and finished products to the global jewellery supply chain.	RQ2 RQ3	RO2 RO3	4. Identify potential joint ventures and collaborations for local manufacturing with global players. These could be done by Japanese manufacturers, for example, by looking at cheaper manufacturing facilities outside of Japan. The <i>free trade ports</i> offer such competitive advantages for local manufacturing. 5. Identify funding mechanisms that will support the manufacturing line and inventory. This requires the development of robust hedging models. 6. Develop a business case for South Africa, supported by a detailed business plan. 7. Identify new technologies that will enable manufacturing and a feasible

	product and finally the value proposition the country of origin provides				pricing regime like 3D printing, additive manufacturing and new alloys 8. Develop a <i>go-to-market</i> strategy that positions South Africa most favourably, supported by a robust business plan and identifies products ranging from semi- finished to finished platinum jewellery.
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5.7 Recommendations

The researcher makes the following recommendations:

To enhance the market presence of South African platinum jewellery internationally, it is recommended that stakeholders focus on intensifying advocacy efforts, increasing marketing activities, and leveraging free trade zones to promote the unique value proposition of South African platinum jewellery.

To enhance brand building for the South African platinum jewellery industry, it is recommended that stakeholders invest in comprehensive marketing strategies that focus on building a strong and aspirational brand identity. This could involve exploring innovative approaches such as experiential marketing, influencer partnerships, and storytelling to create a compelling narrative around South African platinum jewellery.

Future research should consider conducting studies to track the effectiveness of brand-building strategies over time and explore the intersection of branding, sustainability, and innovation in the context of the South African platinum jewellery industry. Additionally, further research could investigate the potential for collaboration between industry stakeholders to promote South African platinum jewellery on the global stage collectively. It is further recommended that the following near-term studies be conducted to critically evaluate South Africa's platinum jewellery position within a global arena:

- Consumer segmentation studies
- The South African business case for semi-finished jewellery products
- Developing sound financial constructs for funding inventory and capital for platinum jewellery manufacturing
- The impact of inventory costs or pipeline costs on an organisation's overall brand-building and awareness strategy based on the Kapferer (1997) model, from brand assets to brand equity.

5.8 Conclusion

In conclusion, this study has shed light on the current state of the South African platinum jewellery industry and its potential for global competitiveness through effective brand-building strategies. The findings indicate that while there is some recognition of South African platinum jewellery in international markets, there is a clear need for stronger advocacy, marketing, and brand-building efforts to position

South Africa as a critical player in the global platinum jewellery sector.

The research has highlighted the importance of creating a distinctive brand identity for South African platinum jewellery that resonates with consumers and sets them apart from competitors. By leveraging innovative marketing approaches and emphasizing the unique value proposition of South African platinum jewellery, stakeholders can enhance the industry's visibility and competitiveness on a global scale. Moving forward, industry stakeholders must collaborate and invest in comprehensive marketing strategies that promote South African platinum jewellery's quality and craftsmanship and convey a compelling narrative that captures consumers' attention worldwide. By building a strong brand presence and exploring new avenues for promotion, South Africa has the potential to establish itself as a leading player in the global platinum jewellery market.

As we look to the future, further research and ongoing evaluation of brand-building initiatives will be crucial in assessing the effectiveness of these strategies and identifying areas for improvement. By continuing to innovate, collaborate, and adapt to changing market dynamics, the South African platinum jewellery industry can unlock new opportunities for growth and success in the global marketplace. Ultimately, by embracing a strategic and customer-centric approach to brand building, South Africa can position itself as a competitive and sustainable player in the global platinum jewellery sector, driving economic growth and promoting the country's unique heritage and craftsmanship on the world stage.

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Appendix A : Ethical Clearance





Our Ref: M. 881223
Enquiries: research@iie.ac.za

18 December 2023

Outcome of Ethics Clearance Application for Master of Business Administration

Student Name: Fahmida Smith
Student number: [REDACTED]
Brand and campus: IIE MSA

Dear Fahmida,

Thank you for submitting the ethics clearance application for the study:
Platinum is the new Gold: An analysis of the Impact of Increasing brand building and awareness for platinum Jewellery.

We are pleased to inform you that the IIE's Higher Degrees Committee considered and granted ethics clearance. This means that you may proceed with data collection. If you are collecting data from a specific organisation, ensure that you have a gatekeeper's letter that confirms their approval of the data collection being done.

You are reminded that any changes made to the research methodology or title of the research study must be signed off by the IIE's Higher Degrees Committee. Kindly ensure that all ethical considerations are duly applied whilst collecting, analysing and interpreting the data for the completion of your research.

If you have any questions, please feel free to contact your programme team or supervisor directly.

All the best with your research.


Dr R Hosseini
Chair: Higher Degrees Committee

ADvTECH House: Inanda Greens, 54 Wierda Rd West, Wierda Valley 2196
PO. Box 2369, Randburg 2125
Directors: RJ Douglas (UK), JDR Desch, MD Aitken, SCD Lurie
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Appendix B: Gatekeeper Letter

[OFFICIAL]

Annexure O – Gatekeeper's letter (institutional consent form)

2023

Consent form to conduct research at company/organisation/association	
I, Tim Schlick, in my capacity as Chief Operating Officer of The Platinum Guild International , grant permission to Fahmida Smith to conduct research at the IEMSA pending the outcome of the ethics committee of the IIE on the envisaged research. The student may only engage with members of the organisation/ company/ association if they can produce the Ethics Letter from the IIE. This research has been explained to me and I understand what participation in this research will involve for the people I represent. I also reserve the right to remind the people I represent that their participation in this study is completely voluntary and that this permission does not imply their participation. I reserve the right to withdraw this permission at any time. I also understand that research reports are made available in IIE Libraries as well as on the IIE Repository. The below conditions must be applied whilst writing up the research report:	
Conditions concerning the anonymity of the company/organisation/association:	
The company/organisation/association must be kept <u>anonymous</u> in the research report.	☒
The company/organisation/association may be <u>identified</u> in the research report.	☐
Conditions concerning the publication of the research report:	
The research report will be made available on the IIE Repository...	
<u>Immediately</u> after completion.	☒
<u>After</u> a specified number of months has elapsed.	☐
Number of months, if selected:	
	04/08/2023
Signature	Date

Appendix C: Research Instrument

To whom it may concern,

My name is Fahmida Smith, and I am a student at The IIE's MSA Branch. I am currently conducting research under the supervision of Dr Zhoua, Takesure and Dr Shumba, Tinayeshe focusing on the impact brand building and awareness would have in promoting South Africa as a global platinum jewellery supplier and how this will position South Africa as a premium brand within a global context. The title of my research is "Platinum is the new Gold". I hope that this research will enhance our understanding of brand building around platinum jewellery and in particular, in promoting South Africa as a premium global jewellery brand.

If you have any additional questions that you feel are not addressed or explained in this information sheet, please do not hesitate to ask me. I would like to invite you to participate in this research because of your experience and or understanding of the platinum jewellery industry, market and/or a consumer. If you decide to participate in this research, I would like to highlight how the research will be conducted and utilised. The research will be based on a qualitative study to confirm the theory that brand building is a key mechanism to promote South African platinum jewellery within a global jewellery platform and that this will allow for South Africa to participate within a global jewellery supply chain. I will conduct one on one interviews via virtual meetings with identified individuals, interviewees information will be kept confidential so data will be coded and captured, key themes and trends will be identified, and a conclusion will be made on whether the research outcomes support the original theory. The survey guide should take approximately 60-90 minutes to complete.

You can still choose to withdraw at any time or decide not to answer particular interview questions. Your participation is not compulsory, and you may refuse to answer any question. I promise to protect your identity. I will not use your name in any research summaries to come out of this research and I will also make sure that any other details are disguised so that nobody will be able to identify you. Once I have finished all interviews, I will write summaries to be included in my research report, which is a requirement to complete my master's in business

administration (MBA). You may ask me to send you a summary of the research if you are interested in the final outcome of the study.

Please feel free to contact me or my supervisors should you have any questions or concerns about this research, or if there is anything you need to know before you decide whether to participate.

My contact details are as follows:

Fahmida Smith

[REDACTED]

[REDACTED]

[REDACTED] contact details of my supervisors are as follows:

Dr Takesure Zhowa

[REDACTED]

[REDACTED]

Dr Tinayeshe Shumba

[REDACTED]

[REDACTED]

Research questions

Questions may be tweaked based on the participant. Some questions may not be relevant to all the participants.

1. What are the key attributes of the platinum jewellery brand?
2. How do customers perceive the platinum jewellery brand?
3. What emotions do customers associate with the platinum jewellery brand?
4. How does the platinum jewellery brand distinguish itself from other jewellery brands?
5. How has the platinum jewellery brand evolved over time?
6. What is the target audience for the platinum jewellery brand?
7. How does the brand communicate with its target audience?
8. What are the key influencers of brand loyalty for the platinum jewellery brand?

9. What are the barriers to entry for other jewellery brands to compete with the platinum jewellery brand?
10. How does the platinum jewellery brand maintain its premium pricing strategy?
11. How does the platinum jewellery brand innovate to stay ahead of the competition?
12. What are the core values of the platinum jewellery brand?
13. How does the platinum jewellery brand engage with its customers?
14. What kind of marketing strategy does the platinum jewellery brand use to build its brand?
15. What are the common themes in customer reviews of the platinum jewellery brand?
16. What is the unique selling proposition of South African Platinum Jewellery?
17. Who is the target market for South African Platinum Jewellery?
18. What marketing strategies can be implemented to build brand awareness for South African Platinum Jewellery?
19. What is the budget for marketing and advertising initiatives?
20. How can South African Platinum Jewellery differentiate itself from other platinum jewellery brands in the market?
21. What are the current trends in platinum jewellery and how can South African Platinum Jewellery leverage these trends?
22. How can South African Platinum Jewellery establish itself as a reputable and trustworthy brand in the eyes of consumers?
23. Are there any potential partnerships or collaborations that can help expand the brand's reach?
24. What are the legal requirements for exporting platinum jewellery to different countries?
25. How can South African Platinum Jewellery ensure consistent quality and design across their product line to maintain customer satisfaction and loyalty?



PARTICIPANT OR RESPONDENT CONSENT FORM

Explanatory information sheet and consent form for participants

To whom it may concern,

My name is Fahmida Smith, and I am a student at The IIE's MSA. I am currently conducting research under the supervision of Doctor Takesure Zhoua about the impact brand building and awareness would have in promoting PlatAfrica as platinum jewellery brand within a global context. The title of my research is "Platinum is the new Gold". I hope that this research will enhance our understanding of brand building around platinum jewellery and in particular, in promoting PlatAfrica as a premium South African brand.

I would like to invite you to participate in my study. In order to explain to you what your participation in my study will involve, I have formulated questions that I will try to fully answer this so that you can make an informed decision. If you have any additional questions that you feel are not addressed or explained in this information sheet, please do not hesitate to ask me. Once you have read all the information contained in this sheet and are willing to participate, please complete and sign the consent form below.

What will I be doing if I participate in your study?

would like to invite you to participate in this research because of your/your organisations experience in building premium platinum brands globally. If you decide to participate in this research, I would like to highlight how the research will be conducted and utilised. The research will be based on a qualitative study to confirm the theory that brand building is a key mechanism to promote PlatAfrica within a global jewellery platform and that this will allow for South Africa to participate within a global jewellery supply chain. I will conduct one on one interviews with identified individuals, interviewees have a choice to be kept anonymous so data will be coded and captured, key themes and trends will be identified, and a conclusion will be made on whether the research outcomes support the original theory.

If you decide to participate, you can still choose to withdraw at any time or decide not to answer particular interview questions.

Are there any risks/ or discomforts involved in participating in this study?

Whether or not you decide to participate in this research, there will be no negative impact on you. There are no direct risks or benefits to you if you participate in this study. You might, however, indirectly find that it is helpful to talk about your experience in brand building and how this can be leveraged to build knowledge and know how in an emerging market. If you find at any stage that you are not comfortable with the line of questioning, you may withdraw or refrain from participating.

Detail the potential risks and how it will be managed by the researcher. Indicate how the ethical considerations will be applied in the context of the study.

Do I have to participate in the study?

- Your inclusion in this study is completely voluntary.
- If you do not wish to participate in this study, you have every right not to do so.
- Even if you agree to participate in this study, you may withdraw at any time without having to provide an explanation for your decision.
- You may also refuse to answer any questions.

Will my identity be protected?

I promise to protect your identity. I will not use your name in any research summaries to come out of this research and I will also make sure that any other details are disguised so that nobody will be able to identify you. I would like to ask your permission to record the interviews, but only my supervisor, I and possibly a professional transcriber (who will sign a confidentiality agreement) will have access to these

recordings. Nobody else, including anybody at IIE MSA, will have access to your interview information. I would like to use quotes when I discuss the findings of the research, but I will not use any recognisable information in these quotes that can be linked to you.

What will happen to the information that participants provide?

Once I have finished all interviews, I will write summaries to be included in my research report, which is a requirement to complete my masters in business administration (MBA). You may ask me to send you a summary of the research if you are interested in the final outcome of the study.

What happens if I have more questions about the study?

Please feel free to contact me or my supervisor should you have any questions or concerns about this research, or if there is anything you need to know before you decide whether to participate.

You should not agree to participate unless you are completely comfortable with the procedures followed.

My contact details are as follows:

Fahmida Smith

[REDACTED]

[REDACTED]

The contact details of my supervisor are as follows:

Dr Takesure Zhowa

[REDACTED]

[REDACTED]

Participant or respondent consent

I, _____, agree to participate in the research conducted by Fahmida Smith about the impact brand building and awareness would have in promoting PlatAfrica as platinum jewellery brand within a global context, titled "Platinum is the new Gold".

This research has been explained to me and I understand what participation in this research will involve. I understand that:

- I agree to be interviewed for this research.
- My confidentiality will be ensured. My name and personal details will be kept private.
- My participation in this research is voluntary and we have the right to withdraw from the research at any time. There will be no repercussions should we choose to withdraw from the research.
- I may choose not to answer any of the questions that are asked during the research interview.
- I may be quoted directly when the research is published, but my identity will be protected.
- Signature

Signature

Date

Appendix E: Turnitin Summary

Master_in_BusinessAdministration_Fahmida
Smith_ST10075813_rev4-signed.docx

ORIGINALITY REPORT

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CONFIRMATION OF EDITING

5 April 2024

Client: Ms F Smith
IIE MSA
Masters Dissertation

Title: Platinum is the new Gold: An analysis of the impact of increasing brand building and awareness for platinum jewellery

Dear Ms Smith

Thank you for the privilege of editing your submission in fulfilment of your Masters qualification entitled Platinum is the new Gold: An analysis of the impact of increasing brand building and awareness for platinum jewellery

.

This letter confirms that this document has been edited :

- All grammar has been corrected.
- All punctuation and sentence construction has been corrected.
- Spelling has been corrected and standardised.
- Queries and recommendations are raised in the comments.

References:

- All references have been standardised to APA.

All the best!

Many thanks
Dr Ara

Dr Ara Ramnund-Mansingh Ph.D (UKZN)
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2020/067901/07