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An exploration into how established South African Fashion Brand *David Tlale* are positioning their Brand within the market, compared to the South African Contemporary Fashion Brand *Rich Mnisi*.

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I hereby declare that the Research Report submitted for the Bachelor of Arts Honours in Strategic Brand Communications degree to The Independent Institute of Education is my own work and has not previously been submitted to another University or Higher Education Institution for degree purposes.

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Abstract

The following research study is case-study based and explores the concept of brand positioning within the South African Fashion Industry. The aim of the study is to identify the different brand positioning strategies used by the established South African fashion brand, *David Tlale* and the contemporary South African fashion brand, *RICH MNISI*.

The research was guided by a theoretical framework which is identified as the first step within the Strategic Management Process. The research was then informed by previous literature that focused specifically on brands, brand positioning, positioning of a fashion brand as well as African fashion innovation.

The research methodology was then outlined and followed an interpretivist paradigm that focused on an exploratory research approach which aligns with the qualitative nature of the study. Data was collected through social artefacts that related directly to the identified brands.

Data analysis was conducted through the means of content analysis as well as semiotic analysis of visual brand representations. The research found that the two fashion brand, *David Tlale* and *RICH MNISI*, used different but similar positioning strategies to position the brands within the South African fashion industry.

The study aimed to contribute to the body of knowledge on positioning fashion brands in South Africa, and the strategic positioning strategies that may be used to do this.

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Chapter 1: Introduction

1.1 Contextualisation

Brand positioning is an important part of brand management and can play a significant role in taking a brand from ordinary to extraordinary (Ehlers, 2014). Brand positioning allows for a brand to influence a selected consumer to think about the brand in the intended way so as to gain a competitive advantage and added value compared to competitors (Ehlers, 2017). Fashion within South Africa is a widely prevalent industry and in recent years the rise of South African Fashion designers and Fashion Brands has continued to expand. According to Rusty Beukes, Fashion Director at *GQ Magazine*, the new generation of designers and creatives within the South African Fashion industry are 're-defining the design landscape' within South Africa by crafting designs that are often described as being contemporary and original and as such have re-energised the fashion industry (Roussos, 2018).

The research problem has thus been identified as the limitation of informed literature, available to brand industry professionals, specifically focusing on factors involving brand positioning and strategies within the fashion industry in South Africa.

For the purpose of this study, two South African Fashion Brands will be compared in terms of their positioning strategies so as to determine what allows them to be successful. Within the fashion industry, being successful can mean different things, however, within the context of this study, success and being successful is conceptualised as firstly ensuring a strong digital presence through collaboration, as well as ensuring the brand stays relevant by ensuring the brand continues to evolve alongside trends within the fashion industry, and does not solely focus on only staying true to the heritage of the brand, such as not evolving past the initial inspiration behind the creation of brand for example (Ahmed, 2017). Essentially this means that fashion brands and the designers behind the brands need to ensure that they are aware of current industry trends and shifts and not be stuck on the idea that a fashion brand should not or cannot move away from its initial aim. Being successful also relies on the designer, who needs to show passion and enthusiasm for the craft while remaining curious in terms of future trends (Ahmed, 2017).

The two Fashion Brands that this study focusses on are *David Tlale* and *Rich Mnisi*. *David Tlale* is a Fashion Brand within South Africa that has had continued success since its start 15 years ago. South African native, *David Tlale*, is the man behind the successful Brand with his designs being showcased on prestigious runways around the world (David Tlale, 2019). *Rich Mnisi* is a contemporary South African Fashion Brand founded in 2015 by *Rich Mnisi* (Rich Mnisi, 2019). The Brand is described as “being young at heart and aims to showcase the modern culture and rich heritage of Africa” (Rich Mnisi, 2019).

The following literature review will focus on providing an understanding into what a Brand actually is and how Brand Positioning can add value and ultimately success to a Brand. Brand Positioning in the Fashion Industry is then analysed with specific points being made in terms of how Brand Positioning can allow for a successful Fashion Brand. Within the fashion industry it is essential for brands to implement strategic brand positioning strategies as it allows for the uniqueness of a fashion brand to prevail and stand out amongst the clutter of other brands within the industry (Okonkwo, 2007). Lastly, the link between this study's topic and African Innovation is made specifically in terms of African Fashion Innovation.

1.2 Rationale

The aim of the research is to compare the brand positioning strategies of the *David Tlale* fashion brand in relation to the *Rich Mnisi* fashion brand so as to firstly determine both brands' current position within the South African fashion market but more importantly to determine how the positioning strategies used by the brands differ.

Within society today, the vast amount of brands available to the consumer has resulted in brands continuously fighting to ensure that they are seen as a top choice by the consumers or are one of the top choices for consumers (Ehlers, 2011). In order for a brand to be a top choice it needs to possess distinctive and meaningful differences so as to take up a competitive position within the market as-well as within the mind of the consumer (Ehlers, 2011).

The fashion industry within South Africa continues to grow with a new generation of designers and creatives re-defining the design landscape within South Africa

(Roussos, 2018), which means that within the market there is a surge in terms of the choices available to consumers in terms of fashion brands. Brand positioning is thus important in the fashion industry as it allows consumers to associate different meanings with different brands (Zenk, 2017). Fashion brands often aim to appeal to different style tastes of consumers and as such should ensure that their positioning differs in some way compared to those of competitors (Zenk, 2017). The idea that fashion brands should ensure that their positioning strategies are unique to the brand aligns with the aim of the research as the study aims to identify and determine the positioning strategies of two distinctively different fashion brands. The information gathered from the study will provide insight into what positioning strategies, within the context of fashion brands, are used to ensure that the brand is positioned strategically.

This aligns with the problem of the research as it has been identified that there is a limitation in terms of available data on the specific positioning strategies used by successful fashion brands. Thus, a study such as this that aims to compare the positioning strategies of two well-known, yet distinctly different fashion brands, may contribute towards the understanding of which positioning strategies are used by fashion brands while broadening the knowledge base and creating a larger frame of reference for branding professionals and industry experts to use during the crafting of brand positioning.

In relation to the South African fashion industry, the study may also contribute to the lack of literature available on innovation within the African fashion industry. As the study focuses on the brand positioning strategies of two South African fashion brands, if the strategies identified are determined to be innovative in differentiating a brand in the mind of a consumer, this may provide insight for industry professionals and a wider frame of reference that can be used by other fashion brands when crafting their positions.

1.2 Problem Statement

Brand positioning is an important part of managing a brand. Brand positioning allows a brand to target desired consumers and influence the way in which they think about the brand (Ehlers, 2011). This thus allows for a distinctive competitive advantage and value to be added to the brand in relation to its competitors. This shows how

brand positioning can influence consumers and the meanings they associate with brands. Within the fashion industry, brands need to be strategically positioned so that the uniqueness of the brands is distinctively known to consumers as within the South African fashion industry uniqueness is shown to allow for the continued success of a brand (Okonkwo, 2007).

Thus, the research problem to be investigated is identified as:

Currently there is limited literature of the positioning strategies used by South African fashion brands that have allowed for the continued success and growth of the South African fashion industry. The study will aim to develop an understanding of the positioning of the established fashion brand *David Tlale* and the contemporary fashion brand *Rich Mnisi* in the market by comparing the positioning strategies used by each brand.

1.4 Purpose Statement

The purpose of this study is to evaluate the positioning strategies currently used by the *David Tlale* fashion brand and the *RICH MNISI* fashion brand, and determine the difference between them. This will allow for an in-depth understanding to be gained into the different strategic brand positioning strategies used by an established South African Fashion brand, *David Tlale*, and a newer contemporary South African Fashion brand, *RICH MNISI*.

1.5 Research Question

How is established South African fashion brand *David Tlale* positioning their brand within the market in comparison to South African contemporary fashion brand *RICH MNISI*?

1.6 Sub-Question

What Positioning strategies are used by the *David Tlale* brand compared to the *RICH MNISI* brand?

Chapter 2: Literature Review

2.1 Conceptualisation of Key Concepts

Fashion Brand: According Enslin and Klopper (2011), a brand is a construct that has been developed by society. This means that brands are a product of society and are signifiers of society as a whole. A brand can be recognised by a name, a sign, symbol or design that aims to describe a product or service offered by a seller. Within the context of the study the term brand will be used to as a means of identification. A brand may exist in a specific scope such as a commercial brand or a fashion brand, and has differentiating factors, which are important to ensure the success of the brand, in terms of the product or service it offers (Enslin and Klopper, 2011). A fashion brand for example will offer consumers unique designs of clothing items that may be crafted from specific inspirations or ideas.

Brand Positioning: Brand positioning is the process of ensuring that consumers perceive a brand in the desired way (Keller, 2008). Brand positioning ensures the consumer knows how the brand is different and that the consumer understands the value and benefits of the brand.

2.2 Theoretical Foundation

Within the research, the theory that will be used to inform the study is taken from Kevin Lane Keller, who is an international leader in the fields of branding and strategic brand management (Keller, 2008). The theory forms part of the Strategic Brand Management Process model shown in **Figure 1.1** below.

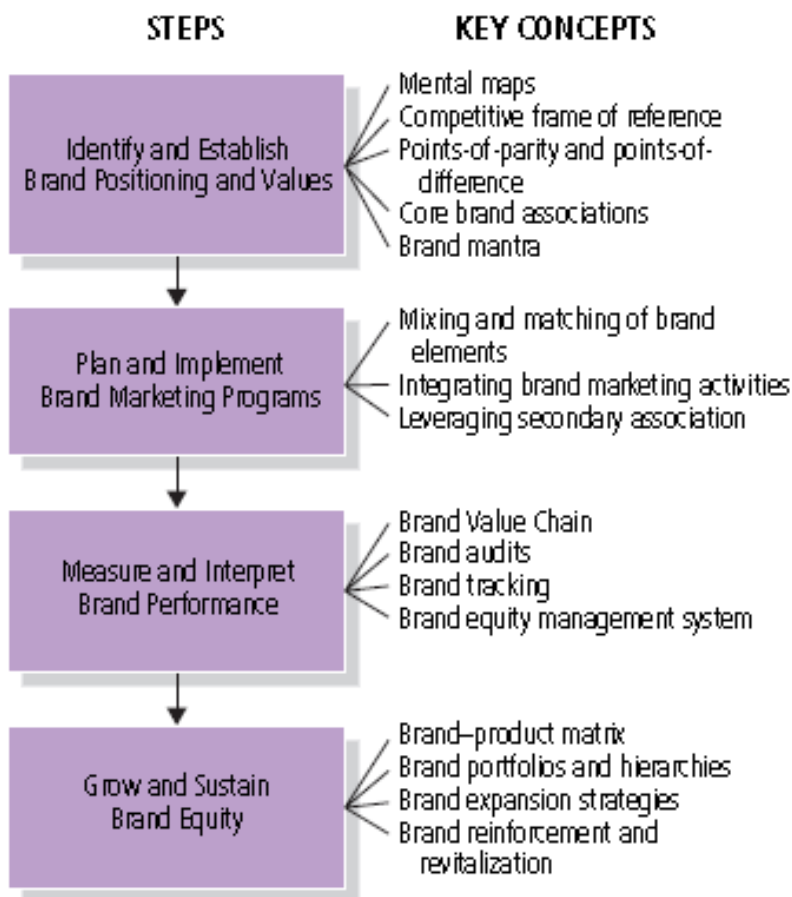


Figure 1.1: *Strategic Brand Management Process*

Within the Strategic Brand Management Process, the first step is to identify and establish brand positioning and brand values (Keller, Aperia and Georgson, 2008). This theory will act as a framework in determining and gaining insight into the brand positioning of the *David Tlale* Brand as well as the *Rich Mnisi* Brand.

The basis of identifying and establishing brand positioning which is the first step within the Strategic Brand Management Process is to gain clarity in terms of what the Brand is and what it is not, thus determining how it should be positioned in comparison to its competitor (Keller, *et al*, 2008).

The theoretical framework will be used in the following way:

Mental Maps:

A mental map is described as a visual representation of the associations linked to the Brand in the eyes of the target market (Keller, *et al*, 2008). Within the study, this may be determined by collecting information from consumer or industry reviews on both the *David Tlale* Brand and the *Rich Mnisi* Brand, thus allowing for associations to be analysed.

Competitive Frame of Reference:

The process of identifying a Competitive Frame of Reference involves classifying who the desired target market of the brand is, as well as characterising the competitors of the brand (Keller, *et al*, 2008). Within this research, through the means of analysis, the desired target markets of both the *David Tlale* and *Rich Mnisi* brands will be established and compared. The competitors of both brands may also be determined so as to ensure a comprehensive Competitive Frame of Reference is produced.

Points of Parity:

Points of Parity are associations that are not exclusive to one specific brand. Determining the Points of Parity within the study will involve establishing characteristics of the *David Tlale* and *Rich Mnisi* Brands that are also visible within other fashion brands that may exist in the same product category, for example (Keller, *et al*, 2008).

Points of Difference:

Points of Difference are associations and attributes that are unique to a brand and are identified as being favourable in terms of creating a competitive advantage for the brand (Keller, *et al*, 2008). Within this study, Points of Difference will be established in relation to both the *David Tlale* and *Rich Mnisi* Brands. This may be done by analysing the performance of each brand, as well as imagery used to define each brand (Ehlers, 2011).

Core Brand Associations:

Core Brand Association is defined as a connection or link formed by the consumer. The association is often formed by the perception a consumer has on the product or service offered by a brand (Keller, *et al*, 2008). Within the context of this study, Core Brand Associations may prove difficult to identify as this is usually done through direct communication with consumers by asking them about the different associations they may have of a brand. However, Core brand associations may also be determined through the analysis of editorials, specifically analysing how the brand is being described or related to readers through the descriptive words used. This is because essentially the brand is being described by someone who is not affiliated with the brand and as such should offer an impartial view of the brand. Core brand associations may also be determined through consumer comments found on the social media platforms belonging to each brand.

Brand Mantra:

Brand Mantras are used to capture the purpose, positioning and personality of a brand in a short three-to-five-word phrase (Ehlers, 2011). Brand Mantras also aid in portraying a consistent brand image while differentiating the brand in terms of its competitors (Keller, *et al*, 2008). A brand mantra is usually used internally within a brand so as to allow those who work for the brand to gain an understanding of what a brand is, and how it should be portrayed. Within the research the Brand Mantras of both the *David Tlale* and *Rich Mnisi* Brands will be identified and analysed in comparison to one another.

The above shows how the first step within the Strategic Brand Management Process will act as a framework in order to establish and understand the brand positioning of both the *David Tlale* Fashion Brand and the *Rich Mnisi* Fashion Brand.

2.3 Review of Previous Literature

Thesis Statement

Brand Positioning is extremely important within any brand as it adds unique value and a competitive advantage for the brand thus leading to the continued success and growth of the brand.

Brands

According to Dr Carla Enslin, leading brand expert, a brand 'is a social construct', which ultimately means that a brand is a sphere that is shaped by society and held in the minds of the consumer (Enslin and Klopper, 2011) thus, linking to the interpretivist paradigm of the study (du Plooy-Cilliers, 2014). The spheres within the construct of branding can be categorised by unique characteristics of a particular brand. For example, brands can be political or commercial in nature, even a religious movement may be determined to be a brand. Although brands may be categorised under different spheres, they all share a common characteristic: that they have been developed consciously by society and all have a unique association that connects with people (Enslin and Klopper, 2011).

In society today, a Brand is designed through the outcome of marketing activities as well as through the reaction that consumers have in regards to those specific marketing activities (Kutu, 2015). A Brand is a mindful development, that an individual within society associates meaning and value to, thus allowing Brands to resonate with them (Enslin and Klopper, 2011). A Brand is often identified through elements such as a name, symbol, design or sign, which allows individuals within society to recognise a specific Brand, their products and services or even to differentiate the Brand in relation to Brands who have similar offerings (Keller, *et al*, 2008). The name of a Brand is identified as being vitally important as it is the element of a Brand that can be vocalised by consumers' as-well as stakeholders (Keller, 1993). Keller (1993) also states that the differences between Brands can be functional in terms of the products or services offered, while also being symbolically different in terms of the meaning associated with the Brand (Kostomarova, 2015). The brand name should also be considered in relation to the preferred positioning of a brand (Klopper, 2011).

According to seminal source David Sappington (1985), a Brand is seen as a valuable asset to an organisation that can significantly intensify the demand for a product or service (Sappington and Wernerfelt, 1985). *Brand Finance*, the leading independent Branded business valuation and strategy consultancy, agrees with this notion by stating that a Brand is one of the most significantly valuable assets an organisation can own as it is a driving force behind the demand of products and services as well as a vital element in building solid relationships with consumers (Haigh, 2015). A Brand is also described as being a strategic asset for an organisation as it adds value for consumers while increasing organisations' profit levels. The value a Brand adds to consumers can either be real or perceived (Enslin and Klopper, 2011).

Consumers can generate brand knowledge, which may influence how they think about a Brand, specifically in terms of brand associations and whether these associations are thought of in terms of positive or negative connotations (Keller, 1993). If an organisation wants consumers and stakeholders to perceive a Brand in the way they would like them to perceive it, the organisation must ensure that every interaction a consumer or stakeholder has with the brand delivers on every promise the brand and the organisations puts forward (Enslin and Klopper, 2011). The brand is the overall experiences that a consumer has with the specific organisation as well as the products and services they offer and thus through branding, the organisation needs to find the key to being memorable in the mind of the consumer (Kostomarova, 2015). Within the context of the study, for brands such as *David Tlale* and *Rich Mnisi*, establishing a strong brand position will allow the brand to ensure that they influence the consumer to remember the brand and think about the brand in the desired way (Ehlers, 2011).

Brand Positioning

In order for a brand to ensure it creates value and memorability for consumers, it needs to ensure that it has a strong and strategic positioning strategy in place.

Brand Positioning allows for the brands offering and image to be carefully and skilfully crafted ensuring the brand is indented in the mind of consumers (Ehlers, 2011; Zenk, 2017). Seminal author Keller (2008) agrees with this notion and adds that this will allow consumers to think about the brand in the desired way, thus, benefiting the organisation. Brand positioning furthermore highlights specific

characteristics associated with a brand in order to exhibit its difference from competitor Brands while appealing to consumers (Kapferer, 2008).

The concept of brand positioning involves communicating the identity, the value and the competitive advantage a brand has in comparison to its competitors (Kostomarova, 2015). Seminal author Kapferer (2012) supports this notion stating that brand positioning is a two-way process. The first part of the process is to determine and define the brand's competitors and the second part of the process is to identify and proclaim the distinctive qualities of the Brand (Kapferer, 2012).

The goal of any brand positioning strategy should be to identify a strong purchasing foundation and take ownership of this while adding value to the brand. This can then be used to gain a competitive advantage together with creating a strong brand position in the market. This strategy should be focused on the long-term success of the brand and must be continuously defended (Kostomarova, 2015).

As was already mentioned, brand positioning is the concept of differentiating a brand in the mind of consumers. Positioning a brand successfully will allow the brand to have a distinct focus and idea consequently allowing the brand to be completely transparent in terms of what it is and what it is not (Davis, 2014), therefore, showing how brand positioning is important for the success of the brand.

In order to successfully position a brand there are certain elements that can be looked to as a frame of reference in terms of firstly determining the target market of the brand and secondly who the competitors of the brand are (Hunn, 2017). Once both the target market is determined and the competitors identified it is imperative to determine the points of parity and points of difference of the brand in comparison to its competitors (Zenk, 2017). These four concepts will be further discussed below in relation to the importance of brand positioning.

Within the concept of brand positioning, the target market can be described as a group of consumers who share similar needs and wants in terms of products and services (van Gelder, 2013). The target market of a brand plays a significant role in terms of the positioning of the brand and it is important to identify the target market as this will allow the brand to ensure that these selected consumers have the intended knowledge and perception of the brand (Ehlers, 2011). A brand may decide

to target more than one market, meaning that they may need different positioning strategies in order to successfully place themselves within that market as well as in the mind of the consumer (van Gelder, 2013).

The next concept within brand positioning is determining who the competitors of the Brand are. The category of the brand's competitors and the category of the target market of the brand are closely interlinked as determining who the brand wants to target in terms of consumers will influence who the competitors are of the brand (Keller, 2008). When determining who the competitors are of the brand, it is vital not to be too narrow when identifying brands of a similar nature and as such identifying too little competitor brands, as this may negatively affect the brand. This is because the brand needs to be able to provide the consumer with a benefit whether these are emotional or functional benefits (Aaker, 1996, Ehlers, 2011, Robertson, 2017) and narrowing competitors down too much may mean that the brand is unaware of how a competitor that does not fall into the same category as the brand has influence over the purchasing decisions of the target consumer (Keller, *et al*, 2008). For example if a premium brand such as Prada fails to identify a fast fashion retailer such as Zara, as a competitor, they may be negatively affecting their brand. This is because as soon as a new trend is identified within the fashion industry, brands like Zara can produce these trendy clothing pieces quicker than most premium fashion brands, and sell it for a lot less money (Segran, 2019).

Once the competitors have been determined, the brand needs to identify points of parity in terms of their competitors. When determining the points of parity, the brand should determine competitive and categorical similarities in terms of competitors (Kostomarova, 2015). Determining competitive similarities will allow the brand to ensure it is aware of any unique offerings from their competitors and react accordingly so as to reduce any chance of weakness for the brand (Zenk, 2017). Identifying categorical similarities allows the brand to have clarity in terms of which category the brand falls into alongside its competitors (Kostomarova, 2015).

Brands also need to determine their points of difference in comparison to their competitors. Points of difference are the strong, beneficial and distinctive attributes the brand holds in the eyes of their target market compared to competitor brands (Ehlers, 2011; van Gerald, 2013). Consumers within the target market identified by

the brand will acknowledge these points as deciding factors when purchasing a product or service from the brand (Zenk, 2017).

The last significant factor that the brand needs to consider in order to have a successful brand positioning strategy is their brand mantra. The brand mantra emphasises what the brand represents while displaying crucial factors that the brand needs to keep top of mind (Keller, *et al*, 2011). The brand mantra should communicate the brand message in a simple yet inspiring expression (Kostomarova, 2015).

Within the concept of brand positioning, there are possible risks and mistakes that brands can make, specifically if the brand positioning strategy is not comprehensive enough (Kostomarova, 2015). Risks can include under positioning the brand. This is when there is an awareness of the brand but there is no real unique association for the target consumer, which may cause the brand not to be considered in the purchasing decisions. Over positioning is another risk and can happen if a brand positions itself to be extremely niche without indicating why. Confused positioning is a likely risk if a brand continuously changes its positioning in the market essentially confusing its target market. Lastly doubtful positioning, this is when a the desire target market that a brand is aiming to reach finds it difficult to understand or believe the position of the brand within the market, and as such cannot resonate with the brand (Kostomarova, 2015). This means that a consumer within this target market will be less inclined to purchase from the brand as it has not strategically differentiated itself with brands of a similar nature (Kostomarova, 2015).

Brand Positioning in Fashion

As was previously mentioned, successful brand positioning can add value to any brand, and this is no different in the field of Designer Fashion Brands such as *David Tlale* and *Rich Mnisi*. Successfully positioning a designer fashion brand involves remaining consistent and staying true to the brand while continuously growing and evolving with Fashion trends (Shannon, 2017).

In a study conducted by Julia Zenk, it is suggested that brands within the field of fashion, specifically luxury and designer fashion, need to appeal to different tastes and as such need to have different brand positioning strategies (Zenk, 2017).

Within the same study, Zenk (2017) outlines how brand positioning in the luxury fashion field follows a funnel approach in the sense that brands should be following a broad to narrow brand positioning strategy (Zenk, 2017). Seminal Author *Okonkwo* agrees with this and further explains this concept (Okonkwo, 2007).

Positioning a luxury fashion brand in regards to the broad level means that this part of the positioning represents aspects that are related to the luxury fashion brand Industry, thus, showing similarity to other luxury fashion brands (Okonkwo, 2007), linking this notion to the previously discussed concept of identifying points of parity within brand positioning.

The next, narrow level of brand positioning within the luxury fashion industry, relates to determining the unique and personal attributes the brand has (Okonkwo, 2007). This links to identifying points of difference in terms of the brand and its competitors, and within the industry of luxury fashion brands, these differences need to be unique and “*win the battle of the consumers mind*” in terms of their purchasing decisions (Okonkwo, 2007).

It can thus be said that within brand positioning of a luxury fashion brand, the uniqueness of the brand can significantly affect its positioning in the market and uniqueness has shown to prevail in fashion, which will ultimately allow for the continued success of a Fashion Brand.

So, within the context of the research, both broad and narrow positioning will be analysed in relation to the *David Tlale* and *Rich Mnisi* fashion brands.

African Innovation

African Innovation has become a significantly popular subject for researchers to study, however, most of the research and literature available on African Innovation focuses on technological African Innovations. This shows that there are limitations in terms of African Innovation literature within creative industries such as the fashion industry. For the purpose of this study, however, literature on African Innovation has been consulted and linked to African Innovation in the fashion industry.

Innovation involves creating or investing in new technology as well as adopting different approaches in order to improve and create an impact within any industry market (Diop, 2017). Africa Innovation often involves changing perceptions in terms

of the African Narrative, which is done through successful African entrepreneurs and innovators (Disrupting Africa, 2019). African innovation continues to play a significant role in the growth of development and stability throughout the continent for both current and future generations (Diop, 2017) and can increase a Brand's opportunity to be profitable both locally and globally (Takkinen, 2015).

Within Africa, it is important for innovators to not only focus on high-end innovations, but also significantly focus on inclusive and social innovation (Adesida, Karuri-Sebina and Resende-Santos, 2016). Social innovation can link to that of innovation within creative industries in Africa and as such relates to innovation within the African Fashion Industry.

African Fashion Innovation

Within the fashion industry, being innovative is crucial to the survival of the brand and designers need to continuously create innovative items that benefit consumers in a functional or emotional sense so as to create and maintain a competitive advantage (Takkinen, 2015). Within the African fashion industry, it is suggested that innovation plays a significant role in terms of competitors and ensuring the brand continues to be differentiated from these competitors, while boosting economic opportunities and growth (Takkinen, 2015).

Innovation within the African fashion industry is often seen in the style of clothing items being designed by inherently African designers, it is also often seen in the imagery and styling of clothing items as-well as attaching emotional meaning behind this (WGSN, 2017). African Fashion designers and consumers also often see the designer as the Brand (WGSN, 2017).

Within the creative field of fashion, African innovation is a concept that should be more widely studied and incorporated into the industry, specifically within Africa. This is because innovation impacts and improves industries (Diop, 2017) and focusing more on African innovation within creative industries such as the fashion industry may allow for the industry to expand its recognition within the global market.

Within the context of this study, African innovation is an important and relevant concept as the study focuses on comparing two diverse South African fashion brands, the established, *David Tlale* fashion brand, and the contemporary *Rich Mnisi*

fashion brand. These brands will be analysed in relation to their positions in the South African fashion industry, thus, determining the positioning strategies used by each brand and identifying whether these are different. Comparing the positioning strategies of each brand will allow for insight to be gained in terms understanding the unique value of each brand in relation to its position within the market.

Conclusion

In summary Brands are constructed by society and as such different consumers may have different perceptions of a Brand. A Brand needs to serve a purpose for the consumer by benefiting them in either a functional or emotional sense. Through the perceived benefit a Brand offers consumers, consumers can then gain structured knowledge on the Brand whether the Brand intended for this to happen or not. Brand Positioning, however, will help to structure the Brand in the minds of consumers in the way the Brand intends. This allows a Brand to become valuable in the minds of consumers. Within the Fashion Industry, it is vital for a Fashion Brand to have a strong and strategic brand positioning strategy so that they can remain unique in the eyes of their intended target audience and as such grow to become continuously successful.

Chapter 3: RESEARCH METHODOLOGY

3.1 Research Design

Within the research design the paradigm and the approach to the research was discussed in relation to the study. The research followed the paradigm, which was identified as an interpretivist paradigm. The research took an exploratory approach which aligns with the qualitative nature of the research design.

3.2 Research Paradigm

The research study conformed to an interpretivist paradigm. The interpretivist paradigm acknowledges that people are primarily different from objects, and that human beings therefore cannot be studied in the same manner as objects or within a laboratory, as humans change continuously and the environment in which they exist in can influence them immensely (du Plooy-Cilliers, 2014).

The ontological positioning of the interpretivist paradigm identified that reality is socially constructed and people assign their own meaning to social interactions and experiences (du Plooy-Cilliers, 2014). This view aligned with the purpose of the study as it aimed to determine and develop an in-depth understanding of how two different South African Fashion Brands, *David Tlale* and *Rich Mnisi*, are positioned in the market, which can be described as a social construct that has the potential to be defined differently by different consumers.

The study correlated to an interpretivist research paradigm as the purpose of the study was to compare the brand positioning of two different South African Fashion Brands and determine how they innovatively positioned their brands within the African market. As the study aimed to compare and gain insight into the Brand Positioning strategies of the *David Tlale* and *Rich Mnisi* Fashion Brands, this may produce knowledge for professionals in the Branding Industry by providing information in terms of the strategies used by established Fashion Brands to position themselves within the South African market, what an up and coming Brand is doing that is similar and whether or not a brands positioning is perceived differently by consumers based on their own Brand Knowledge structures. Consumer perception however was not determined through asking people about their perceptions of the two identified brands but was rather done by through content analysis of different

elements of the analysed social artefacts, such as consumer comments. This idea of consumers constructing and associating their own meaning to Brands and the knowledge structures associated with them demonstrated how the study aligned with the epistemological position of Interpretivism as interpretivists believe that knowledge is subjective and dependent on the meaning associated and interpreted by an individual (du Plooy-Cilliers, 2014).

The study made use of a qualitative data collection method through the means of case-studies of both the *David Tlale* Brand and the *Rich Mnisi* Brand (Strydom and Buzuidenhout, 2014). The case-study method provided the study with a significant description of both brands thus allowing the positioning of both brands to be examined. Using a case-study approach also aligned with the interpretivist paradigm as it allowed the researcher to gain in-depth understandings and insights into the social phenomenon of South African Fashion Brands in the context of their brand positioning within the market (Strydom and Buzuidenhout, 2014).

Within this study, a deductive approach was taken as the study focused on a theory of Brand Positioning, which was used to analyse specific elements of Brand Positioning in terms of the *David Tlale* Brand and the *Rich Mnisi* Brand (Buzuidenhout, 2014).

3.3 Research Approach

The study made use of exploratory qualitative research. Within the context of this study, exploratory research was appropriate as it allowed for the in-depth understanding of the particular phenomenon (Leavy, 2017), which in this case can be described as the brand positioning strategies of both *David Tlale* and *Rich Mnisi* Fashion Brands. Exploratory research was also identified as being beneficial when there is a gap within previous research that may need to be filled (Leavy, 2017), and in the context of the study, the research had the potential to provide Brand industry professionals with further data on how established Fashion Brands are positioned within the South African market, as well as if there are similarities in terms of positioning strategies used by up and coming Fashion Brands.

Qualitative research is defined as a process of realistic inquiry that allows a researcher to gain an in-depth understanding into a social phenomenon. The experiences of participants in relation to the social phenomenon are subjective and

occur in a natural environment type situation (Rothwell, Clark and Morse, 2018). Qualitative research methods aim to comprehend a phenomenon specifically in terms of the meanings people associate with it (Greenhalgh and Taylor 1997). Within the context of this study, the use of a qualitative research method made sense as firstly the study focused on two South African Fashion Brands, *David Tlale and Rich Mnisi*, and their positions within the South African fashion market, which can be described as a social construct, which may have a different meaning to various people. Secondly, within the concept of brand positioning, the general idea is to carefully and skilfully craft the brands offerings so the consumer perceives the brand in a specific way, so much so that this crafted position of the brand remains indented in the mind of the consumer (Ehlers, 2011). This aligned with using a qualitative research method because even if a brand correctly and successfully positions itself, it is still up to the consumer to associate meaning to this position so that it takes up the desired place, in context of the brand position, in their mind. However within the context of this study the consumer was not the focus, but rather evaluating how each brand may have constructed its own brand identity through brand positioning.

The research will align with an interpretive paradigm. Interpretivists recognise that a brand is a social construct that is influenced and shaped by societal trends (du Plooy-Cilliers, 2014). The perception of a brand by society may be formed through the means of brand positioning. Within the interpretivist paradigm, the ontological position stated that reality is a social construct with people assigning their own meaning to social phenomena (du Plooy-Cilliers, 2014). This belief aligned with the research as the study aimed to establish an in-depth understanding of the positioning strategies of two South African Fashion Brands, *David Tlale and Rich Mnisi*, which will allow the researcher to determine their positions within the South African market, which can be considered a social construct meaning it may be defined differently by different consumers.

The study made use of the case-study qualitative data collection method. Case-study research is an empirical analysis on a specific phenomenon that is set within a real-world perspective (Nieuwnhuis, 2016). As case-study research is qualitative, the means of collecting the required data took place through social artefacts that specifically related to the South African Fashion Brands, *David Tlale and Rich Mnisi*. The social artefacts took form of brand information taken from corporate websites,

online editorials written about each brand and Instagram posts acquired from each brands Instagram account. In order to ensure the trustworthiness of the research, social artefacts used to analyse the positioning strategies of the two different brands were the same in each analysis.

The qualitative data analysis method that was used within the study was identified as qualitative content analysis. Qualitative content analysis is the process used to identify themes within the social artefacts used; these themes may be obvious as well as obscured (Bezuidenhout and Cronje, 2014). Within this process a deductive approach was used as the researcher used the theoretical framework outlined in section 2.2 to identify specific codes within the analysed social artefacts.

Chapter 4: RESEARCH PLAN

In the following section the research planned used within the study will be explained. The sample was determined through looking at the unit of analysis and population.

4.1 Unit of analysis

The unit of analysis, within the context of the research, was identified as social artefacts that directly related to established South African Fashion Brand *David Tlale* and the Contemporary South African Fashion Brand *Rich Mnisi*.

The social artefacts that were used directly related to the South African Fashion Brands, *David Tlale* and *Rich Mnisi*. Social artefacts used within the study were brand information published through the corporate website of each brand, online editorial publications and Instagram posts taken from each brands Instagram account. These social artefacts all directly related to the *David Tlale* and *RICH MNISI* brands. The social artefacts selected allowed for sufficient data to be collected in relation to the proposed theoretical framework.

4.2 Population

A population consists of all units which possess the required characteristics that interest the researcher (Pascoe, 2014). Within the study the population was identified as any internet-based information published in 2019 about *the David Tlale* or *Rich Mnisi* brands. Information that directly related to either of these brands constituted as social artefacts that depicted the positioning of the brands. The characteristics of internet-based information, in relation to the population, was identified as being information posted in 2019 about the *David Tlale* and *Rich Mnisi* brands found on the specific brand websites or industry websites, as well as within online editorials, media content platforms and consumer reviews.

4.3 Sampling

Within the proposed study, non-probability convenience and purposive sampling will be implemented. Non-probability sampling is used when there is difficulty in accessing or determining all social artefacts within the population (Pascoe, 2014). Purposive sampling is a method of non-probability sampling that allows the

researcher to purposefully select specific aspects of a population to include in the sample. The researcher evaluated the population in terms of the set characteristics and included social artefacts within the population that met these requirements and eliminated those that did not (Pascoe, 2014). Purposive sampling was used to carefully select internet-based information, in accordance to the theoretical framework, thus ensuring that only relevant information on the *David Tlale* and *Rich Mnisi* brands is collected. The researcher then made use of convenience sampling to choose a maximum of three social artefacts per brand to analyse in terms of the theoretical framework on brand positioning.

4.4 Data Collection

Within the study, qualitative data collection was used through the means of a case-study. Qualitative data collection allows for significant and in-depth data to be collected (Strydom and Bezuidenhout, 2014). The case-study focused on the *David Tlale* Fashion Brand and the *Rich Mnisi* Fashion Brand. The method of using a case-study to collect data is described as being versatile in that within this method various other data collection methods may be used (University of Leicester, 2019). In the context of this study, social artefacts were used to collect data. As the research aimed to determine the brand positioning of both the *David Tlale* fashion brand and the *Rich Mnisi* fashion brand in comparison to one another, the use of social artefact to collect the data was appropriate as it allowed for specific information to be collected based on certain criteria.

Qualitative content analysis is another method of data collection that was used in the process of case-study data collection. This method of data collection was appropriate to use within the context of the study as is it 'involves the systematic analysis of social artefacts' which allowed for an in-depth understanding of the social artefacts involved within the study (Strydom and Bezuidenhout, 2014).

The researcher will accessed specific social artefacts, namely brand information or material published through websites, online publications, social media platforms, online editorials or reviews left by consumers that specifically related to the *David Tlale* Fashion Brand and the *Rich Mnisi* Fashion Brand.

4.5 Data Analysis Method

Qualitative content analysis was used to analyse the collected data within the study. Qualitative content analysis is described as a structured approach to analysing content in a specific context through the use of rules and without making assumptions or generalising the outcome (Getkate, 2017). Within the context of the study the brand positioning theoretical framework guided the analysis of the social artefacts so as to ensure that appropriate codes and themes are identified.

Qualitative content analysis involved the following steps:

1. The data was prepared by reading through the text and making notes when interesting or relevant information is identified (Bezuidenhout and Cronje, 2014). Within the context of the study the text refers to the brand information collected through social artefacts and using qualitative content analysis as data collection method.
2. A coding unit guided was developed by means of the brand positioning theoretical framework. Crafting a coding unit was important as it allowed the researcher to organise data into manageable categories (Bezuidenhout and Cronje, 2014). Within the context of the study, qualitative content analysis was conducted deductively and as such the researcher will used the theoretical framework to identify specific codes within the text (Bezuidenhout and Cronje, 2014).
3. Theme categories were determined. Within the context of the study the researcher identified the most important information in relation to the study and categorised the data into major themes (University of Surrey, 2014). This will allowed for insight into the collected data.
4. The text was coded. This is when the in-depth analysis of the text took place. Within the study, selective and thematic coding was used by means of the theoretical framwork. Using selective coding allowed for the selection of essential outlined codes that sufficiently describes the significant concepts outlined by the theoretical framework of the study (Bezuidenhout and Cronje, 2014). Using thematic coding within research allowed for a list of key themes

identified through the means of the theoretical framework to be made known and as such was used to guide the coding of the text (Bezuidenhout and Cronje, 2014). This type of coding aligned with the deductive approach to qualitative content analysis.

5. Reach a conclusion from the data that has been coded. Within this step the data that has been coded must be interpreted. This involves determining if the data may provide significant information that has the potential to add significant insight into existing theories, specifically in the case of brand positioning (Niewenhuis, 2016).

4.6 Trustworthiness

The study that is being conducted has been identified as qualitative research and as such the trustworthiness of the possible results of the study was identified.

The trustworthiness within a qualitative research study involves establishing the credibility, dependability, transferability, and confirmability of the data that has been collected and analysed (Koonin 2014).

The credibility of the study assures the accuracy of the interpreted data and within the study credibility was ensured by making use of the theoretical foundation to guide the collection of data as well as to act as a frame of reference for the development of the codes and themes when analysing data (Koonin 2014).

Within the research, dependability was ensured by the research design as-well as through the consistent use of research approaches and methods and using the theoretical framework to guide data collection and analysis (Koonin 2014).

Confirmability within the research study assured that the findings will flow directly from the collected data with no possible skewing of data (Koonin 2014). The confirmability was ensured through the accurate description of the research process specifically in terms of how the data was collected which correlated to how the data was analysed.

Chapter 5: Data Analysis and Findings

5.1 Data Analysis

Data Analysis and Findings

In order to ensure a holistic view of each brand, in relation to their brand positioning, it was determined that various social artefacts needed to be consulted and analysed. This allowed for the researcher to gain more insight into how each brand communicated their position on various online platforms. In order to ensure an unbiased analysis, content involving the brand and its position that did not directly come from the brand itself was consulted. This allowed for an outside in view of the brand positioning of both the David Tlale and Rich Mnisi fashion brands.

The following analysis of data, collected through the means of social artefacts, follows a qualitative data analysis approach, mainly content analysis based on the theoretical framework outlined in section 2.2.

In order to gain an in-depth understanding of the current brand position of both the David Tlale brand and the RICH MNISI brand within South Africa, the following sample of social artefacts were analysed in relation to a content analysis:

Brand: RICH MNISI

- Brand Information collected from the RICH MNISI corporate website
- An editorial written by
- Two Instagram posts selected from the RICH MNISI Instagram account

Brand: David Tlale

- Brand information collected from the David Tlale corporate website
- An editorial written by Emmanuel Tjiya for the Sowetan Live
- Two Instagram posts selected from the David Tlale Instagram account
- A consumer review found on the David Tlale Facebook Page

Within the analysis of each of the above mentioned social artefacts various elements were examined and coded in relation to thematic and selective coding and linked back to the previously discussed theoretical framework found in section 2.2 so as to

determine the current positioning of each brand. This allowed the researcher to answer the outlined research questions:

How is established South African fashion brand *David Tlale* currently positioned within the market in comparison to South African contemporary fashion brand *RICH MNISI*?

Sub-Questions:

What positioning strategy is used by the *David Tlale* brand in comparison to the *RICH MNISI* brand?

What is the *David Tlale* brand doing differently in terms of brand positioning compared to the *RICH MNISI* brand?

Social media posts, specifically those of brands more often than not, create associations between brands and an attractive lifestyle or identity that comes with the brand (O'Shaughnessy, Stadler and Casey, 2018). Semiotic analysis will be used to decipher the meanings of the identified Instagram posts. Semiotic is a popular, yet complex method of analysis (Bezuidenhout and Cronje, 2011). Semiology implies that communication is based on a system of signs that attain to certain rules and structures within society. Originally semiology was used to understand language, as language is described as the most important and significant sign system in the world. The world however also consists of other sign systems that affect society on a daily basis (O'Shaughnessy, Stadler and Casey, 2018). Within a semiotic analysis the following aspects are usually analysed, the ideological meaning, the denotative and connotative meanings, the context in which the visual exists and the implied narrative of the visual (O'Shaughnessy, Stadler and Casey, 2018).

However, as the Instagram posts are not the sole social artefacts that have been analysed within the study, a less complex semiotic analysis was done, mainly focusing on the ideological or conceptual meaning of the Instagram post, as well as the denotative and connotative meanings. This was done to ensure that only the relevant aspects of the Instagram posts were analysed in relation to the purpose of the study.

Visuals such as Instagram posts can help a brand define and present its position within the market to consumers. Visual content if done correctly can enhance a brand by providing a different perspective and stronger graphic representation of the brand in the mind of the consumer (Nsibande, 2017), thus aiding the brand positioning strategy. Hélène (2008), agrees with this notion stating that visual content and representations of a brand can be used to target specific audiences while changing their perceptions of the brand and ultimately aiming to enhance the level of engagement.

Within the study Instagram posts were selected as a sample for analysis, as nowadays brands use this platform to engage with their consumers of a visual and as such use it as a tool to position the brand (Nsibande, 2017). Instagram has also allowed for brands to target a larger audience than ever before, communicating through visuals.

Within the study the selected Instagram posts were analysed holistically meaning that the post which includes the image and the text that is found within the description box was analysed as one. This is because the image informs the text, and in relation the text informs the image. This means that both were analysed in relation to each other so as to give a full understanding of the intended meaning of the post, as well as how all these elements may relate to and affect the positioning of the two brands.

The comments posted by Instagram users were also analysed so as to allow for consumer perceptions of each brand, and the visual representation of the brand to be analysed.

The following analysis is presented in a narrative way.

The David Tlale Brand

Social Artefact 1: About the brand collected from the *David Tlale* brand website
(Please see extract attached in Appendix 1)

Raw Data	Preliminary Code	Theoretical Code	Theme
<i>‘Over the 15 years since Tlale launched his brand, South African native David Tlale’</i>	Sustainability	Point of difference	Legacy
<i>‘has showcased his inimitable designs at all the premium fashion week platforms and etched his mark as a favorite on the South African and African fashion landscapes.’</i>	Africanism	Competitive Frame of Reference	African fashion innovation
<i>Renowned for his undeniable knack for showmanship and elaborate designs, Tlale’s work is both daring and elegant—a brand that defies convention and a brand that impenitently employs unpredictable use and understanding of fabric, color and texture.</i>	Style of fashion	Core brand association	Fashion innovation
<i>David Tlale has taken his work around the world, and partnered with a number of influential brands in South Africa. In 2009, he was awarded Fashion Designer of</i>	Success	Competitive Frame of Reference	Industry leader

<i>the year at the Africa Fashion Awards in Johannesburg, and later made his debut at Mercedes-Benz New York Fashion Week with a collection entitled “Cultural Intimacy.”</i> .			
<i>It was in early 2011, for the Autumn/Winter Collection at Jo’burg Fashion Week, David Tlale presented his quintessential “Made In The City” Collection in celebration of the 92 years of Nelson Mandela’s life, Tlale sent 92 models down Nelson Mandela Bridge used as the runway on what was deemed the longest ramp in the history of South African fashion. Tlale since his debut on catwalks has been an ambassador for the “Change-4-Ever Campaign”, an initiative that aims to alleviate poverty in Southern Africa.</i>	Trailblazer	Point of difference	African fashion innovation
<i>David Tlale has enjoyed outstanding exposure on both local and International catwalks, but his label goes</i>	Global Brand	Point of difference	African Fashion Innovation

beyond just fashion. The proudest moment for Tlale was being The First South African Fashion designer to show case Solo at the Mercedes Benz Fashion week New York in September 2012			
Tlale has presented his Solo Collections at the Mercedes-Benz fashion week New York at the Lincoln center: Spring/Summer-September 2012 Autumn/Winter-February 2013 Spring/Summer-September 2013 Autumn/Winter-February 2014 The Pavilion (First Solo Run-Way-Show at Lincoln center) David Tlale show-cased his Spring/Summer 15 “The Way You Make Me Feel” Collection at the Pavilion at Lincoln Centre September 2014” Autumn/Winter-February 2015/16 Fall “Volcanic Aftermath” collection at the Pavilion at Lincoln Centre	Forefront of African fashion	Points of Parity	African fashion innovation

<i>February 2015</i> <i>Tlale has worked with the following Super Models:</i> <i>Tyson Beckford</i> <i>Nykhor Paul (Sudan)</i> <i>Oluchi – (1st Face of Africa winner)</i> <i>Tatum Keshwar (Miss South Africa 2010)</i> <i>Sharam Diaz (Angola)</i> <i>Millen Magese (Tanzania)</i>			
<i>The exciting heritage of culturally diverse South Africa imbues our design scene with earthy originality in a globally competitive industry.</i>	Originality	Competitive Frame of Reference	African fashion innovation
<i>The color, warmth and textures of our raw materials are seen and felt on international catwalks as African inspiration infuses the major fashion houses. But the time has come for the wealth of resources to be married to the talent, creativity, and beauty of South African designer.</i>	Style of fashion		Design/African fashion innovation
<i>David Tlale is a home grown</i>	Unpredictable style	Brand	Design

<i>label that stands out from the crowds, thanks to a design elegance that challenges the clichéd and predictable.</i>	of fashion	Mantra	
<i>Couture that embodies beauty without pretense and shuns harshness for poise, answering the call today's men and women for design that is young, bold, and elegant. David Tlale is undoubtedly one of Johannesburg's most interesting clothing labels</i>	Unique Style of fashion	Point of difference	Design
<i>Dynamic in its response to local and global trends and influences, David Tlale prioritizes style coupled to expert use of fabrics. Garments of impeccable quality are born guaranteed from craftsmanship of exquisite materials, conceived from meticulous stylistic research.</i>	Style of fashion	Point of parity Core brand association	Design
<i>The immediate plan is to on local acclaim to become a top high-fashion house in South Africa before taking on a (waiting) global market. The label has been well received since its inception in 2003 and</i>	Brand building	Competitive Frame of Reference Point of	Evolution

<i>building a brand that has a strong sense of style and individuality as its signature</i>		difference	
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Within the brand information collected from the corporate website of the David Tlale brand (Appendix 1), the following was found.

The David Tlale brand uses various strategies to position the brand in a strategic manner within the South African and African fashion industries.

It was found that through outlining points of difference such as how long the brand has existed for, as well as outlining different trailblazing moments to gain trust by the means legacy and innovation is a strategy used by the *David Tlale* brand to strategically position the brand. This is seen specifically in the fact that this African brand has '*enjoyed outstanding exposure on both local and International catwalks*'.

Specifically within a South African context, the David Tlale brand has curated many innovative African fashion moments, with one of the most memorable being in 2011 when David Tlale '*presented his quintessential "Made In The City" Collection in celebration of the 92 years of Nelson Mandela's life*'

The brand shut down the famous Nelson Mandela Bridge in Johannesburg sending 92 models down the longest runaway '*in the history of South African fashion.*'

The David Tlale brand is also described as being '*undoubtedly one of Johannesburg's most **interesting clothing labels***' using unique designs to stand out, and create a uniquely strategic brand position through the means of design.

David Tlale, the designer behind the self-title *David Tlale* brand was the first South African fashion designer to showcase '*Solo at the Mercedes Benz Fashion week New York in September 2012*'. This can be identified as an innovative and revolutionary moment within the South African fashion Industry.

The David Tlale outlines their competitive frame of reference through mentioning on their corporate website the various innovative and revolutionary moments the David Tlale brand has had. This moments such as being one of the very few South African

fashion brands to showcase designs all the major fashion weeks globally, has allowed the brand to become a much-loved fashion brand '*on the South African and African fashion landscapes.*' Through showcasing and ensuring the celebration of Africanism, David Tlale opened the space for other designers to showcase their authentically African designs.

The David Tlale brand is a uniquely South African brand '*that challenges the clichéd and predictable*'. This specific statement can be identified as aiming to position the brand as one that is unpredictable and authentic.

Social Artefact 2: Editorial written by Emmanuel Tjiya for the *Sowetan Live* published on the 26th of April 2019 (Please see editorial attached in Appendix 2)

Raw Data	Preliminary Code	Final Code	Theme
Headline: <i>King David, the heart of SA fashion</i> (Tjiya, 2019)	Core of South African fashion	Core Brand associations	Industry Leader
<i>'No fashion designer has redefined the modern South African wardrobe like David Tlale - call him Mzansi's very own Karl Lagerfeld.'</i> Describing David Tlale as the Karl Lagerfeld of South Africa portrays David Tlale and his brand to be at the forefront of fashion design within the country. This comparison may also attain to the notion that throughout Karl Lagerfeld's career, he constantly re-invented himself and the Chanel brand as well as his own Brand named after himself. Lagerfeld designed for fashion houses right up until his death, and comparing David Tlale to someone of this stature suggests that within the South African Fashion	Trailblazer in South African fashion	Point of difference	African Innovation

Industry, this is who David Tlale is. (Tjiya, 2019)			
<i>‘Whether it’s through his dreamy couture line, elegant ready-to-wear collection, gender-bending menswear’</i> (Tjiya, 2019)	Style of fashion	Point of Parity	Design
<i>‘showcasing at New York Fashion Week Tlale has helped SA find its fashion DNA.’</i> (Tjiya, 2019)	Global brand	Core Brand associations	Industry Leader
<i>‘Walking into his luxurious Joburg atelier it’s everything that I had imagined it would be - opulent glamour. I’m first greeted by a gold embellished throne fit for the fashion king that he is.’</i> (Tjiya, 2019)	Style of Fashion	Point of difference	Industry leader- King like It is often stated that within modern society if someone is described as being a king or king like, they are either the best at whatever they are doing or they are one of the most important people doing it.
<i>"[In] 25 years of freedom we have seen the fashion industry evolve. I have seen fashion evolve from just being a craft and gift to being a business," Tlale observes.</i>	South African Fashion evolution	Competitive Frame of Reference	African Fashion Innovation

<i>"Within these 25 years I have 17 years of establishing my brand in SA.</i> <i>"As a designer among others such as Thula Sindi, Laduma Ngxokolo and House of Ole, we see how we have transformed from just young designers at fashion school, then coming to fashion week and becoming brands that are established in SA."</i> (Tjiya, 2019)			
<i>'Top of the list on the big names that influenced fashion in the early days of democracy, Tlale pays homage to Nandipha Madikiza, renowned for her African wedding gowns.</i> <i>Then there is Sonwabile Ndamase, celebrated for Nelson Mandela's iconic shirts.</i> <i>Other honourable mentions include Nkhensani Nkosi's Stoned Cherrie as well as Sun Goddess by Thando and Vanya Mangaliso'</i>	Celebration of those who came before	Competitive Frame of Reference	Heritage

(Tjiya, 2019)			
<i>'For Tlale the most difficult thing has been making a transition from being a creative to a business. But he has no regrets.'</i> <i>"With all our drama throughout the journey it has been fantastic because we see that we are growing. We have plateaued, went up and down, but we are still standing.'</i> (Tjiya, 2019)	Brand Growth-Evolution of the brand	Point of difference	Brand Innovation
<i>"I have realised that being David Tlale the brand I carry my country on my shoulders everywhere I go."</i> (Tjiya, 2019)	Acknowledgment of beginnings	Core Brand associations	Heritage
<i>'As far as the biggest style icon of our time, Tlale says Winnie Madikizela-Mandela will always stand out above the rest.</i> <i>"She is the one person that I know defined South African fashion and Africanism.</i> <i>"Being proudly black without holding back, with no</i>	'Africanism'	Core Brand associations	Proudly African

<i>compromise - her fashion and her character in everything has impacted generations... That is an icon."</i> (Tjiya, 2019)			
<i>In re-rewriting sartorial rules, we have seen more fashion freedom, from gender-neutral clothing to body positivity.</i> <i>"There is nothing new there. It is just that when we started it was just there. It was hush-hush and not communicated," he points out.</i> <i>"It was an underground lifestyle and movement. Come democracy and liberation we then had a voice. 'This is how we portray ourselves as human beings - not just as artists or fashionistas'.</i> (Tjiya, 2019)	societal evolution which allowed for fashion evolution	Points of Parity	African Fashion Innovation- African Fashion has become a lifestyle
<i>As a male designer I understand what women want and how they should look. We design to adorn a woman's body and we do it without holding back," he shares.</i> <i>"Some of the female designers, not all of them,</i>	Style of fashion	Competitive Frame of Reference	Design

<i>they became conservative - [saying] that 'I will never wear this'. As a man designing for women it's like 'bring me the drama and sexy'.</i> (Tjiya, 2019)			
<i>A new crop of edgy local designers such as Rich Mnisi and Thebe Magugu are writing fashion's exciting new chapter.</i> <i>"These are the rising stars of the continent. They have a very different approach of what fashion stands for and their signature," Tlale notes.</i> <i>"They are thriving and it's great to see new designers tapping into different markets."</i> (Tjiya, 2019)	Industry evolution	Competitive Frame of Reference	African Fashion Innovation

Through the analysis of the editorial written by Emmanuel Tjiya for the *Sowetan Live* published on the 26th of April 2019 (Appendix 2) the following was found in terms of the brand position of the David Tlale Brand.

Similarly to the brand information gained from the corporate website, the editorial describes the designer behind the self-titled *David Tlale* brand to be at the core of South African fashion. This shows how the writer of the editorial associates this brand with being a leader in the South African fashion industry.

The editorial also states that by being one of the few South African fashion brands to showcase their designs on a global scale, this has essentially helped the fashion industry within South Africa find its own position within the global market. It can be said that the editorial outlines the position of the *David Tlale* brand to be that of a trailblazing brand, opening the 'gate' for other South African fashion brands to be showcased on a global level.

Within the editorial David Tlale, the designer of the *David Tlale* brand, aims to showcase designs and be associated with figures that represent true 'Africanism', for example David Tlale states that *'As far as the biggest style icon of our time, Tlale says Winnie Madikizela-Mandela will always stand out above the rest'* affirming that Madikizela-Mandela aimed to always show how proud she was to be *'proudly black'* no matter the circumstances. Thus it can be said that by David Tlale associating his brand with Madikizela-Mandela, he aims to position his brand as being a proudly black African brand, which essentially links with the idea of innovation with the South African fashion Industry.

Social Artefact 3: Instagram Posts

Analysis of Images 1.1 and 1.2

Instagram Post 1 Title: We choose RED on this Tuesday as a COLOR of POWER and VICTORY... #style #fashion #elegance #texture #prints by @sir.abner 📷 @rezebonna #madeinsouthafrica #iamafrikan

Instagram Post 1 Title: We choose RED on this Tuesday as a COLOR of POWER and VICTORY... #style #fashion #elegance #texture #prints by @sir.abner 📷 @rezebonna #madeinsouthafrica #iamafrikan

Type of Post: Multiple-image/ 'Carousel' Post

Number of likes: 1275

Number of Comments: 32

Image 1.1



-  **davidtlale** We choose RED on this Tuesday as a COLOR of POWER and VICTORY... #style #fashion #elegance #texture #prints by @sir.abner @rezebonna #madeinsouthafrica #iamafrikan
- 12w
-  **kgdaystar** You are 20 years ahead of all us King 🏰
- 12w Reply
-  **thembi.mnyandeni48** WOW👏👏
- 12w Reply
-  **julymofokeng** ❤️❤️❤️❤️
- 12w Reply
-  **lilly_beesmom** Puuuure elegance ❤️🔥
- 12w Reply
-  **vintagenation_za** ❤️❤️❤️❤️❤️
- 12w Reply
-  **89_jeremy** 🔥🔥💪💪
- 12w Reply
-  **songezogxalaba** 🔥🔥
-  **annamartscullard** O David you've always had sooooo much flair. Absolutely beautiful!!
- 12w Reply
-  **quojo_zion_quojo** KING @davidtlale..... POWER
- 12w Reply
-  **johnguanlao** Everything ❤️🌟🙏
- 12w Reply
-  **codepurpleevent** 🔥🔥🔥 MASTERFUL
- 12w Reply

Image 1.2



-  **sian.osborne** Amazing 
12w Reply
-  **kabi_mosolodi** I love the work of your hands @davidtlae I can't wait to afford your stuff ❤️😭 
12w Reply
-  **thecheftash** Elegance, flow & power 🔥🔥🔥🔥🔥🔥🔥🔥🔥 
12w Reply
-  **Indgp** Massssssiveeee 😏😏😏 
12w Reply
-  **ledwaba_jumeaux** Let the massssive nyisisting begin! 🍌🍌 
12w Reply
-  **_melvin_arnold_** 🍌😏🍌 
12w Reply
-  **bandashereen** 🙏?... your work🍌 
12w Reply
-  **pro_ud_mom** Investing with @timothy_leary_ has a great joy after my first withdrawal. Don't be deceived by sweet words and huge profit of little investment 



1,341 likes

JULY 30

Denotative:

Image 1.1 depicts an African woman in a red evening gown. The woman is also wearing a black African style doek on her head. The train of the woman's dress is airborne as if it is being blown by wind. The setting the woman is in can be described as a carpet study within an olden day style house. The woman is standing in posed position, with her head looking towards her side. The prop that the woman is touching looks like a framed image.

Image 1.2 depicts an African male in red traditional style clothing. The man is wearing a large red and black doek on his head. The man is photographed in the same setting as the women in the previous image. The man is sitting in a posed stance and looking directly at the camera.

Connotative:

Image 1.1 shows an African female model posing in an opulent red evening gown. Within the description box of the image, the *David Tlale* brand signifies that within this image, as well as in image 1.2, the colour red is associated with 'POWER' and 'VICTORY'. By announcing this through using uppercase letters implies that the brand was showcasing the significance of the meaning behind the colour red within the fashion pieces.

Although the style of clothing in both images can be described as African, with image 1.2 being more traditionally African, the setting of the image can be described as westernised, specifically within the type of décor seen. The clock that is shown in both images 1.1 and 1.2 can be described as a 'Grandfather' clock which is often found in western homes, and symbolises cultural significance for western nations such as the United States of America, dating all the way back to the American civil war (Medium, 2018).

Through analysing the meanings of image 1.1 and 1.2 it can be determined the through visual representation, the *David Tlale* brand aims to use the idea of Africanism as a strategy to position their brand in the mind of the consumer. However contradicting this aim, specifically within both these images is the western style setting the images were captured in.

Analysis of **Image 2**

Instagram Post 2 Title: My love for"Joyce" Spring/Summer 2020 continues to unfold in elegance, sheer poise without pretense..... @topmodelaminat @devyn_abdullah
📷 @rezebonna #newyork #madeinsouthafrica

Date Posted: September 13th 2019

Type of post: Single Image

Number of Likes: 1,627

Number of Comments: 18



davidtiale My love for "Joyce" Spring/Summer 2020 continues to unfold in elegance, sheer poise without pretense..... @topmodelaminat @devyn_abdullah @rezebonna #newyork #madeinsouthafrica

6W



tshepangmolisana Stunning ❤️

6W Reply



neofab_ Temet!!!! 🔥🔥🔥

6W Reply



mclaren_nta_mqadi AQQA

6W Reply



sir.abner 🍷™

6W Reply



stella_vimbi 🔥

6W 1 like Reply



bagebiyela 🍷🍷🍷

6W Reply



iamcutesaint Yass!!! 🔥🔥🔥

6W Reply



mike_orwhoever Pure Magic @davidtiale ❤️

5W 1 like Reply



penroxx @lsl_designs look streets of NY 🔥🔥🔥🔥

5W 1 like Reply



r_izibongo There was a time in my life when I really needed finance to make my dream come through, I heard some of my colleague discussing how they get alerts in 7 working days of trade I was interested, I got linked up with Mr @charles_fx_brandon where I invest and within a week I got my first profit I was really surprised because it was fast and smooth, i'm grateful sir and I recommend him to anyone who want to invest and earn positive result.

5W Reply



janinekhorsley 🔥🔥🔥🔥❤️

5W 1 like Reply



adlineconcepts Great stuff ❤️❤️



songezogxalaba 🍷

6W 1 like Reply



msamandla so PURE!

6W 1 like Reply



princessshumi 🔥🔥🔥🍷

6W 1 like Reply



t.s.h.e.p.i @davidtiale please hire me 🙏

6W 1 like Reply



nubian_goddess33 ❤️

5W 1 like Reply



drp_aesthetics Fashion guru! 🍷

5W 1 like Reply



1,627 likes

SEPTEMBER 13

Denotative Meaning:

Image 2 depicts two African women, styled in *David Tlale* pieces from his new spring/summer 2020 collection titled 'Joyce'. The colour of both pieces is black. The women are posed in a setting that looks like a street in New York. This is determined through the well-known New York yellow taxis, shown throughout popular culture, in the background. The women both have doeks on their heads, but the style is more subtle than the doek styles shown in Images 1.1 and 1.2. Within the description box the brand describes the style of the 'Joyce' collection as one that encapsulates pure '*elegance*' and composure in the most real way possible and without any pre-text behind it.

Within the description box of image 2, the *David Tlale* brand tags the two women, who are identified as models, in the image. The photographer of the images is also identified through tagging.

Connotative Meaning:

Within image 2, two African women are shown posing in *David Tlale* spring/summer 2020 'Joyce' collection pieces. The way in which the women are posed on a normal street may imply that the pieces from the 'Joyce' collection can be determined to be everyday clothing or streetwear. This is different to the style of clothing shown in both images 1.1 and 1.2 which can be described as occasional wear. The setting of the image suggests firstly that the *David Tlale* brand is a global brand, and alludes to the idea that if you are simply walking down the street in New York, you may see a *David Tlale* item being worn as streetwear by an individual who looks similar to those depicted in image 2.

It can be said that the hashtag #madeinsouthafrica, implies that although this collection is photographed and worn throughout New York and possibly other international cities, the inspiration behind the designs and the process of producing the designs all links back to South Africa.

It can thus be determined that within this visual representation of the *David Tlale* brand that it contradicts the positioning strategy used within the Images 1.1 and 1.2 as the only signifiers representing 'Africanism' is the two female African models, and the use of the #madeinsouthafrica.

The *RICH MNISI* brand

Social Artefact 1: About the brand RICH MNISI collected from the website (Please see extract attached in Appendix 3)

Raw Data	Preliminary Code	Theoretical Framework	Theme
<i>RICH MNISI is a South African based contemporary multi-disciplinary brand founded in 2015 by Africa Fashion International Young Designer of the Year 2014, Rich Mnisi.</i> (RICH MNISI, 2019)	Modern	Point of Difference	African Fashion innovation
<i>With a global view the brand is young at heart and explores the treasures engraved within Africa and the world of modern culture and heritage to tell the unique stories of then, now and soon</i> (RICH MNISI, 2019)	Culturally broad	Point of parity	Brand innovation
<i>All this packaged in extremist yet minimalist structures which take design and craftsmanship as the first and foremost motivation.</i> (RICH MNISI, 2019)	Style of design	Brand Mantra	Design innovation
<i>The brand is carved to maintain a contemporary outlook and stand firm in an aesthetic that brings worlds of artistic imagination together.</i>	Creativity		Brand innovation

(RICH MNISI, 2019)			
<i>RICH MNISI breeds new layers and visions inspired by sources outside of the realm of fashion, including film, music, art and nature, being immersed but measured, picking up only the fitting notes to gather as foundation.</i> (RICH MNISI, 2019)	Inspiration	Point difference of	Innovative
<i>RICH MNISI has grabbed the attention of both local and international media, appearing in the editorial pages of Marie Claire, ELLE, Financial Times, Vogue China, Vogue Russia, Bella Nigeria, Business Class, GQ, Chasseur, Dazed and Confused, Mail and Guardian, House and Leisure, Fashion Glossary UK, Fucking Young, True Africa, Dossier, i-D Vice, GQ Style, Hunger, Vogue Italia, High Snobiety, L'official Manila, Sicky, WGSN, BBC, WWD, Sunday Times and more.</i> (RICH MNISI, 2019)	Success	Competitive Frame of Reference	Progression

Data for the case of the contemporary fashion brand RICH MNISI was collected by means of desk research through the corporate website, and Instagram account of the brand. Data was also collected through the means of an editorial article.

Analysis of RICH MNISI brand information collect from the corporate website:

The RICH MNISI fashion brand is described as being a '*South African based contemporary multi-disciplinary brand*'. This statement is the first line within the description of the RICH MNISI brand, and as such implies that the brand wants the consumer to immediately associate it with being a South African brand. The statement which describes the type of brand RICH MNISI is '*contemporary multi-disciplinary brand*' implies that the brand is modern and potentially offers consumers more than just fashion.

It is outlined that the RICH MNISI brand was '*founded in 2015*', which aligns with the notion that the brand is modern, as the brand has only existed for 5 years. It is also outlined, before the actual founder of the brand is named, that the creator of the brand had already won a prestigious award, the '*Africa Fashion International Young Designer of the Year 2014*', for fashion design within Africa before the brand was established. Only then is the creator of the brand made known, which is identified as being Rich Mnisi. This portrays the success of the brand from the get go, which is further revealed within the extract where it outlines the multiple local and international media the RICH MNISI brand has been featured in.

As seen above the RICH MNISI brand is self-titled after the creator and designer of the brand. A brand name is one of the most important factors to consider when developing and positioning a brand. Thus titling the RICH MNISI brand after himself implies that Mnisi wanted to ensure that the most important element of the brand directly related back to exactly who he is and what he as a designer embodies.

The RICH MNISI brand can be described as culturally broad as the brand aims to look beyond just South Africa or Africa as well as looking further than the realm of fashion for vision and inspiration, aiming to create a narrative of fashion design that signifies culture, heritage and unique muses.

The statement '*extremist yet minimalist*' is used to describe the style of fashion produced by the RICH MNISI brand. This implies that Mnisi aims to produce revolutionised and rebellious fashion presented in a delicate manner. This suggests that the RICH MNISI brand encompasses a high level of creativity, authenticity and innovation.

Social Artefact 2: Editorial written by Nothemba Mkhondo and published on the 18th of March 2019 (Please see editorial attached in Appendix 4)

Raw Data	Preliminary Code	Theoretical Framework	Theme
<i>Designer Rich Mnisi needs little introduction.</i> (Mkhondo, 2019).	Successful	Core brand association	Progression
<i>He's a multi-hyphenate force in the local fashion scene whose work is equally loved on the international stage</i> (Mkhondo, 2019).	Various roles Global Brand Multi-hyphenate links with the idea of multi-disciplinary, in that it shows that as the designer of the RICH MNISI brand, Mnisi has more than just one skill and uses this to produce his designs	Core brand association	African Fashion Innovation

<i>People adore him because everything he does has a distinct 'Rich Mnisi-ness' to it — a vibrant authenticity</i> It can be said that by using 'Rich Mnisi-ness' as a verb shows the success of Mnisi and the RICH MNISI brand. It portrays that everything done by this designer and everything produced by the brand is authentic and original thus positioning the brand as authentic. (Mkhondo, 2019).	Originality	Core brand association	Innovation
<i>"One day I'll take photos, and the next day creative direct, and style the following day. It all feeds back into my brand because everything informs how I put together the Rich Mnisi collection," Mnisi says.</i> (Mkhondo, 2019). It can be said that within the RICH MNISI brand, Mnisi himself is involve within every step of the process, and as such this allows him to ensure an authentic brand identity that encapsulates all the elements that Mnisi wants it to.	Unpredictability Holistic	Point of difference	Innovation
<i>In the whirlwind four years since Mnisi debuted his eponymous label, he's become one of the most talked-about</i>	Successful	Point of difference	Generation leader

<i>local designers of his generation — and rightfully so.</i> (Mkhondo, 2019). Through the RICH MNISI brand, Mnisi has become a generational leader. The success of the brand has allowed him to ensure a strong position in the fashion industry of South Africa, and at a young age.			
<i>Mnisi doesn't only make clothes that people want to wear — clothes that he describes as “extremist yet minimalist”</i> (Mkhondo, 2019). This statement describes the RICH MNISI brand in all that it is, it is a brand that has revolutionised fashion.	Style of design	Brand Mantra	Design Innovation
<i>He also instils real meaning into his work, namely memories of the maternal figures in his family.</i> (Mkhondo, 2019). The authentic inspiration behind the designs of the RICH MNISI brand, has allowed for an authentic position to be developed.	Authenticity	Point of difference	Heritage/ innovation
<i>“When I started, it was about fitting in. I was just accepting how the industry</i>	Authenticity	Point of	Design

<i>is run,” he says. “But then I started exploring myself, and I think that honesty is what people gravitated towards. My approach is very honest. And as much as it looks refined and finished and like a thought-out thing, for me, it’s me just exploring myself.”</i> (Mkhondo, 2019). The brand is all about Rich Mnisi.		Difference	
<i>Developing the brand — which is now synonymous with vibrant prints, crafty layering, pleated skirts, and bright suits — has been a steep learning curve for Mnisi.</i> (Mkhondo, 2019).	Brand Building Style of fashion	Point of parity Core Brand Association	Design
<i>He went from making clothes for people he knew to collaborating with Coca-Cola and showing on runways in Nigeria and China</i> (Mkhondo, 2019). Its beyond just Africa, its taking African fashion global	Success	Core Brand Association	Collaboration
<i>I allow myself to make mistakes and not think of them as mistakes. Fashion is so personal, and I would have stopped a long time ago if I hadn’t learnt to just allow the process to be</i>	Authenticity	Point of Parity	Process of Design

the process,” he says.			
(Mkhondo, 2019).			

A brand editorial can be described as an important social artefact to analyse when determining the current position of the brand. An editorial allows for the credentials of the brand to be portrayed (Ehlers, 2017). A brand may claim a certain brand difference or position, but this needs to be supported by believable credentials, and because consumers are often sceptical of claims that come directly from a brand, the means of an impartial editorial that supports these claims is important (Ehlers, 2017).

When conducting purposive and selective sampling for the RICH MNISI brand, it was found to be difficult to acquire a relevant editorial article on the brand that fit in with the population parameters outlined in section 4.2. However the effort continued and as such the following editorial article has been analysed:

Within the first line of the article, *‘Designer Rich Mnisi needs little introduction’* there is already supported evidence in terms of the success of the *RICH MNISI* brand as well as the designer behind the brand, Rich Mnisi himself. This also suggests that just by stating the name, Rich Mnisi, there is a connotation attached to the designers’ name, which can be identified within the theme of success.

Following on from this, the editorial explains that Rich Mnisi, the designer of the RICH MNSIS brand, is a *‘multi-hyphenate force’* which implies that Mnisi uses more than just his skill in fashion to create fashion pieces that are appreciated on a global scale.

The editorial uses Rich Mnisi’s name as a verb, stating that he is well received by consumers *‘because everything he does has a distinct ‘Rich Mnisi-ness’ to it’*. This implies that Mnisi and everything that he produces, such as the *RICH MNISI* brand, is authentic.

The editorial provides verbatim quotes from Rich Mnisi himself. One particular quote explains how as the designer behind the *RICH MNISI* brand, Mnisi ensures that he is involved within every step of the design process whether it involves take pictures,

creatively directing or styling a shoot. Mnisi states that this is because '*It all feeds back into my brand*' stating that every element '*informs*' how the RICH MNISI brand is curated. This again suggests authenticity within the brand, which aims to encapsulate the designer himself specifically in how Mnisi wants the brand to be understood.

The editorial displays how through the *RICH MNISI* brand, Mnisi has become a generational leader, specifically within the fashion industry stating that Mnisi is '*one of the most talked-about local designers of his generation — and rightfully so*'.

This shows how the success of the *RICH MNISI* brand has allowed Mnisi to gain a strong position in the fashion industry of South Africa, and at a young age.

Within the editorial is it stated that the clothes designed by Mnisi are '*extremist yet minimalist*' as described by Mnisi himself. This aligns with the description of the design style stated in the data analysed from the corporate website of the *RICH MNISI* brand, thus signifying the credentials of the brand.

Mnisi '*instils real meaning into his work*' which is done through using authentic inspiration to craft his designs and as such allow for authenticity and originality to come through in all his work. This notion is supported through Mnisi own words stating that his '*approach is very honest....it's me just exploring myself*' which implies that the *RICH MNISI* brand is very much about portraying who Rich Mnisi is and as such the means of authenticity is used to position the brand as authentic, honest and real.

Within the development of the *RICH MNISI* brand certain design elements have become '*synonymous*' with the brand namely '*vibrant prints, crafty layering, pleated skirts, and bright suits*'. This shows how a brand that has a strong identity allows for specific factors to be directly associated with that brand and as such this is identified as a means of brand positioning for the *RICH MNISI* brand.

The editorial explains how the *RICH MNISI* brand grew from simply design clothes for those Mnisi knew, to collaborating with brands such as *Coca-Cola* and showcasing designs on international runways. Thus implying that the brand is beyond just Africa, it is African fashion on a global scale.

Social Artefact 3: Instagram Posts

Analysis of Image 3

Instagram Post 1 Title: LOADING #RICHMNISI #MillerDesignLab
#MillerGenuineDraft @millergenuinedraft

Type of post: Single Image Post

Date: March 13th 2019

Number of likes: 1,109

Number of comments: 19



tammytinker That your bottom ...

32w Reply



flavinhopsi 🍑🔥

32w Reply



chesmi1117 YASSS!!

32w Reply



thimnabam Creative genius. ...

31w Reply



fernanda_ic @romulodeucra

30w 1 like Reply



1,109 likes

MARCH 13



rich_mnisi • Follow
Johannesburg, Gauteng



rich_mnisi • LOADING #RICHMNISI
#MillerDesignLab #MillerGenuineDraft
@millergenuinedraft

32w



leloh_ 🍑🍑

32w Reply



thesivu • A genius

32w 2 likes Reply



rustybeukes GOOPED! 🍑

32w Reply



petergeorgiades Wtf this is so good



therealcrystalbirch Thought this was a fragrance hint hint!

32w 2 likes Reply



pacodioufyi 🍑🍑🍑

32w Reply



emanithegenderlessstylist 🍑🍑🍑

32w Reply



boogymaboi ⚡⚡⚡

32w Reply



ep_olivier 🍑

32w Reply



moostapha_s This is a link to my...
profile as a model
:https://www.bossmodels.co.za/ca
petown/men/in-
town/1368797/moostapha-saidi

32w 1 like Reply



martinmagner Do you do skin now! GOOPED

32w Reply



jimmynevis 🍑🍑🍑🍑🍑🍑

32w Reply



thandz_x Arg nee man - when will the greatness become bearable
🍑🍑🍑

32w Reply

Denotative Meaning:

Image 1 depicts a dark skinned African male, with gold patterns and writing on his body. The writing reads 'CALL ME' with a number and letter sequence underneath. There are also highlighted areas shown on the body of the male, which may be a reflection of a light. The male appears in front of a dark background that has the same colour resemblance as his skin tone.

The description of the image indicates a collaboration with another brand is 'LOADING'. The brand is thus identified as being *Miller Genuine Draft* which is a beer brewed by Molson Coors Brewing Company in the United States of America (Miller Genuine Draft, 2019). The description of the image also includes the following branded hashtags, #RICHMNISI, #MillerDesignLab, #MillerGenuineDraft. Within a visual post branded hashtags allow for brand awareness to be generated. Brand hashtags are often used to promote certain actions within an Instagram post (Chacon, 2016), and within the Instagram post it can be said that the branded hashtags are used to encourage consumers to follow the collaborative journey between the *RICH MNISI* brand and the *Miller Genuine Draft* brand.

Connotative Meaning:

In terms of the Instagram post connotations have been analysed based on cultural connotations, fashion connotations and knowledge

The body language of the male can be described as having both sexual and power connotations attached to it. In regards to the power connotation, this is seen through the stance of the male, as well as through the tensing of his muscles. The sexual connotation lies in the fact that the man appears to be naked, with only patterns and writing appearing on his body.

Within the visual the rich dark black pigment of the African male also has connotations attached to namely the celebration of dark skinned Africans as well as the celebration and promotion of 'Africanism', something which is inherently African, within the fashion industry. The meaning behind the gold patterns and writing painted directly onto the male's body may also suggest that the *RICH MNISI* brand is implying that African skin should be shown off, which can be done through wearing the clothes produced by the brand.

The gold patterns presented on the body of the African male, link to the branded hashtag #MillerDesignLab. Rich Mnisi collaborated with the Miller Design Lab, a creative experience that brought four different designers together to curate limited edition street wear, overseen by head designer Jeff Staple (Miller Genuine Draft, 2019). The patterns presented on the body of the African male link directly to the streetwear jacket design by Rich Mnisi of the *RICH MNISI* brand. At the time however, consumers may not have had direct knowledge on what these patterns meant.

Analysis of **Image 4**

Instagram Post 2 Title: Our Milorho pieces shot by @trevor_stuurman styled by @iamdanielobasi in Lagos during @ariseffashionweek

Date: June 26th 2019

Type of Post: Single Image

Number of Likes: 1, 641

Number of comments: 23

Image 4



- 

the_sisterwolf Fabulous 🔥🔥🔥🔥

17w Reply
- 

cotton.conscious 2 rich mnisi

17w Reply
- 

mrmaddmann 💙💙💙

16w Reply
- 

coco_starz 🔥🔥🔥🔥

16w Reply
- 

davidstraange 🔥

15w Reply
- 

thecirclethesquare 🔥👉

14w Reply
- 

lee_amanda_sodi Amazing

14w Reply
- 

le_phenix_studios Love your brand 🤔🙏 such amazing work!

8w Reply
- 

zaquan_the_champ Your whole page is litt tho 🔥



rich_mnisi Our Milorho pieces shot by [@trevor_stuurman](#) styled by [@iamdanielobasi](#) in Lagos during [@ariseffashionweek](#)

17w



121withdavidj 🔥

17w Reply



sole2_mnisi Mvuleni

17w Reply



marco_louis Just incredible!

17w Reply



lioness_nam Damn 🤔



paigemartins You are a genius♥

17w Reply



simzmkhwanazi Mind blown 🤯

17w Reply



brocollyexclusives 🔥🔥🔥



ceejin Love!!!!

17w Reply



syrbrucesakindi GOD ...

17w Reply



alexbeer7 🤔

17w Reply



katharinaklimza ★

17w Reply



zoplaatjie 🤔🤔🤔🤔🤔🤔🤔🤔

17w Reply



zoplaatjie Could be a painting. 🤔



1,641 likes

JUNE 26

Denotative Meaning:

Image 2 depicts two models wearing designs by the *RICH MNISI* brand. Although similarly dressed it is identified that one individual is an African male and one is an African female. Similarly to the first Instagram visual both models are African and have dark pigmented skin.

The clothing the two models are wearing is extremely colourful portraying colours such as orange, red, white, black, blue, yellow and purple. The clothing is oversized, and both models are wearing similar hats.

The image is shot from the ground up and as such both models are looking down directly at the camera in a posed fashion.

The description box next to the visual indicates to us that these pieces from the *RICH MNISI* brand are their Milorho pieces. The description box also identifies the photographer who took the images, as well as the stylist of the photoshoot and the location, Lagos Nigeria, where the images were taken. The description box also indicates a reason for the photoshoot, which is the Arise Fashion Week.

Connotative Meaning:

The image portrays two African models who have dark pigmented skin, allowing for the colours of the clothing pieces to be one of the main highlights of the image. However the dark skin of each model is still at the centre of the image with the colours complementing the skin tone of each model. It can be said that this was done to celebrate the colours and the style of clothing, while also ensuring the element of 'Africanism' is significantly visible through the use of the models.

The colourless background signifies to the viewer that the main focus of the image is both the colours of the clothing and the colour of the models skin, thus emphasising the African element of the brand.

The colours of the clothing also have connotations attached to them, especially because the pieces are from the *RICH MNISI* brand, which is known for the use of bright colours and patterns. The colours used to craft each piece may have a specific meaning to the designer of the brand, Rich Mnisi, and as such it is difficult to determine the colour connotations attached to each piece.

Key Findings

The key findings will be presented as answers to the research questions outlined in section 1.5 and 1.6.

Research Question One:

How is established South African fashion brand *David Tlale* positioning their brand within the market in comparison to South African contemporary fashion brand *RICH MNISI*?

Through the analysis of the data, it can be determined that the David Tlale brand uses specific points of difference, competitive frame of reference and brand associations to strategically position the brand in the South African fashion industry.

Through the analysis of the data it can be determined that the *RICH MNISI* brand uses their core brand associations to strategically position the brand within the South African fashion industry.

Sub-Question

What Positioning strategies are used by the David Tlale brand compared to the RICH MNISI brand?

It can be said that the *David Tlale* brand has strategically positioned the brand as a 'Global African Brand'.

It can be that the *RICH MNISI* brand has strategically positioned the brand as an 'Authentic African Contemporary Brand'

CHAPTER 6: CONCLUSION

The research was conducted with the aim of identifying the different positioning strategies used by the *David Tlale* brand, and the *RICH MNISI* brand. The research was guided by a theoretical framework, and focused on how each brand used the elements outlined within the theoretical framework to position their brand within the market. The research was analysed by means of social artefacts that related directly to the *David Tlale* and *RICH MNISI* brands. The reason for this was to gain an understanding into how these positioning strategies have allowed for the continued success of both these brands within the South African fashion industry. In order to gain a deeper understanding into these concepts a literature review was done.

The literature review focused specifically on brand positioning and specific concepts associated with it, as well as fashion and African fashion innovation. Brand positioning is becoming increasingly important within the world of branding as it allows for a brand to be differentiated amongst the clutter of brands available to consumers. Thus Brand Positioning allows for the brands offering and image to be carefully and skilfully crafted ensuring the brand is indented in the mind of consumers. The concept of brand positioning involves communicating the identity, the value and the competitive advantage a brand has in comparison to its competitors.

The approach to the design of the research was then stipulated specifically in regards to the interpretivist paradigm and how this will be used to inform and guide the qualitative research, thus allowing for the research plan to be described. The research plan outlined the desired population as well as the selected sample of the research. The data collection method was then identified as being that of a case-study which will make use of social artefacts and qualitative content analysis as collection methods. The data analysis technique was identified as a qualitative content analysis method that will make use of codes and themes to analyse and interpret the data.

The data analysis took place through the means of content analysis and partial semiotic analysis. This allowed for the researcher to answer the stipulated research questions outlined.

6.2 Anticipated Contribution

Within the concept of brand positioning there is a lack of literature in terms of how South African fashion brands are positioned within the market and the positioning strategies used by these brands that have allowed for the evidential growth of the South African fashion industry. The research has thus aimed to contribute to knowledge base of positioning fashion brands in South African as-well as to gain insight into the positioning strategies used, which could potentially be used by up and coming fashion brands to become successful within the South African fashion industry.

6.3 Ethical Considerations

Within the research study, the data will be collected through the means of a case-study using both social artefact and qualitative content analysis as methods of data collection. This means that within the context of the study, no participants have been used to collect data from and as such it is not necessary to determine ethical considerations in relation to participants.

The Researcher

Within the context of the research study, the research will make use of a case-study to collect data. Within this data collection method social artefacts and qualitative content analysis will be used to collect data. To ensure the ethical collection of data the researcher will make use of a theoretical framework to guide the data collection and analysis. This will ensure that the data collected and analysed is done so in an ethical manner that ensures no information is falsified or distorted (Louw, 2014). By making use of the theoretical framework to guide the study the researcher eliminates the potential of bias within the study (Louw, 2017).

6.4 Limitations

The limitations of the research study are any constraints within the research that the research has no control over. This can include time, financial resources, and even access to information (Enslin, 2017). As the research makes use of a case-study and a small sample, a big limitation is that the results cannot be generalised towards a greater population as well as being difficult to replicate. Case-study research is time

consuming which may be a limitation in terms of the nature in which data may be collected and analysed.

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Appendices

Appendix 1

The Brand

Over the 15 years since Tlale launched his brand, South African native David Tlale has showcased his inimitable designs at all the premium fashion week platforms and etched his mark as a favorite on the South African and African fashion landscapes.

Renowned for his undeniable knack for showmanship and elaborate designs,

Tlale's work is both daring and elegant—a brand that defies convention and a brand that impenitently employs unpredictable use and understanding of fabric, color and texture.

David Tlale has taken his work around the world, and partnered with a number of influential brands in South Africa. In 2009, he was awarded Fashion Designer of the year at the Africa Fashion Awards in Johannesburg, and later made his debut at Mercedes-Benz New York Fashion Week with a collection entitled “Cultural Intimacy.”

It was in early 2011, for the Autumn/Winter Collection at Jo'burg Fashion Week, David Tlale presented his quintessential “Made In The City” Collection in celebration of the 92 years of Nelson Mandela's life, Tlale sent 92 models down Nelson Mandela Bridge used as the runway on what was deemed the longest ramp in the history of South African fashion. Tlale since his debut on catwalks has been an ambassador for the “Change-4-Ever Campaign”, an initiative that aims to alleviate poverty in Southern Africa. In 2014 March 22, Tlale launched “The Intern by David Tlale” at the Mercedes-Benz Fashion Week Joburg in collaboration with Kwazulu-Natal Provincial Government.

David Tlale has enjoyed outstanding exposure on both local and International catwalks, but his label goes beyond just fashion. The proudest moment for Tlale was

being The First South African Fashion designer to show case Solo at the Mercedes Benz Fashion week New York in September 2012.

Theme: Industry leader

Tlale has presented his Solo Collections at the Mercedes- Benz fashion week New York at the Lincoln center:

Spring/Summer-September 2012

Autumn/Winter-February 2013

Spring/Summer-September 2013

Autumn/Winter-February 2014 The Pavilion

(First Solo Run-Way-Show at Lincoln center)

David Tlale show-cased his Spring/Summer 15 “The Way You Make Me Feel” Collection at the Pavilion at Lincoln Centre September 2014”

Autumn/Winter-February 2015/16 Fall “Volcanic Aftermath” collection at the Pavilion at Lincoln Centre February 2015

Tlale has worked with the following Super Models:

Tyson Beckford

Nykhon Paul (Sudan)

Oluchi – (1st Face of Africa winner)

Tatum Keshwar (Miss South Africa 2010)

Sharam Diaz (Angola)

Millen Magese (Tanzania)

Theme: forefront of African fashion

The African Icon of Hope Award was presented to David Tlale by the Executive Director, Blue pearl Services International and the founder; Global Fashion for Development, the special guest of honor, the first lady of Nigeria; Her Excellency

Mrs. Dame Patience Jonathan. The Award Ceremony took place at the prestigious Aztech Arcum stadium road Port Harcourt, Nigeria on Sunday 16th November 2014 during the African Fashion and Design Week scheduled November 14-16,

On November 15, 2014, David Tlale received an Award for Designer of The Year in the African Diaspora in New York City (USA), presented by Applause Magazine based in Manhattan, for his continuous leading efforts of promoting African Fashion on International Platforms i.e.: Mercedes-Benz Fashion Week New York. Tlale is the only African Designer living and working in South Africa to have showcased at this platform for successful 6 seasons as a Solo brand from Africa in a row.

Brand Vision & DNA

The exciting heritage of culturally diverse South Africa imbues our design scene with earthy originality in a globally competitive industry.

The color, warmth and textures of our raw materials are seen and felt on international catwalks as African inspiration infuses the major fashion houses. But the time has come for the wealth of resources to be married to the talent, creativity, and beauty of South African designer.

David Tlale is a home grown label that stands out from the crowds, thanks to a design elegance that challenges the clichéd and predictable.

Couture that embodies beauty without pretense and shuns harshness for poise, answering the call today's men and women for design that is young, bold, and elegant. David Tlale is undoubtedly one of Johannesburg's most interesting clothing labels.

Dynamic in its response to local and global trends and influences, David Tlale prioritizes style coupled to expert use of fabrics. Garments of impeccable quality are born guaranteed from craftsmanship of exquisite materials, conceived from meticulous stylistic research.

David Tlale's commitment to its environment is mirrored in its vision for business and community empowerment. The immediate plan is to on local acclaim to become a top high-fashion house in South Africa before taking on a (waiting) global market.

The label has been well received since its inception in 2003 and building a brand that has a strong sense of style and individuality as its signature.

Appendix 2

King David, the heart of SA fashion

BY Emmanuel Tjiya - 26 April 2019 - 10:14

No fashion designer has redefined the modern South African wardrobe like David Tlale - call him Mzansi's very own Karl Lagerfeld.

Whether it's through his dreamy couture line, elegant ready-to-wear collection, gender-bending menswear or showcasing at New York Fashion Week, Tlale has helped SA find its fashion DNA.

Walking into his luxurious Joburg atelier it's everything that I had imagined it would be - opulent glamour.

I'm first greeted by a gold embellished throne fit for the fashion king that he is.

"[In] 25 years of freedom we have seen the fashion industry evolve. I have seen fashion evolve from just being a craft and gift to being a business," Tlale observes. "Within these 25 years I have 17 years of establishing my brand in SA.

"As a designer among others such as Thula Sindi, Laduma Ngxokolo and House of Ole, we see how we have transformed from just young designers at fashion school, then coming to fashion week and becoming brands that are established in SA."

Top of the list on the big names that influenced fashion in the early days of democracy, Tlale pays homage to Nandipha Madikiza, renowned for her African wedding gowns.

Then there is Sonwabile Ndamase, celebrated for Nelson Mandela's iconic shirts. Other honourable mentions include Nkhensani Nkosi's Stoned Cherrie as well as Sun Goddess by Thando and Vanya Mangaliso.

For Tlale the most difficult thing has been making a transition from being a creative to a business. But he has no regrets.

"With all our drama throughout the journey it has been fantastic because we see that we are growing. We have plateaued, went up and down, but we are still standing.

"I have realised that being David Tlale the brand I carry my country on my shoulders everywhere I go."

As far as the biggest style icon of our time, Tlale says Winnie Madikizela-Mandela will always stand out above the rest.

"She is the one person that I know defined South African fashion and Africanism.

"Being proudly black without holding back, with no compromise - her fashion and her character in everything has impacted generations... That is an icon."

In re-writing sartorial rules, we have seen more fashion freedom, from gender-neutral clothing to body positivity.

"There is nothing new there. It is just that when we started it was just there. It was hush-hush and not communicated," he points out.

"It was an underground lifestyle and movement. Come democracy and liberation we then had a voice. 'This is how we portray ourselves as human beings - not just as artists or fashionistas'.

Just like in the global market, locally while women mostly consume fashion the men still run the show. But why do so many male designers hold top positions in fashion?

"As a male designer I understand what women want and how they should look. We design to adorn a woman's body and we do it without holding back," he shares.

"Some of the female designers, not all of them, they became conservative - [saying] that 'I will never wear this'. As a man designing for women it's like 'bring me the drama and sexy'."

A new crop of edgy local designers such as Rich Mnisi and Thebe Magugu are writing fashion's exciting new chapter.

"These are the rising stars of the continent. They have a very different approach of what fashion stands for and their signature," Tlale notes. "They are thriving and it's great to see new designers tapping into different markets."

Appendix 3

About

RICH MNISI is a South African based contemporary multi-disciplinary brand founded in 2015 by Africa Fashion International Young Designer of the Year 2014, Rich Mnisi.

With a global view the brand is young at heart and explores the treasures engraved within Africa and the world of modern culture and heritage to tell the unique stories of then, now and soon. All this packaged in extremist yet minimalist structures which take design and craftsmanship as the first and foremost motivation.

The brand is carved to maintain a contemporary outlook and stand firm in an aesthetic that brings worlds of artistic imagination together. RICH MNISI breeds new layers and visions inspired by sources outside of the realm of fashion, including film, music, art and nature, being immersed but measured, picking up only the fitting notes to gather as foundation.

RICH MNISI has grabbed the attention of both local and international media, appearing in the editorial pages of Marie Claire, ELLE, Financial Times, Vogue China, Vogue Russia, Bella Nigeria, Business Class, GQ, Chasseur, Dazed and Confused, Mail and Guardian, House and Leisure, Fashion Glossary UK, Fucking Young, True Africa, Dossier, i-D Vice, GQ Style, Hunger, Vogue Italia, High Snobiety, L'official Manila, Sickly, WGSN, BBC, WWD, Sunday Times and more.

Appendix 4

RICH MNISI CHANNELS HIS CHILDHOOD MEMORIES OF CLOTHING INTO A TRULY DISTINCTIVE, HONEST STYLE

Words: Nothemba Mkhondo

18 March 2019

Designer Rich Mnisi needs little introduction. He's a multi-hyphenate force in the local fashion scene whose work is equally loved on the international stage. People adore him because everything he does has a distinct 'Rich Mnisi-ness' to it — a vibrant authenticity.

"One day I'll take photos, and the next day creative direct, and style the following day. It all feeds back into my brand because everything informs how I put together the Rich Mnisi collection," Mnisi says.

In the whirlwind four years since Mnisi debuted his eponymous label, he's become one of the most talked-about local designers of his generation — and rightfully so.

Mnisi doesn't only make clothes that people want to wear — clothes that he describes as "extremist yet minimalist" — he also instils real meaning into his work, namely memories of the maternal figures in his family.

"When I started, it was about fitting in. I was just accepting how the industry is run," he says. "But then I started exploring myself, and I think that honesty is what people gravitated towards. My approach is very honest. And as much as it looks refined and finished and like a thought-out thing, for me, it's me just exploring myself."

Developing the brand — which is now synonymous with vibrant prints, crafty layering, pleated skirts, and bright suits — has been a steep learning curve for Mnisi.

He went from making clothes for people he knew to collaborating with Coca-Cola and showing on runways in Nigeria and China. “I allow myself to make mistakes and not think of them as mistakes. Fashion is so personal, and I would have stopped a long time ago if I hadn’t learnt to just allow the process to be the process,” he says.

At the heart of this all is Mnisi’s love for clothes. “I enjoy dressing up. It’s so much fun. When you remove everything that you experience in fashion — the good and the bad — the best part is when you just play with clothing.”

MNISI STYLE NOTES

The first item of clothing you were excited to own? Red skinny jeans from Jay Jays — skinny jeans were in, and Jay Jays was popping.

Style icon? Growing up, my older sister. She was very creative and so crafty. She would make her own clothes, cut things up... She just enjoyed playing with clothing. She inspired me to do what I do.

What are you listening to? Jazmine Sullivan. I love the way she writes and tells stories.

The last item you bought and loved? Oversized black contact lenses — they’re scary, but I love them. I hate my pupils because they’re tiny, and I have big eyes.

Favourite restaurant? I often eat at Big Mouth on Nelson Mandela Square.

Top fragrance? Eleventh Hour by Byredo.

Best city? Dubai because it’s so synthetic. It’s crazy. I’m fascinated by it. And then definitely Lagos.

Appendix 5

Ethical Clearance



13 August 2019



Student name: Domanique Viggers
Student number: 16000285
Campus: Vega Bordeaux



Re: Approval of Bachelor of Arts (Honours) in Strategic Brand Communication Proposal and Ethics Clearance



Your research proposal and the ethical implications of your proposed research topic were reviewed by your supervisor and the campus research panel, a subcommittee of The Independent Institute of Education's Research and Postgraduate Studies Committee.



Your research proposal posed no significant ethical concerns and we hereby provide you with ethical clearance to proceed with your data collection.

There may be some aspects that you still need to address in your proposal. If this is the case, feedback will be provided to you in writing. You will need to address these aspects in consultation with your supervisor.

In the event of you deciding to change your research topic or methodology in any way, kindly consult your supervisor to ensure that all ethical considerations are adhered to and pose no risk to any participant or party involved. A revised ethical clearance letter will be issued in such instances.

We wish you all the best with your research!

Yours sincerely,

Dr. Franzél du Plooy-Cilliers
Supervisor & Campus Postgraduate Coordinator

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CONDITIONS TO BE FULFILLED IN RELATION TO RESEARCH

Permission is granted to proceed with the above study subject to the conditions listed below being met and may be withdrawn should any of these conditions be flouted.

Please note: The panel has not considered the merits, accuracy or ethical soundness of the research. The only merits examined are the use of The IIE as a sample.

Permission is granted subject to the following conditions:

1. The researcher(s) will need to obtain informed consent in writing from all of the participants in his/ her sample if the study is not anonymous.
2. The researcher(s) may only use the data collected for research purposes and in no other way.
3. Photographs of human subjects may only be taken if relevant to the research, informed consent was obtained, and even with informed consent, the photographs may not be published on any online platforms.
4. The researcher is responsible for supplying and utilising his/her own research resources, such as stationery, photocopies, transport, faxes and telephones and should not depend on the goodwill of the institutions and/or the offices visited for supplying such resources.
5. No names or identifying information of participants may be used within the research and the research must be voluntary.
6. Please make it clear that the information will not be used punitively in any way and participants may in no way be counselled/advised based on this.

The Independent Institute of Education Pty Ltd, its associated companies, employees, contractors, representatives and directors, are indemnified against all claims which may arise in connection with or as a result of any loss, damage or injury to you as a researcher entering into an agreement with a participant in the course of your research, provided that such loss, damage or injury is caused by the gross negligence or intentional act(s) or omission(s) of The Independent of Institute Education Pty Ltd, its associated companies, employees, contractors, representatives and directors.

Wishing you the very best of luck.

Yours sincerely,



Dr Franzél du Plooy-Cilliers
Dean: Research and Postgraduate Studies
The Independent Institute of Education

TITLE: An exploration into how established South African Fashion Brand *David Tlale* are positioning their Brand within the market, compared to the South African Contemporary Fashion Brand *Rich Mnisi*.

Research Purpose/ Objective	Primary Research Question	Research Rationale	Seminal Authors/ Sources	Literature Review – Conceptual Framework	Paradigm	Approach	Data Collection Method(s)	Ethics	Anticipated Findings	References
The purpose of this study is to evaluate the positioning strategies currently used by the David Tlale fashion brand and the RICH MNISI fashion brand, and determine the difference between them	How is established South African fashion brand David Tlale positioning their brand within the market in comparison to South African contemporary fashion brand RICH MNISI?	Within society today, the vast amount of brands available to the consumer has resulted in brands continuously fighting to ensure that they are seen as a top choice by the consumers or are one of the top choices for consumers. In order for a brand to be a top choice it needs to possess distinctive and meaningful differences so as to take up a competitive position within the market as well as within the mind of the consumer (Ehlers, 2011).	Kevin Lane Keller (2008) David A. Aaker's Building Strong Brands (1996) Trout and Ries's Positioning: the battle for your mind (1980)	Theme 1: Mental Maps Theme 2: competitive frame of reference Theme 3: core brand associations Theme 4: points of parity and points of difference Theme 5: Brand Mantra Theme 6: Brand positioning Theme 7: Branding positioning in fashion Theme 8: African Innovation Theme : African fashion innovation	Paradigm Interpretivism Ontology This view aligned with the purpose of the study as it aimed to determine and develop an in-depth understanding of how two different South African Fashion Brands, <i>David Tlale</i> and <i>Rich Mnisi</i> , are positioned in the market, which can be described as a social construct that has the potential to be defined differently by different consumers. Axiology The value of the research will be	Qualitative	Case-study, social artefact and qualitative content analysis	As the study will make use of a case study the researcher will use the theoretical foundation as guideline throughout the data collection and analysis ensuring no data is falsified or distorted. Ensuring nothing is plagiarised and sources are cited and referenced. This will be addressed by ensuring the IIE Harvard referencing is continuously used.	That the brands strategically use brand positioning to ensure consumer think about the brand in the correct way.	du Plooy-Cilliers, C. Davis and R. Bezuidenhout, ed., Research Matters. Cape Toen: Juta & Company Ltd. K. Maree, ed., First Steps In Research, 2nd ed. Pretoria: Van Schaik Publishers. Sequeira, M. (2016). How to build strong brands in emerging countries. Undergraduate. Católica-Lisbon School of Business & Economics. Zenk, J. (2017). Successfully positioning & extending a young luxury fashion brand. Undergraduate. Helsinki Metropolia University of Applied Sciences.
						Population				
						Population Parameters Social Artefacts relating to the brands.				

Research Problem	Secondary Questions	Key Concepts	Key Theories		the insight obtained through the means of analysing social artefacts relating to the two chosen fashion brands	Sampling	Data Analysis Method(s)	Limitations	Anticipated Contribution
To add to the knowledge base of brand positioning within the South African Fashion Industry.	what positioning strategies are used by the David Tlale and Rich Mnisi Brands? Can these positioning strategies be indentified as innovative?	Brand and Brand positioning	Brand positioning by Keller found in the book Brand Management : Building, Measuring, and Managing Brand Equity			Non-probability Convenience and Purposive Sampling Size: Internet based information published in 2019	Unit of Analysis Paragraphs Data Analysis Method(s) Fracturing the data through an eight step process of qualitative content analysis	As the research makes use of a case-study a big limitation is that the results cannot be generalised towards a great population as well as being difficult to replicate. Case-study research is time consuming which may be a limitation in terms of the nature in which data may be collected and analysed.	The research will add to the existing knowledge of Branding within the Fashion industry with an in-depth look at brand positioning of different fashion brands and how this contributes to their success.