

**THE ROLE OF DESIGN THINKING IN BRAND STRATEGY**

by

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## ABSTRACT

The study explores the development of an activist animation brand, *The Adventures of Soeperguava*. As a lesbian anti-heroine, *Soeperguava's* *raison d'être* is to expose and challenge discrimination – still prevalent in South Africa, twenty years after apartheid. Although human rights are entrenched in Chapter 2 (Section 2.1) of the South African Constitution and these rights exist on paper, myriad forms of prejudice persist within our society and need to be addressed.

As a qualified legal scholar, brand strategy educator and brand development specialist, the author utilised Design Thinking methodology to identify brands as cultural artefacts. As such, brands are able to create meaning and effect social change. Design Thinking endeavours to address 'wicked problems', defined as social or cultural problems that are difficult or impossible to solve (Rittel 1967).

This study explores the manner in which Design Thinking is applied to mitigate wicked problems through the development of a creative-activist brand. The researcher traces the development of the animation brand from its inception in December 2010 to its dissolution in March 2012.

The research was conducted via a qualitative, illustrative, single case study methodology focused on *Soeperguava*. Elements of appreciative inquiry, journaling, lived experience, narrative and thematic analysis are included in the research. Design thinking, team dynamics and brand identity models are supplemented by open-ended questionnaire analyses. The selected methodologies aim to establish the reasons why the collaboration between an animator, a brand strategist, film producer, content producer and a writer failed.

Subsequent rigorous analysis identified themes traversing three sets of data. These were refined into five meta-themes, the determining factors for effective brand development via a design thinking approach.

The five meta-themes are:

- 1 collective buy-in;
- 2 in-depth, collective comprehension and commitment;
- 3 evolutionary leadership and management;
- 4 clarity and transparency; and
- 5 insightful reflection.

For the purposes of this study, the research questions the role of Design Thinking and Team Dynamics within the context of brand development. A new model for collaboration is proposed as a framework for implementation in the 21st century. The model integrates and synthesises three key aspects: two Design Thinking models and a Team Dynamics model.

Design Thinking is an under-researched topic in South Africa. This study reveals the need for further multi- and interdisciplinary research, identifying and discussing potential research opportunities.

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*Soeperguava* and the people of Lettiespan for the creative, strategic and academic catharsis.

## **DEDICATION**

**To all the brave souls who stand up to prejudice daily.**

## GLOSSARY

### Terms

### Definition

#### 1.1 Appreciative Inquiry

The organisational behaviour term, Appreciative Inquiry is the cooperative search for the best in people, their organisations, and the world around them. It involves systematic discovery of what gives a system 'life' when it is most effective and capable in economic, ecological, and human terms" (Holman & Devane in Cooperrider & Whitney 2001).

#### 1.2 Brand

In 21st century business and marketing terminology, "A brand is a particular and unique construct that creates, communicates and sustains value for all its stakeholders through its products and/or services" (Cook et al 2009).

#### 1.3 Brand Identity

Brand Identity is defined as "A vision of how [a] brand should be perceived by its target audience. The brand identity is the heart of the brand leadership model, because it is the vehicle that guides and inspires the brand-building programme" (Aaker & Joachimsthaler 2000).

#### 1.4 Brand Leadership

As a brand strategy term, Brand Leadership focuses on bringing together marketing and management theory. The term represents “A new paradigm in Brand Management that emphasizes strategy as well as tactics, has a broader, more inclusive scope than Brand Management and is driven by brand identity as well as sales;

Brand Leadership includes the following tasks:

To create a brand-building organisation;

To develop a comprehensive brand architecture that provides strategic direction;

To develop a brand strategy for the key brands that includes a motivating identity, as well as a position that differentiates the brand and resonates with customers;

To develop efficient and effective brand-building programmes together with a system to track the results” (Aaker & Joachimsthaler 2000).

#### 1.5 Case Study Research

As used in the social sciences, a case study describes a social phenomenon in a real-world context. It attempts, in a rigorous manner, to understand a phenomenon within specific circumstances. This calls for a deep exploration in a natural context, providing a thorough understanding of the particular and lived experience of a participant (Du Plooy-Cilliers et al 2014:179).

Breakwell, Fife-Schaw and Hammon (2000:60) define case study research as “retrospectively written reports of observations or opinions made by individuals, which may raise questions that can initiate research”.

#### 1.6 Collaboration

“A process through which parties collectively illuminate different aspects of a problem and are therefore able to conceive solutions beyond their own limited vision” (Gray, 1995:5).

#### 1.7 Creative Activism

An emerging term within early 21<sup>st</sup> century internet culture and grassroots political movements, the concept is loosely defined as: “Creative activism is to create your own alternatives, your own media, your own images and ‘activist branding’” (Prins 2006). The author interprets Creative Activism the act of using creative expression to challenge certain ways of thinking and doing.



Harrebye (2009:5) opines that: “Creative activism can tentatively be defined as a civic citizenship participation where critical perspectives on a societal issue or a political system are communicated in creative ways through a strategic political happening characterised by an ironic attitude in order to provoke reflection in the public sphere – and as such it must be seen as a reaction to the dominant political rationale and the medialised public in which it thrives”.

#### 1.8 Creative Intelligence (QC)

“Creative Intelligence [is] the ability to frame problems in new ways and to make original solutions. You can have a low or high ability to frame and solve problems, but these two capacities are key and they can be learned” (Nussbaum 2011:3).

#### 1.9 Design

A term of the design industry, ‘Design’ is defined as “[t]he act of devising a course of action aimed at changing an existing situation into a preferred one” (Simon 1969).

#### 1.10 Design Thinking

“Design Thinking is a discipline that uses the designer’s sensibility and methods to match people’s needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity” (Brown 2008).

#### 1.11 Narrative Analysis

“Narrative analysis [is] the configuring of past events into meaningful themes” (Polkinghorne in Shaw 2001:127). Narrative research intends to “come as close as possible to the meaning of subjective experience, or as Riessman (1993:52) puts it: ‘what life means at the moment of telling.’ (Riessman in Shaw 2001:120).

#### 1.12 Practice-Led Research and Research-Led Research

As a term of art, design and architecture, Practice-Led Research and Research-Led Research “... is employed to make two arguments about practice which are often overlapping and interlinked:

Firstly, that creative work in itself is a form of research and generates detectable research outputs.

Secondly, to suggest that creative practice – the training and specialised knowledge that creative practitioners have and the processes they engage in when they are making art – can lead to specialised research insights

which can then be generalised and written up as research” (Smith & Dean 2009:5).

### 1.13 Thematic Analysis

According to Braun & Clarke (2006:6), thematic analysis refers to wide range of pattern-type analysis of data in qualitative research. It is therefore a method for identifying, analysing and reporting patterns (themes) within data.

### 1.14 Wicked Problem

The design field term, Wicked Problem is defined as follows: “A wicked problem is a social or cultural problem that is difficult or impossible to solve for as many as four reasons: incomplete or contradictory knowledge, the number of people and opinions involved, the large economic burden, and the interconnected nature of these problems with other problems” (Kolko 2012).

In this study the wicked problem is defined as per Kolko’s (2012) definition. The wicked problem is identified according to the d.school: Institute of Design at Stanford’s five-phase model. The *define* phase (second phase following phase one, the *empathy* phase) of the d.school’s five-phase design thinking model is of particular reference as it clearly articulates the problem that needs to be addressed. A well-crafted, compelling and specific problem statement serves as a springboard for solutions investigated in the next stage, the *ideate* stage. (d.school, 2005).

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A team of Cape Town-based film, animation and brand strategy specialists were involved in the project that ran from December 2010 to March 2013. Media includes a one-minute pilot teaser aired at the *Out In Africa Gay and Lesbian Film Festival*, the YouTube broadcasting channel and social media (Facebook, Twitter and Tumblr). As a creative activist brand, it aims to break down prejudice, including but not limited to, sexual orientation and gender, sexism and racism in society.

The exploration is told from the point of view of a design thinker, illustrating the vital supporting role that Design Thinking plays in the development of creative-strategic brand identity development and design. The complementary relationship between Design Thinking and Brand Strategy is explored in depth, in order to understand and uncover the increased complexity of brand development in the 21<sup>st</sup> century. A deeper understanding is required to determine the reasons for the success or failure of a Design Thinking collaboration: in this particular case, as investigated in Chapter 4 of this study, where the narrative centres around the latter.

## **1.2 The research problem**

The application of the Design Thinking concept to Strategic Brand Identity development and building methodology has not yet been fully investigated in the South African context, specifically in the development of a local multi-platform animation brand. A case in point is the focus of this study, *Soeperguava*, as explored between 1999 and 2012. A summary of the case narrative follows below<sup>2</sup>.

The *Soeperguava* concept was conceived in 1999 with the initial objective to develop a slapstick, LGBTI-focused South African cartoon. When the character was exposed to a wider audience, the potential of a real *soeperheroine* brand was proposed. In 2005 a synopsis and early character descriptions was presented to a colleague of the author and an agreement was reached to co-develop the cartoon but after initial ideation followed by preliminary sketches the project ended abruptly due to time limitations on both collaborators' sides.

In 2010 the concept yet again sparked interest when it was shown to a like-minded, receptive film industry audience who suggested that the cartoon concept be evolved into an animation series. The team members agreed that the *Soeperguava* brand should be positioned as a creative activist brand instead of a slapstick one and started development of a three-minute

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<sup>2</sup> The complete case narrative follows in Chapter 4, findings, research results and themes of this study.



pilot episode to be used to obtain investment to develop an online animation series. This approach added complexity to the new collaboration and included an executive producer, content producer, screenwriter, animator, writer and brand strategist.

The broad skill-set and approaches of the participants called for a more integrated, iterative approach to the development of a strategic creative-activist brand but the team failed to appreciate this complexity fully that led to the premature termination of the project in 2013.

Upon reflection the researcher/creator recognises a potential relationship between strategic brand identity development and Design Thinking to develop creative brands that solve/mitigates wicked problems. An opportunity therefore exists to contribute to the unfolding conversation about Design Thinking in the South African workplace. This is set against the background of the debate and conceptual evolution of Design Thinking, Design-as-Practice and Designs-in-Practice, Design for Conversations and Creative Intelligence. This is explored in Chapter 2, the literature review of this study.

### **1.3 Background and significance of the study**

#### **1.3.1 Background to the research problem**

According to Buchanan (1992:15), design theorist Horst Rittel identifies most designer challenges as wicked problems. Rittel (1967) defines a wicked problem as a “class of social system problems which are ill-formulated, where the information is confusing, where there are many clients and decision makers with conflicting values, and where the ramifications in the whole system are thoroughly confusing” (Rittel in Buchanan 1992:15).

The discourse on the evolution of Design Thinking in the 21<sup>st</sup> century concerning the expansion of the scope beyond the field of design is argued by influential Business Science authors including Roger Martin (2009) of the Rotman School of Business in Toronto, Canada. Paul Pangaro (2010) of General Cybernetics Incorporated in the USA posits that Design Thinking needs to evolve into a Design for Conversations model, whereas authors Lucy Kimbell (2009) of the Said School of Business at Oxford University and Professor Paul Nussbaum (2011) of Innovation at Parsons The New School in New York, reject the concept of Design Thinking in its entirety.

The expanded application of Design Thinking, beyond that of design-to-business and brand challenges, has been identified and embraced by progressive local and international brand leaders. Design Thinking methodology offers a creative-strategic approach towards the development of various elements that populate brand strategy identity models. Such elements include the brand blueprint, consisting of the brand vision, values, personality, and tone and positioning. Although seminal brand identity development frameworks, such as Aaker and Joachimsthaler's Brand Identity Development Planning Model (2000:44) exist, their focus is largely commercial, requiring an evolution in accordance with early 21<sup>st</sup> century internet culture. The definition of the brand concept has been expanded beyond that of a commercial construct. Prindle emphasises the evolution and importance of the brand concept as follows: "The brand affects consumer attitudes and perceptions towards the product. No longer isolated to for-profit businesses, the past decade has witnessed brands increase in prevalence and importance in the areas of sports, politics, culture, and the non-profit segments" (Prindle 2011:32).

The application of Design Thinking, grounded in strategy, provides an opportunity to reposition the strategic brand development process into a more collaborative, lateral and creative space. In order to be clear and focused, brand vision and positioning development processes require a lateral approach during multi-specialist strategic collaborations. As a consequence of the complexity associated with mitigating wicked problems, whether in business, the non-profit organisations of creative fields, Design Thinking and Brand Strategy development need to be systemic in order to succeed in a hyper-competitive and over-communicated marketplace. Brand strategies can no longer be effectively solved without the collaboration of multiple-skilled inter- and multi-disciplinary participants and projects.

Design Thinking can be applied to the development and communication of brand strategy as in *The Adventures of Soeperguava*, a South African animation brand. This study describes the lessons of this process, adding to current literature concerning strategic brand identity development and planning.

### **1.3.2 Significance of the study**

A key challenge to brand strategists is the development of clearly-positioned, differentiated brands in an increasingly complex industry. Design Thinking practitioners and brand

strategists can benefit if they comprehend how their practices are linked within brand identity development processes.

Design Thinking complements brand strategy. Its lateral, creative approach enhances the current linear development processes used by brand strategists. In order to assist modern-day brand strategists solve the wicked problems they encounter, this research expands the range of tools available for the development of creative brands with multiple stakeholder groups. This in turn contributes to the development of progressive 21<sup>st</sup> century strategies.

A multi-disciplinary team collaborated to develop the *Soeperguava* brand. Initially the Design Thinking processes enabled the team to focus the development phases, uncovering the wicked problem within South African society that *Soeperguava* wished to confront. As a consequence of the superficial application of its processes, the project was dissolved prematurely.

If Design Thinking is applied in sufficient depth by strong leaders and managers to similar future collaborations, they will doubtless succeed. Robust, in-depth Design Thinking phases, commencing with the formation of the team and ethnographic stakeholder understandings guide participants' explorations and recommendations to case-specific wicked problems.

### **1.3.3 Aim of the research**

This study aims to explore the elements and processes required to strategically develop *The Adventures of Soeperguava* as a creative activist South African animation brand, via Design Thinking applications.

A radical humanist approach seeks to investigate and challenge social inequality and the societal structures that limit human potential (Burrell & Morgan 1979). This approach is particularly suited to the aims and objectives of the *Soeperguava* brand.

### **1.3.4 Objectives of this study**

- **Primary research objectives:**

- To explore how a multi-cultural creative activist (animation) brand in the South African context was developed;
- To determine how Design Thinking was used to facilitate collaborative strategic brand identity development;
- To explore how a re-imagined Design Thinking model could better address the challenges of strategic brand development, ensuring effective brand leadership.

- **Secondary research objectives:**

- To scrutinise the elements that comprise Design Thinking;
- To examine how Design Thinking may be applied to various problems.

### 1.3.5 Research questions

- **Primary research question:**

1. What are the elements to consider when using a Design Thinking approach in the development of a South African animation brand?

- **Secondary research questions: (Literature and case study research)**

1. What are the elements and processes of Design Thinking?
2. What happened, what worked and why did it work during the development of the animation brand under analysis?

## 1.4 Preliminary literature review<sup>3</sup>

### 1.4.1 History and evolution of Design and Design Thinking

#### **Redefining the concept of Design**

The concept of design has evolved from an aesthetically focused activity to a multi-disciplinary problem-solving undertaking. Herbert Simon (1969/1996) posits that

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<sup>3</sup> Please note: Chapter 2 includes a comprehensive literature review.

design is an activity undertaken by many professionals: “Everyone designs who devises courses of actions into preferred ones. Schools of engineering, as well as schools of architecture, business, education, law and medicine, are all centrally concerned with the process of design (Simon 1996:111).

Since 2000 Design Thinking rooted in design as a collaborative, multidisciplinary and iterative approach has evolved as a crucial tool in the mitigation of wicked problems across industries. (Brown 2008, Martin 2009). Acknowledging this perspective, the author posits that this strategically robust, inclusive and responsible methodology has the potential to contribute to long-term brand sustainability and brand equity over the long term. This hypothesis will be further examined in Chapter 2.

### **(Re)Defining the Design Thinking concept:**

Brown (2008:86) defines Design Thinking as “... a discipline that uses the designer’s sensibility and methods to match people’s needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity”. He emphasises the validity of Design Thinking as practiced by a diverse team of thinkers, improvisers and experimenters within an innovative eco-system, ensuring original and meaningful solutions. Teal (Deleuze & Guattari in Teal 2010:299) refers to Deleuze and Guattari’s rhizome concept as a metaphor for the relations of consequence that are constantly forming, fragmenting and reforming. These are key phases in the Design Thinking process. In order to explore, enable and address wicked problems, a non-linear, dynamic and iterative process is required. This ‘rhizomatic’ process, as in nature, adapts according to its environment, enabling optimal survival. Pangaro (2010) extends the Design Thinking conversation into Design for Conversations, aiming to ensure a wider comprehension (among internal and external stakeholders), leading to enhanced person-centred solutions.

The evolution of the Design Thinking concept is particularly relevant to the *Soeperguava* case study. During a two-year period, the rhizomatic, iterative process was observed. Requirements for clear, ongoing and constructive communication was perceived as an element crucial to the success of such collaboration. The application

of a more intensive Design Thinking application and deeper levels of empathy could have prevented the failure of this project.

After an in-depth, critical analysis, authors Kimbell (2009) and Nussbaum (2011) reject Design Thinking as concept, offering alternatives that they believe expand both thinking and application. They argue that Design Thinking detrimentally favours thinking and consequentially is not robust enough to address problems comprehensively. This discourse will be further discussed in Chapter 2 of this study.

## **1.4.2 Design Thinking application**

The true value of the Design Thinking concept lies in its application which has been successfully employed in several first world and developing countries, illustrating its global relevance. Examples attesting to the success of Design Thinking are briefly discussed below.

### **1.4.2.1 International examples**

#### **Social innovation**

Design Thinking has been increasingly been used in developing markets. Although the project team often hails from developed countries, locals form the key stakeholder group during the process of mitigating wicked problems in their communities. One such example is that of the leading American Design Thinking company, IDEO which is discussed by Brown below (2008).

The Indian brand, Aravind is probably the world's largest provider of eye care. It aims to eradicate unnecessary blindness among the Indian population. Aravind's key challenge emerged as how to best deliver eye care to people living far from the urban centres where Aravind's hospitals are located. IDEO's solution essentially follows a Design Thinking process, employing two constraints as the creative springboard: the extreme poverty and remote locations of its patients - and its lack of access to expensive solutions. Aravind built their own solution via a manufacturing plant in the basement of one of

their hospitals. This facilitated the use of inexpensive technology that produced lenses at a fraction of the cost of that of large suppliers. Their constraints enabled them to build a systemic solution to a complex social and medical problem (Brown 2008: 91). Such examples offer rich lessons to other developing countries, such as South Africa. Poverty and a lack of access to healthcare, particularly in rural areas, is a key challenge in South Africa. South African examples are discussed in section 1.4.2.2 below.

### **Animation brands**

Design Thinking is the foundation of the creative design process. Mitchell (2002) explores the extensive history and evolution of animation, including the non-linear process associated with American animation companies Disney, DreamWorks and Pixar. In order to complement the creative process, clear objectives and boundaries are introduced from inception to ensure successful film production. In his article *Designing a Pixar film*, Pauley posits that Pixar finds elegant solutions to problems, affirming the view that Pixar considers its process as “a design process” (Pauley 2014).

#### **1.4.2.2 South African examples**

### **Social innovation**

#### **World Design Capital 2014: Co-design workshops, Cape Town**

The title of the biennial World Design Capital (WDC) is awarded to cities that consider design as a tool for social, cultural and economic development. The 2014 recipient was the city of Cape Town. In excess of 460 transformative projects were undertaken in Cape Town throughout 2014.

The researcher, as an industry representative, attended a WDC co-design workshop entitled *Upgrading our parks* in Tambo Village, Langa Township on 27 May 2014. A team of professionals comprising members of the City of Cape Town WDC team, architects, designers, town planners and various

design and architecture students work-shopped the upgrade of two underprivileged community parks: Sherwood Park in Manenberg and Silverstream Boulevard Park in Tambo Village. As a recognised WDC 2014 project, the Silverstream Boulevard Park project took the form of a collaboration between the City of Cape Town's Ward 45, the Mouille Point Ratepayers Association and OVP Landscape Architects. The emphasis was on enabling the communities, local government and industry stakeholders to find common ground as pertains to their respective requirements and expectations, vis-à-vis a design question/problem statement.

The workshop consisted of seven sessions. Community members were navigated through each session which culminated in prototypes. The prototypes were handed over to OVP Landscape Architects, who would then test the viability of the recommendations. The final designs were discussed with the various stakeholders prior to implementation. At the time of this study, the final plans and implementation had not been concluded.

### **South African animation brand example**

South Africa's animation industry has seen increased international interest from 2004 to 2014. Cape Town based animation company, Triggerfish Studios, has been collaborating with their American counterparts for some years already. Award-winning collaborations include *The Adventures of Zambesia* and *Khumba*. Their success is a consequence of collaborative strategic-creative processes with international concerns such as Nickelodeon and Magic Lights Productions and strategic partnerships with the Beverley Hills super-agency, William Morris Endeavor [sic].

Apart from exemplary companies like Triggerfish, the local application of Design Thinking in the strategic development of animation brands leaves much to be desired. It is imperative that creative professionals are aware of the benefits of professional strategic brand development as a complementary process, over 'default brands' that develop consequential to creative prowess. This is especially true if one is to compete and collaborate with international



animation studios. Examples of animation brands are further explored in Chapter 2 of this study.

## 1.5 Brand Strategy Overview

### 1.5.1 The history and evolution of the brand concept

Although the brand concept is frequently viewed as a recent development (over the past 200 years), particularly within the corporate and financial sectors, Moore and Reid (2008:5) trace the evolution of branding from the early Bronze Age to the post-millennial era. The brand concept dates back to the Indus Valley (north-western India, Pakistan and Afghanistan) where artists branded their work. The word, *brand* only came into use a few centuries ago, referring to the act of branding cattle in order to indicate ownership). Moore and Reid identified five characteristics that illustrate the evolution of the brand concept. During the early and middle Bronze Ages, branding conveyed the origin of an artefact and was perceived as a guarantee of quality. During the late Bronze Age, branding determined value, and, during the Iron Age, branding served as an indicator of power. During the modern age, the brand was accorded a human characteristic, that of *personality*. Moore and Reid summarise the characteristics of the brand concept in Table 1.1 below.

**Table 1.1 Brand Characteristics Evolution**  
(Adapted from Moore & Reid: 2008).

Period	Brand Characteristics				
	Information: Origin	Information: Quality	Image: Power	Image: Value	Image: Personality
<b>Early Bronze IV</b> 2250-2000 BCE The Indus Valley	X	X			
<b>The Middle Bronze Age</b> 2000-1500 BCE Shang China	X	X			

<b>The Late Bronze Age</b> 1500-1000 BCE Cyprus	X	X		X	
<b>The Iron Age Revolution</b> 1000-500 BCE Tyre	X	X	X	X	
<b>The Iron Age</b> 825-336 BCE Greece	X	X	X	X	
<b>Modern</b>	X	X	X	X	X

Image: Matthys Johannes de Beer (2014).

The brand concept evolved from an unbranded product due to the direct contact between manufacturer and customer to a named brand as a consequence of the middleman located between manufacturer and consumer. During the late 1800s, a brand acquired a solely commercial meaning. It referred to the rational benefits of a brand, differentiating it from its competitors. During the 20<sup>th</sup> century and the new millennium, the emotional benefits of the brand became apparent. This evolution continues towards a transcendental meaning, where some brands enjoy cult-like positioning in the minds of their loyal followers.

### 1.5.2 Defining the brand concept

Like Moore and Reid (2008), Klopper et al (2011:63) reject the notion that a brand is a commercial construct, envisaging it as a social construct. These authors posit that, after the 1800s, brands evolved from social constructs to become predominantly commercial constructs. Brands are formed by society and display a single commonality: the development of meaning through conscious decisions and actions that connect and add value to the lives of individuals. In view of this study, understanding the role of brands as drivers of social change is important. It aligns the purpose of the *Soeperguava* brand, which aims to expose and fight prejudice in South African society with the ultimate vision of affecting social change.

Models from influential brand leadership authors Aaker and Joachimsthaler (2000) and Kujala & Lenttiläs (2011), the authors of *Responsible Brand* will be examined in Chapter 2.

## **1.6. Research design and methodology**

### **1.6.1 Research tools and techniques**

This study explores which elements of Design Thinking are essential to the development of a South African animation brand. It is essential to apply those research tools and techniques that facilitate investigation of the rhizomatic nature of Design Thinking, due its constant formation, fragmentation and reformation (Deleuze & Guattari in Teal 2010:299).

Teal argues that “Becoming more rhizomatic depends on doing less analysis and more production” (Teal 2010:299). More specifically, “analysis must go beyond logic and involve *causal interventions in reality* ... followed by observations of the effect on the whole’s behaviour” (DeLanda in Teal 2010:299). In the reality of collaborations, various processes may occur simultaneously, albeit that these processes are not necessarily planned or intentional. An investigation into the multidisciplinary and iterative nature of Design Thinking reveals its potential to be supported by the qualitative Single Case Study research as proposed by Yin (1984 & 1994). Yin’s theory posits that the researcher has scant control over events, consequentially aiming to answer ‘how’ and ‘why’ questions within a real-life context.

### **1.6.2 Research methods and methodology**

Appreciative Inquiry, Narrative Analysis, Cultural Probes/Diary Studies, Practice-led Research, Research-led Research and Case Study Research were examined and compared with Design Thinking methodology to determine an academically robust approach to the research questions.

A case study rigorously describes a social phenomenon in a real-world context attempting to understand a phenomenon within specific circumstances. This requires a deep exploration in a natural environment whereby a thorough understanding of the particular lived experience of a participant is determined (Du Plooy-Cilliers et al 2014:179). Breakwell, Fife-Schaw and Hammon (2000:60) define case study research as “retrospectively written reports of observations or opinions made by individuals, who may raise questions that can initiate research”. Case study research gives a voice to the ‘ordinary’ people who, in this scenario,

comprise the project participants and South Africans affected by prejudice. Chapter 3 includes a detailed discussion of the final research methodology employed.

This study will focus on an illustrative case study (single case) as the researcher wishes to identify the underlying factors pertaining to the relationship between Design Thinking and Brand Strategy development in the case of *The Adventures of Soeperguava*.

### **1.6.3 Assumptions**

This study explores how Design Thinking was used in the development of a South African animation brand aimed at a niche audience. The researcher's experience as a participant within the case study suggests that a multi-disciplinary, collaborative approach is likely to yield better results in the development of an animation brand. In this situation, a South African animation series that aims to confront and eradicate social prejudice was based on the assumption that the application of Design Thinking would positively impact on business and brand industries. The theories and models of design and Design Thinking at Stanford University's *d.school* (2005), Aaker and Joachimsthaler's (2000) Brand Leadership and Brand Identity Systems were studied with Tuckman's (1965) Team Dynamics model.

It is further assumed that the research will be conducted in an honest and ethical manner.

### **1.6.4 Research paradigm**

This explorative study aims to follow a radical humanist approach, in which scenario the researcher becomes the research instrument. The research methodology is qualitative, illustrative single case study research. This methodology will include elements of appreciative inquiry, journaling, lived experience and narrative analysis.

### **1.6.5 The design**

#### **Research Design and Methodology**

The research focuses on describing the development of an animation brand, "*Die avonture van/the adventures of Soeperguava*". It discusses:

- The development of a South African animation series that addresses socio-cultural issues, creating local heroes that eradicate prejudice. The series is targeted at multiple audiences;
- The strategic creation of a narrative master brand with its characters as sub-brands.

### **1.6.6 The Research Subject**

The explorative research of the case study involves a team comprising an animator, content producer, film producer, strategist and writer. *The Adventures of Soeperguava* is a satirical animation series, conceptualised by Thys de Beer. *Soeperguava* emerged as a consequence of the writer's belief that we live in a society starved of positive role models. Instead we are confronted by a violent dystopian society with skewed moral views. *Soeperguava* offers a satirical look at everyday life in contemporary South Africa. As a social commentator and critic, *Soeperguava* and her stories aim to expose myriad types of prejudice: for example, the prevalent myths surrounding sexual orientation, gender and race. As the protagonist, she employs a unique blend of skills and persuasive powers to achieve this end. *Soeperguava* does not stand alone in her struggles. All the characters in this series were conceived of as heroes in their own right with their own *soeperpowers*, albeit that they are unaware of this.

### **1.6.7 Data collection**

#### **Purposeful sampling**

A purposeful sampling method was used in this study. According to Du Plooy-Cilliers et al (2014:135), a sample is a subset of a population that is considered to be representative of the population. In this case, the sample of this study consisted of the project team who worked on the development of the animation brand, *The Adventures of Soeperguava*. In this study a non-probability sampling approach was used, as the findings of this study do not have to be generalised to the larger population.

According to MacMillan and Schumacher (1997:17) purposeful sampling is the selection of information-rich cases for an in-depth study. This is beneficial when the research aims to gain insights into something peculiar to a particular group.

This study employs a multi- and interdisciplinary focus. It is thus important to include brand, design, animation, production and film experts in the research. The researcher's experience in the advertising, brand strategy and education industries affords him the opportunity to work with specialists in the abovementioned fields.

Open-ended questionnaires were used to determine the elements that lead to the failure of the project within the context of Design Thinking and Brand Strategy development. Completed questionnaires were received from all participants.

### **Population and sample**

The population of a research study refers to the "complete set of events, people or things to which the research findings are to be applied," (Bless, Higson-Smith & Kagee, and 2006:184). Wiid and Diggins (Wiid and Diggins in Du Plooy-Cilliers et al 2014:132) define a population as a total group of people or entities [social artefacts] from whom information is required. The population for this research study consisted of South African Design Thinkers, Brand Strategists, Creative Activists and their animation artefacts created.

The sample refers to the specific members within a population that will be used to extract data (Travers and Cooper 2006). The sample of this study consists of the project team who worked on the development of *The Adventures of Soeperguava* animation brand. The participants were divided into a core and larger team. The core team led and managed the project from inception to completion, inclusive of team meetings, workshops, correspondence, development and execution of the *Soeperguava* brand.

Two different Design Thinking sessions were conducted post-December 2010. The first session was a *Soeperguava* pre-brand identity workshop, followed by a second session workshop conducted over two evenings, incorporating the pre-workshop feedback. The core and extended teams employed Brand Identity System components in order to develop the brand. Subsequently the Brand Identity System, comprising the brand vision and purpose, values, personality and positioning was devised by the team.

The extended team sessions consisted of:

- The researcher (an experienced educator and brand strategist),
- Film producers,
- Animator,
- Photographer/filmmaker and assistant,
- Production specialist.

The core team sessions comprised:

- The researcher (creator of the series),
- Animator, and
- Production specialist.

This research expands the range of tools available to strategists when developing creative brands with multiple stakeholder groups. It aims to give Design Thinking practitioners and brand strategists an understanding of the link between Design Thinking and brand identity development. This should enable the development of progressive strategies to counter the wicked problems faced by contemporary brand strategists.

### **1.6.8 Data analysis**

Qualitative data analysis can be defined as a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and the identification of themes or patterns (Hsieh & Shannon in Du Plooy-Cilliers et al 2014:191). This process is followed by a comparison derived from inference, logic and discernment.

The data obtained from the qualitative questionnaires, observations, process documents and creative artefacts were analysed. The information was subsequently grouped according to clusters of meaning. The researcher followed an inductive approach to interpret and analyse social artefacts to gain a comprehensive understanding of the specific texts and contexts.

This process enabled the identification of themes and patterns that subsequently contributed to a better understanding of the observed phenomena.

Narratives emerging from a brand strategy workshop were analysed, written documents (including character sketches and draft episodes) were concluded, electronic communications and the open-ended questionnaires were scrutinised.

For the purpose of this research, further study data was collected via

- Journaling,
- Lived experience, and
- Open-ended questionnaires.

### **1.7 Delimitation of study**

This study solely focuses on the development of one South African animation brand, *The Adventures of Soeperguava*. Other creative brands were not explored. The concept of brand was primarily investigated in light of Consumer Culture Theory (CCT) tradition (Arnould & Thomson 2005) although the approaches of traditional brand theorists including Aaker and Keller (Lieb 2007:38) were also considered.

Consequentially multiple case studies, including Design Thinking in developing African states are not explored in this study. Although Cape Town, South Africa, hosted the 2014 World Design Capital, emergent cases were not included in this study. The myriad cases that were captured offer research opportunities for future study.



## 1.8 Ethical considerations

A researcher's ethics are comparable with a judge's impartiality. This forms the cornerstone of research (Du Plooy-Cilliers et al 2014:273). Researchers have a responsibility to the wider community to consistently behave with honesty and integrity.

As part of the project, the researcher confronted advantages and challenges. The direct involvement of the researcher, as 'primary data collection instrument' (Cresswell in Lieb 2003:200), facilitated an in-depth understanding of team dynamics and increased sensitivity to non-verbal messages. The participants did not relay information that could be construed as that which the researcher wanted to hear. As the creator and initiator of the *Soeperguava* concept, the researcher experienced difficulty with impartiality, particularly when dissent arose over the voice of the brand. Although it was agreed that the creator would have the final decision-making authority regarding creative direction, this authority was challenged by the animator. The disagreements engendered tension and confusion regarding the creative direction of the brand. Performing the roles of the creative director and the strategist proved to be challenging for the researcher.

The narrative and findings of this study may offend some of the former *Soeperguava* participants. The nature of a brand designed to appeal to a liberal adult mind-set further has the ability to offend.

In order to compensate for the potential of an unequal relationship between the researcher and participants, the researcher took the following precautions to ensure that the interviews were as conversational and open-ended as possible:

- All participants were over 21, observed in a professional capacity and were able to give informed consent;
- The researcher ensured that the participants understood the purpose and the nature of the study; that the aim of the research was not about right and wrong answers but rather about developing insight regarding their feelings, thoughts and opinions as relevant to the study. Participants were given the option as to whether they wished to participate in the study or not, and could withdraw at any stage;
- Participants full names were used in the study with the assurance that all information would be treated ethically and confidentially;

- The researcher explained that, as a student, he aimed to learn from their specialist insights in order to be able to answer the research questions.
- The researcher obtained the permission from the participants, assuring them that all shared information would be treated ethically.

## **1.9 Programme of study**

The study is outlined in brief:

### **Chapter 1**

Chapter 1 provides an introduction to the research, including relevant literature, definitions and concepts. It outlines the research problem, associated questions, research methodology and limitations of the study.

### **Chapter 2**

Chapter 2 reviews existing research data and literature relevant to Design Thinking and Brand Strategy Identity Development.

### **Chapter 3**

Chapter 3 describes the research design, data collection techniques, sample studies and the procedures of the study.

### **Chapter 4**

Chapter 4 reports on the data collection and analysis. Subsequent findings and insights are discussed in order to derive relevant conclusions.

### **Chapter 5**

Chapter 5 revisits the research questions stated in Chapter 1, to assess whether the research objectives of this study have been achieved. Recommendations are briefly discussed in terms of the emergent themes as identified in Chapter 4. Opportunities for further research are explored.

## 1.10 Summary

This identifies and discusses the opportunities that Design Thinking and Brand Strategy scholars can employ to enhance their work. Design Thinking, as a multi- and interdisciplinary tool, is severely under-researched as pertains to South African creative activist brands.

An overview of the literature pertaining to Design Thinking and Brand Strategy is discussed. The concepts of seminal theorists in the fields of Design Thinking (Brown, 2008; Martin 2009; Pangaro 2010) and Brand Strategy (Aaker & Joachimsthaler 2000) are examined. The evolution and redefinition of the concepts of design (as a multi-disciplinary problem-solving concept rather than an aesthetics-focused concept) and brand strategy (as a cultural construct rather than a commercial construct) are discussed. The nexus between Design Thinking and Brand Strategy is briefly explored. The findings of this study confirm and elaborate on the relationship between the two fields.

In order to achieve the research objectives, a qualitative, single case study research methodology was selected via analysis derived from journaling, lived experience and open-ended questionnaires. The *Soeperguava* brand development team, including the researcher, was identified as the research team; subsequently a purposeful sampling method was selected.

Finally, an overview of the programme of this study is listed and briefly discussed. Chapter 2 engages with a discussion of design, Design Thinking and Brand Strategy, in terms of contemporary literature.



development of creative brands, the researcher opines that there is a significant gap between a comprehensive understanding of the interrelated concepts and possible symbiosis of Design Thinking and Brand Strategy. Strategic-creative collaborations overlook the vital role of empathy in team dynamics.

This Chapter discusses the evolution of the design concept, the emergence of creative activism in the early 21<sup>st</sup> century and the advent of Design Thinking as a recognised field of study. A detailed Design Thinking discourse references Stanford University's *d.school* (2005) Design Thinking model, Lucy Kimbell's Design-as-practice and designs-in-practice concept, Roger Martin's (2009) *The Design of Business*, Paul Pangaro's (2010) Design for Conversations model and Bruce Nussbaum's (2012) Creative Intelligence (QC) concepts. The evolution of the brand concept and brand strategy development is examined within the context of contemporary theory, validated by international and South African Design Thinking authors.

Within the context of an inter/multidisciplinary approach, the study investigates the nature, importance and phases of team dynamics. According to Martin (2009:64) Design Thinking is an abductive process. Martin cites Peirce who argues that, using partial data, an idea cannot be deductively or inductively proved. Pierce posits that new ideas emerge when observable data does not conform to existing models. He contends that the initial step of reason is not observation but wondering; terming this form of reasoning *abductive logic* (Peirce in Martin 2009:64). The rhizomatic nature of Design Thinking and Brand Strategy development emphasises the research questions of this study.

South Africa offers a rich texture of production, influenced by diverse cultures and individual tastes. This can be problematic, however, since creative individuals do not have clear brand strategies, particularly as concerns the development of new artefacts. The relatively young and innovative field of Design Thinking affords strategic brand designers a unique perspective of the requirements of the brand development process. It is imperative to critically (re)define the brand concept, investigating the characteristics of Design Thinking and its role within the strategic brand development process.

The complexity of multi/interdisciplinary Design Thinking collaborations can seriously impact on the outcomes. Thomson-Klein (2004:2) argues that: "Multidisciplinary was defined by an

approach that juxtaposes disciplines. Juxtaposition fosters wider knowledge, information and methods. Yet disciplines remain separate, disciplinary elements retain their original identity, and the existing structure of knowledge is not questioned". Consequentially, Design Thinking collaborations produce synthesised, interdisciplinary solutions. It is important to consider the relevant group dynamics at play in collaborations utilising Design Thinking as a tool of brand strategy development.

This chapter describes and defines the relevant concepts within the literature and aims to enable a deeper understanding of the dynamics between Design, Design Thinking methodology and the development of a South African creative activist animation brand.

## **2.2 Defining design, Design Thinking and its dynamics**

Emergent Design Thinking is complex and diverse in its development and application. According to Dr Susan Stewart (2010) from the University of Technology in Sydney, the concept of design in early 21<sup>st</sup> century culture has moved away from a solely aesthetic focus. The 20<sup>th</sup> century utilised a functional, production and semiotic focus, whereas the 21<sup>st</sup> century design concept focuses on experience and meaning. Insight-driven user experience and the increasing use of digital technology have led to the inclusion of various research methods that inform the design process, including anthropology and ethnography (Stewart 2010:515).

Stewart (2010:516) further explains that her team has expanded this thinking, exploring the development of design towards a more conceptual territory in the 21<sup>st</sup> century. Current design concepts largely focus on the immaterial. The importance of the design of systems, processes, organisations, interfaces, experiences and relations has become paramount. This paradigm shift is echoed in the business and management sectors. Their focus has progressed from production and distribution to reception and constant interaction.

Martin cites De Pree, who defines design as a basic activity that distils a problem to its essence and subsequently develops organic solutions in place of those that are stylistically determined (Martin 2009:112). Cronje (Rowe in Cronje 2011:1) reinforces this notion, viewing design as a form of problem-solving. According to Simon (1996b:111), design may be defined as devising a course/s of action aimed at changing existing situations into preferred ones.

The evolution of the key elements of design have been investigated and compiled in six papers from the Design Thinking Research Society's Symposia 8 (2010). Within this context, Professor Kees Dorst (2010:518) supports the position of business science authors such as Roger Martin from the Rotman School of Business, who considers design reasoning as abductive rather than deductive. Martin posits "designerly abduction processes", arguing the important role of the designer who professionalises the art of iterative framing and reframing; an activity that engenders promising problem-solving strategies. The introduction of this design-as-problem-solving-method cannot be underestimated as a business and management tool. Organisations are likely to operate within quite particular and often unexamined frames. Reframing therefore directs new methods to solve complex problems, potentially altering well established mind-sets. As a foundation of Design Thinking, it further applies to the intricate process of Brand Strategy development. This reframing could uncover the answers posed in the research questions, specifically which elements to consider in the Design Thinking application as pertains to the complexity encountered during strategic brand development.

The development of Design Thinking is evident in the more holistic, integrated and synthesised definition of design that have developed to aid the resolution of the complex problems confronting modern-day business. Design has evolved into a way of thinking and being: is an essential component of the brand strategist's 'toolkit'.<sup>4</sup> Systemic Thinking is an important contemporary approach to problem solving (Dorst 2010:518). This is of particular relevance to the *Soeperguava* case study, enabling the exploration of team dynamics in order to determine what happened, what worked, what was unsuccessful and why.

As concerns the concept of framing collaborations, conflict could play a productive role within innovative design. It is able to "forestall... any facile or immediate resolution of the design process, and stimulates engagement with abstract, conceptual and principled solution frames" (Cross in Dorst 2010:518). Participants must undertake an in-depth conceptual journey before arriving at potential solutions for existing problems.

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<sup>4</sup> The brand strategist's 'toolkit', as defined in the Vega Voyage Guide (Enslin 2011), includes a Situational Analysis (Macro, Micro, Competitive, Stakeholder and Brand Analysis), yielding key issues associated with building brand loyalty and equity. This process is similar to Design Thinking due to its non-linear, collaborative approach. The strategic process is heavily reliant on design principles: it must be both strategic-creative and creative-strategic to be successful.

Dorst's view on the engagement process supports Brown, Martin and Teal's views on the non-linear process of Design Thinking collaborations. Wicked problems cannot be solved without an in-depth exploration that may, in fact, yield more than one type of solution frame. Peter Rowe's Design Thinking classification directed at architecture (1987:124-134), nevertheless offers a useful analytical approach to the design purpose since it can be effectively applied to brands:

- (i) The *Functionalist* position is guided by the "form follows function" approach. The focus is on doing things efficiently and in the "right way" (Rowe 1987a:129);
- (ii) The *Populist* position holds that "...an inclusive interpretation of the prevailing sociocultural climate, and especially its commonplace physical and symbolic qualities, is required). At issue is a comprehensive grasp of the popular consensus (Rowe 1987b:129);
- (iii) The *Conventionism* position holds that it must engage and be appealing to its audiences (users and viewers). These conventions rather literally frame sociocultural expectations regarding the selection and conformation of architectonic elements" (Rowe 1987:129);
- (iv) The *Formalist* position holds that "... architecture is largely an autonomous realm of expression ... At issue are formal and figural possibilities made legible by the use of conventions that are agreed upon and promulgated by a community of peers" (Rowe 1987d:129).

As is observable in the various approaches, Design Thinking is a multi-layered process that aims to solve wicked problems. Martin (2009) argues that wicked problems are not harder or more complex than hard problems, and that more stakeholders and factors do not define a wicked problem. It is also not that it takes longer to solve such problems. Martin rejects analytical thinking since he believes the approach is unable to solve wicked problems that are "messy, aggressive and confusing" (2009:94, 95). Brown states: "Design Thinking is a discipline that uses the designer's sensibility and methods to match people's needs with what is technologically feasible and what a viable business strategy can convert into customer value and market opportunity" (Brown 2008:86).

Design Thinking sets out to collaboratively address and solve or mitigate wicked problems.



Brown agrees that Design Thinking should, in order to uncover true innovation, ideally be practiced in expanded ecosystems. Original and meaningful solutions are obtained from the combination and interaction of diverse thinkers and experimenters, collectively engaged in a collaborative process.

Earlier examples included the analyses of Warren Bennis and Patricia Biederman (New York Times, 1997) who examined so-called *Great Groups* to understand how these groups' collective 'magic' happens. They specifically investigated the Walt Disney studio, the 1992 Clinton campaign and the team at Lockheed's top-secret Skunk Works among others. Bennis and Biederman (1997) argue that gifted individuals who work alone may waste years immersed in projects with little success and highlight the need for collaboration and propose the following characteristics of successful creative collaborations:

1. It (the collaboration) is extraordinary in its own way;
2. They (the collaborators) have odd things in common, for example they tend to do their brilliant work in Spartan environments;
3. Other commonalities include extraordinary leaders as they lose their way as soon as they lose their leadership. But yet these groups are collegial and nonhierarchical;
4. They are fuelled by an invigorating, completely unrealistic view of what they can accomplish;
5. They are tinkerers constantly trying to understand how things work;
6. These groups are fuelled by curiosity. The members don't just solve problems; they are engaged in a process of discovery that is its own reward;
7. Group members don't have to be told what to do, although they might need some encouragement to remain on task.

Bennis and Biederman's (1997) work has as much relevance to creative collaborations in 2015 as it originally had in 1996 when the original research was conducted. Accordingly Design Thinking offers these *Great Groups* a structure within to flourish.

However, according to Dobson and Leeman (2010) 70% of projects fail including those led by experienced and capable project managers. Reasons for such a high incidence of failed projects are summarised in the Death Star project (Trike 2014), a system design

project that failed. On reflection the project team made 10 key mistakes as listed in Table 2.1 below:

**Table 2.1 10 Reasons why projects fail: Lessons learned from the Death Star**

**Bonnie: 2014**

Mistakes	Solutions
Incomplete project requirements	Carefully consider how the completed project will function in the real world when writing your requirements. What situations could cause problems?
Not recognising risk	No project is too big to fail, or too small to skirt risk. Conduct a thorough risk assessment to identify potential threats and opportunities.
Not managing risk	Be proactive with potential problems. Do what you can to prevent them and respond quickly if they do occur.
Poor leadership	Be available to help with questions and hang-ups, offer advice, and ask for a few ideas. Don't just expect people to follow your orders to a T.
Ignoring alternative solutions	Consider all possible solutions to the problem, and only then decide on an approach. Don't just choose the first idea or easiest path.
Not learning from mistakes	Hold a retrospective after each project. What worked well? What could be improved? Apply knowledge to future projects for future projects for constant improvement.
Difficult stakeholders	When faced with unrealistic demands, present several feasible alternatives and let the stakeholder choose the approach. Or, list what additional resources you'll need to meet their request.
Insufficient resources	Completed projects don't materialise through sheer willpower. Ask your team what they need, and then do your best to provide it – or rethink your plan.
Poor team morale	People are more productive when they're in a good mood. Create a happy work environment and watch your productivity soar.

Distractions	Stay focused on the work at hand. Multitasking is a sure fire productivity killer.
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Image: Matthys Johannes de Beer (2015).

Broadening the scope beyond creative collaborations is the Denver International Airport (DIA) Baggage Handling System project failure, which is a clear illustration of dysfunctional decision making. The baggage handling system was supposed to be the world's largest automated airport baggage handling system. Over a number of years multiple collaborators and stakeholders were involved in the project with millions of Dollars invested. Instead of being a seminal collaborative project case study example it became global example of a failed project collaboration.

Budzier (2009) refers to Hickerson's 2006 report (Hickerson in Budzier 2009) on the Denver International Airport who in turn draws from Social Justification Theory Agency Theory and Approach Avoidance Theory where Hickerson argues that 'Internal inadequacies in dealing with external threats' was the main reason for the failures.

Hickerson argues that apart from project factors psychological factors contributed to the failure of this case, for example personal responsibility, ego importance, prior success and reinforcement and irreversibility of prior expenditures.

According to Hickerson (Hickerson in Budzier 2009) the following tipping points tipped the project into escalation:

- Change in top management support;
- External shocks to the organisation;
- Change in project champion;
- Organisational tolerance for failure;
- Presence of publicly stated resources;
- Alternate use of funds;
- Awareness of problems;
- Visibility of costs;
- Clarity of failure and success criteria;
- Organisational procedures of decision-making;
- Regular evaluation of projects;

- Separation of responsibility for approving and evaluation projects.

To avoid/mitigate such project failures in future Hickerson offers the following points to prevent future escalations:

1. Strict timelines;
2. Clear acceptance criteria;
3. Daily meetings between Chief Information Officers (CIO) and Managers;
4. Adherence to baseline requirements. (Hickerson in Budzier 2009).

Hickerson's visual project summary follows in Figure 2.2 below:

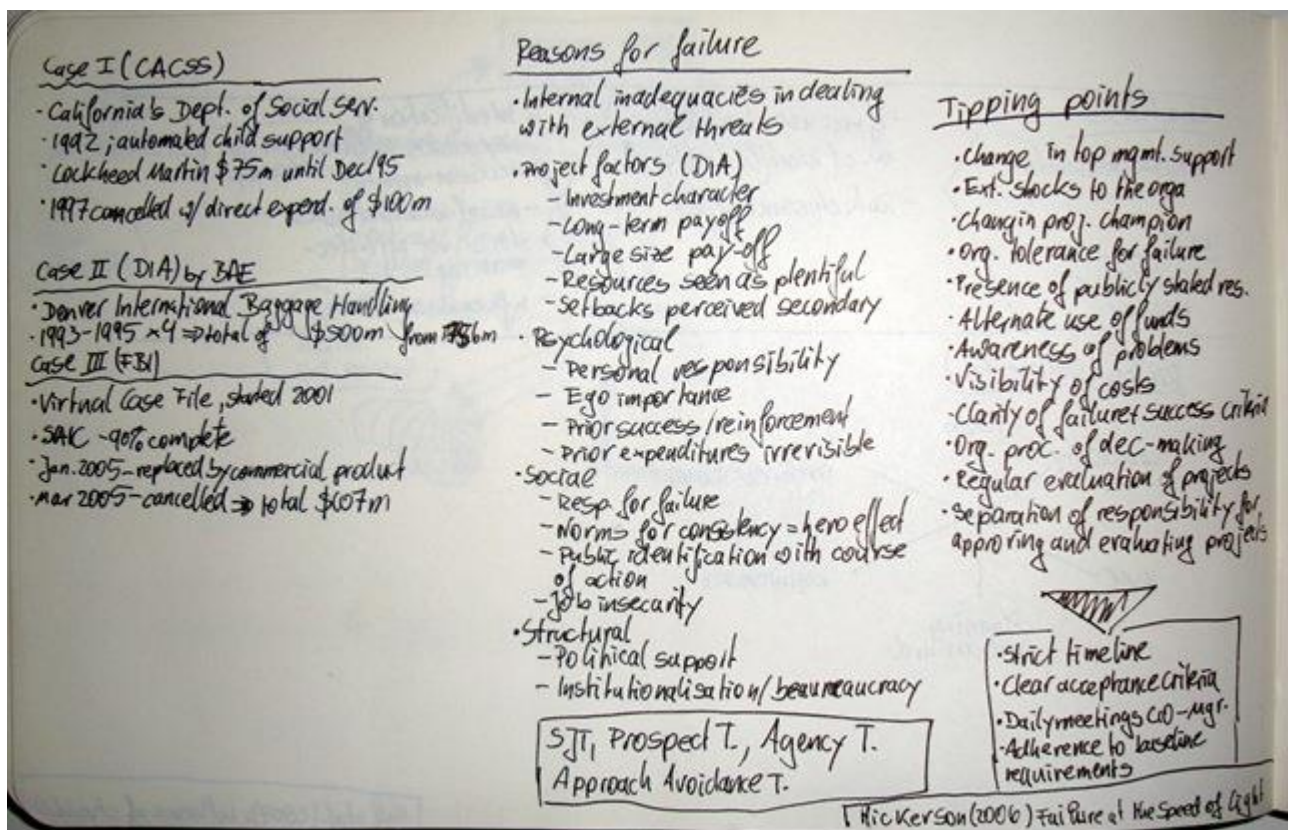


Figure 2.2 Failure at the Speed of Light  
Hickerson (2006)

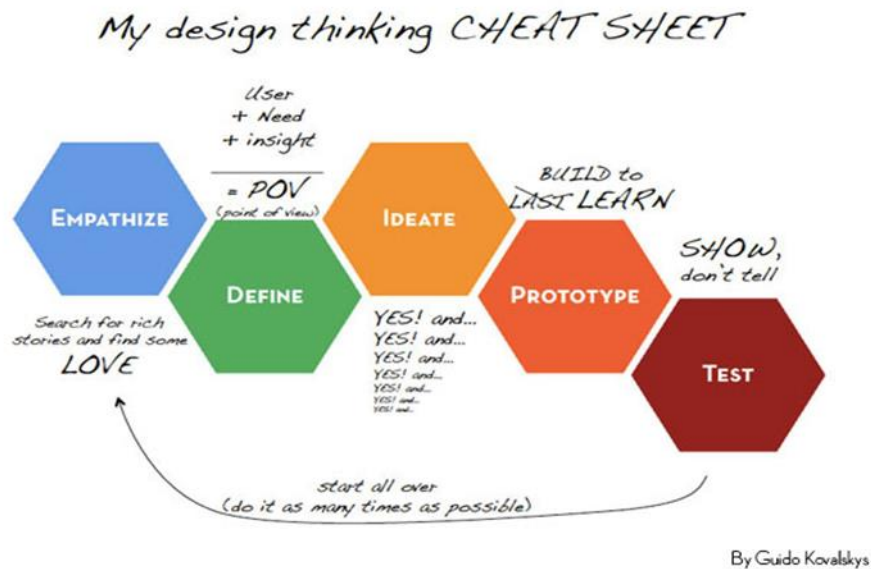
Image: Hickerson (2006).

To aid the successful collaborations the role of Design Thinking as a business design tool is explored in more detail. In *The Design of Business* (2009), Martin develops a Design Thinking model, the Knowledge Funnel, consisting of three key stages. Firstly, the mystery or problem is explored. This leads to an heuristic (a rule of thumb) that narrows the focus of the field of enquiry, distilling the mystery into a manageable size. This leads to the third stage, whereby a fixed formula or algorithm is devised. Moldoveanu posits that algorithms are *certified production processes*: “They *guarantee* that, in the absence of intervention complete anomaly, following the sequence of steps they embody will produce a particular result” (Moldoveanu in Martin 2009:11). Martin defines algorithms as the paring away of information and the simplification of the world’s complexities (Martin 2009:17). Although this emphasis on mystery might seem to offer a non-linear approach, the dynamics at play during the Design Thinking process ensure an iterative process (2009:11). Martin’s approach might offer a framework that enables researchers to uncover the key Design Thinking elements during the brand strategy development processes.

Teal’s rhizomatic thinking builds on Martin’s process-based explication of Design Thinking. Teal argues that “... the rhizome promotes Design Thinking as a process comprised of both linear and non-linear aspects” (Deleuze and Guattari in Teal 2010:297). He takes issue with the notion that design is often treated as calculative problem solving, since Design Thinking then becomes a mere extension of old habits, as opposed to a new way of approaching problems. If design as viewed as calculative, the design process becomes skewed, reducing design to a basic instrumental process. This in turn eliminates complexities, accidents and flows crucial to a dynamic existence. Teal calls for more rhizomatic thinking during Design Thinking processes: “Acting rhizomatically affords a design process that is made of a web of intensities, becomings and passings, territories and interactions; and with such a structure complexities may be treated as complexities” (2010:297). He contends that although this manner of thinking is unfamiliar to many, it needs to be practiced. This view is paramount to Design Thinking collaborations where, if the process is not simplified and focused, the complexity of guiding multiple participants whilst trying to mitigate the wicked problem can lead to confusion and frustration.

The Stanford *d.school*’s Design Thinking model (Figure 2.2 below) lays a solid foundation for teams embarking on Design Thinking projects, since it identifies five clear steps. This does not mean that the *d.school* proposes a linear, systematic process, since it fully supports the

iterative, rhizomatic nature of Design Thinking. Several others, including the UK Design Council's Double Diamond and Kumar's (2003) Innovation Planning models, follow similar steps<sup>5</sup>:



**Figure 2.2 d.school at Stanford University, Design Thinking Model Kovalskys 2014**  
Image: Kovalskys (2014).

Similar to Martin's (2009) model, the *d.school* model illustrated in Figure 2.2 above offers a framework for Design Thinking researchers in order to conduct an in-depth exploration of the phrases and resultant key elements during the process.

In the context of this study, the role of animation and its relation to the iterative Design Thinking process needs to be reinforced. David Mitchell (2002) explores the lengthy history and evolution of animation and the creative process of animation companies such as Disney, DreamWorks and Pixar. The animation process is anything but linear and the animation team need clear objectives and boundaries to ensure successful films. Mitchell refers to Lanier who states that "Artists long for limitations; excessive freedom casts us into a vacuum ...

<sup>5</sup> According to Kovalskys (2014), there are five steps offered by the Stanford *d.school*. 1. Empathising: this initial stage focuses on understanding the key stakeholders being researched. Ethnographical research ensures a deeper understanding that in turn impacts positively on empathy levels. 2. Defining: during this stage the wicked problem is identified collaboratively by the multi-disciplinary team. 3. Ideation: the team explores creative solutions to address the wicked problem. They have free reign to brainstorm solutions without judgement. 4. Prototyping: the team 'think with their hands' (Brown 2008) to explore the viability of their core ideas. 5. Testing: The final solutions are tested to ensure that they will indeed address the key challenge.

Style used to be an interaction between the human soul and tools that were limiting. In the digital era, it will have to come from the soul alone” (Lanier in Mitchell 2002).

In line with Design Thinking projects, the human element cannot be discounted in the animation design process, since it utilises many similar elements. Bob Pauley (2014) discusses Pixar’s approach as ‘finding elegant solutions to problems’ (Pauley 2014). This affirms the Pixar perspective of their process as “a design process” (Pauly 2014). The Pixar process comprises alternating iterations that include planning and implementation focused on storytelling. To be true to the nature of animation, freedom is emphasised during the planning process. At a later stage, discovery and improvisation become more constrained.

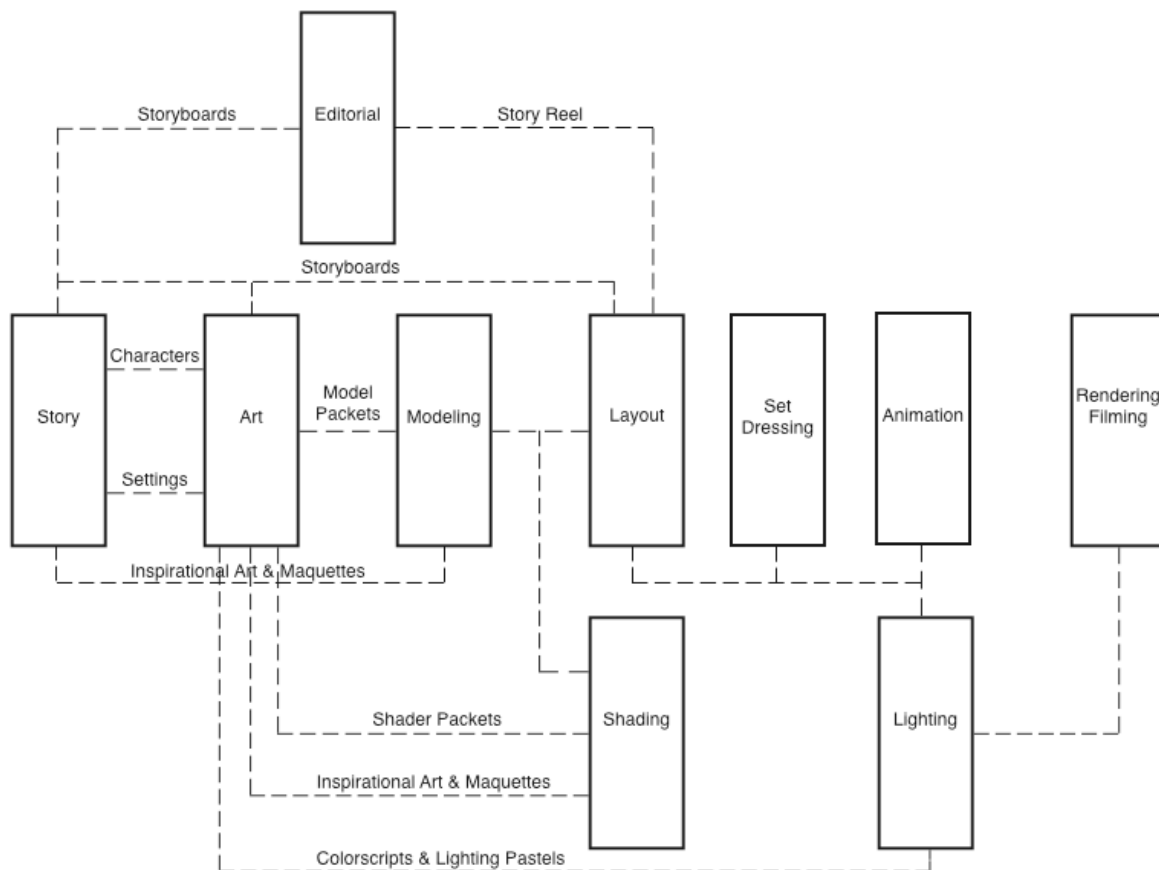
The animation process as a collaborative design process is further evidenced by the South African animation studio, Triggerfish, which has successfully collaborated with its American counterparts over a numbers of years. It is interesting to note that Pixar prefers a seemingly simple, iterative and ‘low-tech’ approach. Pixar positions its processes as ‘show and don’t tell’. Similar to Disney and DreamWorks, Pixar utilises traditional design skills, including drawing, painting, sculpture and storytelling in planning processes. Ideas are developed slowly and iteratively, aiming to add value to the work of others. It is clear that this approach follows the phases of the Design Thinking process with success *results* (Pauly 2014).

A key aspect of their design process, and Design Thinking in general, is collaboration. This is supported by Pixar’s emphasis on teamwork during film development. Designers occasionally exchange their design products with their peers. This exchange facilitates collaboration and with it, an incremental improvement to their specific art with collective results. Character development is iterative. Design processes engage traditional design techniques, including decomposition, abstraction and approximation (Pauly 2014). These processes further echo those of Design Thinking, whereby collaborations uncover the key elements required for successful brand development.

Pixar divides its planning process into three teams: Story, Art and Editorial. The story team leads the creative cycle although each team fulfils a distinctive role. The story team supplies storyboards that feed the art and editorial departments. The products created by the art and editorial teams are returned to the story department, leading to an ongoing collaborative cycle. Pixar’s films are developed over a four-year period, and the first three and a half years

are driven by the collaborative cycle. This robust iterative process ensures a rich, well-told story (Pauly 2014).

It is evident that the animation process yields ground-breaking results, albeit without the phased approach of Design Thinking strategies. Pixar has summarised its process in a planning and implementation pipeline, as illustrated in Figure 2.3 below.



**Figure 2.3 Designing a Pixar Film: Planning & Implementation Pipeline**  
**Pauly 2014**

Image: Pauly (2014).

The prevalence of Design Thinking in studios like Pixar may be explained by its iterative, collaborative processes that are closely aligned with the *d.school's* five phases as previously described. It is evident that this process lays a solid foundation for the creation of successful creative brands. This is not a universal position, however. The Design Thinking concept has



been challenged by several authors who argue that it is overly reliant on thinking. They are unconvinced of its supposed successful application within a business context as posited by Martin (2009).

### **2.2.1 Challenging the concept and relevance of Design Thinking**

Kimbell (2009:6) explains that the term 'Design Thinking' may be confusing, while other leaders in the field, including Brown (2009a), Collopy (2009), Currie (2009) and Nussbaum (2009), argue about the name and the exact meaning of the concept. These authors question whether Design Thinking is significantly different from other business approaches and the efficacy of its value creation within systems thinking (Senge 1994). Their discussions reflect a general lack of coherence in academic literature concerning design research, management and organisational studies. The authors question what Design Thinking practitioners do, the ways that they think about topics, how distinctive they are and what this might mean for organisations in terms of value creation and knowledge production.

Kimbell (2009:9), as an alternative, offers practice theories. In this scenario, the unit of analysis is applicable to, and may be switched from a single participant to many participants. Practice theories entail switching the unit of analysis from a choice between individuals or society and its norms to a messy, contingent, iterative combination of minds, things, bodies, structures, processes and agencies - and the configuration and reconfiguration of and between them. This design activity shifts design from the realm of design practitioners to managers, employees, paying customers, end-users and other stakeholders. It evolves as a problem solving mechanism viewed as several iterations. Kimbell argues that the practice-theoretical approach causes a shift of attention during the design process, eschewing a single-minded focus on the cognitive individual styles of team members, professionals and employees. Kimbell opines that once a product or service joins the marketplace or society, this method dictates an awareness of design as a fluid, incomplete process. Bruce Nussbaum critiques Design Thinking in an article entitled, *Design Thinking Is A Failed Experiment. So What's Next?* (2011). Nussbaum argues that the term 'Design Thinking' should be replaced by the term 'Creative Intelligence' (CQ). "Design consultancies that promoted Design Thinking were, in effect, hoping that a process trick would produce significant cultural and organisational change." He positions Design Thinking as scaffolding leading towards the real deliverable creativity. According to Nussbaum, the success rate of

Design Thinking is low. He however echoes the abovementioned authors, concluding that Design Thinking has moved design away from an aesthetic focus on artefacts, within a narrow consumerist marketplace, to a broader social space of systems and society.

Schlaikjer (2011:1) challenges Nussbaum's argument concerning Creative Intelligence. She questions the difference between Design Thinking and Creative Intelligence, since both approaches reframe problems and refine original solutions. Schlaikjer posits that differences remain vague, since languages change and buzzwords come and go. She emphasises that it is imperative that creatives and designers remain logical, collaborative, adaptable and communicative to solve the world's problems (2011).

Schlaikjer (2011) might have a point. Is this not what underlies the concept of Design Thinking and that which it seeks to achieve? The definition of design has shifted, and with it, the ambit as to who partakes in design activities. In essence, the focus is neither on the so-called design nor the artefact but concerns the identification and resolution of wicked problems by whichever manner deemed expedient. This open innovation system assumes that design is a dynamic person-centred, ongoing process. Is the concept of Design Thinking not so well evolved and entrenched in a specific meaning, reducing debates on the two words to a semantic exercise? Does this not imply a way of thinking (mind-set) that influences the manner in which problems are approached and solved (concurring that not all wicked problems are resolved by clear solutions and frequently involve a protracted process)?

Another Design Thinking 'dissident' is Paul Pangaro. He addressed the 2010 Picnic Conference in Amsterdam, Holland with a paper entitled 'Rethinking Design Thinking'. Pangaro (2010) explores the origins and theory of contemporary Design Thinking from a cybernetic perspective. Pangaro borrows from the Greek word meaning the 'art of steering' to explain that the underlying concept of cybernetics: that which has a goal and takes action to achieve it. This concept involves knowing whether your goal has been achieved, or whether it is in the process of being achieved. This is assessed through reaction or comment (Pangaro 2014). He argues that "...conversations are the heart and substance of all design practice, and shows how a cadence of designed conversations is an effective means for us to comprehend, and perhaps begin to tame, our wicked problems" (Pangaro 2010). This is of crucial importance for the researcher who wishes to establish the underlying reasons for the success or failure of a collaborative project.

Pangaro discusses the origins of Design Thinking during World War II, its link to systemic thinking, the Design Methods movement of the 1960s and Rittel's 'wicked problem' in order to reiterate the importance of addressing the correct problem to designers. Pangaro agrees with Herbert Simon's view of design as a science. Design Thinking combines technology, business and human values. This position is supported by contemporary proponents of Design Thinking, including Brown (2008), Whitney of the Illinois Institute of Technology and Roger Martin (2009).

Pangaro (2010) posits that creating new things does not guarantee innovation. He challenges the notion that Design Thinking equals business success, since he has not seen empirical proof that the process leads to business success. His major concern is that Design Thinking is transformed into an endlessly replicable process, whereas Pangaro stipulates clear metrics for the Design Thinking process.

Pangaro proposes a process of rethinking design via a conversation-focused model. He posits that a team needs to create their own 'new' language in order to engage in meaningful conversations. Pangaro's model is presented below (Figure 2.4):



**Figure 2.4 Design for Conversations Model**

**Pangaro 2010**

Image: Pangaro. (2010).

According to Pangaro’s Design for Conversations model, the problem is assessed and subsequently a solution is prototyped. Constant evaluation and iteration is required throughout the process. Pangaro therefore argues in favour of conversations over individual thinking, suggesting his model is more repeatable, transparent and measurable than the existing Design Thinking models. He states that since it offers more clarity and a deeper understanding between participants, it leads to more resilient teams able to access more substantial solutions

Several Design Thinking tools are been discussed above. These include a critique of the Design Thinking concept and its focus on mitigating wicked problems. These tools are summarised in Table 2.2 below. They are of particular relevance to the complex process of strategic brand identity development which will follow the summary illustrated in Table 2.2. A For a more comprehensive exposition, please refer to Appendix A.

**Table 2.2 Design Thinking Overview, 2014**

Author	Tool	Salient Points
Rowe	Classification of Design Thinking in context of architecture. (1987).	Analytical framework for architects when designing spaces: Functionalist; Populist; Conventionalist; Formalist. Linear classification of Design Thinking – can be applied in the classification and positioning of brands to assist in strategic direction.
Brown	Design Thinking Phases (2008).	Brown (2008:90): Design Thinking is ideally practiced in an expanded innovation eco-system. Idea’s three phases of Design Thinking: <ol style="list-style-type: none"> <li>1. Inspiration: understanding the situation;</li> <li>2. Ideation: generating, developing and testing ideas that might lead to solutions;</li> <li>3. Implementation: charting a path to market.</li> </ol> Note: a project would typically loop back through these spaces in a non-linear, iterative fashion.
Peirce	Abductive Reasoning (Martin in Peirce 2009).	Martin (2009) posits that new ideas arise when a thinker observes data (or even a single data point) that does not fit with the existing model/s. The thinker seeks to make sense of the <b>observation</b> by making what Peirce called an ‘inference to

		the best explanation'. The first step of reasoning is not observation but <b>wondering</b> . Peirce calls his form of reasoning " <i>abductive reasoning</i> ". (Peirce in Martin 2009:64). Peirce argues that it is a fruitful balance between intuition, analytics and between exploration and exploitation.
Martin	The Knowledge Funnel (2009). Design Thinkers' Tools. (2009:162,163).	The Knowledge Funnel flow: 1. Mystery; 2. Heuristic; 3. Algorithm.
Teal	Rhizomatic Thinking (Deleuze and Guattari in Teal 2010).	Linear and non-linear Design Thinking: the Rhizome: Teal (2010:299) refers to Deleuze & Guattari's observations that relations of consequence are constantly <b>forming</b> , <b>fragmenting</b> and <b>reforming</b> . This process aligns with strategic brand development.
Kimbell	Design-as-Practice and Designs-in-Practice (2009).	A new alternative; a wider frame: The pairing of design-as-practice and designs-in-practice that moves the unit of analysis away from the individual designer, group or organisation to a wider frame that refocuses the research agenda. Kimbell (2009:10) proposes a pair of <b>analytical tools</b> based on several fields including sociology, technology, science and design.
Nussbaum	Creative Intelligence (CQ) (2011).	Creative Intelligence (CQ) is about abilities, not just thinking. It places doing and learning in a complex space enabling resilience within the uncertainty of daily modern life (2011).
Pangaro	Design for Conversations (2010).	Pangaro proposes the following design conversations: 1. Conversation to create new language; 2. Conversation to agree on goals; 3. Conversation to design the designing; 4. Conversation to agree on means. Each conversation must be evaluated and iterated, if required.

Image: Matthys Johannes de Beer (2014).

Table 2.2 above captures the evolution, nature and discourse surrounding the concept of Design Thinking as a fundamental methodology for collaborative problem solving. It can be argued that Table 2.2 is in itself a Design Thinking system that will evolve rhizomatically.

This study explores the relationship between Design Thinking and Brand Strategy development as a fundamental methodology for collaborative problem-solving. A discussion on strategic brand development, another collaborative endeavour follows, whereby the concepts of brand and brand strategy are discussed.

### **2.3. Strategic brand development**

The concept of 'brand' inherently implies a cultural construct that transcends the merely commercial. It is a collective concept that draws on various relevant disciplines to solve wicked problems that confront the brand. As a departure from this perspective, one might argue that the concept of Design Thinking falls within the ambit of brand strategy, especially during the strategic situational analysis phase that focuses solely on identifying key issues (often wicked problems) that confront the brand. These wicked problems need to be addressed in order for the brand to be sustainable on all levels. The brand concept, similar to that of Design Thinking, relies on a non-linear approach to solve wicked problems in a contemporary scenario. A linear/formulaic approach to strategic brand development is inadequate, particularly in a situation where the brand and its shareholders are centrally placed in the organisation.

#### **2.3.1 Defining the brand concept**

Although the concept of 'brand' is widely believed to be a fairly recent phenomenon dating back two hundred years, (most specifically so in corporate and financial terms), it in fact dates back to the Indus Valley when artists branded their work (Moore & Reid 2008). Although brand identity authors including Lieb (2007:38) investigate traditional brand theorists, Lieb's focus is limited to consumer culture theorists, including McCracken (1986, 1989, 1991, 2005), Holt (1995, 2002, 2003, 2004), Fournier (1998, 2004, 2006) and Wipperfurth (2005). Lieb argues that ultimately the inquiry surrounding the brand is viewed from a cultural context (2007:48). She juxtaposes the two schools of thought, reiterating that according to traditionalists, consistency is key to ensuring that brand equity is built.

According to Lieb, consumer culture theorists (CCT) find this approach inadequate, arguing that brands must evolve over time to ensure relevancy and accommodate cultural changes (Holt 2002, 2003, 2004, Wipperfurth 2005). She emphasises the importance of context in brand analysis, something that traditionalists seem to omit from their approach. Lieb builds on the above: “For CCT theorists, brand equity is a function of the quality of the stories told, provided, presumably, that there is a competitive product to sell.” (Lieb 2007:48).

Klopper et al (2011:63) posit that a brand is viewed as a social construct, not a commercial one. Hence brands are formed by society and have one common denominator – the development of meaning, through conscious decisions and actions that connect individuals. Building strong brands is imperative in today’s communication saturated society, and as such, brands should not be viewed purely from a commercial angle. If developed and implemented correctly, brands offer pockets of meaning to people. Enslin (2011:15) supports this perspective, warning that such a view limits the potential and value of the brand. “No matter the social form of the brand, to connect meaningfully with people, it strategically needs to define what it stands for and it needs to deliver on its promise in all that it does” (Enslin 2011:15).

Kapferer (1997:17) and Keller (2008:2) suggest that a brand’s purpose is the creation of meaning and the definition of identity. They underscore the important role of brand leaders and managers in developing meaningful identities in all spheres of society. Taking this into account, Cook et al (2009) define a brand as “...a particular and unique construct that creates, communicates and sustains value for all its stakeholders through its products and/or services.” A brand is therefore a system of information and meaning that is not confined to an object with some form of commercial value.

In view of this study, understanding the role of brands as drivers of social change is important, as it will build a deeper understanding of their strategic role within society and their ability to affect social change. In his article *How brands can change the world*, Steve Hilton (2003:370) posits three ways in which brands can lead social change. Firstly, the cultural power of the brand must be harnessed. Secondly, a process of innovation must be utilised to develop new products and services that convert social and environmental needs into market opportunities. Thirdly, to leverage corporate resources in order to address the genesis of the world’s social and environmental challenges – the division between formal and informal

economies. Hilton argues that "...if you want to change the world, do it through business. If you want to help your business, change the world" (2003:370). Hilton investigates relevant brand case studies, for instance MTV's 'pro-social' brand agenda, specifically the scenario in which MTV followed an active citizenship approach as its core brand focus, positioning this technique as a powerful and distinctive method of communicating and identifying its target audiences. This approach was extremely effective, opening conversations with the youth regarding taboo subjects such as HIV/Aids, environmental protection and human rights (Hilton 2003).

### **2.3.2 The rise of 'goodvertising'**

Consumers are increasingly demanding ethical behaviour from businesses. It is imperative that companies become socially involved, with a focus on ethics, community and environmentalism to create a more 'human' face for the organisation. The business sustainability thought-leader Carol Sanford reinforces this view in her book, *The Responsible Business* (2011), arguing in favour of a focus on living, human systems as opposed to constructed (mechanistic) systems. Manuel Manga (2014) supports this notion, stating that conscious design is the design of self, our mind-sets and becoming human by design.

As discussed by Hilton (2003), brands have a key role to play in contemporary society. In an interview by Roed (2011) with Danish Advertising consultant and author of *The Bible of Goodvertising*, Thomas Kolster (2011) refers to Contagious magazine's term, *Goodvertising*. According to its personnel, *Goodvertising* is an umbrella term used in the context of ethical marketing and business practice. The main foci include the environment, fairness, corporate social investment, ethical investment, community health and wellbeing. The importance of business models based on economics and ethics is stressed (Roed 2011).

A new *goodvertising* brand communication model is emerging: one that is relevant, fact-led, socially-beneficial, educational, fair and built to last. Collaboration, transparency and commitment underscore this model. Advertisers need to question existing models and develop new roles, practices, relationships and norms since innovation and alternative communication are demanded by consumers. This may lead to newly relevant terminology and language (Hilton 2003).



Contagious magazine embraces the statement made by Al Gore, who says that we are in the early stages of the biggest business movement in history, particularly as concerns the role of advertising. According to Gore, advertising plays a more crucial role today than ever before and we cannot ignore messaging. We require multi-disciplinary thinking and collaboration to find innovative solutions to wicked problems (Hilton 2003).

In the context of evolving brand strategy, particularly as concerns corporate social investment, the role of so-called *responsible brands* deserve some exploration. In their 2011 article *Creating a Conceptual Model for Building Responsible Brands*, Kujala, Penttilä and Tuominen acknowledge that there is extensive literature on corporate social responsibility, but little research on how responsible brands are developed from an internal perspective. They affirm the changing role of brands and agree with Fan (2005) that “[a] brand is no longer merely the interface between the company and its customers; rather, a brand represents the ‘face’ of the company” (2011:6). A true brand has a well-defined and developed identity that is coherently managed across all stakeholder contact points.

Their discussion focuses on the change in consumer behaviour and attitudes. They argue that the rise of ethical consumerism, paired with increased consumer activism, has increased the social and ethical responsibility of companies and brands. Despite this consumer paradigm shift, the concept of responsible brands is fairly underdeveloped and relatively new (Kujala et al 2011). The notion of responsible brands is aligned with the vision of the creative-activist brand, *Sopeperguava*, particularly since it aims to change attitudes and behaviours (beyond a mere consumer focus) in South African society.

Kujala & Lenttiläs’s 2009 research points to two interrelated fields, namely “(i) the process of branding (which adopts the company perspective in studying the internal processes used to create brands); and (ii) the actual brands (which adopts the customer perspective in studying customer preferences, attitudes, and values).” (Kujala & Lenttiläs in Kujala et al 2011:6). The authors reiterate the interrelation of these two research streams, pointing out that most studies on responsible brands have focused on the latter, with particular reference to brand image or reputation (Folkes & Kamins1999; Carrigan & Attalla 2001; Klein & Dewar 2004; de Pelsmacker et al 2005). *How* responsible brands are developed is an area that needs more research. Their study focuses on this particular area of endeavour. They reference Fan (2005), stating that “...branding should no longer be seen as merely adding value to a

product; rather, brands represent and promote lifestyles, and brands themselves become a kind of ‘culture’” (2011:7).

This approach underscores the intentions of the creative-activist brand, *The Adventures of Soeperguava*, as explored in this study. This brand exists to challenge the countless iterations of prejudice within South Africa, setting out to add positive cultural and societal value in our relatively young democracy. This perspective lays the foundation during the development of the strategic identity of creative-activist brands. Once such a brand has been developed, it can be communicated. It is important to use the same value-focused approach when communicating such a brand as to not nullify the foundational strategic work done previously. Creative brands in particular, can become cultural artefacts over time, reinforcing the need for thorough and responsible strategic planning processes.

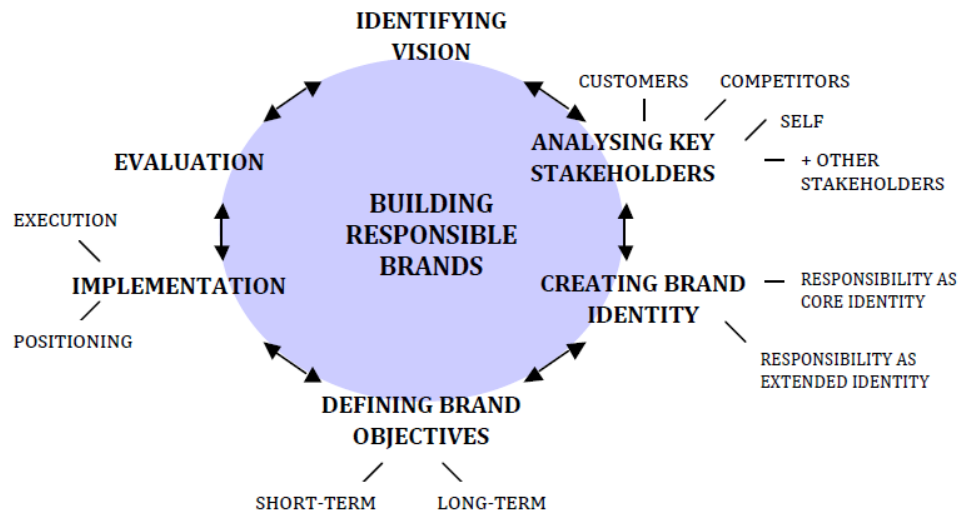
### **2.3.3 Brands as cultural artefacts**

Although the ideas of brand building and associated storytelling are both ancient and deep-rooted, the academic field of branding poses many problems, especially in a field where intangibles are frequently at play. It is a particularly complex issue to unravel, one in which internal and external factors can initiate, control and determine the eventual outcome of when and how a creative brand finally becomes recognisable.

The creative arts are often preoccupied with the theory, work and idea of ‘high culture’. If the artist/designer’s brand is to be successful and economically viable, there is certainly a need to acknowledge and embrace popular culture. This underscores the importance of a convincing brand narrative. Popular culture theorist, John Fiske defines culture as “[T]he constant process of producing of and from our social experience, and such meanings necessarily produce a social identity for the people involved ... [Culture] is a constant succession of social practices; it is therefore inherently political, it is centrally involved in the redistribution of various forms of social power” (Fiske 1997:1).

Kujala et al (2011:7) draw attention to the fact that vast quantities of literature in the field of corporate social investment have given rise to terms like ‘citizen brand’ (Willmott 2003), ‘ethical brand’ (Brunk 2010; Szmigin et al. 2007; Fan 2005; Crane 2005, Maio 2003) and

'sustainable brand' (Maio 2003). Building responsible brands, as proposed by Kujala et al, requires six crucial elements, as illustrated in Figure 2.5 below.



**Figure 2.5 A conceptual model for building responsible brands.**

**Kujala et al 2011**

Image: Kujala et al (2011).

The primary elements of the responsible brand model follow similar phases as that of 'commercial' strategic brand models. The need for a clear vision and understanding both primary and secondary stakeholders with psychographic and empathetic depth are common to both approaches (Kapferer 1997, Aaker & Joachimsthaler 2000). These foci facilitate a brand blueprint that ensures a strategically robust brand identity system that maps its evolution via clear objectives. This planning phase is followed by the implementation and evaluation phases, whereby a non-linear approach is pursued throughout these processes. What differentiates the model of Kujala et al from traditional commercial models such as those of Aaker and Joachimsthaler (2000) is the unwavering commitment to responsibility and ethics. These elements are entrenched in the core and extended identity of the brand, ensuring everything that the brand undertakes will reinforce its position as a responsible citizen. This model enables integration and synergy between firm strategic direction and empathy-based implementation within communities. It is of particular relevance to the *Soeperguava* project since it aspires to create empathy and build a community of fans for *Soeperguava*.

### 2.3.4 The role of brand in the non-profit sector

According to Kylander and Stone (2011:1), brand building in the non-profit sector appears to be at a key point in its development. They argue that while many non-profit organisations still pursue a narrow fund-raising approach, others are moving beyond a solely financial focus. These organisations are examining the role of brands and associated strategic possibilities to further the development and implementation of their long-term goals. This occurs in tandem with the development of internal organisational identity and capability.

A strong brand supports a project. Its credibility and inferred trust can be a catalyst for uptake, partnerships and overall participation (Fusilli 2011:2). For example, The Gates Foundation deliberately brands and positions itself as such a catalyst. The focus is on leveraging the Gates Foundation brand to create greater social impact and encourage public discourse (Kylander and Stone 2011:2). A key concern centres on models and terminology for the non-profit sector since strategic frameworks and management tools are lagging behind. Management tools have been appropriated from the for-profit sector in order to increase brand awareness and an increase in revenue.

Kylander and Stone (2011:2) propose a non-profit brand IDEA model, in which 'IDEA' is the acronym for:

- Brand **integrity**
- Brand **democracy**
- Brand **ethics**, and
- Brand **affinity**.

The non-profit brand IDEA emerged in part from the pride expressed by non-profit leaders: pride in the social mission, its participatory processes, the shared values and key partnerships and, in part, from the distinctive role of the brand within their organisations.

The brand concept is significantly valued beyond its status as a product or commodity. Kylander and Stone argue that a brand is a psychological construct held in the minds of stakeholders; whether its people, organisations or movements.

These authors note the changing role of brand and brand leadership (Ibid). Brand building has become an inclusive aspect of the non-profit executive team, echoing Aaker and Joachimsthaler's (2000) view on the importance of brand building at board level. Kylander

and Stone’s view posit that a strong brand is integral to operational capacity, maintaining focus and galvanising support (2011). This proves the key importance of the brand as a driver of long-term social goals. Kylander and Stone’s NGO evolution builds on the seminal works of business authors including Kapferer (1997) and Aaker and Joachimsthaler (2000). It is illustrated in Table 2.3 below:

**Table 2.3**  
**The Non-profit Brand IDEA**  
 Kylander and Stone (2011).

**Exhibit 2: The Nonprofit Brand IDEA**

Four Principles of the Nonprofit Brand IDEA		
IDEA Principle	Source of Pride in the Nonprofit Sector	Role of Brand
Integrity	Commitment to Mission	<i>Brands align identity and image with an organization’s mission</i>
Democracy	Commitment to Participatory Processes	<i>Brands create internal coherence and build trust through transparency and access</i>
Ethics	Commitment to values as well as results	<i>Brands align identity and image with an organization’s core values and culture</i>
Affinity	Commitment to Collaboration over Competition	<i>brands support partnerships when they are managed to strengthen or showcase each other</i>

Image: Kylander and Stone (2014).

Kylander and Stone (2011:210) posit that building responsible brands requires increased thoroughness compared to building ‘general brands.’ Brand leadership from senior management, combined with a unified vision are key factors for the success of any brand, and not just ‘responsible brands’. This is evident when one considers Enslin’s view on the brand as a concept beyond the commercial realm (2011), Cook et al’s (2009) opinions of the healthy brand and Aaker and Joachimsthaler’s (2000) view on brand leadership. A link emerges between this approach and the purpose and vision of the brand in this study.

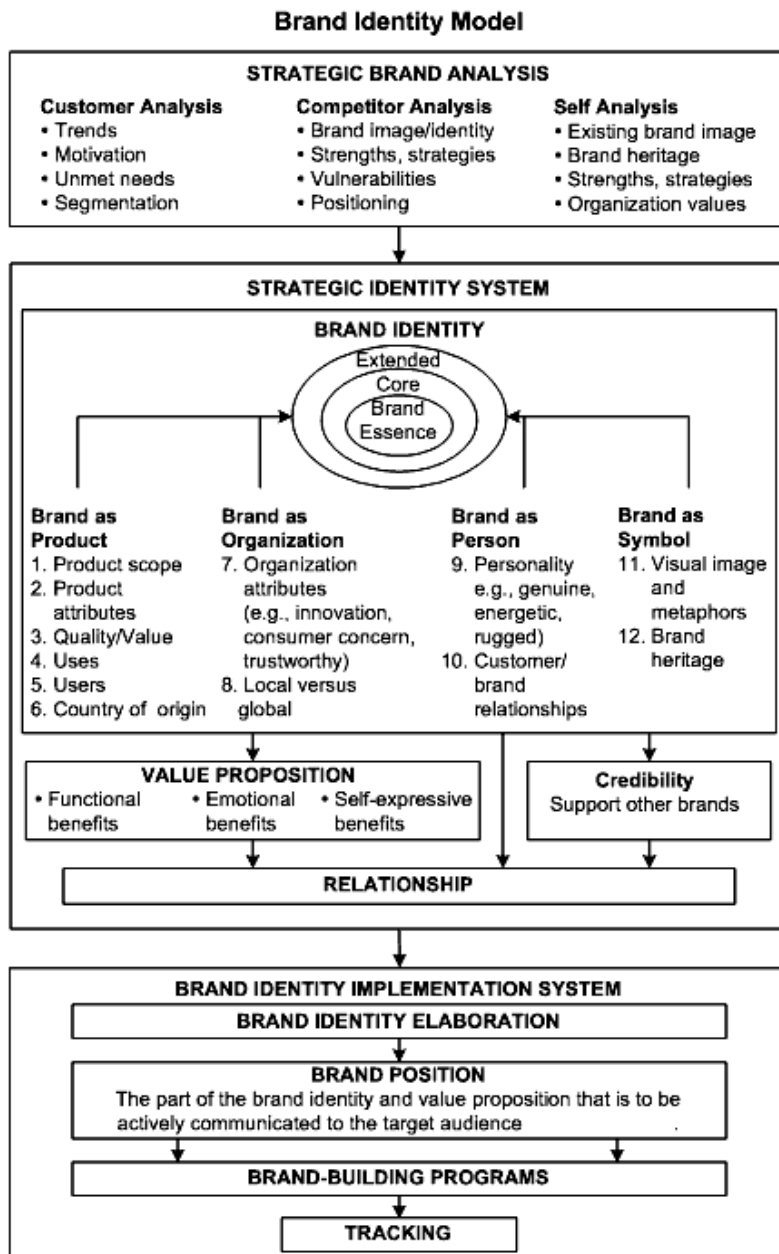
**2.3.5 The importance of brand leadership**

Aaker and Joachimsthaler (2000) argue that brand leadership is the new imperative in business. They state that classical brand management has, in the 21<sup>st</sup> century, evolved into

brand leadership. The brand leadership model views the manager as strategic and visionary rather than tactical and reactive. They suggest that the success of this role requires the brand manager to be involved in the creation and implementation of business strategy. “The brand strategy should be influenced by the business strategy and should reflect the same strategic vision and corporate culture” (Aaker and Joachimsthaler 2000:7). In a South African context, this is supported by Gordon Cook, co-founder of the Vega School of Brand Leadership. “CEOs as brand leaders are essentially connectors; connecting all stakeholders to the brand. That, by definition, has strategic intent and is the only sustainable business outcome” (Cook 2005:2).

Aaker and Joachimsthaler (2000) also stress that “...the brand manager must be the owner of the strategy - guiding the total communication effort in order to achieve the strategic objectives of the brand” (Aaker: 2000:13). Enslin expands on this position, arguing that every point of contact matters because every point of contact positively or negatively influences what people think and feel about your brand (Kapferer and Duncan in Enslin 2011:155). “Through brand contact planning, these points of contact can be developed to aid in projecting the brand’s values and purpose in a systematic and holistic manner” (Enslin 2011:155).

Aaker and Joachimsthaler’s (2000) brand identity system model (Figure 2.6) has found wide application as a brand strategy, especially amongst large commercial brands such as Virgin, albeit that smaller concerns also embrace this approach. Although this model is laid out in a linear fashion, it follows a systemic, iterative approach akin to that of Design Thinking processes. It yields optimum results when applied collectively by the key stakeholders responsible for strategic brand development.



Kilde: Aaker, David A. & Joachimsthaler: Brand Leadership. The Free Press. 2000.

**Figure 2.6 Brand Identity Model**  
Aaker and Joachimsthaler 2000  
Image: Aaker & Joachimsthaler (2000).

### 2.3.6 Artists as brands

According to Schroeder (2005:2), a successful artist is one who can manage his/her work and selves in order to promote a dual brand. The first is the work, representing a complete and meaningful image (or idea) and secondly, him/herself as a brand: 'the artist'. This notion implies that various concepts on several layers are involved or operational in the convoluted process of brand conceptualisation, establishment and management. Artists can therefore become brands and, over time, their work can become branded cultural artefacts. Some artists might choose to develop independent 'creative brands' encompassing their own unique strategic purpose and vision.

### 2.3.7 Creative-activism

The concept of creative-activism relates to the creation of personal alternatives through self-produced media, imagery, messages, and 'activist branding'. As Rucforsk explains it:

Creative activism can tentatively be defined as a civic citizenship participation where critical perspectives on a societal issue or a political system are communicated in creative ways through a strategic political happening characterised by an ironic attitude in order to provoke reflection in the public sphere – and as such it must be seen as a reaction to the dominant political rationale and the medialised public in which it thrives (Rucforsk 2014).

Creative-activist brand examples are plentiful, including graffiti artists such as Banksy or animation brands like *The Simpsons*, *South Park* and *Rick and Steve: the happiest gay couple in all the world*. South African examples include political satirists such as cartoonist Zapiro and the comedy website *ZA News* (zanews 2014) which is discussed below.

Creative-activist brands are viewed as the act of harnessing one's own creative expression, transcending a mere reflection of society in order to challenge and provoke certain ways of thinking and doing, with the aim of effecting behavioural change over time. This strategic-creative process requires careful planning and is frequently reliant on multi-disciplinary collaborations.



### 2.3.8 Telling brand stories through animation

In the fields of art and design, narratives that supplement the artist's creative 'story' and his/her products, benefits the collective development of solutions. Dyens Ollivier's discussion on art's ability to enhance humanity's survival refers to Brian Boyd (Boyd in Ollivier 2014) who states that:

“Narrative especially helps coordinate groups, by informing their members of one another's actions. It spreads prosocial values, the likeliest to appeal to both tellers and listeners. It develops our capacity to see from different perspectives, and this capacity in turn both arises from and aids evolution of cooperation and the growth of human mental flexibility” (Ollivier 2014).

Dutton (2009:110) suggests that stories regulate social behaviour. In a landscape of barrages, in which brand communication messages may become blocked at various contact points, it is the story itself of how a creative artefact has evolved into a brand that is sometimes be the most convincing element. According to Holt's (2003) *Dialectical model of branding and consumer culture*, if a brand's narratives have a good historical fit; speak to tensions within society; create myths that lead culture in unexpected directions and speak with a rebel's voice, they are likely resonate with their intended audience and become successful, if not iconic. *Zapiro*, the *nom de plume* of cartoonist Jonathan Shapiro, is a South African creative-activist brand that ably fulfils these criteria. His work constantly and fearlessly challenges the holy political cows in South African society. Brands such as these, through the power of intelligent satire provoke critical discourse, and have inspired the *Soeperguava* brand.

Since the advent of digital technology, the brand communication field has been subject to rapid and significant changes. Today's media-saturated landscape is becoming increasingly reliant on storytelling to make sense of endless brand messages. Brands are morphing into modern storytellers, creating volumes of branded content designed to entertain and engage their target audiences. The combination of branded content and entertainment has become an important way to connect with key stakeholders. The industry defines branded content and entertainment as “the creation of original content by a brand with the purpose of delivering marketing messages by engaging customers via myriad relevant content platforms as opposed to traditional advertising methods” (Cannes Lions 2014).

It is imperative that the brand and its content are strategically aligned to achieve its objectives – it must be ‘on-brand’. This position reinforces the relevance of creative-strategic collaboration throughout the development process, ensuring both strategic and conceptual depth.

### **2.3.9 Understanding the complex brand communications landscape**

It is as important to investigate how brands communicate with their stakeholders as it is to have an in-depth understanding of the brand concept. Marketing communication and integrated marketing communication (IMC) have been heralded as the solution to coherent and engaging brand dialogue. Marketing communication is defined as the method of communication that hopes to develop a positive view and attitude towards a product, idea, service or even an individual (Semenik in Klopper 2011:183). According to Duncan (Duncan in Klopper et al 2011:155), integrated marketing communication is a cross-functional process that creates and nourishes profitable relationships with stakeholders. This is achieved by strategically controlling all stakeholder messages to encourage purposeful, data-driven dialogue.

The importance of IMC moves beyond communication, helping to establish strong stakeholder relations, simultaneously contributing to an equitable brand (Dawar 2004:31). Everything an organisation makes, says and does, communicates.

The marketing communication mix consists of a selection of tools, including advertising, sales promotion, direct and digital marketing, public relations (including reputation management), personal selling and sponsorships.

Prindle (2011:32) challenge the current view, asserting that the boundaries of disciplines such as public relations, advertising and marketing communications are blurred. This evolution is a result of a changing business environment, characterised by losses in shareholder value and declining customer confidence levels. As a consequence, organisations have been forced to re-examine their communication processes (Lattimore et al in Prindle 2011:32).

It is imperative that a brand and its content are strategically aligned to achieve the organisation's objectives. The value of strong creative-strategic collaborations throughout the development and implementation process cannot be overstated, since the role of intertextuality is becoming increasingly relevant.

### **2.3.9.1 Intertextuality**

In an increasingly complex and saturated brand landscape, the development of clearly positioned brands that effectively engage with their target audiences is more important than ever before. It is no longer sufficient to rely on a single concept applied in a consistent manner via available channels. Brands have become multi-dimensional systems, often with numerous sub-brands, product-line extensions and many communication channels and touch points. The focus has shifted from consistency to coherence, particularly with the advent of social media that facilitates the co-creation of brands with stakeholders and intertextual conversations, whether for good or bad.

Diamond et al (2009:118) explore the role of emotionally powerful brands via the *American Girl* franchise. They posit that these brands should be understood as the product of a complex system, or gestalt with a continuous interplay. They are often the product of multiple creators across multiple venues. This complexity is, in essence, the source of these brands' power. They build on the theories of Brown (Brown in Diamond et al 2009:119) who argues that the strongest brands are those whose narratives are multi-storied stories; in other words, stories within other stories. Entertainment brands provide a rich source of cultural brand building focused on meaning creation. Iconic brands are identity magnets that deliver myths. If these myths resonate, the brand accumulates followers (Diamond et al 2009:119).

Wohlwend (2012) investigates gender identity intertexts in the *Disney Princess* brand. This is achieved via its transmedia stories and the power of the co-branded franchises to influence human identity. This occurs "with their ideological messages and inducement to consumption, throughout our virtual and spatial environment, where our individual transversals will encounter it again and again" (Lemke in Wohlwend 2012:3). She argues that *Disney Princess* trans-media are identity texts creating a set of expectations for children as viewers, consumers, producers and players. The brand identity is comprised of 10 heroines

who project a brand persona that is beautiful, always friendly and self-effacing, although she never loses sight of her ultimate objective: to attract the hero.

Brown and Patterson conducted an analysis of the *Harry Potter* brand and posit that the *Harry Potter* stories are "... a Niagara of narratives, a sea of stories" (2010:541). They posit that the brand is not merely a single, seven-episode story but a narrative incubator where stories are told across the Potterverse. The presence of an intertextual, trans-media master narrative consists of several subsidiary stories. As the planned stories develop, fans join the conversation, with the result that the existing stories and the brand evolve as a consequence. The narrative is therefore anything but linear but becomes a systemic meta-narrative; one that is carefully guided and 'managed' by the brand management team. The more master plots impactful stories contain, the more impactful they are (Booker in Brown and Patterson 2010:541).

Jonathan Hardy (2011) investigates *Mapping commercial intertextuality: HBO's True Blood*. He scrutinises the ordering of (inter)textual space, outlining the key forms of textual production along an axis of corporate to autonomous texts (2011:7). Hardy posits the following definition:

Commercial intertextuality is used to describe the production and interlinking of texts like blockbuster films or TV series with allied paratexts and products, such as spin-offs, reversionings, promos, online media, books, games and merchandise ... Corporate trans media storytelling, such as the Matrix franchise, serve to create 'narratively necessary purchases' (Proffitt et al in Hardy 2007).

Hardy argues that scholars working in traditional cultural studies (culturists) might perceive commercial intertextuality differently "... as material that is fashioned in autonomous and creative ways for self-expression and social communication, generating new forms of participation, and collaboration amongst prosumers (Jenkins 1992, 2002, 2006 in Hardy 2011:7).

Hardy (2011) investigates the levels of control of commercial speech, including advertising and other marketing communications, to corporate intra-firm cross-promotion, and public relations placement. This is evidenced by 'controlled' star interviews in third-party media with a focus on the spectrum from greater to lesser 'control' over commercial speech. So-called textual 'space' includes several types of discourse, from corporate 'speech' to the discourses of critics and commentators. It further includes intergroup and interpersonal communication,

albeit that there is a blurring and hybridisation across categories, corporate/independent, professional/amateur and commercial/autonomous textuality as seen in *True Blood* (Hardy 2011).

To illustrate his thinking, Hardy discusses intertextuality in the case of *True Blood*, a television series based on Charlaine Harris's novels entitled *The Southern Vampire Mysteries*. The series focuses on the inclusion of vampires in the present-day world. These vampires feed off a synthetic blood product, true blood. Set in Louisiana, with its colonial history of culture clashes, one could argue for a level of creative activism since issues of segregation, bigotry and racism are highlighted and challenged (Hardy 2011).

HBO's work and creative style is as much strategic as it is creative. The company aims to develop cult brands that retain popular appeal by a pronounced focus on alternative communications, including fan networks and the resultant word-of-mouth. A meta-narrative with intertextual communication is relayed across numerous trans-media platforms, ensuring memorable brand engagement and loyalty (Hardy 2011).

The strategic brand communication landscape faces increasingly complex challenges by competitors, communication messages and channels. In order to make meaningful connections with the desired target audiences, it is crucial that brands apply robust strategic planning models to ensure success. This scenario is no different for creative-activist brands.

### **2.3.9.2 South African animation success stories**

The post-Apartheid South African animation field has undergone significant changes over the past two decades. Local investment has increased, as have opportunities for international collaborations involving respected Hollywood and European studios and film festivals. Financial support is not limited to the corporate world, since the South African Department of Arts and Culture actively supports the development and growth of the local animation sector. The South African Arts Festival was held in Los Angeles, in the United States of America during October 2013 showcased South African animation talent. An important collaborative opportunity for local artists, *Kunjanimation*, the South African Animation Festival facilitates exchange programmes with the esteemed *Annecy Animation Festival* in France. Local animators are able to access some of the most prolific animation studios in the world.

The sudden surge of interest in local animation brands has taught animators some valuable lessons. In South Africa, brand building and strategy is often considered secondary to the development of creative output. If this imbalance is addressed, local animation brands will have the opportunity to showcase their creative prowess on the hyper-competitive global stage.

One of the most prominent success stories concerns Triggerfish Studios, referred to as 'the 'the Pixar of South Africa'. This Cape Town-based animation studio has been responsible for the most memorable and celebrated animation projects ever seen in South Africa. These include award-winning films, *The Adventures of Zambesia* and *Khumba*. *Khumba* won the Best Musical Composition in a Feature Film award and the award for Best Animation at the 8<sup>th</sup> annual South African Film and Television Awards (SAFTAS 2014). Triggerfish Studios have recently secured funding for the first phase development of a five-film slate. According to Stuart Forrest, CEO of Triggerfish: "We're moving into the next phase of our long-term strategy and for any globally focused company, it's all about having access to the very best relationships in the business" (Triggerfish 2014).

#### **2.4 The importance of internal empathy in team dynamics in Design Thinking and strategic brand development.**

The above discussion illustrates that a systemic, design-based collaborative approach is required for the successful development and communication of creative-activist brands. Group dynamics play a crucial role during such collaborations. Team dynamics is rooted in psychological behaviour, while the project and its dynamics have their own lifecycle. A key element of Design Thinking, empathy is emphasised as a valuable component of the ethnographic research. Perhaps more importantly, it must be practiced throughout the project in order to yield humane solutions that add real value.

Multi-disciplinary collaboration is a fundamental requirement of Design Thinking. Thompson-Klein argues that: "Multidisciplinarity was defined by an approach that juxtaposes disciplines. Juxtaposition fosters wider knowledge, information and methods. Yet disciplines remain separate, disciplinary elements retain their original identity, and the existing structure of knowledge is not questioned" (Thompson-Klein 2004:2).

The end result of a Design Thinking collaboration produces a synthesised solution, derived from a multi/interdisciplinary approach. As the collaboration progresses, the input from experts in various fields begins to synthesise but may still oscillate between multi- and interdisciplinary approaches.

There are innumerable benefits to Design Thinking, however the dominant focus on a one-size-fits-all group working environment may suit only certain personality types. It has come under fire by several design thought-leaders, including the co-founder of the Apple Corporation, Steve Wozniak and author Susan Cain (2012). These detractors suggest a balanced approach to creative problem-solving, including methods to harness the contributions of introverts. This does not imply an approach favouring the presence of a 'lone genius in the corner' but rather a balance between these two worlds.

#### **2.4.1 Team dynamics**

Within the field of Design there is a dearth of literature on internal team dynamics. In a true multi-disciplinary fashion, one looks to other disciplines to ensure that empathy starts at home, as it were. Bruce Tuckman's 1965 psychological study of team dynamics offers valuable insights applicable to each phase of the collaboration. Tuckman identified four key stages in group dynamics: In collaboration with Mary Ann Jensen, in 1977 added a fifth stage: *adjourning*. This involves the dissolution of the team at the end of the project. In 2008 Alasdair White concluded that Tuckman's model on team dynamics was as relevant and applicable in the new millennium as when it appeared in 1965.

Tuckman's original four stages are summarised below:

##### **Forming**

The individual's behaviour is driven by a desire to be accepted by the other team members, and to avoid controversy or conflict. Serious issues and feelings are avoided. Participants focus on being busy with routines such as team organization, who does what, when to meet, et cetera. These individuals are also gathering information and impressions: about each other, the scope of the task at hand and how to approach it. This is a comfortable stage; however the avoidance of conflict and threat means that not much actually gets done. During

this phase the members of the team get to know one another, exchange some personal information and make new friends. This is a good opportunity to observe how each team member works as an individual and how the participant responds to pressure. Team supervisors tend to need to be directive during this phase. Alasdair White (2008:6) summarises this phase as: “Unwilling to undertake the work and unable to do so. Lack of knowledge and lack of skills. Tendency to focus on themselves rather than the team”.

### **Storming**

The *storming* stage is necessary for the growth of the team. It can be contentious, unpleasant and even painful to those team members who are averse to conflict. Tolerance of each team member and their differences should be emphasised, since without tolerance and patience the team will fail. This phase can become destructive, negatively affecting motivation if allowed to get out of control. Certain teams are unable to develop beyond this stage. During this phase, team supervisors may be more accessible, but tend to remain directive in their guidance of decision-making and professional behaviour. White (2008:6) summarises this phase as “Willing to attempt the work but still unable to do it as the skills are missing. High conflict potential with team members. Challenges ideas”.

### **Norming**

At this stage, the team formulates a single goal and reach consensus on a team plan. Some may have to relinquish their own ideas and agree with others in order to ensure that the team functions. All team members embrace responsibility for the successful completion of its goals. This phase can be summarised as: “Unwillingness returns, possibly due to lack of self-confidence in newly acquired skills, but they are able to do the work. Focus tends to be on rules and procedures, processes, and the ‘how’ of the work” (White 2008:6).

### **Performing**

By this time, participants are motivated and knowledgeable. The team members are competent, autonomous and able to handle the decision-making process without supervision. Dissent is expected and allowed, provided it is channelled in a manner acceptable to the team. Team supervisors are almost always participative. The team will make most of the necessary decisions. White (2008:6) summarises this phase as: “Willing and able to do the work and to act as an effective team. Focus changes to delivery of the objectives”.



In 2001 Kazmierski and Lilly developed the group organics model (Table 2.4). They contrasted Tuckman’s model as follows. (Note: The authors seem to have excluded the ‘adjourning’ phase added in 1977 by Tuckman and Jensen):

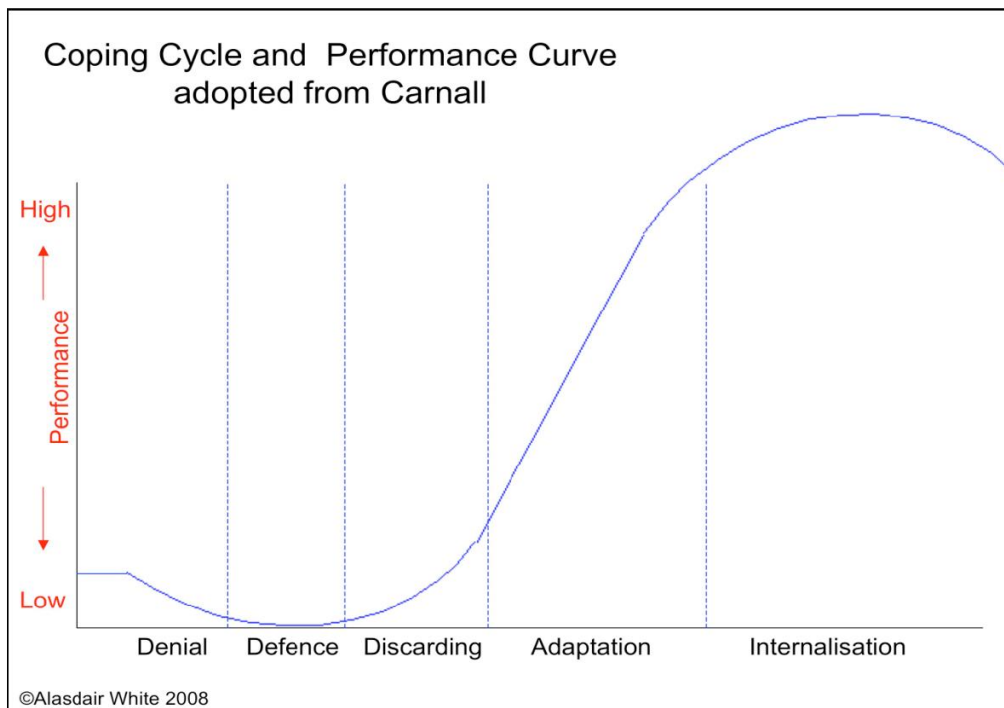
**Table 2.4: Group Dynamics Model  
Kazmierski and Lilly: 2001**

<b>Group Organics</b>	<b>Tuckman</b>
Forming	Forming
Norming	
Storming	Storming
Re-norming	Norming
Performing	Performing
Termination	

Image: Kazmierski and Lilly (2001).

According to Kazmierski and Lilly (2001:27) in group organics, groups are viewed as a developing psyche or personality. The group entity is born with the forming moment. At the first meeting, the group is essentially an infant with an unformed consciousness with great potential waiting for impressions from the world around it.

White (2008) investigated several authors, including Tuckman and Carnall with a particular focus on the effect of change within an organisation. Carnall’s coping cycle is based on observations made during change management projects he conducted. During periods of change it was established that individuals’ self-esteem is impacted. In order to optimise performance after the implementation of change, individuals’ self-esteem must be restored. White further delves into Carnall’s five-phase coping cycle based on the work of De Vries and Miller (op. cit.) and Adams et al (1976). The model described in Figure 2.7 illustrates how behavioural descriptors can be derived:



**Figure 2.7 The expected performance curve associated with the coping cycle White 2008. Adapted from Carnall 1995**  
Image: White (2008).

The behavioural descriptors mentioned in Figure 2.7 are; denial, defence, discarding, adaption and internalisation. White (2008:8) clearly describes each of the stages, which can be summarised as follows:

**Table 2.5: From comfort zone to performance management understanding development and performance: White, 2008**

Stage 1	Denial of the change to avoid fear and anxiety. According to Carnall, the initial response does not always cause a decline in performance but does generate resistance. Eventually performance will start to decline.
Stage 2	Defence. Due to defensive behaviours people try to force the new reality into the old model. This often leads to a severe decline in performance.
Stage 3	Discarding of the old ways and either committing to new working methods or investing in new methods. During this time team members' self-esteem returns and performance increases.
Stage 4	Adaptation to the new situation that leads to an increase in energy and performance, boosting self-esteem.
Stage 5	Internalisation of the methods. Team members make the methods their own, which sees

a deceleration of performance as they settle into their new comfort zone.

Image: White (2008).

White points out the parallels of behavioural patterns in Carnall's coping cycle stages and Tuckman's group development phases (White 2008). He summarises his comparison in the following table (Table 2.6):

**Table 2.6: Correlation of management styles and development phases.**  
**White: 2008**

Development Phase	Key Characteristics	Management Style	Key Characteristics
<b>Transforming</b>			
Forming/Denial	Unwilling/unable, defensive, fearful, resentful	Commanding	Clear goals, clear delivery methodologies, fairness, firmness
Storming/Defence	Willing/unable defensive, challenging, aggressive, argumentative	Cooperative	As above, plus encouraging participation, calmness, recognition of concerns
Norming/Discarding	Unwilling/able, finding solutions, lack of self-confidence	Motivational	Encouraging, confidence building, clear goals, performance monitoring
<b>Performing</b>			
Performing/Adaptation	Willing/able, works independently, confident	Directive	Clear goal setting, monitoring, strategic preparation, seeking innovative approaches, empowering team members
<b>Reforming</b>			
Adjourning/Intemalization	Disengaging, seeking new comfort zone, needs new goals	Collaborative	Establishing new goals, solving confusion, managing risks

Image: White (2008).

From the discussion on team dynamics it is evident that human behaviour is seldom rational, whether in a personal or professional (and often collective) capacity. Understanding these behavioural patterns forms the foundation from which team leaders' solutions can be developed. Based on research conducted at Harvard Business School, Gino (2012) offers three potential solutions to address irrational behaviour in teams:

**1. Educate team members:** Learning about our own irrationalities can assist people in understanding why they make the wrong decisions;

**2. Encourage dissenting views:** An awareness of one's behavioural tendencies does not guarantee that they will be addressed. Gino (2012) recommends encouraging team members to express dissenting views: "Forcing individuals to interact with others who question or challenge their conclusions is likely to reduce overconfidence, combat the natural reluctance to embrace change, and other tendencies that may disrupt team effectiveness."

**3. Change the process, not the people:** Gino (2012) further argues that one should not underestimate environmental factors that could have a marked impact on team members' behaviour. If the environment is improved, so will the human behaviour.

Kazmierski and Lilly identify the following hallmarks of high-performing teams (2001:30).

- Self-management;
- Creation of and adherence to plans;
- Measurement and celebration of results;
- Role fluidity (members take various roles as needed);
- Respectful treatment, even closeness, of all members by all members;
- Appreciation of and utilisation of member differences.

Cross (2011:609) explores the commonalities between working alone or in teams via different scenarios of design work. The dialogic character of designing emerges; the iteration of proposition and critical reappraisal that influences the team collaboration and their internal conversations of a designer working alone. This can only yield positive results in a constructive, well-led collaborative environment.

Effective leadership, project planning and guidance within a Design Thinking environment are no different. Setting mutually-agreed boundaries, roles, responsibilities and a code of conduct creates a sense of safety and fosters a respectful and productive collaborative space. Design Thinking spaces are non-hierarchical and democratic. The focus on empathy as a key characteristic of this approach is not just externally-focused but incorporated internally as well.

## **2.5 Conclusion**

Aaker and Joachimsthaler (2000:7) and Cook (2005) argue that brand leadership is the new imperative in business and brand strategy. They posit that classical brand management has

evolved into 21<sup>st</sup> century brand leadership. The brand leadership model views the manager as strategic and visionary, rather than tactical and reactive. These authors argue that to be successful in this role, the brand manager needs to be involved in the creation and implementation of business strategy. The business strategy should influence the brand strategy and arise from a unified vision and corporate culture (Aaker & Joachimsthaler 2000).

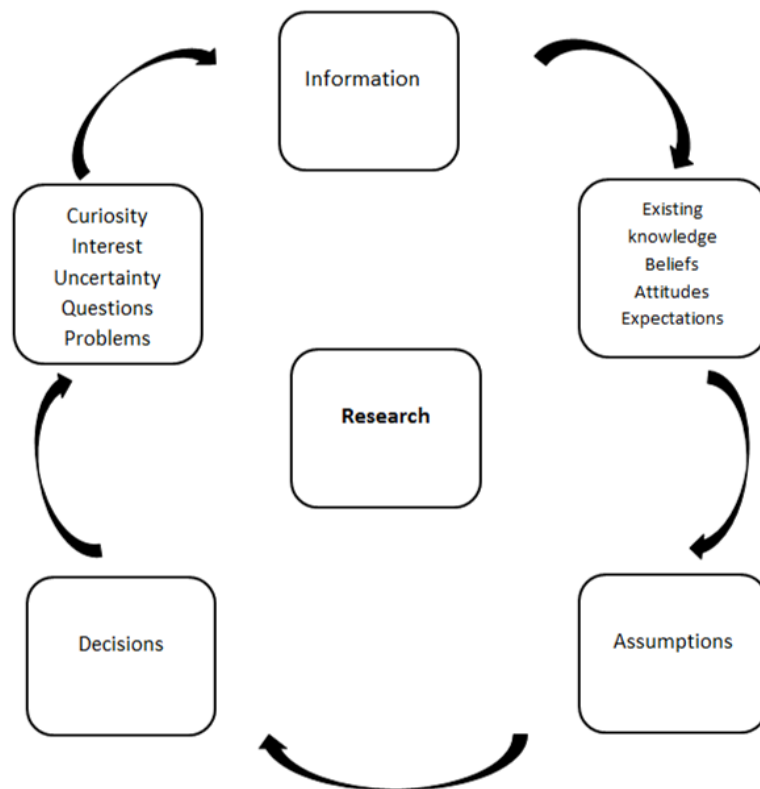
Aaker and Joachimsthaler stress the importance of the brand manager as 'owner' of the strategy. One needs to guide the total communication process in order to ensure that the strategic objectives of the brand are achieved (Aaker & Joachimsthaler 2000:13). Enslin (2011:156) posits that 'every point of contact matters' while Kapferer (1996:25) and Duncan (2002:138) explain that this positively or negatively impacts on people's perceptions of the brand. Enslin defines a point of contact as "...any moment in which the brand performs or expresses itself and influences what stakeholders think, feel and believe about the brand. Brand contact planning implies that every point of contact is planned and managed to serve the brand's purpose" (2011:155). She underscores the importance of a unified company mind-set and an outside-in, holistic and systemic approach (Enslin 2011).

In order for the brand identity development process to be effective, a multidisciplinary Design Thinking approach is required. Design Thinking, in an effort to identify and solve the wicked problem, investigates a brand's total value chain and not only its communication efforts, in a quest to identify and address a specific wicked problem or problems. 21<sup>st</sup> century brand leadership follows a similar approach where a brand is developed, managed and lead from birth to disposal. Herein lies the opportunity for theorists and practitioners to comprehensively explore an integrated approach towards a coherent and collective strategic brand design from inception, not only at the brand communication planning phase. This approach is empathetic, strategically robust, inclusive, and responsible and will likely lead to long-term brand sustainability and increased equity over time.

An opportunity exists within current literature to synthesise these complementary, multi-disciplinary approaches into an interdisciplinary model that will assist in the development of strategically designed brands.



According to the Oxford Dictionary (1998:884), research is the "... careful search or inquiry after, for or into an endeavour to fine information". This notion is supported by Vermeulen (1998:19) who defines research as a systemic endeavour that seeks to provide answers to questions. Research is a dynamic process, developing from previous research and which subsequently initiates possibilities for further research. Keyton (2014:2) posits that research, reduced to its most rudimentary form, can be described as "the process of asking questions and finding answers". The research process is summarised in figure 3.1 below:



**Figure 3.1 Research as a process of inquiry**

**Du Plooy-Cilliers et al 2014**

Image: Du Plooy-Cilliers et al (2014).

Figure 3.1 illustrates the complexities surrounding questions, information, knowledge, assumptions and decisions that involve numerous participants, processes and systems as occasioned by formal research (De Vos, Strydom, Fouché, Poggenpoel and Schurlink in Du Plooy-Cilliers et al, 2014:4).

### 3.1.2 Qualitative Research

Du Plooy-Cilliers et al (2014:232) define qualitative data analysis as “the process of bringing order, structure and meaning to the mass of data”. Qualitative research comprises several methods of analysis that are expanded upon in Section 3.2.1. The qualitative process involves the scrutiny of raw data in order to gather significant information, identify patterns and develop a framework to communicate the essence of what it reveals (De Vos in Du Plooy-Cilliers et al 2014:232).

Qualitative research is not strictly formalised since it is philosophically derived from the conviction that reality is a social construct (Vermeulen, 1998:10). Qualitative research eschews a linear, one-dimensional approach; it is “... messy, ambiguous and time consuming, but also a fascinating and creative process” (De Vos et al in Du Plooy-Cilliers et al 2014:233). It is concerned with real-life experiences, behaviours and the creation of meaning. As an active participant, the researcher becomes a research tool. According to Woods (1999:2), narrative, argument and persuasion are of particular importance to qualitative research. According to Du Plooy-Cilliers et al (2014:230 citing De Vos et al) qualitative research is:

- textual
- iterative
- hermeneutic
- subjective
- constructed and symbolic

#### **Advantages of qualitative research**

According to Learn Higher (2014), the benefits of qualitative research are:

- It provides depth and detail:
  - it transcends superficial analysis of ranks and counts since it records attitudes, feelings and behaviours;
- Qualitative research creates openness:



- it encourages people to expand on their responses, developing topics that are initially not considered;
- It stimulates people's individual experiences:
  - a detailed picture of the reasons for behaviours in certain contexts and their associated feelings can be created;
- It attempts to avoid pre-judgements:
  - as a component of the quantitative data collection, it is able to explain the motivations behind a specific response.

### **Challenges of qualitative research**

According to Henning, Van Rensburg and Smit (2004:102), qualitative research presents certain challenges:

- It may lead to superficial and naïvely realistic findings since it captures the presumptions of participants as to 'the real world' in a direct and frequently formulaic manner;
- The data is not interrogated, since the prevailing assumption suggests that the researcher arrives at a set of valid findings via stringent coding and categorisation methods;
- It lacks objectivity as a consequence of the human interaction inherent to the interview situation (Kvale 1996:64).

This researcher approaches the challenges of qualitative research as follows:

- To combat superficial and naïvely realistic findings, an iterative Design Thinking approach is employed. This method eschews a formulaic approach, and the subsequent predictable findings and solutions. During a series of team workshops and brainstorming sessions, participants were encouraged to offer their opinions and suggestions. Ensuring a clear context, the focus group was exposed to various South African animation projects and brands;
- Several qualitative research methods were explored prior to the final selection. The synthesis of multi-disciplinary process models ensured that the data was adequately interrogated;

- The researcher remained vigilant to the possibility of subjectivity. After the questionnaires were completed, regular discussions were held and further questions were posed, ensuring the objectivity of the results. Constant monitoring and reflection were deemed crucial to the process.

### **3.1.3 The role of social design**

Porter (2007) prioritises observation from a social design perspective. He focuses on the social interactions of individuals and the reasons for their subsequent behaviour. Decisions are rarely made in isolation - social groups, including family and friends, substantially influence actions.

The Design Academy (2014) in Eindhoven promotes the fundamental role of design in human behaviour, contending that design is able to play a significant part in the transformation of society. “The social designer views design as a means to inspire society to come to a creative democracy by using critical models [of thinking]” (The Design Academy 2014).

Design Thinking in relation to strategic brand development, and specifically creative-activist brands, is discussed in Chapter 2. It is, however, important to contextualise this methodology within the constraints of this particular study. The abductive, iterative and rhizomatic nature of Design Thinking and the secondary methodologies associated with case study research are discussed in the following section.

### **3.1.4 Design Thinking as a discipline**

As established in the literature review, a collaborative, multidisciplinary and iterative approach is required to address and mitigate wicked problems. This calls for an empathetic, strategically robust, inclusive and responsible methodology that supports the brand and builds sustainable, long-term brand equity.

Several authors were consulted to establish the nascence and evolution of design and Design Thinking, and to establish its relevance in strategic brand development. Brown and Patterson (2010:541) stress the importance of Design Thinking as an essential practical component of any team of innovative thinkers, improvisers and experimenters to ensure original, meaningful solutions. Martin (Peirce in Martin

2009:64) supports abductive reasoning as a key element of Design Thinking, exploring the non-linear process of a wicked problem and its evolution from mystery to algorithm - and beyond. Teal (Deleuze & Guattari in Teal, 2010:299) supports Deleuze and Guattari's rhizome concept, contending that relations of consequence are constantly forming, fragmenting and reforming.

Pangaro (2010) posits Design for Conversations model is an evolutionary consequence of the original Design Thinking concept. Potentially a tool to ensure understanding among internal and external stakeholders, it further leads to increasingly human-centred solutions. Tuckman's (1965:384) Team Dynamics model was incorporated to ensure effective team dynamics within Design Thinking collaborations.

From a strategic brand development perspective, Kapferer (1996), Duncan (2002) and Enslin's (2011) emphasis on the importance of each contact point, be it positive or negative was underscored. These contact points are of crucial importance, not only to a brand's external stakeholders, but to its internal stakeholders along the brand's value chain. The total life cycle of a brand must be considered during all strategic brand development processes. This is particularly true of the Design Thinking team responsible for the effective development, and frequently, the implementation of these contact points. Enslin (2011) therefore calls for an outside-in, holistic and systemic approach and mind-set. This researcher posits that an inside-out approach is required by the strategic Design Thinking team, in order to complement the external stakeholder focus.

### **3.1.5 Relationship to research methodology**

The research focuses on describing the strategic-creative development of the animation brand, *Die avonture van / the adventures of Soeperguava*. In the context of this brand strategy, Design Thinking was crucial to the description and development of a South African creative-activist brand that addresses socio-cultural issues. The brand was motivated to:

- communicate with multiple audiences through the creation of local heroes;
- interrogate existing prejudice in society;

- strategically create a narrative master brand with characters as sub-brands.

It is important to contextualise Design Thinking as a strategy within case study research, since it enables the researcher to scrutinise and map the entire strategic-creative process. This methodology is an essential component to documentation of the process, facilitating reflection and adding value to the continued discourse on the Design Thinking process. Abduction is the key feature of case study research (Johansson 2003) and Design Thinking (Martin 2009). Abduction is defined as “the process of facing an unexpected fact, applying some rule (known already or created for the occasion), and, as a result, positing a case that may be” (Johansson 2003:9). Case study research offers an ideal platform to explore wicked problems and develop strategically-designed brands, specifically within creative brand development where the outcome is an artefact.

Teal argues that “[b]ecoming more rhizomatic depends on doing less analysis and more production” (De Landa in Teal in 2010:299). De Landa further states that “... analysis must go beyond logic and involve *causal interventions in reality* ... followed by observations of the effect on the whole’s behaviour” (DeLanda in Teal 2010:299). The multidisciplinary and iterative nature of Design Thinking, and the extent to which various processes (often unplanned) occur simultaneously, supports Yin’s theory of qualitative research methodology via single case study (Yin 1984, 1994).

### **3.1.6 Ethical Considerations**

According to Wiid and Diggins (2013: 21), most texts refer to ethics as the “norms or standards of behaviour that guide moral choices about the behaviour of an individual in a given situation and in relationship with others”.

Du Plooy-Cilliers, Davis and Bezuidenhout (2014:273) posit that a researcher’s ethics is comparable with a judge’s impartiality, forming the cornerstone of research. It is imperative that researchers behave with honesty and integrity, in accordance with their responsibility to the larger community.

## **The role of the researcher**

The researcher was fully integrated in the community of study and this participation was known by the focus group. As an active member, the researcher took on the role of facilitator, sharing in the group's experiences.

Du Plooy-Cilliers et al (2014:180) highlight the benefits of this level of involvement. Since the researcher *experiences the same reality* [emphasis added] of the study group, actual occurrences are understood within the context in which they occur. Taboo or anti-social behaviours can be observed and noted; discrepancies between what participants say versus their actions can be captured; and finally, the participants' daily lives enable the researcher to more accurately assess the findings.

The researcher has to immerse himself in the process of establishing relationships with the participants, and make detailed notes in order to consolidate the data (Du Plooy-Cilliers et al 2014:182).

To accommodate the unequal relationship between the researcher and respondents, the researcher took the following precautions to ensure the ethical treatment of the questionnaires and further verbal and written communications:

- All participants were over 21 years, furnished informed consent and contributed in their professional capacity;
- The researcher ensured that the participants fully understood the purpose and the nature of the study which favoured insight on their thoughts, feelings and opinions over 'right' or 'wrong' answers;
- Participants were given the opportunity to decline or withdraw from the study;
- The researcher explained that, as an academic scholar, he aimed to employ their specialist insights in order to respond to the research questions;
- The participants gave permission for the ethical disclosure of shared information via anonymous contributions.

## 3.2 RESEARCH DESIGN

### 3.2.1 Research methods and methodology

Several research methodologies, including appreciative inquiry, narrative research, cultural probes/diary studies, practice-led research, research-led research and case study research were examined and compared in relation to Design Thinking methodology. Case study methodology was identified as the most appropriate to the concerns of the research questions.

The abovementioned approaches were compared with key Design Thinking characteristics as identified in Table 3.1 and the Design Thinking summary in Chapter 2. The analysis is illustrated in Table 3.1 below. It will be briefly discussed in a summary following Table 3.1.

**Table 3.1 Qualitative Research Methods Summary (2014)**

Design Thinking (DT) & Brand Strategy Process Characteristics									
		Abductive	Aligned With DT phases	Iterative/ Rhizomatic	Captures Complexity of Design Ecosystems	ID Of Strategic Patterns	Multi & Interdisciplinary	Focus: Observation	Meta-Method
Research Methods	Appreciative Inquiry	X	X	X		X	X	X	X
	Narrative Analysis	X	X	X	X	X	X	X	X
	Cultural Probes/Diary Studies			X			X	X	
	Practice-led								

	Research, Research-led Research	X	X	X	X	X	X	X	X
	Case Study Research	X	X	X	X	X	X	X	X
	Thematic Analysis	X	X	X	X	X	X	X	X

Image: Matthys Johannes de Beer. (2014).

Potential qualitative methodologies for the case at hand are summarised below.

### **Appreciative Inquiry**

Appreciative Inquiry originated within a corporate organisational context and focuses on social systems to increase an organisation's vitality and capacity (Cooperrider & Srivastva 1987, Cooperrider & Avital 2004). Appreciative Inquiry was considerably influenced by theories of discourse and narrative, particularly within the context of organisational change (Barrett et al 1995, Boje 1991, Marshak & Grant 2008, Oswick, Grant, Michaelson & Wailes 2005). The focus is on stories that are constantly being co-authored. An initial story is a key innovation of this method.

Cooperrider, Whitney & Stavros (2008), Ludema, Whitney, Mohr & Griffen (2003) and Whitney & Trosten-Bloom (2003) highlight the four key principles of appreciative inquiry:

- discovery;
- dream;
- design;
- delivery/destiny.

### **Suitability of this methodology to this study**

There is a link between the definition of a brand as a social construct (rather than a commercial one), in the creation of social systems and that of Appreciative Inquiry.

Foundational to contemporary organisations, in the strategic brand development process associated with the creation of a brand blueprint, Design Thinking can be enhanced by the application of appreciative inquiry methods. This researcher found the method lacking in terms of its ability to adequately capture the complexity of design ecosystems. Appreciative inquiry methodology was hence approached as complementary to the more inclusive 'meta-method' aligned with Design Thinking processes.

### **Cultural Probes**

Cultural probes facilitate data gathering of individuals and their activities by the participants themselves. Information gathered from cultural probes is particularly useful at the inception of the design process. It is further appropriate when gathering information from users minimally influenced by their actions, or when the process under scrutiny takes place intermittently or over an extended period, as applies to this study. According to Gaver, Dunne and Pacenti (1999:21), cultural probes consist of the following consecutive actions:

- expression by the designer;
- probe task to the research subjects;
- volunteer interpretation and expression;
- probe return;
- interpretation by the designer.

### **Suitability of this methodology to the study**

The cultural probe principles and phases correlate with Design Thinking methodology, brand strategy development and case study research. However, the researcher was an active participant, not a passive observer as required by the cultural probe process. The process is more inductive than abductive, and its methodology is not aligned with Design Thinking. Similar to appreciative inquiry, this method was deemed unsuitable for the complexity of design ecosystems and the identification strategic patterns. Consequentially it was rejected as a primary methodology of this study.



## **Practice-led research, research-led research**

Smith and Dean (2009) explore the complex relationship between creative practice and research, highlighting the problematic nature of conventional research definitions, particularly as concerns 'knowledge'. This is especially relevant in the case of creative artefacts where knowledge is often conveyed in a non-verbal manner. Smith and Dean posit that non-verbal communications need to be included as forms of transmission.

Smith and Dean further reject the notion that research should be treated in a monolithic manner but rather as "... an activity which can appear in a variety of guises across the spectrum of practice and research" (Smith & Dean 2009:16). The creators describe the documentation, theory, contextualisation and processes associated with the manufacture of artworks.

## **Suitability of this methodology to the study**

Due to its focus on the relationship between theory and practice, this research methodology positively links with Design Thinking and brand strategy development. It is best codified via narrative research within case study research (the meta-method).

## **Narrative analysis and case study research**

Narrative analysis and case study research will be more comprehensively discussed than appreciative inquiry and cultural probes. As a qualitative research technique, narrative is crucial to the enfolding stories told during the research process.

## **Narrative analysis**

The stories that supplement the creative 'story' of the artist's products are essential to the fields of art and design, since they become "... the carriers of view, beliefs, motivations, and values of other human minds, including potentially adaptive interpersonal and social capacities. They extend mind-reading capabilities that begin

in infancy and come into full flower in adult sociality. Stories provide regulation for social behaviour” (Dutton 2009:119).

Narrative analysis aims to align itself as closely as possible to the *meaning* [emphasis added] of a subjective experience. It is defined as the configuring of past events into meaningful themes (Polkinghorne in Shaw 2001). The key characteristics of narrative analysis demand that it is naturalistic, ethnographic, phenomenological and subjective (Shaw 2001). Eschewing absolute truths, relativism is the core of this qualitative method that transcends the rational (Josselson in Shaw 2001:128).

Similar to case study research, narrative analysis delves into a considerable amount of material - a daunting process. The Design Thinker and brand strategist confront the human-centred challenges associated with establishing meaning on a daily basis. They investigate multiple disciplines, industries and skill sets, constantly constructing narratives in order to understand human responses in given situations. The approach is systemic: a specific brand ecosystem is reduced to its constituent parts, analysed, reconstructed and synthesised in order to attain an insightful understanding of the specific challenge. This approach is the catalyst which facilitates outside-in strategic solutions. Narrative is the ‘golden thread’ linking myriad aspects: it is fundamental as a tool to make sense of situations. “We create plots from fragments of disordered experience and give reality a unity. We do this by moving away from nature and into the intensely human realm of value” (Riessman in Shaw 2001:121).

The contemporary over-communicated landscape increasingly focuses on narrative as a method of making sense of myriad brand messages. Brands are morphing into modern storytellers, creating volumes of branded content that seeks to entertain and engage their target audiences. Branded content and entertainment has become an important way to connect with key stakeholders. It further establishes a clear link between narrative and case study research as a method to relay the developments of a particular case.

## **Case study research**

A case study rigorously describes a social phenomenon in a real-world context, attempting to understand a phenomenon within specific circumstances. It involves deep exploration in a natural context, to provide an inclusive understanding of the lived experience of a participant (Du Plooy-Cilliers et al 2014:179). Case study research is defined as "... retrospectively written reports of observations or opinions made by individuals, which may raise questions that can initiate research" (Breakwell, Fife-Schaw & Hammon, 2000:60).

## **Thematic analysis**

Thematic analysis refers to a wide range of pattern-type analyses of data. It is extensively utilised, although practitioners and theorists have failed to reach consensus as to a universal definition or application (Braun & Clarke 2006:6).

Thematic analysis is posited as a method for identifying, analysing and reporting patterns or themes within data. Although it is minimally organised, the data is described in rich detail, transcending its organisational structure to accurately interpret aspects of the research topic (Boyatzis in Braun & Clarke 2006:6). The authors regard thematic analysis as a foundational component of qualitative analysis since it establishes core skills useful to other applications of qualitative analysis. Thematic analysis transcends boundaries and can be effectively used in varied situations. It identifies repeated patterns of meaning through texts derived from interviews and focus groups. As a consequence of its theoretical freedom, thematic analysis is a flexible and useful research tool with the potential to create a rich, yet complex account of the data (Braun & Clarke 2006:5).

## **Suitability of this methodology to this study**

Braun and Clarke's (2006) research, building on the seminal work of Boyatzis (1998) provides a convincing argument for the application of thematic analysis as foundation for qualitative research, since it identifies patterns and themes of meaning across various qualitative research methodologies. This is particularly relevant to the case at

hand in which several datasets and qualitative research methodologies were employed.

Thematic analysis complements case study research, adding depth to the analysis of this particular case study. Its flexibility aligns it with Design Thinking methodologies, including the complexity of comprehending and mitigating wicked problems within a brand development context.<sup>6</sup>

### **Researchers as storytellers**

Watt (2007:97) states that: “[i]n a case study, the researcher makes a detailed description of the case and its setting”. (Creswell 1998; Merriam 1998; Stake 1995 in Watt 2007:97), Wolcott (1990:27) defines the researcher-storyteller as the “... foundation upon which qualitative data is built” stating that “Researchers become storytellers, inviting the reader to see through their eyes what they have seen, and then offering an interpretation”. Data collection methods include interviews and direct observation.

Du Plooy-Cilliers et al (2014:179) identify the most prominent case study methods as:

- An *illustrative or typical case study* is an attempt to understand what happened in a specific case and entails a descriptive account to clarify or reinforce an argument;
- An *exploratory case study* involves a rigorous description of the case within the broader context in an attempt to understand the nature of the case;
- An *explanatory case study* is an attempt to explain the particular circumstances and nuances of a specific phenomenon.

This study should be regarded as an *illustrative case study*, since the focus is on analysis of the developments of *The Adventures of Soeperguava* from a Design Thinking and brand strategy development perspective. Although the purpose of the study is explorative, an illustrative case study has been selected since it is necessary to understand events within a specific case scenario and not within the broader context.

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<sup>6</sup> Appendix B lists the fifteen-point checklist when conducting thematic analyses.

Schostak and Schostak argue the importance of case study research as follows:

[P]erforming the dynamics of the synchronic and diachronic can be elaborated, covering and describing the in-depth interactions of the dramatis personae, mapping the multi-dimensional spaces of their intentional networks, their beliefs, interests, values, practices as well as events that take place, which influence themselves as well as the environment surrounding them. (Schostak & Schostak 2008:239).

This case study pursued an ethnographic, empathetic and iterative approach throughout. In-depth journaling and questionnaire analysis, follow-up discussions and reflection enabled the exploration and description of participants' beliefs and opinions regarding the project. This approach ensured a rhizomatic, constantly-evolving process that could only be adequately examined via case study research.

### **The relationship between narrative analysis and case study research**

Narrative analysis 'tells' the unfolding development of case study research. The strategist establishes, facilitates and analyses the emergent brand stories via strategic collaboration. It is subsequently translated into a brand identity system, implemented to further develop the brand. Narrative analysis and case study research must analyse volumes of material in order to make sense of the data. This synthesis is closely aligned with Design Thinking and brand strategy development as used at the inception of new projects. As pertains to this study, case study research, supported by narrative analysis, is crucial to the meta-research methodology devised.

### **The importance of design and systemic thinking in case study research**

Conversely, systemic thinking increases both complexity (due to its greater inclusivity) and simplicity. Specific views and problem-solving approaches are clearly defined. This methodology is aligned with Teal's rhizomatic Design Thinking approach (Teal, 2010:299). By means of the application of Design Thinking principles via case study research, this paper focuses on the development of a South African animation brand and series.

### 3.3 POPULATION AND SAMPLING

The population of a research study is defined as the "... complete set of events, people or things to which the research findings are to be applied" (Bless, Higson-Smith & Kagee 2006:184). A population is further classified as "... a total of people or entities [social artefacts] from whom information is required" (Wiid & Diggines 2014:132). The sample refers to specific members within a population as pertains to data extraction (Travers & Cooper 1996).

#### 3.3.1 Population

The population for this research comprised South African design thinkers, brand strategists, creative activists and the animated products created by their participation and collaboration.

This research affords Design Thinking practitioners and brand strategists an opportunity to observe the manner in which collaboration expands the range of tools available when dealing with multiple stakeholder groups.

#### **The Research subject**

The case study centres on a team consisting of an animator, content producer, film producer, strategist and the writer responsible for the creative-activist brand, *The Adventures of Soeperguava*. Conceptualised by Thys de Beer, the brand is a satirical animation series. The protagonist, *Soeperguava*, is a bookshop owner while her alter-ego (a new age anti-heroine) fights social injustice. She lives in Lettiespan with her wife, Letitia and their dog, Peanut.

In a society with a skewed moral compass that idolises celebrity, *Soeperguava* offers a satirical look at everyday life in contemporary, post-apartheid South Africa. As a social commentator and critic, *Soeperguava* aims to expose injustice and discrimination and to 'normalise' the Other in society through her skills and powers of persuasion. She is not alone, however, since all the characters are imbued with

individual *soeperpowers* as heroes in their own right, albeit that they may be unaware of this.

### **3.3.2 The research sample**

#### **Sampling**

According to Du Plooy-Cilliers et al (2014:135), a sample is a subset of a population that is considered to be representative of the population. In this study a non-probability sampling approach was used, since the findings were not required to correlate with the generalised, larger population. A purposeful sampling method was used in this study.

#### **Purposeful sampling**

According to McMillan and Schumacher (1997:17), purposeful sampling is the selection of information-rich cases suitable for an in-depth study where characteristics are peculiar to a specific group. The findings do not require generalisation, since the researcher selects particular elements of the population representative of the topic of interest.

Open-ended questionnaires, based on Design Thinking and brand strategy principles, were used to identify the elements that contributed to the project's failure. Each participant returned a completed questionnaire.

Since the study employs a multi-disciplinary approach, it was deemed important to include brand, design, animation, production and film professionals. The researcher's experience in the advertising, brand strategy and education industries affords him the opportunity to work with specialists in these varied fields.

The study sample comprised the team who worked on *The Adventures of Soeperguava* project. The participants were divided into two groups: a core group responsible for the project from inception to completion, and a larger, more general team. The core group undertook team meetings, workshops and correspondence

related to the *Soeperguava* brand. The overall team structure was non-hierarchical, however. Each team member had the liberty to contribute freely throughout the project, albeit that final creative decisions were made by the core team.

### **The research sample**

The participants were split into two overlapping teams: the core and extended participant teams enabled a concertina-type, iterative collaboration.

The participants' names are included in this chapter to underscore the narrative-qualitative nature of the study.

The core participant team consisted of:<sup>7</sup>

- Thys de Beer: researcher;
- Peter Thoraold: animator; and
- Casandra Orses: production specialist.

The extended participant team consisted of:

- Belinde Olsen: film production;
- Peter Thoraold: animator, photographer and filmmaker;
- Joanna MacDonald: assistant to Peter Thoraold;
- Henry Manyika; assistant to Peter Thoraold;
- Casandra Orses: production specialist.

After brainstorming with the extended participant team, the core participant team focused on strategic and creative output. Accordingly, the core team participants

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<sup>7</sup> Please note that the participants' real names have been replaced with names with the same tonal value.



'wore different hats', depending on circumstances and requirements. For the purpose of this research, data was assimilated via the following methods:

- Journaling;
- Lived experience;
- Open-ended questionnaires.

Brynard and Hanekom (1997:39) posit that questionnaires are an effective way of soliciting participants' views, since they have the opportunity to consider the questions before responding. According to White (2005:130), the aim of open-ended questionnaires is to establish people's perceptions of certain issues, or to assess how troubling issues impact on the respondents' behaviour. The open-ended sections of the questionnaire enabled participants to share their opinions and views of the study. In turn, this positively affected the researcher's perceptions of the dynamics of Design Thinking collaborations during the development of a creative brand.

Thematic analysis was applied to the case. Design Thinking, team dynamics models and the questionnaires contributed to the identification of themes within the data. The themes identified through analysis of each sector were subsequently compared and distilled into the major themes of the case study.

### **Advantages of open-ended questionnaires**

According to Anderson (1998:116) and White (2005:131), open-ended questionnaires present the following advantages:

- the questionnaire enables participants to supply answers that they deem appropriate;
- the researcher is able to gain a good understanding of the nature of their reality;
- the phenomenon is easily understood as questions enable more creativity and expression;
- the focus is on participants' perceptions and experiences;
- events, products and outcomes are focused;

- in the research process, real life is portrayed via ordinary events in natural settings.

### **Challenges of open-ended questionnaires**

Open-ended questionnaires are subject to the same challenges as general questionnaires. There are, however, pitfalls specific to open-ended questions:

- clarification questions and personal action is limited, hence the rate of return can be low;
- it is difficult to control the sincerity of responses in follow-up interviews;
- in some cases, worthless and/or irrelevant information could be collected;
- open-ended questions are usually more time-intensive.

### **3.3.3 Delimitations of the study**

The study focused solely on the development of one South African animation brand, *The Adventures of Soeperguava*. Other creative-activist brands were not explored. The brand concept was primarily investigated in light of consumer culture theory (CCT) tradition (Arnould & Thomson in Lieb 2007:38). The opinions of traditional brand theorists such as Aaker and Keller (cited in Lieb 2007:38) were studied.

## **3.4 DATA ANALYSIS**

### **3.4.1 Qualitative Analysis**

Qualitative data analysis is defined as a research method for the subjective interpretation of the content of text data through the systematic classification process of coding and identifying themes or patterns (Hsieh & Shannon in Du Plooy-Cilliers et al 2014:191). Neuman (1997:439) posits that qualitative analysis requires more effort from the individual researcher than quantitative research, since the researcher is required to read, re-read and interpret the information shared by the participants. The ensuing comparison is dependent on logic and judgement.

The researcher analysed the data sourced from the qualitative questionnaires, observations, process documents and creative artefacts. The ensuing information was grouped according to clusters of meaning. The researcher used an inductive approach to the interpretation and analysis of social artefacts. This approach enabled an in-depth understanding of specific texts and contexts, revealing themes and patterns. In turn, these assisted the researcher to gain a better understanding of the study phenomenon.

Narratives resulting from a brand strategy workshop, written documents (including character sketches and draft episodes), electronic correspondence between team members and questionnaires were analysed. The analysis included stories, written and verbal communication, as well as the visualised animation narratives. 100% of the participants partook in each stage of the study and a 100% of the participants completed the open-ended questionnaires.

### **3.4.2 Characteristics of a research instrument**

#### **3.4.2.1 Reliability**

Instead of generalising research results to a broader population, the focus of qualitative research is to promote an understanding of a particular phenomenon *within a specific context* [italics added]. Qualitative researchers need to persuade the participants and subsequent readers that their findings are credible and make a relevant contribution to the body of knowledge (Du Plooy-Cilliers et al 2014:258).

The term 'reliability' is associated with the testing and evaluation of quantitative research. Quantitative research is increasingly applied to diverse scenarios. Golafshani (2003:601) posits that to ensure the reliability of qualitative research, examination of trustworthiness is a crucial element. He cites Patton (in Golafshani 2003:602) who states that reliability is a consequence of the validity of a study. Albeit that Du Plooy-Cilliers et al (2014:258) recognise the relevance of reliability and validity to qualitative research, they emphasise the shift towards the overarching term, 'trustworthiness'. Du Plooy-Cilliers et al (2014:259) compare and summarise qualitative and quantitative research terms as follows:

**Table 3.2 A comparison of terminology in qualitative and quantitative research, 2014**

Adapted from Collins & Hussey in Du Plooy-Cilliers et al (2014:258), Lincoln & Guba 1985; Shenton, 2004 in Du Plooy-Cilliers et al (2014:259).

Qualitative terminology	Quantitative terminology
Credibility	Internal validity
Transferability	External validity
Dependability	Reliability
Confirmability	Objectivity

Image: Du Plooy-Cilliers et al (2014).

Qualitative terminology is defined as follows:

- *Credibility* refers to the accuracy with which the researcher interprets the participants' data (Collis & Hussey in Du Plooy-Cilliers, Lincoln & Guba In Du Plooy-Cilliers et al 2014:258);
- *Transferability* relates to the ability of the findings to be applied to a similar situation, delivering similar results (Collis & Hussey, Lincoln & Guba, Shenton 2004, in Du Plooy-Cilliers et al 2014:258);
- *Dependability* refers to the quality of the process of integration between the data collection method, data analysis and the theory generated from the data. (Lincoln & Guba 1985, Shenton 2004, Collis & Hussey in Du Plooy-Cilliers et al in 2014:259);
- *Confirmability* refers to the extent to which the collected data flow supports the researcher's findings and interpretations (Collis & Hussey, Lincoln & Guba, Shenton in Du Plooy-Cilliers et al 2014:259).

For purposes of this study, reliability and validity will be assessed in accordance with the theory of Du Plooy-Cilliers et al (2014). This theoretical position is summarised in table 3.2.

In the context of qualitative research, validity is variously described since there is no universal definition “but rather a contingent construct, inescapably grounded in the processes and intentions of particular research methodologies and projects” (Winter in Golafshani 2003:602). Golafshani (2003:604) posits that reliability and validity may be summarised as trustworthiness, rigour and quality in a qualitative paradigm.

### 3.4.1.2 Triangulation

Triangulation is a strategy for improving the reliability and validity of research. In qualitative research, *validity* refers to the extent that the findings of a study are true and certain. *True* refers to the extent that the findings accurately reflect the situation and *certain* in the sense that the research findings are supported by the evidence. As discussed in section 3.5.3, *validity* will be viewed as a subset of trustworthiness.

Triangulation is used by qualitative researchers to establish the validity of a study, through the analysis of a research question from multiple perspectives. Patton (2002) states that a common misconception involves the perception that triangulation’s goal is to arrive at consistency throughout data sources or approaches. Patton opines that inconsistencies are likely, given the relative strengths of various approaches. He concludes that inconsistencies should not be seen as a factor that undermines the evidence, but should be regarded as an opportunity to uncover deeper meaning from the data.

Five types of triangulation are presented:

- Data triangulation:
  - Data triangulation involves the inclusion of a variety of information sources to increase the study’s validity;
- Investigator triangulation:
  - Several investigators are involved in the analysis process;
- Theory triangulation:

Multiple perspectives are used to interpret a single set of data. Unlike investigator triangulation, this method typically entails the use of professionals outside of a particular field of study;

- **Methodological triangulation:**

Involves the use of multiple qualitative and quantitative methods to study the programme;

- **Environmental triangulation:**

Involves the use of different locations, settings and other key factors pertaining to the environment in which the study took place. For example, the time, day or season (Thurmond in Guion et al 2011:603).

- **Advantages of triangulation**

Triangulation ensures confidence in the data, resulting in innovative interpretations of a phenomenon that reveals unique findings. It challenges theories of integration, facilitating a clearer understanding of the problem (Thurmond in Guion et al 2011:603).

- **Challenges of triangulation**

A key challenge of triangulation is that it requires more planning and resources which are not always available. It is frequently time consuming. Other challenges include dissent based on investigator biases, conflicts arising from theoretical frameworks and ignorance of the reasons for triangulation strategies (Thurmond in Guion et al, 2011:603).

- **Selecting a triangulation method**

For purposes of this study, methodological triangulation was selected. This form of triangulation involves the use of multiple qualitative or quantitative methods. This case used qualitative triangulation to study the programme.

## 3.5 CONCLUSION

### 3.5.1 The move to data analysis

This Chapter discussed several qualitative research methodologies: appreciative inquiry, cultural probes, practice-led research, research-led- research, narrative analysis and thematic analysis. The author determined that single case study research was most suited to an exploration of the relationship between Design Thinking and brand strategy development.

The population of this study comprised South African design thinkers, brand strategists and creative activists; hence a purposeful sampling methodology was selected. The research sample of this study comprises the project team who collaborated on the development of the animation brand, *The Adventures of Soeperguava*. The participants were divided into a core and larger team. The data was captured from lived experience, journaling and open-ended questionnaires. The researcher was included in the research sample.

On reflection, it became evident that single case study research had its benefits and challenges. Researchers employing qualitative research methods are in danger of losing focus if too many methodologies are used. The importance of detailed documentation throughout the qualitative research process was reinforced. An in-depth reflection follows in the concluding chapter, Chapter 5.

In Chapter 4, the study proceeds towards the findings and analysis of data. The narrative of *The Adventures of Soeperguava* unfolds, enabling the case data to be examined, interpreted and narrated within the context of the research questions. The pitfalls, concerns and various issues, including the selected research methodology and future research possibilities will be discussed in Chapter 5.





- **Henry Manyika:**

Manyika joined the project after its inception. During the early stages, his role was not formalised. It was assumed that he would fulfil the role of producer Joanne MacDonald's personal assistant. Once the project approached its initial launch date, MacDonald recommended that Manyika manage the brand's social media. He subsequently created social media pages for Facebook, Tumblr and Twitter. Manyika further served as the key liaison between the *Soeperguava* project team and the *Out in Africa Gay and Lesbian Film Festival*. Due to a lack of funding, Manyika's involvement in the project was terminated in December 2012. Via the post-production questionnaire, Manyika indicated that the project required more confident leadership and a stronger creative voice.

- **Belinde Olsen**

As a producer with extensive experience in the film industry, it is important to understand the challenges Olsen experienced. She was responsible for recruiting a content producer and drafting the funding proposal and legal documentation required for the *Soeperguava* project. She recommended the use of animation over print as the main communication medium. Olsen has a demanding work schedule and is a naturally reserved person. She completed only the first question posed in the open-ended questionnaire.

- **Cassandra Orses**

Orses was recruited by Olsen as the content producer, and she was further required to source an animator. Orses rapidly became a key member of the core team, who, with Thoraold and De Beer, initiated the team's brainstorming sessions. Her experience in theatre and literature studies ensured a positive input to character and storyline development. Due to her work commitments and sporadic ill-health, the creator found it difficult to maintain the team momentum required for a successful project. Orses's optimism regarding the project is reflected in her questionnaire responses.

- **Joanne MacDonald**

MacDonald, a creative visionary with a wealth of experience in the film industry was the original convener of the project team. She believed that *Soeperguava* had the

potential to become a uniquely South African creative brand. She subsequently introduced the author Olsen, commencing a new phase in the project. MacDonald became frustrated and disillusioned towards the end of the collaboration. She felt that the original, consensual voice of *Soeperguava* had changed for the worse. Since she had been passionate about the project and was saddened by its dissolution, MacDonald submitted a detailed questionnaire.

- **Peter Thoraold**

Thoraold was recruited as the project animator by Orses. Since the project did not include an illustrator, he further sketched characters. The project has a strong gay, lesbian, bisexual, transgender, intersexual (GLBTI) and Afrikaans influence. As a heterosexual English speaking South African male, Thoraold did not foresee any problems with accurately conveying the visual identity of the characters or the brand as a whole. During the project it became evident that certain cultural nuances required explanation to maintain relevance and authenticity. Thoraold's strong creative identity and visual signature is evident in all his creative outputs. Throughout the project, but especially as it neared completion, the discord between his vision and that of the creator became increasingly evident. Thoraold's responses to the questionnaire were mostly cryptic, and several questions were left unanswered.

- **Thys de Beer (full names: Matthys Johannes de Beer)**

De Beer, the author of this study is the creator of the *Soeperguava* concept. He is employed as a brand strategy lecturer and consultant. Although he would have preferred to have been the fulltime writer and creative head of the project, his energies were divided between his formal employment and that of brand management and marketing of the project. Albeit that the project failed as a Design Thinking endeavour, the author suggests that the findings, insights and themes add value in both a theoretical and a practical capacity.

### **Study flow: organising by phases**

Section A tabulates the results of the case study analysis via the inceptual and main strategic brand identity workshops that were attended by all participants. The resultant strategic-creative documentation will be discussed to illustrate the project's

progression. This includes relevant electronic communication, creative and strategic process documentation and a detailed proposal to potential funders and collaborators.

The case study methodology was supported by narrative analysis in order to explore, relate, analyse and report the data. The data was further be interrogated within the context of three key Design Thinking models and thematic analysis as previously documented. The data analysis aimed to identify the key themes within the context of the research questions.

Once the project was terminated, open-ended questionnaires were transmitted to the participants via electronic mail. These participants have extensive experience in diverse fields. Respondents were given sufficient time to complete to the questionnaires and, where relevant, follow-up questionnaires were sent to participants. The response rate was 100 percent. Data is reported in narrative form rather than statistically, as this is commensurate with qualitative reporting. All data is interrogated via thematic analysis in order to identify themes and establish a lens for triangulated findings and insights.

The major themes identified in each dataset will be discussed after each study section. Section A consists of the case narrative, including a strategic brand identity workshop, workshop feedback and findings. Section B consists of an analysis of the identified themes that are contextualised via the three models discussed in Chapter 2. The participant feedback and resultant findings and insights via the open-ended questionnaires are incorporated in this analysis. The open-ended questionnaires were disseminated to participants after the project was terminated. Emergent themes in both sections are compared to identify the major themes. Recommendations are made at the end of this chapter.

Kindly note that the organising principle of this study is by phase of the study, not via the research questions. This approach was occasioned in order to lead the researcher and the reader toward a distillation of the datasets via analysis, investigation and comparison, in order to identify the meta-themes of the study.

## Section A

### 4.2 The case narrative

This section describes the background and development of the *Soeperguava* animation brand. The brand personality and tone of the brand identity is discussed. The case study will be relayed in a narrative format to create a frame of reference and establish a foundation for the subsequent qualitative analysis. The spelling of the word 'super' as *soeper* is intentional. It alludes to the character's Afrikaans heritage, complementing the character's voice and the brand's personality.

The project entitled *The adventures of Soeperguava* is discussed in some detail from its inception to its termination.

#### 1999: A flat in Sunnyside, Pretoria

Super heroes with their super powers seldom have predictable birth stories. The iconic cartoon hero, *Superman*, was born on a planet in a distant galaxy but commenced his earthly life on a farm in the American mid-West. An unlikely scenario indeed, it however laid the foundation for an engaging tale that has captured the imagination of millions of people over decades and around the globe.

Perhaps it was the sweltering mid-summer Pretoria heat, anxiety induced by the escalating crime rate, a subconscious fear of the imminent new millennium and its threat of Y2K annihilation – or a combination of these factors. In any event, that was the first time *Soeperguava* visited the author in a dream, early one morning.

A homosexual who dreams of a lesbian, prejudice-busting superheroine cartoon character – surely a visitation by the mischievous gods of humour.

The protagonist, *Soeperguava* underwent a lengthy gestation period: the 'lovechild' of six frustrating years at law school, where a strong sense of social justice was tempered by a sardonic sense of humour.

Initially the concept was something of a joke shared with friends, who responded with mirth or shock. After all, who would name a superheroine *Soeperguava*? It was certainly not aligned with any family-oriented Disney production. When the character was exposed to a wider audience, the potential of a real *soeperheroine* brand was mooted.

### **2005: The offices of FCB advertising agency, Rondebosch, Cape Town**

One does not have to be an award-winning screenwriter to realise the importance of testing one's ideas on a relevant target audience. Albeit that the name *Soeperguava* appealed to people, it also made them uncomfortable. The researcher discussed the concept with a lesbian art director friend named Winnie. She responded enthusiastically, saying that the project had merit, indicating that she was keen to be a participant. Nelly, her life-partner, agreed with her observation. The first of numerous brainstorming sessions, albeit informal and organic, ensued. The author penned a synopsis and early character descriptions based on the initial dream. After a written and oral briefing session, Winnie commenced work on the development of the main characters.

The adage 'hindsight is 20/20 vision' proved to be true. The early process revealed a lack of formal character development and inadequate strategic and conceptual thought. The lack of focus was attributed to the absence of a tight brief with specific boundaries. The group soon realised that a clearly defined creative brand was still a long way off, although at this point discussions were informal. Solidifying *Soeperguava* as a strong creative-activist brand occurred much later. In this chapter, the subsequent collaboration is analysed in depth.

As with so many creative collaborations, the initial excitement dimmed as the group realised that enthusiasm alone does not ensure a successful collaboration. The collaboration ended as quickly as it had commenced. Since Winnie was on the verge of launching her own advertising agency, her time was extremely constrained. As a result, *Soeperguava* went into hibernation.

Christians often express the opinion 'man proposes and God disposes'. The writer suggests a slightly different interpretation: if one wants to make God laugh, outline your well-laid plans.

### **2010: A coffee shop in Oranjezicht, Cape Town**

A year of historical sporting significance, 2010 was the first time ever that the *Fédération Internationale de Football Association's* (FIFA) World Cup was hosted on African soil. It also heralded the year that *Soeperguava* came out of hibernation. As previously confirmed, the name and concept sparked interest when it was exposed to a like-minded, receptive audience that included lesbian photographer and film producer, Joanna MacDonald. She expressed immediate interest in the project and yet again the wheels were set in motion.

MacDonald discussed the concept, originally planned as a printed comic strip, with colleague Belinde Olsen. At the time, Olsen was a director at a Cape Town-based film production company, COOL Productions. Olsen was intrigued, and the author was tasked with expanding the concept for presentation to the COOL Productions team. He fleshed out the concept in a written document and practiced his presentation skills in preparation for the meeting with these industry heavyweights.

### **September 2010: Offices of COOL Productions, Warf Studios, Cape Town**

To date, previous meetings and briefings were informal coffee shop affairs. The meeting with the COOL Productions team was to take the form of a presentation, followed by an informal discussion to test the potential of the concept on seasoned industry professionals. The proactive Olsen immediately assembled a diverse team to recommence the *Soeperguava* project. The team jointly agreed to explore the potential of an animation series rather than a cartoon strip, maintaining that it had a wider appeal than was initially presumed. An animation series added complexity and both challenges and opportunities to the fledgling collaboration.

Content producer, Casandra Orses was tasked with recruiting a suitable animator for the series. She recommended Peter Thoraold from Windgat Animation. Orses

maintained that Thoraold's eye for detail, unique style and sense of humour made him the ideal candidate to translate *Soeperguava* from a written format to a two dimensional form.

Albeit that the project was still relatively informal, it gradually solidified and formalised. The multi-disciplinary team included an executive producer, content producer, screenwriter, animator, writer and brand strategist. Soon the project displayed the key characteristics of a strategic design project. The broad skill-set and approaches of the participants called for a more integrated, iterative approach to the development of a strategic creative-activist brand. The researcher/creator identified the crucial relationship between a strategic brand identity and Design Thinking.

In retrospect, the researcher concludes that although the informal process allowed for the relative free-flow of ideas, it should have been subject to clearly defined objectives and parameters. As dangerous and restrictive as criteria can sometimes be, fixed criteria will benefit a project of this nature. From the outset, no troubleshooting processes or entirely honest discussions took place. By default, this ultimately prolonged the initial phase.

Once the brand's potential was established, the group was keen to commence with the project. At this stage, *Soeperguava* was only regarded as a 'brand' by the brand strategist. A brand blueprint comprises a collection of elements in a focused brand identity system, serves as the foundation for building and communicating the brand. To lay a solid strategic foundation, a brand's blueprint is essential to unify the vision, direction and focus of the project.

The participants met in December 2010 at Wharf Studios to workshop the brand blueprint of a new animation channel that would include the *Soeperguava* project. Due to severe time constraints, the workshop was spread over two three-hour evening sessions. It proved to be very productive, serving as an educational introduction to brand strategy. The workshop contributed significantly to team cohesion, collective thinking and optimism. Although the brand strategy process was a novel experience for most participants, the workshop was attended by all members and received a positive response. Workshops of this nature frequently serve as

icebreakers, enabling team members to relate beyond their solely professional personas. Members were able to gauge each other's strengths, weaknesses and potential contributions. The workshop was facilitated with the aim of creating the foundations for an ongoing collaboration in 2011 and beyond.

In order to avoid extraneous introductions, the team was required to prepare for the workshop, facilitating a focused strategic discussion. As a brand strategist, the author employs this tactic with all clients and collaborators. Previously, the author's clients have been predominantly advertising, marketing and brand managers. He assumed that this approach would yield similar results, albeit with a more diverse, multi-disciplinary team.

At this stage the workshop primarily focused on the new animation channel, however a considerable period was devoted to the *Soeperguava* brand blueprint.

The focus group was required to complete questionnaires prior to the workshop. The questions were structured to establish participants' views on the current status of the project, future projections and visions. Experience has taught the researcher that consensus on the fundamentals of the brand must be established from the outset. This is vital, since it establishes a shared strategic foundation.

The focus group agreed that the new brand should be inventive, stimulating, creative and strategic. The brand would be aligned with free expression, confronting existing prejudice in South Africa. The unforeseen challenges of the early stages of the project are discussed below. An in-depth discussion of the workshop questions and responses may be accessed in Appendix C.

From the outset, the team agreed that the venture would focus on the exposure of prejudice through a satirical creative-activist brand. The participants further concurred that numerous forms of insidious and overt prejudice still prevail in South Africa, and that a brand is required to challenge any and all prejudicial behaviour.



An example of the ideation process follows below in figure 4.1.

SB → does she transform?

AB Decide

How does the conflict lead?

Bookstore owner by day

Superhero by night?

Does it have to be sequential?

1 superhero; the rest have quirks

Prejudice: stakes high enough?

Superhero - only if the stakes are high

Kian Traywain → more Kant  
ipv. Kave front

she's normal, but she's in a gun. & needs to keep up appearances.

PILOT = Intro main characters only.

Twitter.

Enter the characters.  
eg. Kung fu  
hair (met Letitia)  
crisis/screen -  
runs out +  
she gets photograph  
to add so the  
legend  
starts  
people walking  
in the backstop  
+ gossiping -  
she starts typing  
types away  
on keyboard  
+ Twitter.

what is the crisis?  
what is the goal?  
what is the conflict?  
what is the stakes?  
what is the motivation?  
what is the goal?  
what is the conflict?  
what is the stakes?  
what is the motivation?

She jumps to safety as the wind dies and transforms in name other than:  
SUPAGUAVA!

Hezit my meirid! they wanted  
 pusig, I garetten, pusig!  
 The water off u glass of hot  
 → nearij → a closed robot theme  
 Ende - ~~And~~ Begins  
 die avonture van  
 Supaguava!

Ep. 2:  
 Sense - SG's bookshop.  
 SG + Raunt of Army meeting  
 Sand and in die place...  
 (Split screen)

SG	Raunt
<ul style="list-style-type: none"> <li>• The kitchen</li> <li>gufag het</li> <li>visions of the lude</li> <li>bull's head against the wall</li> <li>• Dicsotlich die and walmet s'maan.</li> </ul>	<ul style="list-style-type: none"> <li>• visions of being chased by an angry nuclear ball.</li> <li>• Raunt speaking out at the kitchen + next sounds</li> <li>harking @ the man</li> </ul>

Ep 3: News 1 Jonk Dames Dikante  
 WJTD → trajec brought up.  
 - ~~SG~~ SG + Letitia (haar meirid)  
 stap in die straat af. Maar  
 Lulle stap is baie verjies tannie -  
 styf gesette hare (met haar oë  
 met in op naam ding nie!)  
 sy leet val 'pordogeluse' iets -  
 pamphlet.  
 SG tel dit op - Uucrop staa  
 daar WJTD?  
 - Letitia - wat wil jy d'ank?  
 Haha - b'north.

SG: Dis als j'm skuld  
 Letitia fabry!

Fabry: Au courante - eit j'm  
 Januar net kan red o'  
 afspraak in Lerdos.

SG: Letitia meirid segget hoe  
 opgewonde jy was toe jy  
 d. 1 reker 'Ekteurci.'  
 v. Amelie in Kongen gelou  
 het?

SG: d'agde van → SG  
 Raunt  
~~SG~~ Raunt leeg in El Lewe  
 de Korrelle. Bekommens.  
 waar geot se oë.  
 {hoef} Fabry verdwyn  
 nou

Figure 4.1 Ideation Notes.

Image: Matthys Johannes de Beer (2011).

Animation was identified as the preferred format since it has the ability, over time, to develop into a trans-media brand. The primary aim was the dissemination of Soeperguava's message to the widest audience possible.

A lack of funding was challenging. It is very costly to create an animation series. A further concern was the group's ability to adhere to timelines and deadlines, since the project was strictly an after-hours activity. The team did however, brainstorm ways of

obtaining funds, for instance appealing to the international crowd-funding community as illustrated below.

### **Crowdfunding step by step – Soeper Guava**

#### **Project in mind: Soeper Guava**

#### **Steps before launching:**

- Select goal
  - What is the amount we need?
  - What is the target group?
  - Where is the money coming from (geographically)?
- Select time span project (21 – 28 days)
- Pitch video

*This is a video which explains the project. It can show how the final product is going to look like, why we need the money and where we are using it for and to show the 'faces' behind the project.*
- Pitch document / project page

*This is the page which goes on indiegogo or kickstarter.*
- Set-up rewards/perks

*These are rewards people receive by supporting the projects. This can range from a digital download and a script in pdf to executive producer credits and tickets to the premiere.*
- Set-up facebook/twitter
- Select people in our network to approach

*This will be a big list of people we know (friends, family, worknetwork). These people we will send 3 e-mails to during our campaign in the hope they will support this project*
- Set-up mail to pitch the campaign

*This e-mail goes out to everyone in our previous selected network. In this e-mail we will explain what we are doing and what we hope to expect from them (donations and promotion of the campaign)*
- Set-up press release?

*This is optional. This will be a document to send out to the press. They can write about it and this gives us more promotion.*
- Set-up mails for communities/websites

*This mail goes out to all kinds of communities. For this project it can be helpful to approach gay, lesbian communities. These communities can help spread the message and give donations.*

#### **Figure 4.2 Crowdfunding strategy example**

Image: Matthys Johannes de Beer (2011).

The focus group agreed that the inculcation of a supportive, creative and collaborative team culture was imperative. This team culture had to be supportive of the strategic identity of a brand that sought to present the perspective of the Other through humour and social satire.

A series is irrelevant if its developers are not aware of who their viewers and key stakeholders are. Reaching consensus on the proposed target audience proved to be difficult, since the aim was to reach the widest audience possible. Since a brand is

unable to 'be all things to all people', the team initially agreed on a clearly-defined target audience. The ideal audience was described as open-minded South African adults who enjoy subversive humour. Should this audience become brand loyalists, it would, over time, encourage a wider audience. At this point the group was unable to directly engage with these audiences since there was no budget for brand communication.

The focus group had failed to reach consensus on the competition that *Soeperguava* was likely to encounter. It was agreed that entertainment brands such as *Evita Bezuidenhout* and Casper de Vries were more likely to be collaborators than competitors. Furthermore, *Soeperguava* would be unable to compete with established brands with access to substantial budgets. The participants agreed that it would take years to build *Soeperguava's* brand equity and yet the team was imbued with a healthy blend of optimism and realism, ready to start the new venture.

#### **4.2.1 Strengths and challenges**

This chapter discusses the strengths and challenges confronting the brand development of *Soeperguava*. The following section elaborates on key elements emerging from the datasets; specifically those concerning team dynamics during the Design Thinking collaboration. These elements are crucial to an in-depth understanding of the project. Research questions reveal what worked and why it worked; and what did not work and why.

##### **4.2.1.1 Cultural factors**

Animator Thoraold is an English-speaking, heterosexual male involved in an animation project where the protagonist is an Afrikaans-speaking lesbian, although *Soeperguava* was not positioned for a solely homosexual audience. The project required an understanding of the Other in society to ensure an acceptable mix of humour and empathy. In this regard, the team unanimously agreed that the author would direct the animator. Thoraold received creatively inspiring emails, YouTube links to relevant music videos and images of Afrikaans actors of a bygone era. Thoraold further visited the suburbs Parow, Bellville and Goodwood in Cape Town and travelled to the Small Karoo for inspiration.

#### **4.2.1.2 Timing**

In hindsight, the author acknowledges his optimism in holding a creative-strategic workshop close to the year-end holidays. Workshops of this nature require passion and energy: the project's momentum was negatively impacted from the start.

#### **4.2.1.3 Team structure**

From the outset a core team was established, comprising the author/strategist, animator and content producer. A larger group included the core participants, MacDonald and the production team. This division facilitated focused strategic and creative control, affording all participants the opportunity to comment, however, it further impacted positively on the participation of several introverted participants.

#### **4.2.1.4 Creative-strategic collaboration**

Although the core team met regularly, the researcher acknowledges that this was not adequate to sustain the momentum required to launch a fledgling project of this nature. The author developed the characters and their biographies. These were sent to the animator, who visually interpreted them in two-dimensional form. The author shared relevant websites and online video clips with the team, hoping to encourage creative inspiration and establish momentum. The sources included South African musicians, television shows and film references. The author's secondary motivation was to establish a rapport between the core team, specifically the writer and the animator.

It became evident, however, that the animator preferred face-to-face interactions to emails. Albeit that no email or verbal confirmation pertaining to the references were received, the character design and animation evidenced that he had been influenced by these references. After several brainstorming sessions by the core team and extended participants, each character developed by the animator was perfectly aligned with the character descriptions.

Although the characters were developed according to the original (agreed) character descriptions, the following stage became a concern. Developing the scripts caused tension, particularly between the creator and the animator since they had divergent

visions for the scripts and the resultant episodes. The author regarded the lack of collaboration between himself and the animator at this stage as anomalous, particularly since he had requested close collaboration from the outset. Since all participants were employed full time, arranging meetings for creative collaboration became a constant logistical challenge. Nonetheless, there should have been a stronger commitment between the animator and creator.

#### **4.2.1.5 Strategic focus and roles**

In hindsight, it is evident that a constant strategic focus must be maintained throughout the duration of the project. Although the workshop had a clear structure and was carefully guided, perhaps the brand focus was too broadly defined. The workshop's primary objective was the development of the brand identity of a potential animation channel for COOL Productions, a channel that would include *Soeperguava* in its offerings. To ensure the successful development of the animation channel (the master-brand) and *Soeperguava* (the sub-brand), more time should have been allocated to comprehensively explore and strategise both brand identity systems in sufficient strategic depth. Aaker and Joachimsthaler (2000) support this notion, opining that in order to add value to a brand, it is imperative that the brand architecture ensures clarity, synergy and leverage.

It is further crucial that all team members understand and agree to commit to each other's expectations and preferred working methods. This was neglected from the outset, resulting in many incorrect assumptions. The author fulfilled the roles of creator, script writer, strategist and project manager. As *Soeperguava*'s originator, the author felt an obligation to drive the project and maintain momentum. Instead of devoting his scant leisure time to writing, he investigated promotional strategy concepts and funding opportunities.

Although the content producer agreed to manage the project, as a consequence of her professional commitments the author was frequently obliged to manage the project. A less than ideal scenario.

#### **4.2.1.6 Legalities and contributions**

It became evident that it was extremely important to reduce the oral agreements to

written and signed legal documents, particularly as pertained to a memorandum of understanding (MOU) specifying the group's roles and responsibilities. Although COOL Productions drafted an MOU during 2011, the team could not reach consensus on the stipulations. Consequentially, the document remained unsigned and caused undue stress, affecting the trust relationship between participants.

The members agreed to contribute their 'sweat equity' to the project. The team agreed that, rather than a get-rich-quick scheme, the project had to be regarded from a long-term perspective.

The animator presented his proposed characters to the core team and then the larger group. The researcher cites the lack of outside-in thinking during the development process as a negative factor. Outside-in thinking refers to an approach where person-centric solutions are sought over an inside-out approach that develops brands and products with little knowledge of key stakeholders.

#### **4.2.1.7 Stakeholder research**

Although the team participants of the *Soeperguava* project formed part of the target audience, the author did not account for potential bias. The characters and scripts were not exposed to the desired target audience beyond the participants. Although informal, unstructured research was conducted with target audience members, it was not sufficiently robust. Over-analysis is recognised as a pitfall at this sensitive stage of the creative process. The researcher, however, believes that an enhanced level of stakeholder research would have added insight, depth and ensured a differentiated brand identity. Initially the participants reached consensus on the personalities of the animation characters. It became apparent to the core team that, in order to remain true to the vision and concept, the protagonist and her wife needed to be switched: a decision supported by the entire team.

#### **4.2.1.8 Realistic timeframes**

According to the Danish film movement, Dogme95's concept of five obstructions or the self-imposed limitations on any creative project that frequently result in sharper, more focused creative output (Dogme95). Due to a lack of funding, the pilot episode of *Soeperguava* was limited to three minutes. The author found this constraint

frustrating since it is difficult to be witty within such a short time-frame. Assistance was sought from experienced actor, director and writer Ted Willemse as pertains to the script of the pilot episode.

Willemse attended a team meeting to discuss a character synopsis and the plot of the pilot episode. He refocused and condensed the pilot episode into a simple three-minute format. The author subsequently simplified the text, and the revised script was submitted to Willemse for assessment. He provided the author with a template to add depth and focus to the development of the characters. The template impacted positively on the strategic direction as originally agreed by the participants.

### **4.3 The initial creative output**

This section discusses the initial creative product, its link to Design Thinking and the development and application of a strategic brand.

Whereas the previous section identified the challenges of the project, this section briefly discusses the creative output and the challenges arising from the character biographies. (Comprehensive examples are furnished in Appendices D and E.) It further draws attention to how various challenges uncovered the key elements required for successful creative output.

The biographies of *Soeperguava* and the main characters were developed from Willemse's template. The participants agreed with the interpretation of *Soeperguava*'s key characteristics, as illustrated below, commenting favourably on the platform's potential.



The first completed artwork (inclusive of spelling errors.) may be viewed below. In subsequent renderings, Peanut, the telepathic dog subsequently mutated into a Scottish Terrier ...



**Figure 4.3 Character screenshot**

Image: Matthys Johannes de Beer (2011).

The main characters are illustrated below. A detailed biography of each character is available in Appendix E.



**Figure 4.4 Main Characters**  
Image: Matthys Johannes de Beer (2011).

#### **4.3.1 Tools and timing**

The character biographies were brainstormed by all the participants and edited by the core team. These biographies served as the foundation for the development of the brand's visual elements. Although the biographies were constructed through creative writing, they impacted positively in terms of character depth, allowing for a broader understanding by the participants. On reflection, this tool should have been employed from the outset. Creative writing is a strategic tool that contributes to the development of a brand narrative, which in turn forms a crucial part of the brand's development, particularly in terms of its values, personality and brand archetype.

#### **4.3.2 Maintaining momentum**

During 2011 the brainstorming continued sporadically, however it was frequently difficult to receive timely feedback from the participants. This in turn impacted negatively on the project's creative momentum. In hindsight, a weekly session, whether as a physical face-to-face meeting or an online Skype activity, would have favourably impacted on creative momentum.

Although progress was slow, the members remained positive. MacDonald pitched the concept to the award-winning music producer, Frederik Ramsey. He subsequently met with the team to discuss the sound recording of the pilot episode. Ramsey offered a discounted rate for his services and studio time. The team agreed that a revised script would be recorded at his studio in Hout Bay. The decision to proceed with the recording renewed the impetus and the enthusiasm of the participants. The revised pilot script was emailed to Willemse who agreed to source actors required for the recording. The actors waived their fee in favour of future work once the project was fully functional.

#### **4.3.3 Preparation**

The preparation and discussion prior to the recording session was inadequate. As director, Willemse allowed the actors considerable latitude in their character interpretations. Although this approach affords scope and the possibility of a fresh perspective, the researcher opines that a structured briefing session with the director beforehand would have been more beneficial. This would have ensured that the

session remained focused, particularly in respect of the prohibitive cost of studio time.

The edited voice clips were shared with the core team via Dropbox and some participants expressed their reservations regarding the characters' vocal interpretations. The author emailed these concerns to Willemse and, in retrospect, concedes that the email may not have been the ideal way to communicate these issues. Willemse withdrew from the project, stating that there were 'too many cooks in the kitchen' and that the project lacked clarity and leadership. He was of the opinion that the *Soeperguava* participants did not know what they wanted and were wasting people's time. Willemse agreed to resume the project only after MacDonald intervened.

#### **4.3.4 Leadership**

Clear leadership on projects of this ilk are crucial to its success. In hindsight the author should have had complete and exclusive control over all creative decisions; however this was not expressly discussed or agreed to. The collaborative process was relatively organic and should have been more structured, albeit that the focus in 2012 was to release the pilot episode to obtain essential funding.

After the voice recordings were completed, an animatic was produced by Windgat Animation in order to test the script. This prototype revealed problems with the flow of the storyline. It was subsequently used to test the pilot episode, albeit informally, with the participants' friends and colleagues. In hindsight, the process should have been more structured to ensure true insights and credible results.

A tight deadline promotes focus and structure. Manyika, a member of MacDonald's team, offered to introduce *Soeperguava* to the team responsible for the annual *Out in Africa (OIA)* Gay and Lesbian Film Festival. He further designed and implemented the initial social media elements, namely the *Soeperguava* Facebook, Tumblr and Twitter accounts.

#### **4.3.5 Camaraderie**

The team agreed to work towards a September 2012 deadline in order to have the pilot episode ready for the OIA Film Festival. The animatic revealed that changes,

albeit slight, were necessary but meant that the pilot episode would not be completed in time for the OIA Film Festival in October. In order to minimise potential brand damage and maintain a cordial relationship with the OIA organisers, the participants agreed to produce a *Soeperguava* teaser for screening at the film festival. The teaser was promoted via a brief introduction in the official festival guide. Well executed teasers can be highly effective as a component of brand communication strategy.

The process was stressful as a consequence of the deadline, a lack of coherence and a diminished sense of camaraderie. Nevertheless, the teaser was completed timeously and aired during the film festival. After the festival, the team realised that a focused communication strategy was imperative once funding had been secured. The creative elements had to be finalised before the brand could be communicated and marketed to external audiences.

In the interim, the *Soeperguava* social media elements were launched, introducing the characters in order to start a conversation around the brand. Viewers were able to access character biographies online, while the author regularly posted topical comments on Facebook and Twitter. The premature launch of the social media elements contradicted the decision to finalise the creative elements prior to communication.

#### **4.3.6 Mind-set**

It is imperative that all members of a collaborative activity explicitly agree on a specific mind-set and approach. If all participants are not proactive, negative implications soon materialise. A lack of sustained momentum was problematic, particularly within the core team. Although the author attempted to assist as and where required, this approach was unsustainable over the long-term.

#### **4.3.7 Funding proposal**

The team agreed on a draft proposal for submission to the film industry and potential sponsors. With input from the participants, Olsen drafted the proposal. The document (Appendix E) was completed in October 2012. This illustrates the protracted process associated with documentation which should have been compiled and approved from the beginning.





#### 4.4 Moving on

The author responded to the feedback via an assertive email questioning the future of the collaboration. The researcher acknowledges that his frustration had been brewing over a prolonged period. He felt that he had been too accommodating, endangering the brand before it was established. It became apparent that although the scripts and images had been informally tested with target audiences of 10 respondents, more research on the project and its collaborative processes were required. At this point the *Soeperguava* project was terminated.

##### 4.4.1 Reflection and solution investigation

In order to establish the reasons for the project's failure, the researcher examined the strategic-creative Design Thinking and team dynamics models as discussed in Chapter 2<sup>8</sup>. Research findings arising from each model were noted and compared to identify relevant themes as illustrated in Table 4.1 below.

This study aims to understand the role of Design Thinking in the context of brand strategy based on the hypothesis that a proper application of Design Thinking may have assured the success and continuity of *Soeperguava*. The three models discussed in Chapter 2 are revisited in this chapter, exploring their inter-relationships and re-imagining Design Thinking models. The relevance of comparing these models and their application to the *Soeperguava* brand will be outlined in Figure 4.2 at the end of this chapter. This section explores a potential model integration and synthesis.

**Table 4.1. Summary findings of three key models**

<b><i>d.school</i> Design Thinking Model (Stanford University)</b>				
Empathise	Define	Ideate	Prototype	Test
				Testing did not

<sup>8</sup> The models include the Stanford University's *d.school* (2005), Pangaro's Design for Conversations (2010) and Tuckman's Team Dynamics (1965) models.



<p>Further accommodation for cultural, language and sexual orientation differences should have been implemented to ensure empathy.</p> <p>A lack of respect and a deeper understanding of participants' skills and contributions resulted in reduced empathy from the ideation phase until termination of the project.</p>	<p>The wicked problem was not clearly identified, defined and agreed upon. The assumption was that everyone agreed.</p> <p>The wicked problem should have been interrogated in more depth and formally agreed upon.</p>	<p>The ideation process started well, but 'too many cooks spoiled the broth' that resulted in a confused and diluted brand personality and voice.</p> <p>Ideation is problematic without a clear, commonly-agreed brand identity.</p> <p>Core team ideation was mainly a stop-start process. There was a lack of spontaneous creative collaboration between the creator and the animator.</p> <p>Better applied strategic and creative tools would have offered structure and direction to the project.</p>	<p>The initial and prototype iterations were positively received. The key challenge arose during the development of the screenplays due to different ideas on brand vision, voice and what social satire should be for the brand. 25 episode iterations only led to a schizophrenic brand identity and increased frustration to the point where the collaboration ended.</p>	<p>happen due to the early termination of the project. Superficial 'testing' and analysis at most happened during this case study.</p>
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**Pangaro's Design for Conversations Model**

Conversation to design a new language	Conversation to agree on goals	Conversation to agree on means	Conversation to design the designing	Evaluate & Iterate
<p>A new language developed by default, but did not have unified support, understanding and agreement. It required a discussion to create a clear project direction and framework.</p>	<p>It was assumed that all the participants agreed on the same goals but it was never fully discussed; hence there was no definitive, formally agreed project plan.</p> <p>The result was scope-creep over time that became clear at the dissolution of the project.</p>	<p>The participants' individual skill-sets and available resources were discussed, but a unified strategy on funding led to confusion and frustration.</p> <p>Some participants (the creator, for example), were overloaded with too many responsibilities. This negatively affected the flow, energy and resultant success of the project.</p>	<p>The core team agreed on an approach and initially stuck to the creative process but the conversations decreased.</p> <p>The prototype had a positive response from all the participants, but the manner in which the brand would evolve and be promoted was a source of tension.</p>	<p>The rapid and final prototypes were not tested beyond the project team, so the relevance of the concept and the proposed brand voice was not research with the stakeholders.</p> <p>The project ended amicably but without a collective, reflective conversation and analysis. Team members only shared their views in the research questionnaire. Details regarding their feelings and opinions of the project were omitted.</p>
<b>Tuckman's Group Dynamics Model</b>				
Forming	Storming	Norming	Performing	Adjourning

<p>Leadership was too 'aikido' (lenient). Team members had different views on the brand vision and purpose. There were no clearly defined member roles and responsibilities, enhanced by clear leadership methodology and up-front agreement on conflict resolution processes.</p>	<p>The initial team growth was less comfortable than is typical. Because of the lack of roles and responsibilities in the formation stage, the project direction was off to a weak start. An opportunity to clarify the participant roles and responsibilities at this stage could have laid the foundation for clear strategic direction.</p>	<p>At the time it seemed that the core team had a shared goal but it was not explicitly agreed upon. Clear structure and relevant tools would have created boundaries wherein the collaboration could flourish.</p>	<p>Key challenge during the project: Goal setting was not always clear or followed through. Monitoring was a challenge due to unclear communication and irregular participant responses.</p>	<p>The unplanned termination (Kazmierski &amp; Lilly, 2001) of the project came to a surprise to some of the participants. Once the decision was taken to dissolve the project, participants agreed that it was the best course of action.</p>
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Image: Matthys Johannes de Beer (2014).

The analyses above indicate marked similarities during the application of the different models. With particular reference to Tuckman's team dynamics model, Kazmierski and Lilly identify the following hallmarks of high-performing teams (2001:30):

- Self-management;
- Creation and adherence to plans;
- Measurement and celebration of results;
- Role fluidity (members take various roles as required);
- Respectful treatment, even closeness, of all members by all members;
- Appreciation and utilisation of member differences.

If one applies these elements to the *Soeperguava* case study, certain anomalies appear:

#### **4.4.1.1 Self-management**

Self-management may have been too flexible, hampering team management and focus.

#### **4.4.1.2 Creation and adherence to plans**

The creation of and adherence to plans manifests as a major weakness. Although an initial strategy workshop and myriad meetings took place, the purpose, outcomes and deliverables of these meetings were unclear. Clear timelines were not developed and deadlines were frequently disregarded.

#### **4.4.1.3 Measurement and celebration of results**

Due to the 'after hours' nature of the project, it was perceived as a hobby rather than a professional project. At most, results were informally measured. Since most communication occurred electronically, it did not create an environment conducive to the celebration of milestones.

#### **4.4.1.4 Role fluidity (members assume roles as required)**

4 out of the 5 team members were willing to assume different roles as required. Financial gain was not a factor - the primary focus was on challenging prejudice through creative expression. The participants tacitly agreed to do what was required in order to fulfil the objectives. The animator was, to a certain degree, the exception to the rule. For example, he refused to deliver a copy of the *Soeperguava* trailer to the organisers of *Out in Africa* a few kilometres away, stating that it was not his job. Further, *Out in Africa* required a high resolution of the *Soeperguava* logo for the festival programme. Although he had sketched the original logo, he felt that it was not his job to design the logo. Evidently the animator felt that roles and responsibilities of the participants should have been clearly defined.

Excessive role fluidity dilutes the focus of key deliverables. For instance, the creator expended energy on project management instead of focusing on the creative

elements. This resulted in a loss of impetus and inspiration over the medium to long term. It was frequently unclear who had final authority when creative differences emerged, adversely affecting team dynamics.

It is crucial that consensus is reached on key roles that must be clearly defined, since disproportionate role fluidity creates confusion.

#### **4.4.1.5 Respectful treatment and familiarity between members**

Participant feedback frequently cited 'respect' as a significant element in the creative process. Occasionally 3 out of the 5 members felt that they were disregarded, but on the whole, members treated each other with courtesy and respect. Problems emerged concerning the ability to give constructive feedback. Some members supported an honest, direct approach whereas others followed a moderate, constructive method. Misunderstandings and resentments emerged from time to time. With hindsight, the researcher believes that the rules of engagement should have been consensually determined at inception.

#### **4.4.1.6 Appreciation of and utilisation of differences**

5 out of the 5 participants stated that an appreciation of members' differences was non-negotiable. The key tenets of Design Thinking methodology: empathy and deeper understanding would have significantly benefited this project. Empathy should be extended to internal stakeholders (the team) before external stakeholders. Although there was an overall appreciation of each other's differences, the researcher believes that this area could have been better utilised.

## **Section B**

### **4.5 Thematic comparison**

The abovementioned issues indicate significant similarities and emergent themes in line with Kazmierski and Lilly's (2001) theory. The themes identified in Section A are compared to Kazmierski & Lilly's themes in Table 4.2 below. This approach was implemented in order to deepen the analysis, examining the parallels between existing literature and this study. The various phases of thematic analysis are discussed briefly.

**Table 4.2. Thematic Comparison**

Theme number	Section A: workshop, narrative and three models ( <i>d.school</i> ; Pangaro & Tuckman)	Kazmierski & Lilly
1	Assertive, supportive Brand Leadership and management	Self-management
2	Realistic timeframes and time management	Creation of and adherence to plans
3	Open communication and team reflection at each milestone	Measurement and celebration of results
4	Sustaining momentum and managing change	Role fluidity (members take various roles as required)
5	Team empathy and respect throughout, based on ethnographic research and collaboration	Respectful treatment, even closeness, of all members by all other members
6	Understanding cultural differences and challenges of all stakeholders	Appreciation of and utilisation of member differences

Image: Matthys Johannes de Beer (2014).

#### **4.6 Post-project open-ended questionnaire analysis**

In May 2013 the researcher investigated methodologies in order to obtain feedback from the participants on the project's successes and failures. After several unsuccessful attempts to conduct private interviews with each participant, the researcher consulted with academics, Cronje, Du Preez, and Enslin who recommended an open-ended questionnaire that could be transmitted via electronic mail. The participants would email the completed questionnaire to the researcher who would conduct follow-up communication, as required. The participants granted permission for their inclusion in the study. Although all team members participated in the study, the overall response rates were relatively slow. Closer investigation

revealed that this was a consequence of busy work schedules, not an unwillingness to participate. Demanding schedules, common in the industry, are deemed to be a contributing factor to the dissolution of the project.

The participants responded in their usual communication styles. Some responses were cryptic with scant detail, whereas others submitted detailed, handwritten accounts of the project as illustrated below.

y  
1.1. <sup>1.1.1</sup> WHENEVER I RECEIVED AN EMAIL OR SMS FROM THYS, IT WAS FABULOUSLY FUNNY, SMART, SOUTH AFRICAN AND MISCHIEVOUSLY CAMP. I WONDERED IF HE HAD WRITTEN ANY THINGS AND HE SAID THAT HE HAD THIS LESBIAN SUPER HERO "SUPER-GUAVA". SO I SUGGESTED THAT WE DEVELOP IT AND SEE IF WE COULD DO SOMETHING WITH IT.

1.2 MY VISION WAS TO GIVE THYS ALL THE SUPPORT HE NEEDED TO DEVELOP HIS CHARACTERS. WHICH WAS TO INVOLVE A PRODUCTION COMPANY THAT HAD CREDIBILITY AND THE RIGHT PERSONALITY MIX WHO WOULD AGREE TO PUT TIME AND MONEY INTO THE MIX. MY INVOLVEMENT WAS TO BE A PART OF THE TEAM AND DRIVE IT WHERE I COULD.

1.3 MY INVOLVEMENT CHANGED WHEN I SAW THAT THE TEAM DYNAMICS WERE NO LONGER ~~SWIMMING~~ SWIMMING IN THE SAME DIRECTION. IT WAS AN EXTREMELY DISAPPOINTING DECISION TO STEP OUT. A LOT OF TIME, AND MONEY WASTED. HAVING SAID THAT, I NEVER STOPPED BELIEVING IN THYS AND HIS SPECIAL FURRY STORY.

**Figure 4.6 Participant response**

Image: Matthys Johannes de Beer (2013).

The open-ended questionnaire used in this study appears in Appendix F.

#### 4.6.1 Direct responses from study participants

After the questionnaire analysis, key responses were identified. This approach is particularly relevant to qualitative research, since it enhances understanding of participants' opinions, enriching the research narrative.

#### 4.7 Meta-themes and recommendations

The comparative study tests the validity of the findings and further enables a qualitative triangulation of this study. The researcher identifies meta-themes present in both sets. Table 4.3 presents a comparison, summary and distillation of relevant themes derived from the data of Section A and Section B.

Meta-themes are distilled from thematic analyses, where emergent themes are compared. The application of Design Thinking tools in the planning, development and execution phases of brand design has divulged the recommended themes listed below. These themes should be observed in the context of the models under discussion. In the spirit of Design Thinking methodology, researchers may wish to interrogate and mould the recommended themes to best address the wicked problems within their specific creative-strategic systems.

**Table 4.3 Distillation to identify meta-themes**

THEMATIC ANALYSIS EMERGING THEMES	KAZMIERSKI & LILLY: Hallmarks of high- performing teams	3 MODEL PHASES	CASE STUDY META-THEMES
Team empathy and respect throughout based on ethnographic research and collaboration	Appreciation of and utilisation of member differences	<ul style="list-style-type: none"> <li>• Empathise (<i>d.School</i>)*</li> <li>• Conversation to design a new language (DfC)**</li> <li>• Forming (GDM)***</li> </ul>	1. Collective buy-in and empathy
Understanding cultural differences and challenges of all stakeholders			



Realistic timeframes and time management	Creation and adhering to plans	<ul style="list-style-type: none"> <li>• Ideate (<i>d.School</i>)*</li> <li>• Conversation to agree on means (DfC)**</li> <li>• Storming (GDM)***</li> </ul>	2.In-depth, collective understanding and commitment
Assertive, supportive Brand Leadership and management	Respectful treatment, even closeness, of all members by all members	<ul style="list-style-type: none"> <li>• Define (<i>d.School</i>)*</li> <li>• Conversation to agree on goals (DfC)**</li> <li>• Norming (GDM***)</li> </ul>	3.Evolutionary Leadership
Sustaining momentum and managing change	Role fluidity (members take various roles as needed)	<ul style="list-style-type: none"> <li>• Prototype (<i>d.School</i>)*</li> <li>• Conversation to design the designing (DfC)**</li> <li>• Performing (GDM)***</li> </ul>	4.Clarity and Openness
Open communication and team reflection at each milestone	Measurement and celebration of results	<ul style="list-style-type: none"> <li>• Test (<i>d.School</i>)*</li> <li>• Evaluate and Reiterate (DfC)**</li> <li>• Adjourning (GDM)***</li> </ul>	5.Insightful Reflection

\**d.School* model at Stanford University (2005)

\*\*Design for Conversations Model by Pangaro (2010)

\*\*\* Group Dynamics Model by Tuckman (1965)

Image: Matthys Johannes de Beer (2014).

#### 4.7.1 The meta-themes explained

The five meta-themes are explained in more detail in Table 4.4 below.

**Table 4.4 Meta-themes: an explanation**

Theme	Explanation
Collective buy-in and empathy	A single, shared brand purpose and vision; initial consensus and adherence to project roles and responsibilities; setting and committing to realistic timeframes and

	deadlines; consensus on the wicked problem the project aims to mitigate.
In-depth, collective understanding and commitment	The development of internal and external stakeholder empathy; to the Design Thinking and brand strategy processes, phases and application; to the resultant brand identity system.
Evolutionary leadership	Commitment to the collective development and implementation of an evolutionary leadership system that is visionary, assertive, supportive and flexible.
Clarity and Openness	Clear, assertive stakeholder communication throughout; the creation of an open communication system that respects various communication styles; the identification and resolution of conflict through constructive management of expectations.
Insightful Reflection	Regular, consistent collaborative reflection on the internal and external project challenges and successes

Image: Matthys Johannes de Beer (2014).

#### 4.8 Towards a new model for Design Thinking collaboration

The thematic comparison in Table 4.3, supported by the key phases of the three abovementioned models, indicates that there are some themes complementary to the elements of Design Thinking processes. The development of this brand required expanded understanding and implementation. The results indicate the requirement of strong Brand Leadership and planning throughout the project. It may be concluded that the different Design Thinking, Conversations and Team Dynamics model stages were not collectively maximised, contributing to the failure of the case study.

Upon an integration and synthesis of the key models discussed (Tuckman's Team Dynamics Model, the Stanford *d.school's* Design Thinking Model and Pangaro's Design for Conversations Model) a potential new model emerges. This model could

assist in an enhanced understanding of the requirements of each phase, in terms of team empathy in a deepening an understanding of the depth needed in each phase to ensure team empathy in multi-disciplinary, Design Thinking collaborations in future. This relates to the primary research question of this study to offer a clearer understanding of the role of Design Thinking in Brand Strategy. The proposed model will be discussed below.

The complementary and iterative relationship between the Stanford *d.school*, Pangaro's Design for Conversations and Tuckman's Team Dynamics models and the field of Brand Strategy was explored in more depth in this chapter as well as in Chapter 2. The importance of constructing an empathetic multi-disciplinary team and developing multi- and interdisciplinary models to create person-centric solutions was reiterated after a thematic analysis of the *Soeperguava* brand case study. A nexus between the evolving Design Thinking models and brand strategy models was established. The case analyses of this study identified established themes that explained why the collaboration during this study was unsuccessful. The researcher therefore posits that a more robust model applied successfully could have assisted in avoiding the failure of the project.

#### **4.8.1 Proposed model**

The proposed model can be visually represented as illustrated in figure 4.7 below. There is an alignment between the meta-themes and the proposed model's phases.

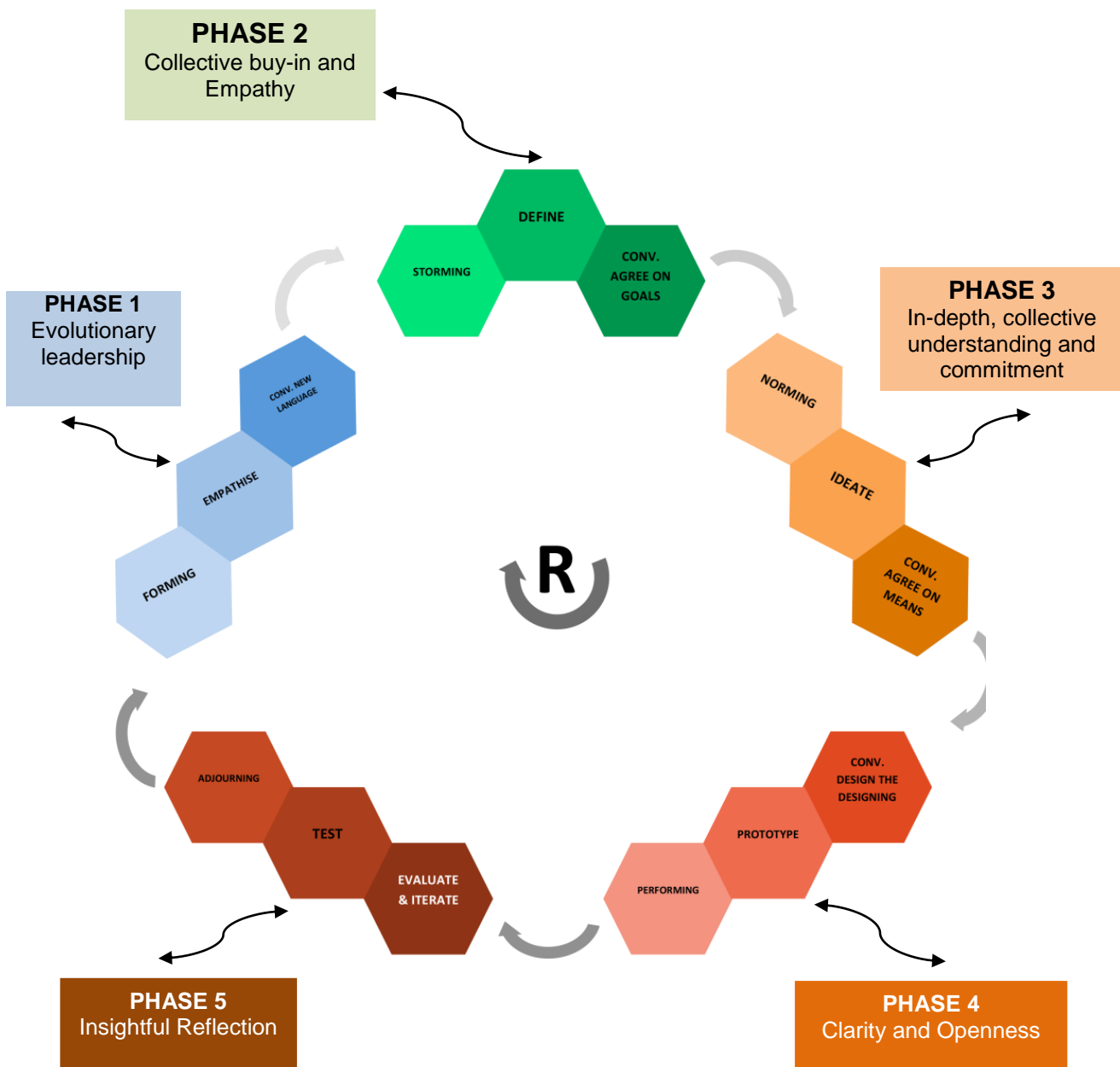


Figure 4.7 Theme alignment with the New Model for Collaboration  
Image: Matthys Johannes de Beer (2014).

The final proposed model is visually represented below.

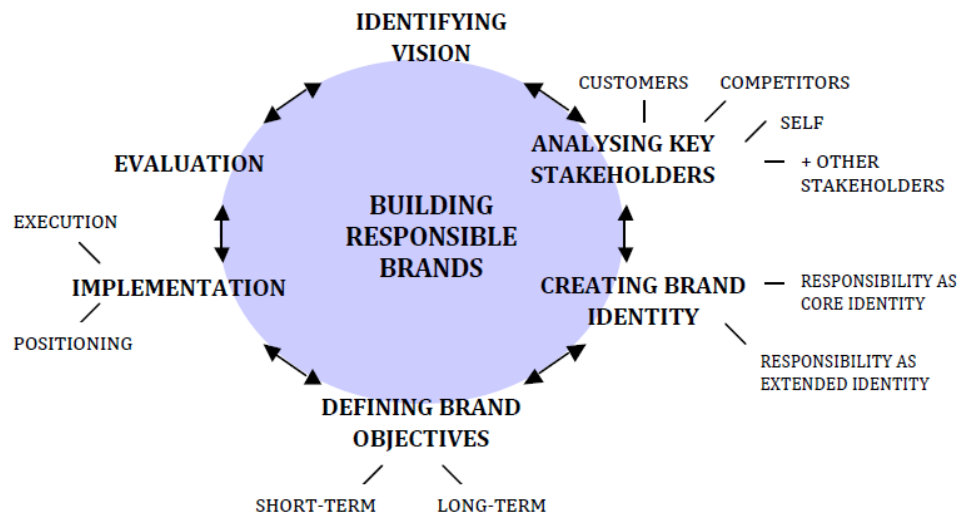


**Figure 4.8 A New Model for Collaboration**  
Image: Matthys Johannes de Beer (2014).

#### 4.8.2 Relevance to Brand Strategy

When the key models are synthesised and are compared to Kujala, Penttilä and Tuominen's (2011) conceptual model for building responsible brands, the link between the models becomes evident. The complementary phases of exploring and

mitigating wicked problem models are reinforced by their systemic and iterative natures.



**Figure 4.9 A conceptual model for building responsible brands.**  
**Kujala et al. 2011**  
 Image: Kujala et al. 2011.

#### 4.9 Conclusion

This chapter explored the interdisciplinary relationships and nexuses between Design Thinking and brand strategy through qualitative research of the *Soeperguava* case study. The analysis of the literature in Chapter 2 indicates a possible relationship between these models. The case study confirms the hypothesis, through the emergence of a new system.

The study comprised two sets of data, recorded in a narrative format rather than a statistical format. Once the data was collected, it was reported and interrogated via a thematic analysis methodology. Subsequent findings and insights were discussed through a phased approach.

Three seminal models, the Stanford *d.school's* Design Thinking model (2005), Pangaro's design for conversations model (2010) and Tuckman's team dynamics model (1965) were explored, discussed and compared in Chapter 2 of this study.

Open-ended questionnaires, completed by the focus group after the project's dissolution, were analysed. Thematic analysis was conducted on each dataset. The datasets were compared, and five meta-themes were identified. Using Design Thinking methodology, these meta-themes are the key elements required to develop a creative brand.

The relationship between the three models and the five meta-themes were explored in depth. These models were integrated and synthesised to construct a new model for collaboration. The analysis indicated a nexus between the five meta-themes and the five phases of the proposed new model. The researcher posits that the re-imagined model should be applied during the collaborative development of brands. It can be effectively applied in strategic brand identity developments for creative products, particularly in a South African context. Creative and lateral thinkers are able to access their individual creativity but are less successful in a group environment. A group of participants who are exposed to negotiation and sharing of multiple ideas by various participants calls for deep understanding and empathy; not only as concerns individual participants but for the entire team as a creative system. The South African population is extremely diverse with eleven official languages, numerous cultural affiliations with different views on creativity and strategic problem solving.





### 5.2.1 Methodological reflection

It is important to reflect on the extent that the research methodology impacts on the results of this study. The following considerations are acknowledged:

- The researcher has a deeper understanding of case study research as a reflective, qualitative exploration, constantly revisiting the key aspects of this methodology; specifically as to in-depth interrogation of the datasets within the study;
- The complementary nature of secondary methods within case study research (the primary method), such as narrative analysis is investigated to identify a hierarchy within the meta-research methodology;
- A re-interrogation of the datasets is conducted to counter any subjectivity that might arise as a consequence of the researcher's participation in the study;
- Different datasets are analysed and compared to ensure the credibility required during a single case study exploration;
- The multi/interdisciplinary nature of Design Thinking, group dynamics and multi/interdisciplinary research are closely examined to illustrate the value of the findings within theoretical and practical contexts;
- Case study research and datasets are re-interrogated and re-evaluated over a number of years, ensuring robust findings and rich insights;
- The researcher followed an assertive, but respectful management style, ensuring that the open-ended questionnaires were timeously completed. This prevented participants' memory loss and ensured the identification of relevant meta-themes at the conclusion of the study.

## 5.2.2 Substantive reflection

There is a dearth of literature that specifically explores the relationship between Design Thinking and brand strategy (with a specific focus on creative brands) in a South African context. It proves difficult to locate similar studies with which to compare the results of this research. The concepts of Design Thinking and team dynamics are usually individually researched, not as a component of brand strategy. The literature review in Chapter 2 illustrates a clear nexus between these concepts, while Chapter 4 discusses the integration of these concepts and their seminal models. After an interrogation of the datasets, five meta-themes are identified. The researcher posits that if applied to strategic brand development projects, using Design Thinking methodology, a successful project and brand strategy is likely to emerge. A new model for collaboration is subsequently proposed and discussed. Further research of the new model for collaboration is recommended and will be discussed section 5.3.2 in this chapter.

The importance of clear, assertive and constructive communication should not be underestimated. In multicultural teams this can be a challenge, but finding a common language (Pangaro 2010) becomes even more crucial as it is likely to lead rich ethnographical insights. Only once participants respect and understand the skills and values that team members bring, can a constructive collaboration be birthed. One needs to account for the high level of volatility and emotion, especially from the outset, when creative individuals struggle to 'kill their darlings'. This is when participants frequently refuse to have their creative input discussed and challenged by the team. It is thus crucial to clearly brief participants from the start, avoiding confusion and tension at a later stage.

The nature and rhythm of collaborative processes can be compared to that of a concertina, oscillating between smaller and larger teams to ensure a dynamic design environment. These factors are highly dependent on assertive, empathetic and supportive leadership. Leadership that is mindful of the different types of guidance that is required during each phase. Should the team disagree on the brand purpose and vision, continuously rejecting them throughout the project, the collaboration is likely to fail. A lack of strategic focus will hinder the team's problem-solving

endeavours. One cannot build sustainable brands with long-term equity without a clear understanding of the brand's purpose and vision.

It is important to consider the impact of the various roles of the researcher during the *Soeperguava* project. Although the team agreed in principle on participants' roles and responsibilities from inception, the researcher found himself taking the roles of creator, project manager, screenwriter and strategist. In any collaboration, particularly due to the disparate nature of these roles, this is an impossible task. If these roles are assumed during different phases of the project, sufficient focus on each may prove beneficial. However, should these roles oscillated haphazardly as required by the various stages of the project, the researcher will suffer a loss of creative energy that negatively impacts on constructive collaboration. The researcher contends that in this instance, no creative project can succeed or even survive.

### **5.2.3 Scientific reflection**

Within a South African scenario, this study explores the efficacy of Design Thinking as a component of brand strategy. It specifically focuses on the development of creative-activist brands, divulging specific findings and insights to explain the failure of the *Soeperguava* project.

The research re-imagines current Design Thinking, brand strategy models and strategic-creative collaborative processes that contribute to successful strategic brand identities. This re-imagined model, specifically as applied to creative brands, offers value to the design, team dynamics and brand strategy fields. It should however, be equally successful if incorporated in strategy as applies to other brands.

The researcher posits that this study is relevant, adding value to the academic and practical aspects of brand strategy, since:

- The qualitative, single case study research methodology and primary methodology are complemented by narrative and thematic analyses, proving to be an effective methodological approach within South African creative brand development;

- This study reveals the nexus between Design Thinking, brand strategy and team dynamics that synthesise into a new model for collaboration;
- The findings and recommendations add value to the three academic disciplines, separately and collectively, contributing to the exploration of multi- and interdisciplinary research in a South African context;
- The study further posits that Design Thinking offers brand strategy teams more creative tools and methods, encouraging lateral thinking, essential in the development of complex 21<sup>st</sup> Century brands identities. Empathetic leadership and management are crucial to a clear understanding of collaborator and external stakeholder requirements.

### **5.3 Recommendations**

Since the study focuses on a single South African case study, it lays the theoretical foundation for research into other Design Thinking and brand strategy models. Future research opportunities and recommendations are summarised below.

#### **5.3.1 Recommendations for policy and practice**

A synthesised approach to the analysis of the substantive aspects of brand development reveals five meta-themes. These key elements must be incorporated during the collaborative process of developing a creative brand. The researcher believes that these can be as effectively implemented in general collaborative activities associated with brand identity development.

The five meta-themes of design thinking are:

- **Collective buy-in and empathy**

- a single, shared brand purpose and vision; initial consensus and adherence to project roles and responsibilities;
  - setting and committing to realistic timeframes and deadlines;
  - consensus on the wicked problem that the project aims to mitigate.

- **In-depth, collective understanding and commitment**

to the development of internal and external stakeholder empathy;  
to the design thinking and brand strategy processes, phases and applications;  
to the resultant brand identity system.

- **Evolutionary leadership**

collective commitment to the implementation of an evolutionary system of leadership that is visionary, assertive, supportive and flexible.

- **Clarity and openness**

clear, assertive stakeholder communication throughout;  
creation of an open communication system that respects various communication styles;  
identification and resolution of conflict through constructive management of expectations.

- **Insightful reflection**

regular, consistent collaborative reflection on the internal and external project challenges and successes.

### **5.3.2 Recommendations for further research**

#### **5.3.2.1 Benefits of further research**

This study involves a single case study of a creative-activist brand. The validity of this study will be confirmed through further research involving multiple case studies. Such findings will significantly contribute to the scant discourse on the subject in a South African context.

#### **5.3.2.2 The evolution and challenges of Design Thinking and brand strategy in South Africa and Africa**

Since the 2014 World Design Capital was held in Cape Town, there has been a marked increase in design and Design Thinking case studies. It is important to note that these case studies have not been made available yet. This development will doubtless lead to the exploration of uniquely South African - and African - Design Thinking case studies, creating new collaborative models and opportunities such as the Global Africa Project.

### **5.3.2.3 The impact of Design Thinking methodology on authentic personal brands**

Rampersad's (2009) authentic personal branding as applied to individuals is arguably an evolution of current strategic branding models (Aaker & Joachimsthaler 2000, Kujala et al 2011). Rampersad argues that it is important to have an authentic personal brand. "Your personal brand should therefore emerge from your search for your identity and meaning in life..." (2009:1). The authentic personal branding model creates a rhizomatic system of meaning that may be complemented by the proposed re-imagined Design Thinking model. This possible symbiosis would require research to test the hypothesis.

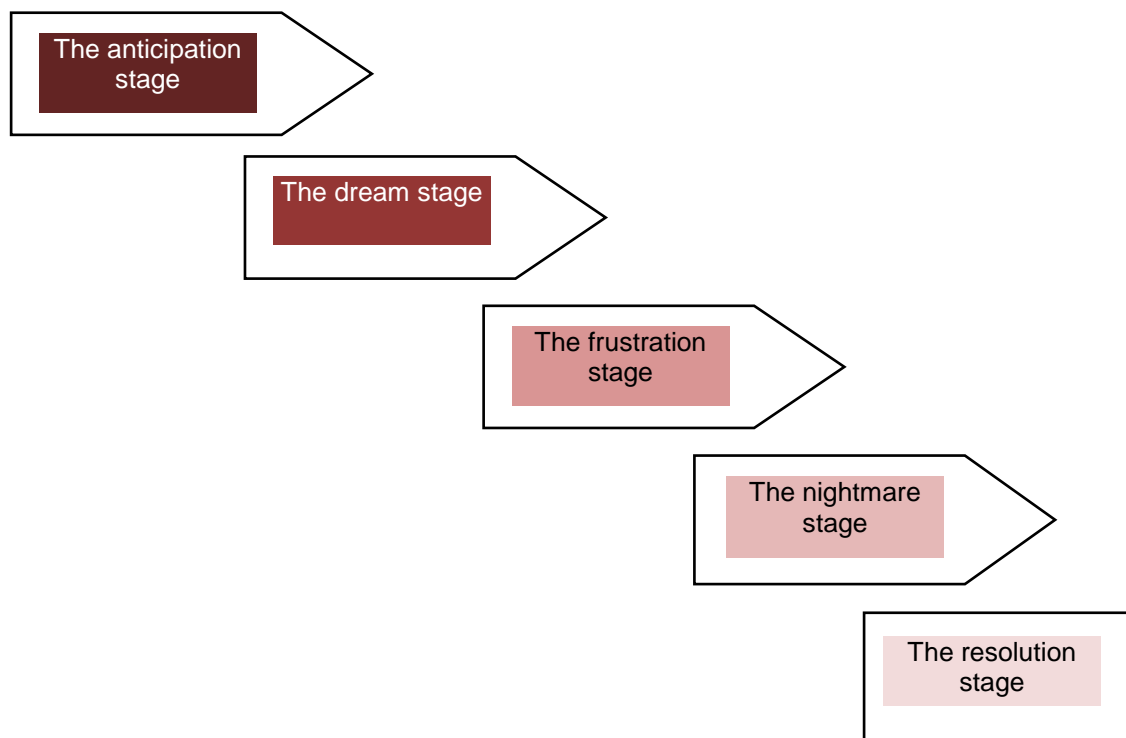
### **5.3.2.4 Exploring authentic personal branding and the proposed Design Thinking model via the narrative approach**

Building on White, Swart's narrative therapy (White in Swart 2013:10) offers an in-depth, qualitative exploration of narratives used by organisations, communities and individuals to identify their own 'problem stories'. Swart posits methods to change these narratives into authentic, preferred ones. Her methodology is particularly relevant in a South African context, since "... [n]arrative practices provide a way for South Africans to see one another anew and afresh. This approach provides us with an understanding of how we make meaning through the language of the other" (Swart 2013:137). A narrative journey with clearly defined phases may well assist the researcher and the respondent in the development of a personal brand.

Booker (2004:17,18) posits seven basic plots for a specific narrative. This approach may be too narrow in terms of an investigation into an individual's brand facets.

Human journeys comprise multiple narratives, rather than single journeys defined by narrative stages. This approach limits researchers' access to in-depth explorations. Bateman (2005, 2014) proposes a meta-plot, comprising five phases during the narrative journey that could serve as a narrative guide. Allegorically, one could posit that this journey not only represents the individual's narrative journey but also that of the researcher, as illustrated below.

The key stages of the journey are:



**Figure 5.1**

**Meta-Plot. Bateman. 2005**

Image: Matthys Johannes de Beer (2014).

It appears that there is a link and possible relationship between Swart's (2013) narrative approach, Rampersad's authentic personal brand methodology and the ethnographic, empathetic phase of Design Thinking. The potential synthesis of these approaches should be scrutinised to deepen understanding of the multi/interdisciplinary nature of current developments in the field. If Swart's approach is fused to the re-imagined Design Thinking model, it enables varied disciplinary perspectives and the opportunity to engage in further research.

### **5.3.2.5 Testing the new model's efficacy on cases in developing markets**

The author proposes a re-imagined Design Thinking model for collaboration, arguing that this model yields better results over current, individually applied models. The researcher posits that the *Soeperguava* project would have yielded better results from this layered, complementary approach. The three synthesised models offer researchers and design thinkers insight into the value of multi/interdisciplinary collaborations, and outline robust processes that affect brand strategists. Since the study addresses the perspectives of design thinkers and brand strategists, it fulfils a key objective of this study.

### **5.3.2.6 The role of *ubuntu* in African collaborations**

*Ubuntu* is an ancient Nguni word meaning 'kindness to others'. According to the Oxford Dictionaries, *ubuntu* is "a quality that includes the essential human virtues; compassion and humanity" (2015). This notion of a common humanity offers a uniquely African perspective to collaborations, encouraging empathy and improving team dynamics.

### **5.3.3 Recommendations for further development**

The proposed new collaboration model requires further analysis, specifically in terms of its five synthesised phases. The author posits that the new model will positively influence workflow and group dynamics during brand development. Prior to the *collectively-determined* creative brief, brand strategists should involve the client and advertising personnel in a group exploration of the brand's wicked problem. This process will encourage an objective, constructive collaboration, ensuring buy-in from all participants. Involvement from inception further ensures support and clear communication from the outset. The process avoids the 'broken telephone' syndrome and ultimately saves time and money.



## **5.4 Enabling further development practice**

To ensure the constructive, effective application of innovative collaborative design practice, the following challenges should be considered:

### **5.4.1 Structural needs**

It is imperative to create a friendly Design Thinking space where the collaborations will take place. Rather than an expensive venue, the creative space must facilitate the democratic and lateral exploration of ideas and problems. In other words, it must be *a place that encourages strategic play*.

### **5.4.2 Enabling creativity**

It is important to acknowledge that the nature of creative-strategic collaborations differ from one organisation to another, due to internal cultures and processes. It is equally important, however, to avoid the stereotype that 'creativity is for those with the title on the door only'. Participants who are trained in graphic facilitation are able to access their creativity and become active, confident participants in the creative-strategic process. This visual tool should ideally be used during Design Thinking ideation sessions.

### **5.4.3 Complete buy-in**

Client/consultancy commitment, especially concerning the buy-in and full support of senior management (including senior creatives) is non-negotiable. In order to garner support, participants involved in the resolution of brand problems must be educated as to the benefits and purpose of a Design Thinking approach. In order to establish support from the outset, trial sessions involving key stakeholders should be conducted.

## 5.5 Summary and closing remarks

Locally, the application of Design Thinking elements as part of strategic brand identity development has yet to be fully investigated. This is particularly valid in the development of a creative-activist animation brand. The research aims to explore the processes required to develop a South African creative-activist brand through a radical humanist approach to Design Thinking.

The primary research focuses on the incorporation of suitable elements of Design Thinking as pertains to a South African animation brand. The study further explores the components of Design Thinking to establish how these can be applied to various problems.

The secondary research seeks to uncover the elements and processes of Design Thinking to understand what was successful and why, what was not successful and the underlying reasons for the failure of *The adventures of Soeperguava*.

Literature regarding the status and evolution of Design Thinking, team dynamics and brand strategy is comprehensively discussed in Chapter 2. Research indicates a symbiosis and nexus between the concepts.

Chapter 3 involves a detailed discussion of qualitative research and identifies the methodology appropriate to this study. The advantages and challenges of the approach are outlined and compared.

Chapter 4 presents the case study's narrative, research analysis, findings and thematic analysis. *Soeperguava* is discussed from the perspective of the researcher-as-participant. It further documents the progress of the case study, presenting a critical review and participant responses via an open-ended questionnaire. Data is subsequently analysed using three models.

As pertains to the project, the impact of Design Thinking on both the successful and problematic aspects of the project are identified. The key themes are listed, discussed and analysed.

The study further explores how successful elements, including unintended consequences, could be exploited to address the unsuccessful elements. The re-imagined Design Thinking model proposes a synthesis of the Stanford University *d.school's* (2005) Design Thinking Model, Pangaro's (2010) design for conversations model and Tuckman's (1965) team dynamics model. Complementary phases related to Aaker and Joachimsthaler's (2000) brand identity system and Kujala et al's (2011) conceptual model for building responsible brands are examined.

The researcher posits that the meta-themes of the synthesised Design Thinking model can be applied to any collaboration, most particularly if the participants hail from multiple industries.

A thematic analysis is compared with Kazmierski and Lilly's (2001) hallmarks of high-performing teams, enabling the researcher to *identify the five meta-themes that address the research questions of this study.*

Design Thinking complements and supports brand strategy development processes and models. Design Thinking and brand strategy are constantly evolving practical disciplines unconstrained by academic frameworks. An inter/multi-disciplinary approach broadens discourse, adding value to current knowledge and leading to the development of new frameworks and models.

This concluding chapter commences with a reflective discussion that includes a methodological, substantive and scientific reflection followed by recommendations on policy and practice, further research and possible developments.



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## APPENDICES

### APPENDIX A: DESIGN THINKING OVERVIEW

**Table 2.1: Design Thinking Overview (2014)**

Author	Tool	Salient Points
Rowe	Classification of Design Thinking (1987)	Functionalist, populist, conventionalist, formalist Linear classification of Design Thinking - can be applied in classification and positioning of brands, assisting with strategic direction.
Brown	Phases of Design Thinking (2008)	<p>Design Thinking is ideally practiced positioned in an expanded, innovative eco-system, since successful innovation presents an original and meaningful solution to a problem. It is best implemented when diverse thinkers, improvisers and experimenters are engaged in collaborative processes of Design Thinking. (Brown 2008:90).</p> <p>IDEO's three phases of Design Thinking:  <b>Inspiration:</b> Understanding the situation;  <b>Ideation:</b> generating, developing and testing ideas that might lead to solutions;  <b>Implementation:</b> Charting a path to market. Note: a project would typically loop back through these spaces in a non-linear, iterative fashion.</p>

		<p>Profile of a design thinker (Brown 2003:3)</p> <p><b>Empathy:</b> Imagining the world through different perspectives;</p> <p><b>Integrative thinking:</b> the ability to consider all salient aspects of a confounding problem;</p> <p><b>Optimism:</b> at least one potential solution;</p> <p><b>Experimentalism:</b> Question and explore constraints;</p> <p><b>Collaboration:</b> enthusiastic Inter-disciplinary collaboration.</p>
Peirce (in Martin 2009)	<p>Abductive reasoning.</p> <p>Peirce argues that there is a fruitful balance between intuition, analytics and between exploration and exploitation.</p>	<p>Martin (2009) posits that new ideas arise when a thinker observes data (or even a single data point) that does not conform to existing model/s. This thinker seeks to make sense of the <b>observation</b> by making what Peirce called an ‘inference to the best explanation’. The first step of reasoning is not observation but <b>wondering</b>. Peirce called his form of reasoning “<i>abductive reasoning</i>” (Peirce in Martin 2009:64).</p>
Martin	<p>The knowledge funnel (2009).</p> <p>Design thinkers’ tools (2009:162, 163).</p> <p>Reliability and validity (2009:168).</p>	<p>The knowledge funnel flow:</p> <ol style="list-style-type: none"> <li>4. Mystery</li> <li>5. Heuristic</li> <li>6. Algorithmic</li> </ol> <p>Tools:</p> <ul style="list-style-type: none"> <li>• Observation</li> <li>• Imagination</li> <li>• Configuration</li> </ul> <p>Reliability and validity:</p> <p>five key design thinking skills</p> <ul style="list-style-type: none"> <li>• Reframe extreme views as a creative challenge;</li> <li>• Empathise with your colleagues on the extremes;</li> <li>• Learn to speak the languages of both reliability and validity;</li> <li>• Put unfamiliar concepts into familiar</li> </ul>

		<p>concepts;</p> <ul style="list-style-type: none"> <li>• When it comes to proof, use size to your advantage.</li> </ul>
Teal	Rhizomatic thinking (Deleuze & Guattari in Teal 2010).	<p>Linear and non-linear Design Thinking -</p> <p>The rhizome:</p> <p>Promotes design thinking as a process comprising both linear and non-linear aspects when solving wicked problems; Solving problems is not binary;</p> <p>The rhizome metaphor allows “a visualisation of multiple, ever-changing understandings and perspectives. It reminds us that there is no right way to proceed, <i>expect not to proceed</i>; everything is connected to everything else” (Teal 2010:297).</p> <p>Complexities:</p> <p>“Acting rhizomatically affords a design process that is made of a web of intensities, becomings, passings, territories and interactions; and with such a structure complexities may be treated as complexities” (Teal 2010:298).</p> <p>Causal interventions in reality:</p> <p>Rhizomatic thinking also calls for what Manuel DeLanda (Teal 2010:299) calls “<i>causal interventions in reality...</i> followed by observations of the effect on the whole’s behaviour”.</p> <p>Teal cites Deleuze and Guattari’s observation that relations of consequence are constantly <b>forming, fragmenting</b> and <b>reforming</b>. “With time this activity begins to provide positions from which to see the problem. However, the key is not in reflection, but in movement. In order to make this experimentation work it is important to unpack ideas” (Teal 2010:299).</p> <p>Making as mapping:</p>



		<p>Teal identifies 'mapping' as that "... which is an active questioning that opens its way by drawing out the unknown as such ... mapping is dynamic experimentation with emerging forces around an area of concern" (Teal 2010:299).</p> <p>Mapping therefore leads to myriad re-formations in these conditions "... a rhizomatic design process is explosive: it is never short of information, it is never lacking product. Product is key, and this is where the rhizome is different from pure chaos or randomness; it leaves a trail, generating plateaus as it moves ... to be rhizomatic is to be prolific" (Teal 2010:299).</p> <p>Although Teal's article focuses on design architecture (solving design problems) this thinking is relevant to brand strategy (solving brand problems that cover myriad problem areas).</p>
Deleuze & Guattari in Teal (2010).	Rhizome	<p>Irregular contours: Teal (2010:300) investigates Deleuze and Guattari's work, concluding that "... every concept has an irregular contour defined by the sum of its components".</p> <p>Connectedness: all concepts are connected to problems without which they could have no meaning and which themselves can only be isolated or understood as their solution emerges;</p> <p>Making to understand - processes of constructive exploration: Deleuze and Guattari in Teal (2010:300) state: "Thinking rhizomatically does not define a problem so that one can address it instrumentally; rather, one makes things to understand problems ... With the rhizome, project</p>

		<p>validation ultimately comes not from the logic of the steps but the persuasiveness of the result ... the larger challenge remains to develop <i>processes of constructive exploration</i>, because it is through such processes that we find the open-mindedness that allows our expertise to meet the world in appropriate and specific ways”.</p>
Kimbell	Design-as-practice and designs-in-practice (2009)	<p>A new alternative, a wider frame: The pairing of design-as-practice and designs-in-practice that moves the unit of analysis away from the individual designer, group or organisation to a wider frame that refocuses the research agenda.</p> <p>Kimbell (2009:10) proposes a pair of <b>analytical tools</b> based on several fields including sociology, technology, science and design:</p> <ul style="list-style-type: none"> <li>• Design-as-practice: “... avoids the problem in accounts of design that see it as a rational problem-solving activity ... or something concerned with expandable rationality” (Simon in Kimbell, 2009:10). “It acknowledges the work done by professional designers in their practices, but further opens up design to others, such as managers and employees in organizations [sic] during design processes, customers, end-users and other stakeholders who through their practices also take part in design” (Hatchuel in Kimbell 2009:10).</li> <li>• Designs-in-practice: acknowledges the emergent nature of design outcomes as they are enacted in practice, drawing on consumption theory (Ingram et al in Kimball 2009:10) and ideas of user-led innovation (Von Hippel in Kimbell</li> </ul>

		2009:11), the concept of designs-in-practice foregrounds the incomplete nature of the process and outcomes of designing (Garud et al in Kimbell 2009:11).
Nussbaum	Creative intelligence (CQ) (2011)	<p>Creative Intelligence (CQ) is about abilities, not just thinking. Doing and learning within the complex space of new, uncertain and ambiguous contemporary lives (2011).</p> <p>According Nussbaum (2011:3) CQ is the ability to reframe problems that lead to original solutions. CQ is placed within the intellectual space of gaming, scenario planning, systems thinking and Design Thinking. It is a sociological approach where group activity leads to creativity, as opposed to a psychological approach of development and individual genius.</p>
Pangaro	Design for conversations (2010)	<p>Pangaro proposes the following design conversations:</p> <ol style="list-style-type: none"> <li>5. Conversation to create new language;</li> <li>6. Conversation to agree on goals;</li> <li>7. Conversation to design the designing;</li> <li>8. Conversation to agree on means.</li> </ol> <p>Each conversation has to be evaluated and iterated (as required).</p>

Image: Matthys Johannes de Beer (2014).

## **APPENDIX B: A 15-POINT CHECKLIST OF CRITERIA FOR GOOD THEMATIC ANALYSIS**

Braun & Clarke (2006) posit a checklist of criteria that assists in ensuring a good quality thematic analysis. The criteria are:

- **Transcription**
  - The data have been transcribed to an appropriate level of detail, and the transcripts have been checked against the tapes for 'accuracy'.
  
- **Coding**
  - Each data item must receive equal attention in the coding process.
  - Themes have not been generated from a few vivid examples (an anecdotal approach) but via a thorough, inclusive and comprehensive coding process.
  - All relevant extracts are collated in terms of each theme.
  - Themes have been checked against each other and back to the original data set.
  - Themes are internally coherent, consistent, and distinctive.
  
- **Analysis**
  - Data have been analysed: interpreted and made sense of in contrast to paraphrasing or mere description.
  - Analysis and data match whereby analytic claims are illustrated by the extracts.
  - Analysis yields a convincing and well-organised narrative concerning the data and topic.
  - A good balance between analytic narrative and illustrative extracts is provided.
  
- **Overall**
  - Enough time has been allocated to adequately complete all phases of the analysis, without rushing a phase or giving it cursory attention.

- **Written report**

- The assumptions about, and specific approach to, thematic analysis are clearly explicated.
- There is a good fit between what the researcher claims to do, and the subsequent results: described method and reported analysis must be consistent.
- The language and concepts used in the report are consistent with the epistemological position of the analysis.
- The researcher is positioned as active in the research process: themes do not just 'emerge' (Braun & Clarke, 2006:36).

**APPENDIX C: PRE-STRATEGY WORKSHOP SUMMARY**

QUESTIONS	DISTILLED ANSWERS
<b>Background</b>	
1. What business are you in?	Freedom of creative expression.
2. If you were granted one wish for this company, what would it be?	To create an award-winning platform that becomes celebrated for challenging prejudice in South Africa.
<b>Vision ... Category &amp; Company</b>	
1. What is your company/brand vision?	To become <i>the</i> creative activist brand that shifts South Africans' mind-sets about prejudice.
2. What are the key challenges for the industry over the next 3 years?	To source a financial business model that works as there is no local model to follow. The amount of time it will take to launch the brand. The challenge to keep the momentum going.
3. What are the biggest opportunities for your brand?	To create a category-leading trans-media brand.

<b>Strengths &amp; Weaknesses</b>	
1. What are your core competencies? What are you “good at”?	Proven strategic and creative thinking. Various complementary skills including animation, brand strategy, content and film production skills.
2. What are you better at than your competitors?	Strategic brand development and communication skills in addition to creative thinking, animation and film production skills.
3. How do you leverage these?	New initiative – the above still needs to be leveraged fully.
4. What are your weaknesses?	This is a new collaboration, so we’re uncertain of the success of the venture, especially with wide-ranging personalities. Sweat equity-based at this stage, so nobody earns any money from the project. After-hours project as all the participants work full-time. No start-up capital and no clarity on how to secure the needed amount of money.
5. What could this mean in the future?	Tension and politics if participants don’t collaborate constructively. Failure to secure money will cause stress and could lead to the termination of the project. Prolonged timelines and development if participants’ full time positions are time-

	consuming.
6. What is being done about it?	The participants have been discussing the above since the inception of the project where initial roles and responsibilities were agreed upon. The participants agreed on open-communication during the project. Suggestions regarding the sourcing of start-up capital have been made and are still being investigated.
<b>Financial Foundation</b>	
1. What are your financial drivers and goals?	To get start-up capital early 2011 that will enable us to make a 3-minute pilot episode, followed by a 13 episode series.
2. Are certain businesses disproportionately important?	<i>Soeperguava</i> is a key brand in the new animation channel offering.
<b>Culture</b>	
1. How would you describe your ideal culture?	Supportive, collaborative and above all, creative.
<b>Brand / Image</b>	
1. What comes to mind when people say <i>Soeperguava</i> ? Visual images?	A new unusual, uniquely South African (accidental) superheroine. A leftfield motley crew living in the Small Karoo. Images of a dumpling, seemingly 'butch'



	lesbian, her wife and their telepathic dog, Peanut. And of course her nemesis, Mevrouw Dominee (reverend) Koekemoer, taking place in the Karoo town of Lettiesplan.
2. What is its reason for being? Why does it exist?	<i>Soeperguava</i> exists to expose and challenge all forms of prejudice in South Africa via social satire.
3. What is its purpose? Its passion?	To inspire people to live authentic lives and express themselves freely.
4. What emotions are associated with your industry?	Positive emotions. Animation offers freedom of expression that often goes beyond that of 'normal' films and series.
5. What does <i>Soeperguava</i> do that is distinctive from competitors?	She wants to fight all types of prejudice in South Africa. Although she uses satire, she aims to affect change in South Africa.
6. What is its brand personality? Tone and manner?	<p><b>Brand Personality:</b></p> <p>Ingenious</p> <p>Inspiring</p> <p>Unassuming – she has a solid sense of self and is comfortable in her own skin.</p> <p><b>Brand tone and manner:</b></p> <p>Zef (think Jack Parrow/Die Antwoord), but cool, calm and collected.</p>
<b>Customers/Stakeholders</b>	

<p>1. Who are your key viewers? Demographically? Psychographically? What do they want from you? Their main concerns and needs?</p>	<p>Our viewers live across the nine provinces of South Africa but will mostly reside in urban areas, especially Johannesburg, Pretoria, Cape Town and Durban. Our primary viewers are open-minded and enjoy subversive humour and satire. They enjoy the social commentary of <i>Hayibo!</i> and <i>Nando's</i>. We need them to become brand loyalists that will spread the word about this new brand.</p> <p><b>Viewers we want:</b> irreverent, daring, have character, flirty, whacky, spirited, young, cheeky, enjoying life.</p> <p><b>Viewers we initially don't want:</b> non-patriots, bigots, fanatics, image-obsessed, easily offended, old and boring, off line, set in their ways, angry, overly politically correct, and conservative.</p>
<p>2. Do you literally know your viewers? Do you have and leverage database capabilities for competitive advantage?</p>	<p>We know the mind-set of the viewers that we would like to target, but are in the process on segmenting our potential viewers into primary and secondary viewers to help us focus our brand. We don't have database capabilities at this stage.</p>
<p>3. What are the strengths/weaknesses of your client service capabilities?</p>	<p>At this stage our focus is on the creative development phase and not on client service as such. When we move into our next phase we will ensure that a team member is tasked with client service duties.</p>

Competition	
<p>1. Who do you consider to be your key competitors today and in the future?</p>	<p><b>Well-known and supported South African comedians and film makers:</b>  Evita Bezuidenhout  Casper de Vries  Corné and Twakkie  Nataniel  Leon Schuster  Willie Esterhuizen</p> <p><b>Production Companies and Channels (on and offline):</b>  Firestorm Productions  ZA News  comedycentral.com  youtube.com  facebook.com  twitter.com  zoopy.com  TBWA channel  Two Oceans Vibe  KykNet</p>
<p>2. What about your competitors keep you up at night? What can they do that you cannot?</p>	<p>They are financially much stronger. They enjoy high brand awareness and equity. They have strong networks and influence in the South African market. International competitors have a global viewership.</p>
<p>3. What do they do for viewers that you do not</p>	<p>They have years of experience and</p>

do – reality and perception?	knowledge about their viewers that enables them to custom-make offerings. They have strong promotional budgets to connect and build loyal relationships with their viewers. As a consequence of their 'cool' status, they offer viewers self-expressive benefits (viewers look like trend-setters and impress their social circles by association).
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## APPENDIX D: SOEPERGUAVA BIOGRAPHY

In short, *Soeperguava* is our protagonist: the heroine

- Ingenious
- Inspiring
- Zef, think Jack Parrow/Die Antwoord but cool, calm and collected
- Unassuming, with a solid sense of self, comfortable in her own skin
- Name: Heidi Lentelus (AKA *Soeperguava*)
- Age: 46
- Date of Birth: 10/10/1966
- Place of Birth: Lentelus Guava Farm near Magoebaskloof
- Sun Sign: Libra
- Eye Colour: chestnut
- Hair Colour: brown with some grey shining through (Nice 'n' Easy)
- Height: 1,60m
- Weight: 85kg and counting
- Education: BBibl. (majors: Afrikaans and English Literature)
- Occupation: bookstore owner
- Which hand does she write with: left
- Religion: ex-NG Kerk; now 'spiritual'
- Friends: Norman, Patience, Peanut (dog) and her wife, Letitia
- Pets: Peanut (dog - bitch)
- Sexual orientation: Le-le-le-le-lesbian!
- Relationship: married to Letitia Papenfus
- How often does she have sex: weekly (if she really has to)
- Who is the initiator: Letitia
- How often does she masturbate: Ag nee sies! Not required, thanks to Letitia
- Smoking: ex-smoker (Camel filters), now just electronic cigarettes
- Drinking: likes a beer at the end of the day
- Drugs: over it
- Favourite actor: she likes a Jason Statham for a bit of skop, skiet en donner and Jeremy Irons for culture
- Favourite actress: Dulcie van den Bergh (*Agter Elke Man*) and Frances McDormand
- Favourite food: 'n lekker braai! (met krummel pap en sesheba)

- Favourite drink: Black Label beer, Diemersfontein Pinotage, nogal! and Riekie Louw (Richelieu brandy)
- Favourite colour: blue
- Favourite music: her own Zef beats, Afrikaans music: Anneli van Rooyen and eighties rock 'n' roll
- Favourite film: she smaaks anything from Katinka Heyns to the Coen Brothers
- Favourite TV programme: *Koöperasie Stories* from the eighties
- Favourite TV personality: Ellen de Generes
- If she were an animal she would be: platypus?
- If she were a food/beverage she would be: vetkoek (soft and slightly fatty with a lot of homemade goodness)
- If she were a building she would be: Die Voortrekker Monument
- If she were a fruit she would be: a watermelon: hard on the outside but sweet and soft on the inside
- Pet hates: injustice, animal cruelty, hypocrisy
- Transport: big boy scooter
- Sport: Nintendo Wii – tennis, pool
- Recreation: reading feminist literature, angling at the 'pan' (lake)
- Hobbies: DJ at the weekly 'Gat' Party; making braai movies (including *Braai Pyrotechnics* and *Braai-Chi*)
- Quirks: flat Afrikaans accent, tends to hold her boobies while making a noise like a 1920 Model T Ford hooter and saying 'lippe teenie klippe'. Also says 'my ou' a lot.

### **Soeperguava's Life:**

- **YEARS 0 - 7:**
  - Born (1966) on Lentelus Guava Farm. Stable Afrikaans upbringing during the apartheid years. First word: guava. The moon landing in 1969. The oil crisis during the seventies.
- **YEARS 7 - 12:**
  - Excels at primary school.
- **YEARS 13 - 18:**
  - Rebellious teenage years. Aged 14, takes her first girlfriend on a date on the family's John Deere tractor.

- **YEARS 19 – 22:**
  - University of the Free State (Kovsies). 1985: The Immorality Act of 1957 is repealed. She plays first team netball, pool and lots of coinage
  - She meets Anuschka Koekemoer (UP netball coach) whilst on tour. Too much beer and not a word if spoken again about that night...
- **YEARS 22 – 24:**
  - Gap year working in a pub in Guernsey. In 1990, Nelson Mandela is released from prison. Aged 24, she visits the island of Lesbos in Greece with money she'd saved.
- **YEARS 25 - 28:**
  - Works in the university library at Tuks (University of Pretoria). South Africa's first democratic elections are held in 1994, heralding the advent of gay rights in the country. She meets Letitia at a Virginia Woolf-themed party on campus. Mannon, the town fairy, appears to her in a poef for the first time...
- **YEARS 29 - :**
  - 1995: Moves to Lettiespan with Letitia. Opens her own bookstore, The Cunning Linguist, after winning some money from Ithuba (*Scratch 'n' Win*) and a considerable sum for ensuring her silence regarding *The Night of the Netball Coach*, in Pretoria.

**APPENDIX E: THE ADVENTURES OF SOEPERGUAVA FUNDING PROPOSAL**



***The Adventures of / Die Avonture van  
Soeperguava  
Proposal***

16 October 2012

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## Overview

Genre:	2D animation comedy mini-series & pilot episode
Length:	3 minute episodes
Production:	South Africa
Shoot date:	2013
Original language:	English & Afrikaans
Creator/writer:	Thys De Beer
Animator:	Peter Thoraold
Production consultant:	Cassandra Orses
DOP:	Joanna MacDonald
Format:	HD transmedia mini-series
Producers:	Belinde Olsen, Marla de Marais: COOL Productions
Distribution:	cellular mobisodes, cross media platforms, comics & broadcasters

## Introduction

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### ***The Adventures of Soeperguava/ Die Avonture van Soeperguava***

- **Who is Soeperguava?**

*The Adventures of Soeperguava/Die Avonture van Soeperguava* takes the form of social satire. It comments on the elimination of prejudice in modern-day South Africa, through the adventures of an ingenious small-town superheroine and her endearing, left-field community.

*Soeperguava* is a new generation heroine originally created by Thys de Beer in 1999. She is a bookshop owner by day, a Zef DJ by night and an injustice-busting heroine whenever prejudice rears its *nora* head. She lives in Lettiespan with her wife Letitia and their telepathic dog, Peanut.

- **What is her mission/raison d'être?**

In a society starved of role models with a hypocritical, skewed moral view, *Soeperguava* offers a satirical look at everyday life in contemporary South Africa. As a social commentator and critic, *Soeperguava* aims to expose injustice and discrimination and 'normalise' the *other* in society. Albeit that she has a formidable mix of skills and *soeperpowers*, she does not stand alone. All the characters in the series are heroes with their own *soeperpowers*, although they may not be aware of it as yet.

## **Main Characters**

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**Soeperguava/real name: Heidi Lentelus:** the protagonist and heroine;

**Peanut, her dog:** the voice of reason;

**Letitia Papenfus:** Heidi's wife and loyal supporter;

**Mevrou Dominee Anuschka Koekemoer:** The Dominee's (reverend's) wife, *Soeperguava's* antagonistic nemesis, the villain;

**Banky:** Mevrou Dominee's side-kick and best friend, the Adonis;

**Mannon:** The fairy/jester;

**Norman:** The everyman-with-twist.

## **Synopsis – Episode 1**

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*Soeperguava* is an antihero who came to be a *soeper-hero* through a peculiar and unfortunate turn of events. She now has to keep up appearances (with apologies to Hyacinth Bucket in *Keeping up Appearances*).

### **Pilot episode:**

The episode's sole purpose is to establish *Soeperguava* as the heroine of our story. We meet her, her wife, Letitia and their dog, Peanut (pee-nat – does she perhaps have a watersports fetish?) We also briefly meet Mannon and *Soeperguava's* nemesis, Mevrou Dominee Koekemoer with her side-kick Banky.

**In short:**

The scene: Heidi's bookshop (Pagina Monologues/Thespians):

It's their anniversary, but as usual Heidi Lentelus has forgotten. To complicate matters, their anniversary usually has a theme. Heidi's not the dressing-up type, but she dare not disappoint her darling wife, Letitia. Peanut reminds Heidi and she starts to panic. What to do? She only has a collection of practical tracksuits ...

Enter Mannon in a POEF! Peanut closes the bookshop and they head upstairs, where Heidi and Laetitia live.

As Letitia's white Hilux pulls into the driveway, Heidi has transformed into a make-shift *Soeperguava* (not quite *Wonderwoman*, but she's already unsteadily perched on top of the jonkmanskas (wardrobe) in her cape ready to pounce, so it will have to do. As Letitia enters the room we hear an almighty crash and the jonkmanskas disappears in a cloud of dust. Letitia rushes to the cupboard and discovers an embarrassed *Soeperguava* who proceeds to leap out of the remains of the cupboard, proclaiming: "Happy anniversary babe! My naam is *Soeperguava* - Lippe teenie klippe!"

Peanut dims the lights and the two lovers get their groove on.

Cut to street scene:

Mevrou Dominee Koekemoer and Banky are writing xenophobic and homophobic graffiti on Heidi's shop wall and bomb the ATM next door. It's clear that they're intent on causing trouble in this quiet Lettiespan neighbourhood. We hear another almighty crash.

Cut to Heidi and Letitia's bedroom. Letitia is tied to the bed (don't ask). As she hears the explosion, *Soeperguava* runs out screaming leaving a vaguely concerned Letitia tied to the bedposts.

*Soeperguava* lunges through the storefront's broken window and catches Mevrouw Dominee Koekemoer and Banky completely unawares. *Soeperguava* is backlit and casts a long, peculiar shadow, driving the fear of god into the troublemakers. They run off, encouraged by the monstrous *Cujo* bark of Peanut. (Peanut and Banky take pics with their Crackberries). *Soeperguava* realizes that she's just appeared in public in a (even for her) rather unfortunate outfit. She rushes home before anyone sees her, but alas, too late ...

The next day:

The scene: The bookshop

*Soeperguava* waddles down the stairs and is greeted by Peanut with the paper in her mouth. The horror! *The Horror!* (With apologies to Joseph Conrad) – *Soeperguava's* photo is splashed across the front page. *SOEPERGUAVA!* Lettiespan se nuwe soeperheldin! (*Soeperguava*, Lettiespan's new superheroine!) She rushes over to her Guava. She has no need for an Apple and her PC runs on GuavaScript). She sees that the news is all over Koekboek and Twater.

The news is so big that even Riaan Cruywagen wants in on the action and the episode ends with Riaan reporting on *Soeperguava's soeperhero* antics in the Karoo dorp of Lettiespan. And thus a legend is born...

## Character Breakdown

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***Soeperguava*** – real name: Heidi Lentelus.

- ***Soeperguava* is our protagonist, the heroine:**
- Ingenious;
- Inspiring;
- Zef (think Jack Parrow/Die Antwoord), but cool, calm and collected;
- Unassuming with a solid sense of self, comfortable in her own skin;
- Heroines: Afrikaans singers, Anneli van Rooyen and Karen Hougaard; international singer kd lang. She likes Ellen DeGeneres and wishes she were as feminine as Ellen but also smaaks rugby lock, "The Enforcer" Bakkies Botha;
- *Soeperpowers*: Musical hypnosis and braai-pyrotechnics;
- Her voice and personality: affable and *soeper*-chilled. Her voice is quite masculine and monotonous;
- She is informed, but unassuming and down to earth. Because of her personable character she is liked by many, easily trusted but often underestimated. Now that she's



come to terms with her higher calling and sexual orientation, it no longer defines her. It is incidental to who she is;

- She is a practical, ‘what-you-see-is-what-you-get’ meisie;
- *Soeperguava* can braai like it's nobody's business and makes a mean punch/cocktail. Her dream is to release a series of braai movies on an unsuspecting public (e.g. *Braai Hard*; *Braai Hard with a Vengeance*; *Braai the Beloved Country*; *Braai Freedom* and a campfire comedy series called *Come Braai with Me*);
- She DJs (*DJ Soeperguava*) at The *Gat Party* in Milnerton on Saturday nights. She loves Afrikaans music (which she often remixes to add a bit more ‘skop’). She also dreams of releasing her music mixes and putting her childhood heroes like Anneli van Rooyen back on the map;
- She is the real Zef – As Parow raps, “*sy’t ’n tattoo van ’n Harley op haar tette*”. One day she will be the host of *Master-Zef South Africa!*
- By day, she runs her LGBT bookshop (her parents love the happy rainbow flag and the pink triangle outside the shop) with her faithful dog, Peanut at her side (the wind beneath her wings, or was that just last night's chili con carne?). She hosts weekly educational finger puppet shows in her bookshop;
- She hails from a fruit farm near Tzaneen in Limpopo Province but her lineage can be traced right back to the Minge Dynasty;
- As she fights against injustice she is alerted by Mannon, the Fairy, sometimes by Peanut (a la Lassie) or via Wilma, her vibrator;
- In *Soeperguava*'s world abnormal is normal, and in the words of Dorothy Parker “... heterosexuality is not normal, just more common” (Good Reads 2010). Gay is the new straight, but actually, it's not really about labelling and boxing people anymore. It's also not only about orientation but embracing people's diverse identities;
- Unique traits/idiosyncrasies:
  - When she transforms into *Soeperguava*, she grabs her breasts firmly as she emulates the noise of a 1920 Model T Ford's hooter;
  - When she ‘flies’ off after saving the day yet again, she exclaims: ‘lippe teenie klippe!’
  - Always greets everyone with ‘Hoezit, guys/ouens?’ (irrespective of whom she is addressing);
  - Likes to make up her own songs – often bad Afrikaans translations of existing songs. For example, 4 Non-Blondes’ *What’s Up* (Interscope Records) becomes: *En ek sê hey, hey, hey, hey, hey/ hey, hey, hey, ek sê hey, wat de fok gaan aan?*

- She also likes to 'skoffel'/lang-arm when she gets a chance;

**Peanut**, her bitch (a dog that is): is the voice of reason.

- **In short, Peanut is:**

- Energetic;
- Courageous and fiercely loyal;
- Perceptive;
- Heroes: Jock of the Bushveld and Lassie;



- *Soeerpowers*: telepathic;
- Voice: For such a small bitch, Peanut barks in a rather husky voice. To some, it sounds like 'muff, muff, muff' when she barks, but that's probably because of their projections as Freudian sluts;
- She is the voice of reason, rather 'normal' in this fruit salad, very intuitive and has telepathic powers similar to *Soeperguava*. Peanut is very prone to day dreaming about her heroes, *Jock of the Bushveld* and *Lassie* (most likely aided by her long terrier fringe);
- Peanut wishes she could have saved Panjo the tiger, during his daring 2010 escape in Mpumalanga. (She is prone to delusions of grandeur – it's how she rolls...)

**Letitia Papenfus** – Heidi's other bitch (her wife that is) and loyal supporter:

- **In short, Letitia is:**

- Fiercely loyal;
- Sultry and cocky;
- Heroes: Angelina Jolie and Portia de Rossi

- *SoeperPowers*: Soeper-strength (unusual for a sinewy meisie like Letitia);
- She likes corny jokes and pick-up lines (and is usually the only one laughing at them);
- She is a landscaper who owns Bosbefok Landscaping and drives a white Toyota Hilux bakkie;
- Letitia also coaches her own all-girl rugby team, the Blue Bulldykes; Her granny, Ouma Letta, always brings nice boerewors and



game/venison biltong from their farm in Alldays in Limpopo Province. Ouma is quite the racist and homophobe but always tries to convert people to follow Jesus, especially the unsuspecting parking attendants and security guards at the local Checkers, Friendly Grocer or Pick 'n' Pay family store;

**Mevrou Dominee Anuschka Koekemoer** - The Dominee's (Reverend's) wife – *Soeperguava's* nemesis, the antagonist and villain.

• **In short, Mevrou Dominee is:**

- Hypocritical. She's a Hasbian (someone who used to be a lesbian) but would never admit to it;
- Sexually frustrated;
- Domineering;
- Frumpy;
- Voice: Think Afrikaans actress Hermien Dommissie in her heyday. Her voice becomes high-pitched when she's vexed (in other words, most of the time);
- Soeperpowers: Sexual seduction (albeit that the lady doth protest too much);
- Heroes: Former SA high jump athlete Hestrie Cloete, Emsie Schoeman (SA's doyenne of good manners and etiquette) and Bakkies Botha;
- Idiosyncrasies:
  - Peculiar, uncomfortable body language – think US actress Frances McDormand in Fargo;
  - Loves a bit of death metal when nobody's listening and is rather partial to Marilyn Manson;
- Mev. Ds. is a re-born who wants to 'cure' 'those' people (anyone who's different from her boxed view of life). She has, however, forgotten (blocked out?) the fact that she used to be a tie-dyed hippie in her day before Dominee Koekemoer 'saved' her;
- She sells cake (koek), tarts, Jesus and Amway;
- She is your typical dynamic Jong Dames Dinamiek lady, but has some out of character masculine mannerisms - she attributes this to being very sporty when she was younger, but we all know that deep down she dreams of drinking from the furry chalice...





- Her internalised homophobia has led her to the verge of self-righteous psychopathy –
  - She runs the Muffia and uses the Pofdoedies, her troop of bubble-head re-born cheerleaders, to protest against ‘sinful’ behaviour;
- *Soeperguava* always manages to set her straight (in a manner of speaking);

**Banky:** Mev. Dominee's side-kick and 'best friend'; The Adonis (kind of):

- **In short Banky is:**

- Sporty but always fumbling;
  - Naïve (dom en dommer);
  - Loyal;
  - A real hunk o’ spunk (all brawn and no brains) with a three-second memory;
  - The only straight in the village (or so he believes);
  - Banky is always *soeper*-friendly and completely unaware of what’s happening around him;
  - Voice: unsophisticated but high-pitched, contradicting his masculine demeanour;
  - Heroes: Mev. Ds; action heroes Jackie Chan, Vernon Koekemoer (nogall!) and Chuck Norris;
  - *SoeperPowers*: Pornographic memory. Oh, and he’s also double-jointed;
- Poor Banky is actually the lovechild of Mev. Ds. and an unknown man, conceived during a night of LSD and high passion during the seventies. He is not aware of this. (Hell, he’s hardly aware of what day it is);



**The Fairy – Mannon** (a combination of Hannon (KykNET) and Mammon; god of money; he likes glittery things) – The Jester:

- **In short, Mannon is:**

- Theatrical;
- Resilient;
- Has addictive tendencies (whether to wine or the latest Gaydar one-night stand);
- *SoeperPowers*: Gay Magic (like straight magic, just more fabulous);



- Voice: Dry and masculine. Think Terence Stamp in *Pricilla, Queen of the Desert*. Mannon is the narrator of our story. She is literally and figuratively struggling to find her real voice (also brought about by the hormone treatment she receives). Therefore varies her voice (not always by choice), and one never knows what will come out. It could be the voice of Mary Ellis Young (Brenda Strong) of *Desperate Housewives* one day, and the next day be the voice of Johann Stemmet in *Noot vir Noot*. After a few drinks from the Bonteheuwel Briefcase (box wine) her accent is pure Cape 'Flets';
- Heroes: Nataniël, Ru Paul, Pam An, Oprah Winfrey, Patricia de Lille, Caster Semenya and Cass Abrahams, SA Malay chef;
- Coloured and camp, after a few drinks her Mitchell's Plain heritage really comes to the fore;
- Idiosyncrasies:
  - He always appears/disappears in a POEF flash;
  - Calls everyone 'Mevrou';
  - Walks around the high street in curlers on a Saturday afternoon, before transforming into the belle of the ball;
  - Records her own ringtones and tries to fob them off on her friends;
- Tries to be a queer guy for any eye who's willing to give him some airtime, but always gets it slightly wrong;
- He is the joker/jester-archetype that holds up a diamanté encrusted mirror to the viewer. He is fluent in n (South African gay language) and is saving for 'the op';
- He wishes that Oprah and Gail would finally tie the knot and dreams of the day when he can be a she and she can have her own talk show where weird/affected celebrities can jump on his couch (especially those infected by some weird religion);

**Norman:** The closet straight, the everyman

- **In short Norman is:**
  - Socially inept;
  - Transparent;
  - Star-crossed (and very unlucky);
  - *Soeepowers*: Norman literally becomes transparent/invisible, especially when he gets stressed (which is often);
  - Voice: Monotone, man-next-door voice. Instantly forgettable;



- Heroes: Pam Golding, doyenne of premium property and big hair in South Africa, Pieter Dirk-Uys and Mr. D'Arcy;
- Norman is an estate agent (need we say more?);  
As he lives with his mother, a Jehovah's Witness, he is prone to binge drinking to calm his nerves. His stress levels sometimes drive him to drink (especially the ones that Letitia mixes – did anyone say Absinthe?!), spontaneous streaking and stereotyping (e.g. around race, gender, etc.);
- He is a bit of an oddball who never manages to get laid or have a meaningful relationship. The main problem is that he is actually a closet straight;
- He is 'gay-acting' and gets it horribly wrong, especially if he's tipsy;
- Norman is a two left feet-type of guy always saying the wrong thing at the wrong time;
- Has good intentions but always embarrasses people. Maybe he has Tourette's syndrome, maybe it's Maybelline, maybe he's just born that way;
- He is a bit of a chubby chaser – he's not into super-chubs but also not into slim twinks;
- He claims to be a bear but he's not hairy enough to even be a cub. (Oh, all these labels!).

## Précis

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The conventional broadcaster has a reputation of being in disarray. Equity and commissions are hard to come by and pioneering work is just not encouraged. Distribution is limited, serving mainly the sales agents. So where to now?

Enter a new platform of distribution. A digital 24 hour platform where new work can be exhibited, revenue streams can be explored, cutting edge technologies can be evaluated, while creatives and agencies have the freedom to select their narratives and branding opportunities, and audience loyalty can be observed. This is a whole new business and now is the time to implement sustainable models. Breaking news is that YouTube has just unveiled its latest challenge to the TV industry with the launch of 100 online channels of original programming.

The launch marks Google-owned YouTube's most significant push into high-quality content as it seeks to shift the emphasis of the world's largest video sharing website from its roots in

user-generated content. YouTube's venture, for which Google will fork out up to \$100m to producers as an incentive to launch channels, will see about 25 hours of new, original programming a day.

"Today, the web is bringing us entertainment from an even wider range of talented producers, and many of the defining channels of the next generation are being born, and watched, on YouTube," "For advertisers, these channels will represent a new way to engage and reach their global consumers."

These are the words of Robert Kyncl (2012) who is currently the Vice President of TV and Entertainment at Google. He was formerly the Vice President of Content Acquisition at Netflix. At Netflix, he was responsible for acquisition of rights to stream movies and TV shows over the Internet. This could service a rapidly growing subscriber base that enjoys watching movies on a variety of devices, from computers and iPads to Wi-Fi TVs, game consoles and Blu-Ray players.

Digital content is exploding throughout the developed world. Locally, the market for digital content in South Africa is evolving rapidly with just over 6 million internet users in SA. We are online and ready. Currently the internet serves over 12% of the population – imagine what it will do in a few years' time.

In the United States of America, 27% of worldwide legitimate music sales are now online (according to the International Federation of the Phonographic Industry (IFPI) 2015). That's a \$4.2 billion industry that has emerged in less than a decade. Apple's iTunes Online Store is responsible for 70% of these sales (19% of worldwide music sales through one online store). Online game and movie downloads are also gaining traction over physical sales. There seems little doubt that digital content is not only a growing industry, but one that will continue to grow and consume many other traditional operations.

And this is where we step in: multimedia or transmedia is the fresh format, a new approach to story delivery that lures divided audiences by adapting productions to new modes of presentation and social integration. The execution of a transmedia production weaves together diverse storylines across multiple outlets, as parts of an overarching narrative structure. These elements are distributed through both traditional and new media outlets.

## Resumés

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### **Producer: COOL Productions**

COOL Productions is a boutique and relationship orientated company specializing in the independent television and feature film market. Core strengths include exemplary management and superior production skills. Founded in 1995, De Marais and Olsen are leaders in their field, having achieved many international awards. They continue to receive high praise for their contributions to the industry, not only as producers but as pillars of industry-based organisations. Their projects range from the strongly commercial *Diamond Cut Diamond* directed by Oscar nominee, Darrell J Roodt to international award winning art house productions, such as the adaptation of Nobel winner, JM Coetzee's *Disgrace*, starring two time Academy Award nominee, John Malkovich.

De Marais and Olsen have developed a unique signature as professional, insightful and committed producers. They capitalize on their integrity, creative, conceptual and leadership qualities, delivering projects on-schedule and on-budget. 'More quality and less quantity' shapes their business model. Together with associate Kim Williams's financial and legal expertise, the company provides smart solutions to local project development, joint ventures and facilitations.

Current activities include feature films, European movie-of-the-week, television trilogies and series for both foreign and local broadcasters. COOL carefully select projects that they are passionately motivated to do. Once identified, they interpret the filming needs, identify values, understand cost controls and apply out-the-box thinking to provide partners and clients with exceptional screen value.

Screenplays of award winning and popular novels have inspired films such as *Tara Road*, *The World Unseen*, *Disgrace*, *Tirza* and most recently *Themba - a boy called Hope*. *Disgrace* was met with critical acclaim, *Tirza* was selected as an Oscar contender in its home country, and *Themba* has garnered 13 prestigious international awards, including the coveted Cinema for Peace Award.

Current productions include a number of thrillers.

## **Filmography**

### **Producers – Features/ Television**

2011 419 (USA)  
2009 THEMBA – A BOY CALLED HOPE (SA/German co-production)  
2008 LOST CITY RAIDERS (Germany)  
2007 THE WORLD UNSEEN (SA/UK)  
2007 DISGRACE (Australia)  
2005 SON OF MAN (SA)  
2004 THE RING OF THE NIBELUNGS (SA/German/UK/Italian co-production)  
2004 AND THERE IN THE DUST – SHORT FILM (SA)  
2003 LE LION (France)  
2002 SUMURU (SA/German/Canadian co-production)  
2001 WHAT BOYS LIKE (USA)  
2000 DIAMOND CUT DIAMOND (SA/Canadian/UK co-Production)  
2000 MALUNDE (Germany)  
1998 LOADED – SHORT FILM (SA)

### **South African Producers – Features/Television**

2012 MY SISTER'S KIDS IN AFRICA (Denmark)  
2012 WHERE THE ROAD RUNS OUT (Holland)  
2011 DIE LÖWIN (Germany)  
2010 ROTE SONNE AFRIKA (Germany)  
2009 TIRZA (Holland)  
2009 KENNEDY'S BRAIN (Germany)  
2008 TRAUMHOTEL KAP DER GUTEN HOFFNUNG (Austria)  
2008 FLOR DO MAR (Portugal)  
2008 ELLASGEHEIMNIS (Germany)  
2007 DONKEY PUNCH (UK)  
2006 SINKING OF THE LUSITANIA: TERROR AT SEA (UK)  
2006 TO BE FIRST (UK)  
2006 DAS TRAUMHOTEL VII: AFRIKA (Austria)  
2006 KÖNIG OTTO (Germany/Austria)  
2006 FOLLOW YOUR HEART (Germany)  
2005 MERCENARY FOR JUSTICE (USA)

2005 THE POWER OF THE GAME (USA)  
2004 TARA ROAD - SA Shoot (Ireland)  
2004 ONE LOVE IN SAIGON – KZN only (Germany)  
2003 MASSAI - SA Shoot (France)  
2002 A SPECIES' ODYSSEY (France)  
2001 ST GEORGE'S ISLAND (USA)  
2000 ROAD RULES - MTV (USA)  
2000 EVERYDAY ELEGANCE (SA)  
1999 OPERATION DELTA FORCE V (USA)  
1998 AFTER THE RAIN (USA)  
1997 CROUPIER (UK)

### **Producers – Documentaries**

2011 CRIMINAL PROFILERS (Austria)  
2011 100 WAYS TO GO TO SCHOOL – KHAYELITSHA/ LUNIKO (Germany)  
2010 ALICIA KEYS ON HER JOURNEY BACK TO AFRICA (USA)  
2008 3 FAMILLES EN AFRIQUE DU SUD (France)  
2007 EARTH FROM ABOVE (France)  
2006 ALICIA IN AFRICA (USA)  
2002 LES SÉRIE FRONTIÉRS (France)  
2000 MOTHER CITY S\*X (SA)  
2000 ACROSS THE LINE (SA)  
2000 ROAD RULES (SA)  
2000 EVERYDAY ELEGANCE (SA)  
1999 SKINS AND NEEDLES (SA)  
1999 XPRESSIONS (SA)  
1999 IF THE CLOCK STOPS (SA)  
1998 INSPIRATION (USA)  
1998 BLUEPRINT - 13 part series (SA)  
1997 COMIC TYPES (SA)

### **Award Highlights**

**THEMBA – A BOY CALLED HOPE (2009)** *Diploma for contribution by the Young Audiences of the Festival, Polish Film Festival (2012); CIFEJ Prize, 29th Annual Rimouski International*

Festival of Youth Cinema, Canada (2011); *Aichi Cinema & Theatre Association Award*, Aichi International Women's Film Festival, Japan (2011), *Grand Prix for Best Film & Special Mention*, International Youth Jury at the Ciné-Jeune Festival, France (2011); *Audience Award - Best Film*, Bermuda International Film Festival (2011); *Honorary Award 2011*, Cinema for Peace (2010), *UNICEF Child Rights Award for Film* (2010); *Premio Scuole* (Schools Award, XXX African Film Festival of Verona (2010); *Audience Award, World Cinema*, 33rd Mill Valley Film Festival, USA (2010); *Jugend Filmpreis*, Fünfseen Film Festival, Germany (2010); *Golden Dhow*, Zanzibar International Film Festival (2010); *Bernhard Wicki Prize & DGB Film Award*, 21st International Filmfest Emden-Norderley (2010).

**DISGRACE (2008)** *FCCA Award Best Screenplay*, Film Critics Circle of Australia Awards (2010); *NSW & ACT Bronze Award Feature Film*, Australia, (2009); *Critics' Award* (FIPRESCI), Toronto International Film Festival (2009); *Black Pearl Award for Best Picture*, Middle East International Film Festival (2009); *Best Feature Film Adaptation*, Australian Writers' Guild Awards (2008).

**THE WORLD UNSEEN (2007)** *Best Actress*, Grand Canarias Film Festival, Canary Islands (2009); *Best Debut Feature*, Rehoboth Film Festival, USA (2009); *Audience Award Best Feature Film*, Paris Feminist & Lesbian Film Festival (2009); *Best Director & Woman's Favourite*, Clip Film Festival, USA (2009); *Best Director, Best Supporting Actor, Best Supporting Actress, Best Ensemble, Best Writer, Best Cinematographer, Best Editor, Best Production Designer, Best Costume Designer, Best Makeup & Hair Stylist & Best Sound Designer*, South African Film & Television Golden Horn Awards (2009); *Audience Award Best Film*, Miami G&L Film Festival (2008); *Copper Wing Award - World Cinema Best Director*, Phoenix Film Festival, USA (2008), *Audience Award - Best Film & Jury Award - Best Director*, Tampa International Film Festival, USA (2008), *Silver Medal*, Verzaubert International Film Festival, USA (2008).

**SON OF MAN (2005)** *Best Director, Best Cinematography & Special Jury Prize for Original Creative Vision*, River Run International Film Festival, Carolina, USA (2007); *Founders Prize*, Michael Moore's Traverse City Film Festival, USA (2006); *Best Feature*, Pan African Film Festival, Los Angeles, USA (2006); *Seattle Weekly Award - Best Film*, Sundance, USA (2006).



**THE RING OF THE NIBELUNGS (2004)** *Diva Award, Best Film for the highest rated TV fiction program, Germany (2004).*

**AND THERE IN THE DUST (short film 2004)** Screened at over 35 festivals, the film enjoyed a 40 print theatrical release in South Africa. *Best Short Animation & Best International Short Film, Bird's Eye View Film Festival, UK (2007); Best Short Film, African Asian & Latin American Film Festival, Milan, Italy (2006); Best Writer, Best Cinematographer, Best Short Film, South African Film and Television Golden Horn Awards (2007); Special Mention, "Confrontations - Films Against Violence & Intolerance", 22nd International Short Film Festival Berlin; Germany (2007); Best South African Short Film, Durban International Film Festival, South Africa (2005), Merit Brett Kebble Arts Award, South Africa (2004), Best Independent Mini Film, Independents' Film Festival USA (2004).*

**MALUNDE (2000)** *German Critics Association Award (2003); Jury Award, Bermuda International Film Festival (2002); Munich Starter Prize - Best First Time Director, Germany (2002), Golden Needle Award, Seattle Film Festival, USA(2002); Best Film, Best Director, Best Actor (x 2 shared), Best Cameo Role; Best Cinematography, Avanti South African Awards (2001), Critics Pick, Toronto International Film Festival, Canada (2001).*

**Creator: Thys de Beer**

**Thys de Beer** is the National Head of brand strategy at Vega School of Brand Leadership in Cape Town. He is an admitted (albeit non-practising) advocate, holding a BProc degree from the University of Johannesburg (formerly RAU), an LLB Degree from the University of Pretoria and a post-graduate diploma in Brand Contact Management from Vega. He is currently reading for his Master's degree at the Cape Peninsula University of Technology, researching the role of design thinking in building brands.

De Beer spent seven years in the advertising industry as a strategic planner with global agencies such as FCB and JWT. He worked on several blue-chip accounts including Smirnoff, Savanna, KWV, Polka, Shell, FNB, Futuregrowth, Listerine, and Sinutab, among others. As a member of the brand strategy consultancy, Mercury 1, de Beer regularly consults with brands on communication and brand strategy projects. He has written several published on topics ranging from *The Artist as Brand* to *21<sup>st</sup> Century Brand Leadership*.

He has a keen interest in information, expression (particularly social satire) and understanding the human condition. These interests led to the birth of *Soeperguava*.

## APPENDIX F: THE OPEN-ENDED QUESTIONNAIRE

The participants completed the following questionnaire:

Student: MJ de Beer

Date 26 May 2013

Re: Die Avonture van *Soeperguava* Team Questionnaire (MTech: Design).

Dear team member,

Thank you for agreeing to complete the questionnaire below. As discussed and agreed your feedback in this questionnaire will be used as part of my research master's degree at the Cape Peninsula University of Technology (CPUT).

Please answer the questions below. This is an open-ended questionnaire and there are no limitations on the length of your answers.

### Question 1

- Why did you get involved in the *Soeperguava* Project?
  
- What is/was your role and main responsibilities in the *Soeperguava* Project?  
Please elaborate.
  
- Looking back over the history of this project, please discuss the project from your involvement until your most recent involvement. (Your overview of the key milestones of the project).

#### 1.4 Are you still involved in the *Soeperguava* Project?

If you answered **YES**, please answer Question 1.4.1 below and then proceed to Question 2.

If you answered **NO**, please answer Questions 1.4.1 and 1.4.2 below.

##### 1.4.1 Which elements of the *Soeperguava* Project did/do you find most appealing?

Please elaborate.

1.4.2 If you have left the project, what are your reasons for leaving the *Soeperguava* Project?

Please elaborate.

## **Question 2**

2.1 Looking back at this project, in your opinion, which elements of the project worked best?

2.1.1 Why? (Please elaborate).

2.2 In your opinion, which elements of the project did not work?

2.2.1 Why? (Please elaborate).

2.2.2 How could the above-mentioned elements (Question 3.2.1) be improved to ensure a more successful project in future?

## **Question 3**

3.1 How would you describe the purpose and identity of the *Soeperguava* Brand?

3.2 In your opinion, what is/are the *Soeperguava* Brand's biggest strength(s)?

3.2.1 Why? (Please elaborate).

3.3 In your opinion, what is/are the *Soeperguava* Brand's biggest weakness(es)?

3.3.1 Why? (Please elaborate).

3.3.2 In your opinion, how should these weakness(es) be improved to build a stronger *Soeperguava* brand?

## **Question 4**

4.1 Looking back, what should other teams wishing to collaborate in building creative brands do to ensure a successful project?

Please elaborate.

4.2 What should other teams wishing to collaborate in building creative brands avoid to ensure a successful project? Please elaborate.

**Question 5**

5.1 What should teams wishing to collaborate in developing creative brands do to ensure a successful project?

Please elaborate.

5.2 What should other teams wishing to collaborate in the development of creative brands avoid to ensure a successful project?

Please elaborate.

5.3 In your opinion, what are the key success factors for developing a successful creative brand?

Thank you for your time.