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Activating Brand Heritage

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Abstract

Title: Activating Brand Heritage

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Key Words: Brand Heritage, Positioning, Activation, Brand Equity

Thesis Purpose: To contribute further understandings, as well as provide guidance for managers in activating brand heritage.

Methodology: A qualitative research approach was selected for the thesis. Primary data was collected through semi-structured interviews, secondary data was collected through official websites.

Theoretical Perspective: The research has an inductive approach aiming to develop new theoretical understanding. However, The Brand Stewardship Model has functioned as a crucial component of the research. Also theories regarding organizational change, internal and external communication, strategy implementation, and positioning have been examined.

Empirical Data: A comparative case study was conducted between ABSOLUT, Fairmont Hotels & Resorts, Patek Philippe, and Northern Arizona University.

Conclusion: This study concludes that there are certain factors that should be included when activating a brand's heritage. *Quality* is considered a hygiene factor in this aspect; a balance between *heritage* and *contemporary* should be present; the importance of a clear internal *vision*; *differentiation* is found to be the main driver; and employing *storytelling* is essential in communicating heritage.

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Introduction

Brands have become a part of daily life. Brands can bring back fond memories of childhood, first love, or historical events. Certain brands are associated in our minds with specific time periods, affecting how we as consumers view and relate to the brand. These images and associations have evolved from cultural events, changes in consumer lifestyle, and an increase in internationalization. Brands that have preserved their heritage, possess unique competitive advantage that few brands can match. These brands are often perceived as the original, positioning itself as such, resulting in greater value.

“A heritage brand is one with a positioning and a value proposition based on its heritage” - Urde, Greyser, and Balmer, 2007, p. 4

Heritage brands are those that possess the five aspects of the Brand Stewardship Model: track record, longevity, core values, use of symbols, and history important to identity (Urde, Greyser, and Balmer, 2007). A heritage brand embraces three time frames: the past, the present and the future, and are unique in the sense that they “are about history and history in the making” (Urde et al., 2007, p. 7). Previous research has concluded that the model is transferable into most industries. Urde et al. (2007) first tested the model in the investigation of monarchies. This was then followed by Gidlund, Lilja, Lindhe, Shirbin, and Thieme (2009)¹, who concluded the Brand Stewardship Model to be a valuable tool in evaluating heritage brands within the sports industry and further stressed the importance of *communicating* the brand’s heritage to stakeholders, ultimately adding value to the brand. Most recently Hudson (2010) offers contributions to the topic. In a working paper not yet published at the time of this thesis’ completion, Hudson investigates Cunard (cruise line) and its role as a heritage brand and marketing strategies.

“All brands have a history. Some brands have a heritage. And a few have made their heritage a valuable corporate asset” - Urde, Greyser, and Balmer, 2007, p. 9

With the concept of heritage branding already established by the authors previous work, the next logical step is to dig deeper and understand *how* brands can *activate* their heritage to increase the equity of the brand. This field of research is considered young and emergent. The need for further research is evident as there is currently a gap within this concept. Hudson (2010) shares this notion and argues the work done by Urde et al. (2007) still requires additional research among various cultural, geographical differences, sectors, and industries. In response to this, the authors of this thesis aim to build upon such work and seek to contribute understandings to the current knowledge gap.

¹ This research has not been published, as it is a school paper. However the paper can be made available by contacting the authors (see reference list).

Problem Discussion

// This chapter presents literature surrounding branding, positioning, implementation of strategy, heritage branding, repositioning, and organizational change. Furthermore a lack of research at the junction of these concepts is identified, all leading to the formulation of this thesis' purpose.

While the concept of branding has been used for centuries, beginning as a way for cattle ranchers to show ownership of their herd, it has only been in recent years that significant research has been conducted defining the building and measuring of brand equity. As this study centers on *activating brand heritage* in order to increase brand equity, it is appropriate to begin with a synopsis of branding.

According to Kapferer (2008, p. 9), **brands** are intangible assets that produce added benefits for the business. Although intangible, a strong brand is often a company's most valuable asset and provides numerous benefits to the organization. In addition, research has shown brand building activities to increase value to consumers as well (Aaker, 1992). Because of this, the management of brands has become increasingly important as a means to create competitive advantage and capture consumers. Kapferer (2008, p. 9) explains the goal of brand management is to unify the paradigms of customer-based focus and produce measurable finances.

The purpose of brands is to differentiate products from those of competitors. Kotler and Gertner (2002) support this by adding that because product features are easily copied, brands have been considered a marketer's major tool for creating product differentiation. Yet branding means so much more than just providing products with a brand name. Kapferer (2008, p. 31) argues that branding requires a corporate long-term involvement and a high level of resources and skills such as vision, values, and positioning. Abimbola (2009) argues that branding is a continuous process, and every positive interaction with customers and other stakeholders adds to the brand equity, hence positive customer experiences will lead to a stronger brand and a greater reputation for the company as a whole.

While branding is about the process of building a brand, **positioning** is concerned with putting that brand in the mind of the consumers (Trout, 2005). Brand positioning should be measured by evaluating consumers' perceptions and preference for a brand in relation to the brand's competitors (Herrmann and Huber, 2000). A brand's positioning is based upon the principle: all choices are comparable (Kapferer, 2008, pp. 175-178). Because of this, one can observe a tremendous link between branding and positioning. According to

Herrmann and Huber (2000), the purpose of brand positioning is to promote a brand that differs from that of competitors and to make certain the brand has a particular place in the market and in consumers' minds. One way of accomplishing this is through implemented strategy.

Brilliant branding and positioning can put an organization on the map, but it has been said that only solid *implementation of strategy* can keep the company there (Neilson, Martin, and Powers, 2008). According to Yukl and Lepsinger (2007), executing strategy is one of the essential challenges for leaders in today's ever increasing competitive and complex environment. However, ideas that cannot translate into actions are of very little value. Unfortunately, today's businesses often fail in conquering this challenge. By their own admission, the majority of companies report not being very good at successfully implementing strategy, to the point where managing the process of implementation is often more difficult than formulating the strategy in the first place (Neilson et al., 2008; Allio, 2005).

Considering the coherent relationship between strategy implementation and successful business, it is imperative for firms to determine what is hindering their success in this area. For one, research has shown that too often strategies lose focus and relevance, become untranslatable, and lack enthusiasm and patience to stick with the change (Allio, 2005). In efforts to improve performance, companies often go directly to reorganizing structure, producing some short-term success. Yet as Neilson et al. (2008) note, this is only addressing the symptoms of dysfunction, not its root causes. Unfortunately for these companies, in a few years they are right back to where they began because they have failed to understand the practices and traits best used for strategy implementation. Such building traits include, but are not limited to, keeping strategy simple and clear, measuring progress, and aligning human resources with the strategy.

Organizational change, according to Kottler (1995), is crucial for companies to execute effectively in order to adapt to a business environment that is in a state of constant change. Galán, Monje and Zúniga-Vicente (2009) further state that managers of companies need to change their organizations both in a short and long-term perspective in order to keep their firm's competitive advantage.

Although it is established that change is desired or even needed for organizations to keep or to enhance its market competitiveness (Gilley, Gilley, and McMillan, 2009), research has shown that implementing change is not an easy task (Russ, 2008). Cope (referred to by Gilley et al., 2009) claims that between 80 and 90 percent of all change initiatives fail. Beer, Eisenstat and Spector (1990) agree that most change programs fail and further discuss reasons behind the failure being that management uses flawed models as a guide for the change. According to Austin (2009) another reason responsible for failure is the lack of enthusiasm and motivation of the employees. Gilley et al. (2009) supports this notion in concluding that "motivating employees and providing effective communications are highly and significantly associated with effective implementation of change" (p. 88).

Gilley et al. (2009) further argue that there are three different forms of change;

transitional – where minor changes are made over time; transformational – which are leadership-driven changes of a more drastic nature; and developmental – changes that occur over time from having a overall philosophy of growth and development. Russ (2008) on the other hand argues, “Change is implemented through human communication” (p. 200). According to Russ there are two ways of communicating change, namely; programmatic – where the changes are spread from the top down; and participatory – where all stakeholders are involved in the change (ibid.).

Great amounts of research have been conducted on this subject producing numerous frameworks, models, and step-programs. Early models dating back to the 1950’s suggest a somewhat simple three-step solution to implementing change, including Lewin’s model from 1951 (referred to by Gilley et al., 2009), which consists of the three stages: unfreezing, movement, and refreezing. More recently models include: Kottler (1995) who developed an 8-step design for transforming an organization; Ford, Heisler and McCreary (2009) have created a framework based on a 5-P model; and Austin (2009) has identified a game plan for change recognizing five actions that need to be handled. The frameworks and models mentioned are only a selection among many other models, frameworks, and programs.

Even with the correct understandings and tools, change initiative takes time. Companies must be willing to actively and consistently work at it. But given that competition continues to increase, organizations no longer have the option not to review their business strategies. Among the vast strategies used by companies to increase competitive advantage, a strategy that is gaining strength is that of heritage branding.

Heritage branding is a brand that has a value proposition based on its heritage (Urde, Greyser, and Balmer, 2007) with the ability to communicate it to stakeholders. It should contain five dimensions: track record, longevity, core values, use of symbols, and history important to identity (ibid.). Few brands can be classified as heritage brands; therefore those legitimate brands possess an opportunity to distinguish themselves from competition. This differentiation is established in that heritage cannot be copied, and therefore is believed to have value for the company if communicated effectively (Urde et al., 2007).

The decision to position the company as a heritage brand is strategic in nature. Heritage branding can encompass the entirety of the important components of history that have shaped the brands identity. However heritage is an ambivalent matter, it can be a liability in the sense it can limit the brands’ ability to move freely. According to Brown, Sherry and Kozinets (2003), if a brands’ heritage is too closely associated with historical events, its growing capabilities can be decreased.

Heritage brands are faced with the dilemma of maintaining core values while at the same time attempting to innovate and adapt to the changing consumer needs and wants (Chng, 2005). Due to this, not every company is fit to use its heritage as a way to position itself. A brands’ heritage must have a vital essence and function as an important icon for its former customers (Brown et al., 2003).

Retro branding is often confused with that of heritage branding. Retro branding differs from heritage branding in that its focus is on a specific time period or product (Urde et al., 2007). These brands combine old-fashioned forms with cutting-edge functions aiming to combine the past and the present (Brown et al., 2003). Often increasing in popularity during chaotic times, such as the financial crisis, retro branding is used to exploit a competitive advantage in historical loyalty and trust among consumers. According to Brown et al. (2003), “It might be expected that in times of threat or of social cultural and economic turbulence, nostalgia would provide a sense of comfort and close-knit community, a safe haven in an unsafe world” (p. 20). Huntington (2009) supports the argument in stating that in difficult times, brands seem to turn to their glory past and communicate its rich history.

Other related branding methods include icon and nostalgia branding. Icon brands focus on the symbolism behind the brand and aim to communicate the myth behind the brand instead of brand performance (Holt, 2003). Also these brands are shown to have a more clear focus on the consumer instead of performance, arguing that the consumer must be able to customize the experience (Leibig, 2005). This differs from nostalgia brands, which aim to capture both the progress and primitive aspect of the brand. While these aspects may seem contradicting, Thompson, Pollio, and Locander (1994) argue it will occupy the same body, and ultimately function as compliments.

In a time of rapid change, people tend to glorify the past, giving retro, nostalgia, icon, and heritage brands an opportunity to fill the need gap for these consumers allowing ‘yestermania’ to become an important positioning strategy for many brands (Brown et al., 2003). These branding methods have the advantage of being linked to past moral values and to a time when the world was less commercialized and artificial (Thompson et al., 1994). The concepts are similar but can be used in different ways to position the brand on the market.

According to Pine and Gilmore (2010) more consumers look for authentic goods and services, due to the explosion of “the experience economy” where normal goods are no longer enough to satisfy the market. The authors continue to argue that brands will benefit if the good/service is perceived as ‘real’ or ‘authentic’ which will lead to a competitive advantage (ibid.). Pine and Gilmore (2010) further explain that in the past, competitive advantage was captured by better product availability; this was later replaced by price and quality. However today, consumers seek for experiences and events that will engage them in a personal way; hence authenticity has become the main source of credibility. If the consumer feels that the experience is ‘real’ it will be perceived as authentic.

This concept of *original authenticity* is closely related to heritage, in that both share the importance to be first of its kind, and is not able to be copied or imitated. Pine and Gilmore (2010) declare that original authenticity encompasses decade-old brands that are well identified with their categories. Taylor (2009) argues that consumers along with the brand will establish authenticity in the marketplace claiming that “the waters of brand authenticity run deeper than you might expect” (p. 13).

The opportunity for brands with a rich heritage to capture the consumer's attention is not an easy task. Yet as competition continues to increase this opportunity may be one of the ways that brands can hope to survive. According to Chng (2005), "Much of this has to do with increased competition and excess capacity in virtually every industry. Only through strong brands can a company communicate why its products and services are uniquely able to satisfy customer needs" (p. 11).

Repositioning is a strategic decision affecting the brand both internally and externally. Repositioning differs from that of positioning, in that positioning represents a brand's current place in the consumers' perception, and repositioning is the activity of *moving* to a different place and perception. Kapferer (2008 p. 239) argues that repositioning can be useful to solve the problem of diminished growth. Product life cycles have become shorter and brands have less time to capture the interest of potential customers, resulting in less time to become profitable. This has forced brands to reposition to be able to stay relevant for a longer period of time and to create a unique position in the minds of consumers (ibid.). Repositioning indicates that the brand has changed its value proposition in an attempt to add value to the customer in a different way than in the past (Melin IMBM lecture, 2009).

Purpose and Research Question

Previous research has been conducted in the topics of positioning, strategy implementation, organizational change, and heritage branding. However it is the junction of these concepts where a gap in the literature exists. Thus:

The purpose of this thesis is to contribute further understandings as well as provide guidance for managers in activating brand heritage.

The Research question formulated to fulfill the purpose is:

How can brands successfully activate their heritage as a way to increase brand equity?

Clarification

It is of absolute importance to define the concept of *activation* since the entire existence of this thesis hinges on its interpretation. In this thesis, activating heritage will contain two assumptions:

- **None to some** – This is categorized by brands that go from exercising *none* of their brand heritage, to *some* usage of such.
- **Some to more** – This group of brands goes from employing *some* usage of their brand heritage, to noticeably *more* use.

Thus the concept has multiple functions and all references to activation will imply either one of these two meanings.

Literature Review

// The authors identify three components within the heritage activation construct: positioning, heritage, and activation. This chapter presents the relating literature, providing a detailed, yet comprehensive description of the research area. The authors recognize the interrelation of these concepts and offer that the separated subjects actually complement each other in a way that lays the foundation for this thesis. This forms the theoretical framework used to interpret the significance of heritage activation for the four cases that follow.

Brand Equity

With respect to the formulated research question of this thesis, an inclusive description of *brand equity* is needed before presenting the topics that aim to create such equity. The following represents the notions of brand equity, obtained from theory, which the authors view as the *outcome of activating brand heritage*:

The last two decades have brought forth significant amounts of research regarding brand equity. According to Raggio and Leone (2009), brand equity is a multidimensional construct combining brand strength and brand value. Most recently, Persson (2010, pp. 3-7) offers a third component of brand equity: brand image. Such equity can be accounted for in two, frequently unequal, ways.

The first is the notion developed by researchers such as Keller (1993) and Aaker (1990) who derived brand equity as perceived by the consumer. Kapareliotis and Panopoulos (2010) consider this concept most common due to the importance marketers give to the brand appraisal from the consumers' perspective. The second is the financial value as seen by the firm. Brand equity on financial statements, and the ways to measure such value, is a relatively new concept. Numerous methods and techniques have been used, including Farquar and Ijiri (1993), whose study attempted to provide brand managers the ability to calculate brand value by using similar established accounting methods used to determine the value of tangible assets. Simon and Sullivan (1993), obtained brand equity's value from the value of the other assets the firm possesses. That same year Feldwick (1993) contributed conceptions of measuring brand equity by evaluating the price elasticity of a brand's products and their ability to receive price premiums. Finally equity can be regarded in terms of customers' association with the brand; hence the value is rooted in the mind of the consumer. It is the combined efforts of such research that allows us to gauge brand value. By *uniting* brand strength (from the consumer's

perspective), brand value (from the firm's), and brand image (customer associations), brand equity can be manifested into many different dimensions. Such dimensions as established by Aaker (1992) are: brand loyalty, brand awareness, perceived quality, brand associations, and other brand assets.

Positioning

All choices are made on the basis of comparison; therefore it is vital to communicate the brand's uniqueness in comparison to current competition (Kapferer, 2008, pp. 175-176). *Position* is the place a brand absorbs related to similar and competing offers (Lamb, Hair, and McDaniel, 2008). Chacko and Marcell (2007) continue to say that positioning is a communication strategy and is focused on the place the product will obtain in the mind of the consumer. Lovelock (1991) further discusses the selection criteria of a position strategy, stressing the importance of creating a distinctive place in customers' minds, otherwise the following pitfalls can occur: the brand might be forced to compete in a tougher environment, the brand tries to satisfy all customers and will end up with no clear target market, and the brand has a negative image and does not create a demand. The authors continue to argue that positioning is a natural consequence of successful market segmentation and target marketing (ibid.). Chen and Zhu (2010) reinforce previous authors' statements by concluding that segmentation, targeting, and positioning are closely related concepts, since positioning is dependent on successful segmentation and targeting. Chacko and Marcell (2007) state effective positioning is dependent on thorough research of the market needs, with the same being said with repositioning.

According to Kapferer (2008 pp. 177-180), positioning expresses the brand's personality and values, and is a key concept since it is based on the fundamental principle that all choices are comparative. Kapferer continues to state, "a brand that does not want to stand for something stands for nothing" (p. 178). This is agreed upon by Trout (2005) who writes, "You have to stand for something in the mind or you become nothing" (p. 28). Trout (2005) continues to argue brands are manufactured in the plants but developed among consumers, hence positioning is a mental concept that is also relative.

Melin (IMBM lecture, 2009) argues that positioning should answer the brand's four main questions: *Why* is the brand here? *When* is the brand consumed? For *whom* is the brand sold? Against *whom* is the brand competing? Kapferer (2008, p. 208) supports this notion adding *pricing* and *communication* as two other important factors. According to Chen and Zhu (2010) positioning is tied into the concept of product differentiation. These differences can be price/product related and/or based solely on perception (ibid.). Chen and Zhu (2010) research shows that marketing positioning contains two dimensions: horizontal – physical product attributes that provide variety for customers, and vertical – products in which quantity is the primary concern. According to Lamb et al. (2008), the brand's difference compared to competition can be actual or simply only perceived, as long as it offers something unique to the market

Price is way to be perceived as different in the market, especially when the objective is to obtain a specific segment of the market (Ghauri and Cateora, 2005, p. 440). The brand's pricing policy is likely to be dependent on the level of competition, the innovativeness of

the product, and market characteristics (ibid.). Lamb, Hair, and McDaniel (2008) conclude, “people typically assume that prices are higher because the products contain better materials, because they are made more carefully, or in the case of professional service, because the provider has more expertise” (pp. 268-269).

It is not possible to discuss the concept of positioning without acknowledging the construct and strategic functions of *repositioning*. Trout and Rivkin (1996, p. 51) argue, repositioning has become more common in recent years due to increased changes in technology, the quick and unpredictable shift of consumer attitudes, and the enhanced competition. Cristol and Sealey (1996) perceive many consumers as having two “brand sets” in their mind: ideal and realistic (p. 17). A repositioning plan can give the consumers a migration path from present to future without leaving the brand. According to Cristol and Sealey (1996), when a brand is being repositioned, the company should *replace*, *repackage*, and *replenish* the offer to allow for this path to occur.

Lewis, Chambers, and Chacko’s (1995) research outlines the methods of repositioning a brand in a competitive market: first the brand has to determine its current position in the market, then determine the desired position; this is followed by the brand capturing such desired position by taking action and undertaking the repositioning strategy; and finally the brand must follow up to measure the outcome.

Lewis et al. (1995) continue to state that a repositioning strategy should include the three basic rules of persuasion: *logos* (logic), *pathos* (emotions), and *ethos* (source credibility). Repositioning a brand is a way to save it from schizophrenia; otherwise a brand might fall into the trap of offering everything to everyone ultimately ending with nothing. A clear focus is vital for success. The brand must adapt and change its positioning when a change in market demand occurs in order to sustain growth and capture such demand. One such method found to capture demand is the *first mover advantage* – used to capture a position in the consumers’ mind before competition, since once a position is established it is difficult to change the perception of the brand (Trout and Rivkin, 1996, p. 51).

Repositioning a deteriorating brand may be more cost-effective than launching a new one. Older brands can evoke emotional aspects (nostalgia) and already possess value to customers. Repositioning such brands is known as “rejuvenating” the brand (Melin IMBM lecture). Rejuvenation updates the value offer, while at the same time staying true to core values and identity; hence the brand must find a new relevance with a new market segment (Kapferer, 2008). This repositioning method often establishes new communication and distribution channels illustrating the innovations of the brand. Brand revitalization is putting the brand on the growth slope again, aiming to increase long-term sales (ibid.).

To be effective in repositioning a brand it is important to have substantial knowledge about how the brand is perceived by the market (Gwin and Gwin, 2003). The multidimensional scaling model, factor analysis, discriminate analysis, and multi-attribute compositional model all aim to evaluate dimensions such as *new products*, *changes in existing products*, and *change in price*. The models provide direction for strategy decisions that include positioning, repositioning, segmentation, and promotion.

Analysis of such is of great importance as the new position must be able to capture an underserved part of the market (ibid.).

Heritage

“A positive heritage creates a strong brand identity” - Banerjee, 2008

Urde, Greyser and Balmer’s (2007) Brand Stewardship Model is applied in this study as the determinate means of assessing the level of brand heritage within the chosen cases. As stated in Gidlund, Lilja, Lindhe, Shirbin and Thieme (2009) the model attempts to leverage brands for positive value creation and is used to protect the brand’s equity and its symbols from exploitation. The model consists of five elements: track record, longevity, core values, use of symbols, and history important to identity. As the researchers have stated in previous work, although it is optimal for all criteria’s to be fulfilled it is not entirely necessary as it is possible for one strong element to compensate for a weaker one.

Heritage Brand Stewardship is an important tool to create a heritage-oriented mindset inside the company (Urde et al., 2007). By evaluating the brand according to these five aspects, the account of the brand may be revealed and become a valuable corporate asset if treated with care and communicated to stakeholders (ibid.). While it is possible for brands to be successful without having a heritage, communicating such as part of the brand's identity, can be of incredible value.

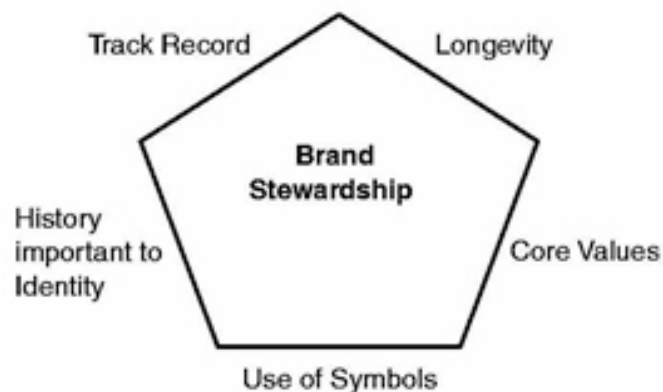


Figure 1: Brand Stewardship Model:
Source: Urde, Greyser and Balmer, 2007

Track Record

According to Urde (2009) along with Gidlund et al. (2009) the overview of track record is correlated with demonstrated performance, emerging patterns, continuity, and contract. Because of this, track record is the most substantial and should be the first place to look

when seeking to discover a brand's heritage (Urde et al., 2007). Track record may be described as a contract. A brand must provide a consistent identity to its customers and non-customer stakeholders (Urde, 2009). Such identity is found in the positioning and deliverance of the brands' unwritten contract, and in how an organization views itself today and in the future (Gidlund et al., 2009).

Longevity

As argued in Gidlund et al. (2009) longevity is an important part of the heritage model. The description of the word longevity is "long life" and is synonymous with durability, lastingness, and old age (Thesaurus, 2009). Yet Urde et al. (2007) argue, a long life (longevity) alone does not necessary qualify a brand as a heritage brand. Although longevity can claim a key element of a heritage brand, research has shown a brand can be considered to be a heritage brand even only having existed for one or two generations (Urde et al., 2007). Furthermore longevity is seen as interrelated with other elements of heritage (such as track record and the use of history) as shown by consistent use by many CEO's, demonstrating that the actions are ingrained in the company's culture (ibid.).

Core Values

The core values of an organization are derived from its mission, vision, and organizational values (Gidlund et al., 2009), and affect the personality, positioning, and communication strategy for the brand (Urde, 2003). Core values are the most important principles that affect all aspects of what you do (Forbes, 2009). The brand's core values will guide the organization in its strategy as well as in everyday tasks and is a guiding tool both internally and externally. The core values are the guiding principle of the brand building process and part of the corporate identity (Hawabhay, Abratt, and Peters, 2009). They must be built within the product/service to be effective and valuable (Urde, 2003).

The brand's core values can lead to a distinct identity when communicated effectively. Core values are often associated with *brand essence*, which according to Kapferer, 2008, p. 198), lies in the notion of value, and connects core values and positioning. (Gidlund et al. (2009) argue that the core values are the heart of an organization and will reflect strategies and decision making at all levels. The aim of the organization is to *live* the brand and its core values. By doing so, the brand will acquire an easier way to communicate its message to stakeholders.

In the communication process, core values will be the premise of the message (Ghauri and Cateora, 2005, p. 407) and should represent the heart behind the slogans aiming to unify all communication (Urde, 2003). Usually three values are constructed: functional, emotional, and symbolic. According to Melin (Melin IMBM lecture, 2009), customers should perceive core values as unique, and a means by which value is added.

Use of Symbols

Graphic symbols are used by brands to communicate and identify their products. Symbols have been used to identify and communicate for over 4000 years; believed to have been started by Egyptians branding cattle around 2000 BC (Mollerup, 1995).

According to Grunig, Ramsey, and Schneider (1995) the purpose of using words and symbols is to communicate abstract thoughts. Therefore symbols can be very effective as carriers of a specific message. Grunig (1993) notes that the organization of cognition and attitudes into schemas (units of knowledge) along with repetition will shift the image from the person's short-term memory to long-term memory.

The ways in which a brand communicates its heritage can be difficult to detect. Consequently the use of symbols is proven to be useful. Use of symbols, which include slogans, trademarks, logos, and design, is an important part of the Brand Stewardship Model as argued by Gidlund et al. (2009) stating, it adds visual credibility and effective distinction from competitors. In the myriad of products or services offered, symbols can break the clutter. DeLeon (1994) argues that a well-communicated symbol can explain more than a thousand words. Due to the global audience of many brands, symbols and unique design can be more useful in the communication process as a bypass of written language barriers.

Hilton (2009) argues that the corporate brand logo is the most important communication tool the company possesses. In distressed economic times, companies tend to change to warmer, fuzzier, and friendlier looking logos, aiming to make them more conversational and convey more emotions (ibid.). As concluded in Gidlund et al. (2009), symbols must communicate the heritage to be useful and valuable for the brand. It must have a deeper meaning and the message must identify something before it signifies anything (Kapferer, 2008, p. 194.). Emblems and symbols have the advantage of durability; they are permanent signs of the brand and can therefore create value. The emblem will also guarantee the brand contract and it is found to be particularly effective when communicating to younger people since they have a tendency to favor symbols over text (ibid.). Kapferer (2008, p. 195) claims brands will be identified by their logo, thus when a logo is changed it often indicates that identity has changed as well. According to Hilton (2009) the corporate logo functions as a compliment to the desired brand positioning and value proposition.

History Important to Identity

History being important to a brand's identity is the final of the five elements that make up the Brand Stewardship Model. History cannot be copied; therefore it has become one of the easiest and most effective ways for a brand to position itself in the market. Urde et al. (2007) state, "for heritage brands, the history influences how they operate today, and also influences choices for the future" (p. 11). To put it slightly differently, what separates a *heritage brand* from a *brand with a heritage* is this respect that a brand's history gives a consistency to key decisions in the past, present, and the future.

Activation

// After having presented literature concerning positioning and heritage, the following section discusses activation. Although intertwined with one another, the authors have separated activation into three segments.

Organizational Change

As mentioned in the previous chapter, much research has been conducted within the area of organizational change, generating many different ideals. According to Ford, Heisler, and McCreary (2008) a change should only be made if there is a clear purpose with it. Nielsen (2009) agrees claiming that the purpose should always be in the center when creating a strategic plan. Ford et al. (2008) further argue the importance of clear vision of what the outcome of the change will be as well as what the organization will look like after going through the change. Kottler (1995) agrees, a vision that gives a picture of the future is crucial for a successful transformation, further stating that a vision helps to clarify the direction in which the organization needs to move. According to Kottler (1995) the vision should be easy to understand; a rule of thumb: “if you can’t communicate the vision to someone in five minutes or less and get a reaction that signifies both understanding and interest, you are not yet done with this part of the transformation” (p. 63). Both Ford et al. (2008) and Kottler (1995) argue the vision as an important part of communication and vital for motivating the people involved in the change process. However, in order not to discourage the employees, the vision needs to be realistic. Ford et al. (2008, p.195) state: “high goals are inspiring, but goals that are perceived as impossible are defeating”.

As illustrated in the problem discussion, research has shown most change efforts fail. Cope (referred to by Gilley, Gilley, and McMillan, 2009) claims that the rate of failure might be as high as 80-90 percent. Beer, Eisenstat, and Spector (1990) agree that the failure rates of change initiatives are high, claiming that one of the main reasons for failure is the inability to motivate the employees. Cunningham and Kempling (2009) argue that there is a constant resistance to changes that affect individual habits and group norms. This is supported by Ford et al. (2008) who claim that people will resist change if they believe that it would make their jobs more difficult, longer working hours, less prestige, or if there is a risk of elimination of co-workers. Kottler (1995) further argues that change is only possible if the employees are willing to help, and helping means sacrifices. These sacrifices will only be made if the employees believe that the change is possible and necessary (ibid.). Austin (2009, p. 39) simplifies this by stating, “the change management process boils down to reducing barriers to a change and generating momentum and enthusiasm”. This is supported by Gilley, Dixon, and Gilley (2008), who claim that one of the most important talents for a change manager is the ability to motivate the people involved in the change process. Gilley et al. (2009) have found that organizations that approach change from a person-centered perspective are more likely to succeed in the change.

According to Ford et al. (2008) it is important for the managers to communicate the changes' importance for each employee (ibid.). Kottler (1995) further states that the communication should be made through any channels available. Gilley et al. (2009) have reached the same conclusion, stating that a diverse set of communication techniques is necessary. However, it is not enough to only communicate through words. Kottler (1995) argues that deeds are often more powerful than words and that actions are essential to maintain the credibility of the change effort.

After having laid out a vision for the change and convincing the employees that change is valuable, it is time to plan the implementation of the actual change. Austin (2009) calls this plan an engagement strategy where the timing and order of actions are outlined. Nielsen (2009) stresses the importance of looking at the change from all stakeholders' perspective when forming the strategic plan. Ford et al. (2008) further claim that one of the biggest challenges with the making of the strategic plan is to frame it in a way that conveys its importance to the employees. Yet Austin (2009) cautions against inflexible planning, claiming that it is easy for the change planners to get tunnel vision, and become overconfident. Austin (2009) further states that managers should always plan that something will not turn out as expected and should always have a plan B or even a plan C. Cunningham and Kempling (2009) also state that it is a certainty that some things will not go according to the original plan and argue that it is crucial that regular adjustments are being made to the plan as the process goes along.

Implementing big changes into organizations often takes a long time. Kottler (1995) argues that it is important for managers to constantly find short-term goals to strive toward in order to keep the employees motivated. Ford et al. (2008) claim that proof is an important part in the change process and that managers need to show the employees that their change efforts have had desired result. According to Ford et al. (2008), these proofs can be facilitated through comparing measurements of key dimensions, comparing the before change with the post change. By providing short-term goals and proof of success, the employees are found to be motivated to continue to work towards the long-term goals (Ford et al. 2009; Kottler, 1995; and Cunningham and Kempling, 2009).

However if victory is declared too early there is a risk that the powerful force of tradition will take over and everything will go back to normal and all work is ruined (Kottler, 1995). There is a risk that managers are tempted to declare the change process successful as soon as the first long-term goal is achieved (ibid.). Kottler (1995) states, "while celebrating a win is fine, declaring the war won can be catastrophic" (p. 66). According to Kottler (1995), the change process is not finalized until the new way of doing things becomes the normal way of doing things. Kottler (1995) argues that there are two important factors when institutionalizing the change: first, managers need to show the benefits gained from the change, and second, to make sure that future managers really personify the new, improved organization.

Strategy Implementation

A brilliant strategy is of very little value if the strategy is not implemented successfully. Unfortunately, the majority of organizations do not implement strategy effectively,

resulting in vast confusion and loss of resources. According to Yukl and Lepsinger (2007), a recent survey of more than four hundred leaders in management positions discovered that 49 percent of the respondents rated their own organizations to be poor at implementing strategy, and 64 percent of those managers did not believe the situation would improve. These findings are staggering considering the correlation between strategy execution and successful business results. The following presents current literature surrounding this topic as relevant to the current study.

According to Brenes, Mena, and Molina (2007) a predetermined strategy is a key prerequisite for business success. But simply formulating strategy is not enough without proper implementation processes. Allio (2005) notes that in the best cases, strategy implementation involves rigorous analysis of industry and market dynamics, competitive positioning, financial performance, and internal issues. Brenes et al. (2007) agree and further state successful implementation of strategy is determined by the following components; explicit strategy; permanent analysis of competitors, environment, and industry with a long term vision; strategy formulation through systematic, analytical process; degree of personal involvement; participation from third parties.

Brenes et al. (2007), found that ninety percent of companies consider having an explicit, clear, and written strategy, as essential in successful strategy implementation. This is further agreed upon by Hall (2008) who states bold and clear communication as one of the five key actions for implementing strategy. He writes “take care to ensure all stakeholders are very clear and committed to why the strategy will bring real value to them personally...” (p. 18). Hall even goes as far as recommending firms to “overcommunicate” to make certain everyone understands what is needed to be done and the process that will be used to do it (ibid.). However this notion is not without critics. There is a fear of providing clearly written strategy. Managers often worry competition may see it and thus imitate it. However as Ghemawat (referred to by Brenes et al., 2008) notes, sustainable strategy is a competitive advantage thus making it difficult to imitate. By setting strategy in a clearly written manner, firms can reduce confusion, resulting in higher performance. A challenge for many organizations is to remain focused and disciplined while implementing strategy. Thus clarity is extremely important. Providing clarity has been found especially valuable when the work is complex (Yukl and Lepsinger, 2007), as strategy often is.

Clarifying strategy is easiest when strategy is kept simple. In strategy implementation Allio (2005) regards simplicity as one of the most effective management tools, defining the term as such: “the distillation of disparate elements into a single, coherent document and game plan” (p. 15). These separate elements should then be broken down into “programs” which can keep the organization grounded in the “big picture” (Allio, 2005). Furthermore a firm should identify metrics, which will be used to measure progress or implementation success. Monitoring operations and performance can be a means to evaluate progress. By measuring essential steps in the implementation process, managers can gain better understandings of the affairs that determine effective strategy execution (Yukl and Lepsinger, 2007).

However, monitoring should not be confused with decreasing empowerment. While

aligning key individuals with the strategy has been found to be a key factor, equally important is the ensured creation of a culture that wisely empowers employees to take action in implementing strategy (Brenes et al., 2007). A survey of more than 26,000 people in 31 companies found the number one trait (out of seventeen) that makes organizations effective at implementing strategy is that everyone has a good idea of the decisions and actions for which he or she is responsible (Neilson et al., 2008). The study found that in companies strong on executing strategy, seventy-one percent of individuals surveyed agreed with the previous statement while only thirty-two percent of individuals from companies weak on execution agreed (ibid.). This notion goes hand in hand with the previous mentioned notion of clarity and simplicity, both needed in order for wise decisions to be made regarding strategy.

While empowerment has been shown as an incredible trait to increase successful strategy implementation, a lack of management's ability to delegate could lead to significant reductions of the same goal. According to Brenes et al. (2007), successful implementation of strategy is determined by the firm's ability to effectively delegate decision-making, and the association between process, work systems, and information systems.

An additional element of successful implementation is the degree of personal involvement. Active involvement of a significant number of top-level staff members in strategy formulation is found to be highly important by ninety-eight percent of most successful companies (Brenes et al., 2007). Compared to the lesser successful companies surveyed in which only seventy-eight percent consider this to be very important, one can conclude the significance of this component. Hall (2008) agrees with these findings and recommends organizations find key individuals who are committed to drive the change. Hall's studies have found that people are happy to change, yet need the right environment (ibid.). Active involvement of top-level individuals could better guide the efforts of implementing strategy.

Furthermore, proper analysis has been determined a crucial component in both formulation and implementation of strategy. The Brenes et al. (2007) study has found ninety-three percent of most successful companies consider permanent analysis of competitors, environment, and industry, with long-term vision, as being tremendously substantial to successful implementation. Just as concluded in the previous section regarding organizational change, change (including strategic change) takes time. A long-term vision throughout the entire process is determined as being a key to achievement (Allio, 2005). In addition to analysis of competitors, environment, and industry, the process that is used to formulate strategy should be one that is systematic and analytic. According to Brenes et al. (2007) ninety-five percent of the same successful companies found that a systematic and analytical formulation process is highly valuable. Put simply, companies desire processes that have been analyzed and proven effective. Because of this, a study such as the current should be considered incredibly relevant and beneficial.

Communication

// While communication literature offers a plethora of concepts, models, and information, the following will focus only on the literature most relevant to this current study. Furthermore communication is separated into internal and external.

Internal Communication

Within an organization, it is of extreme importance to have strong internal communication. According to Meade (2010), internal communication should include a sense of loyalty and shared identity among the staff. Thompson (2009) continues to state that effective internal communication is more important than ever due to the current financial situations many companies are facing. Internal communication encompasses all interactions including: overt communication (such as e-mails), meetings, gossip, and body language (Meade, 2010).

The most relevant internal communication theory for this thesis is that of Meade (2010), Six-Step Plan for a Successful Internal Communication Strategy:

1. *Assess current communication culture:* Develop an internal communication plan and assess the current communication climate inside the company. The culture of the company is an important factor since it directs how communication is taking place. Here it is vital to seek *how* communication is currently taking place; are employees encouraged to think independently and express their opinion openly? Managers should observe how employees communicate, both verbally and in written context. To be able to activate a change process inside the company it is of great importance that the internal communication is functioning. This analysis will therefore reveal possible weaknesses in the area while also illustrating how reluctant employees might be towards change inside.
2. *Review history and resources:* To be able to implement a change in the organization, managers should take a closer look at the company's history and culture. The style of communication is influenced by the company's history and therefore the need for internal communication will vary significantly between different companies. Many organizations have few internal communication resources, therefore e-mails and intranets are standard. To activate a change process, it is desired to have a two-way communication strategy. Here demographics of the company's staff also play a role since people from different generations communicate differently. Managers must understand this and be willing to employ different communication tools to reach all employees inside the organization.
3. *Define desired communication culture:* Once the current internal communication situation is established, managers should focus to define the desired style. A well functioning communication culture should be characterized by trust where employees are open and honest. The change process will be easier to implement if messages are free from hidden meanings. Also to avoid misunderstandings there should be a constant flow of information between managers and employees, which is found to reduce gossip and

increase the level of trust inside the company – crucial for the success of the change process.

4. *Outline communication tactics*: This step outlines the *change* aspect from the old communication process to the new one. In this stage it is important to ensure that downward (educating the staff), upward (feedback), and sideways (peer to peer) communication is utilized. If too many messages are flowing in the same direction, it is a sign of communication problems.

5. *Review and implementation*: Before putting the new communication strategy into action, those responsible for implementing the plan should provide their input. The plan should have a holistic approach; hence the whole company should be included in the change process. Upon this, then company can begin implementing the new communication plan.

6. *Monitor, evaluate, and update*: The last step is to monitor the change and evaluate its success. This should be done on a continuing basis. New changes might have to be made in order to remain consistent with the aim of the organization.

Meade's steps should be seen as guidelines on how to create an effective internal communication culture. Since the aim of this thesis is to investigate how selected cases activate their heritage, internal communication is regarded as an important piece of the puzzle. The change must be communicated and agreed upon inside the organization before it can be implemented.

According to Chen (2008) there are two ways to communicate: One-way communication includes a top-down approach where senior management *informs* rather than seeks input from the rest of the organization. It includes events such as corporate broadcasting, memos, and information on the intranet. Two-way communication aims to establish an exchange with employees, including face-to-face conversations, town-hall meetings, and surveys. These differences in communication will affect the internal culture of the organization, as well as in the long run affect how the outside stakeholders perceive the brand. Chen (2008) continues to describe internal employee communication as part of the "larger public relation function of the organization" (p. 179), thereby making it a priority. If the company can create an atmosphere of sharing and communicating openly, the company will be more effective (*ibid.*).

Internal marketing is mostly concerned with satisfying employees with internal products (jobs), and also with promoting corporate values, employee commitment, and loyalty (Wieseke, Ahaerna, Lam, and Van Dick, 2009). Management plays an important role in shaping company culture and promoting core values and should aim to create an *organizational identity* – where core values and vision are brought to focus (*ibid.*). According to Wieseke et al. (2009), this shared identity is "the ultimate goal of internal marketing" (p. 123). Abimbola (2009) continues to argue that organizational identity is an essence of the brand and acts to maintain its reputation. Research has shown that it is of importance that management identify themselves with the organization (Abimbola, 2009). This will enhance the group's status, which allows for followers to see the

evidence of the identity (ibid.). Wieseke et al. (2009) also conclude that organization identity is a continuous building process, where management acts as the driving force laying the foundation for successful internal marketing and corporate culture.

Pratt (2000) writes that leadership is of great importance when building member identification; hence management must take an active role in creating a common identity in the workplace. Chevalier (2009) argues companies should empower employees to be ambassadors for the brand, concluding that the lack of this will cause the brand to suffer. An increase of employee's level of involvement has shown to give employees confidence. A lack of this internal communication strategy can bring other problems, such as allowing third parties (the media) to act as source of information causing employee confusion and rumors (Chevalier 2009).

Sullivan (2009) concludes that it is important to portray the company as 'one' when communicating to staff and various stakeholders. The united atmosphere will guide the company in its decisions as well as the vision of the future (ibid.). Sullivan further argues that without a common identity it is difficult to steer the company in the right direction and is the key to bond employees together. By identifying and strengthening the internal brand an organization will gain success in creating a common identity amongst employees (Champ, Ferreira, and Burton, 2007).

External Communication

Corporate branding is perceived as one of the largest assets for the company and adds value for all stakeholders (Hawabhay, Abratt, and Peters, 2009). For this to be possible, all external communication must be aligned and coordinated, which in turn will motivate employees to align their behavior with corporate objectives (ibid.). A good communication strategy can result in a favorable reputation and image, thus adding value to the brand (Hawabhay et al., 2009). Companies should use identity systems (logos and symbols) to attract attention from various stakeholders (ibid.).

Internal and external communications are not two separate functions, but rather they are interrelated. First the brand should build the image from the inside and then translate it externally (Hawabhay et al., 2009). Furthermore the identity, which is found to be a key in internal communication, should remain the same when communicating externally as well (ibid.).

The product itself is a tool for external communication. Karjalainen and Snelders (2010) argue a creative product design communicates the brand's core values and heritage, especially when the market is extremely competitive and the traditional communication channels are over communicated. Aaker (1996) states that it is vital to communicate the brand's value in a coordinated way so that all stakeholders receive a similar message. Kreuzbauer and Malter (2005) argue that the identification process is dependent on the brand's visual communication, where core values are portrayed externally.

The flexibility of the product design depends on several factors including type of product, product width, the brand's core values, and history of the company (Karjalainen and

Snelders, 2010). These observations stress the importance of a clear external communication strategy, as well as the brand's positioning on the market playing a significant role when it comes to product design and communication. Karjalainen and Snelders (2010) argue that if the brand's position is to be a market leader, the target group will be larger and therefore a more flexible product design and communication strategy is preferred. However if the brand is aiming for a niche positioning, a distinctive design and communication strategy will create a unique position in the consumer's mind (ibid.). Karjalainen and Snelders (2010) further argue that heritage becomes an important factor for companies in a mature industry, thus the decision to position the brand as a heritage brand depends on the market and an effective external communication strategy.

Methodology

// This chapter presents the methodological approach implemented and the methods used to gather data for this thesis.

Literature Search

When reviewing literature linked to the relevant topics, diverse sources including course literature, magazines, scholar articles, and websites have been used. Online databases accessed through Lund University library's Electronic Library Information Navigator (ELIN) provided the authors with credited articles. Some of the search words that were used or combination thereof were: *heritage, change, strategy, implementation, execution, repositioning, activation, organizational change, and communication*. An additional method used to find articles was to explore the reference list of articles read, for other suitable articles connected to the research area.

Methodological Approach

The research is guided by a *positivism* epistemological view containing two assumptions: first that reality is external and objective methods should be used to examine reality, and second that knowledge is only important if it is based on observations of this external reality (epistemology) (Easterby-Smith, Thorpe, and Jackson, 2008 p. 57). Positivism is an epistemological position that states that knowledge verified by the senses can be viewed as knowledge; also that science should be conducted in a way that is objective and value free (Bryman and Bell 2007 p. 16).

According to Easterby-Smith et al. (2008, pp. 57-59), a positivistic epistemological position states that reality exists independently from the observers. The same can be said that brands absorb a position in people's minds, despite the intention of corporations. The aim from a positivistic epistemological view is to observe, recognize, and measure 'reality' and to be able to answer the proposed research question. As this study intends to observe how brands can activate their heritage, a positivistic approach is appropriate. Further reasoning includes positivist epistemology as favoring multiple-case study (Easterby-Smith, Thorpe, and Jackson 2008 p. 97), the design found in this study.

Furthermore the researchers feel an inductive approach to be most appropriate, as this approach allows for flexibility in aim and approach (Bryman and Bell, 2007, pp. 12-15). In this study the theory will be formulated after the observations/findings have been established. However some theory will be used to establish the foundation and used in conducting the research. This notion is backed by Bryman and Bell (2007, p. 14) in

concluding that an inductive approach entails some deductive elements and vice versa. The issues of inductive versus deductive studies are often not as clear-cut as presented in textbooks, and are often better described as tendencies rather than set rules. The findings will form conclusions on how to activate a brand's heritage as a way to successfully position the brand on the market, ultimately leading to an increase of brand equity. The study will not test established theory, but rather theory will guide the research in better understanding and contributing to relevant phenomenon. Bryman and Bell (2007) state, "the process of induction involves drawing generalizable inferences out of observations" (p.14). Therefore the outcome of this study will result in the creation of original theory.

Research Strategy

As the purpose of this study is to gain an in-depth understanding of how brands can work to activate their brand heritage, a *qualitative* research strategy has been chosen. This strategy is commonly paired to an inductive design (Bryman and Bell, 2003, p. 303), consistent to this study as the authors seek to develop theories with the data gathered. This is further supported by Denscombe (2000, pp. 259-260), who claims a qualitative approach is most suitable when a researcher is looking to find detailed or rich data about a situation. Another argument supporting the choice of a qualitative approach is that the objective of this study, is not to present conclusions based on calculations, but rather draw conclusions from words, which according to Easterby-Smith et al. (2008, p.82), is a clue for a qualitative study.

Case Theory

According to Bryman and Bell (2007), "Case study research is concerned with the complexity and particular nature of the case in question" (p. 62). Therefore case studies are the preferred strategy when research questions are formulated as "how" or "why" (Yin, 2003, p. 9). The research of this study is conducted within the confines of four cases: ABSOLUT, Fairmont Hotels & Resorts, Patek Philippe, and Northern Arizona University. Building theories from case studies is described as one of the best uses of qualitative research, as it allows for unstructured interviews and participant observation as ways to examine a case (Yin, 2003, p. 32).

Within case studies, *generalizability* should be considered. Researchers must determine if the findings in one single case transfer into other cases as well. Yin (2003, p. 32) argues that single case studies seldom allow for generalization; instead they generate large amount of data open for interpretation. Therefore multiple-cases should be selected and evaluated as multiple experiments. Upon evaluations of the cases, if two or more cases claim the same findings, replication may be claimed. In this study the use of multiple-case study is used, as the aim is to compare and contrast findings from several cases.

Yin (2003, p. 51) argues that two or three cases are sufficient to be able to draw conclusion, however this is only when the cases are grossly different. If the cases are rather similar, then five or six cases are probably necessary. In this research the focus is on four cases, all from various industries. The cases have been carefully selected to

represent different stages of brand heritage. The aim is to compare the cases, and be able to draw conclusions on how to activate a brand's heritage in a successful way to position the brand on the market. Yin (2003, p. 15) states that case studies are a great way to *explain* the link between different real-life involvements that are too compound for surveys to answer.

Introduction of Cases

The ABSOLUT brand is a Swedish success story. Founded in 1879 in Åhus, Sweden (ABSOLUT, 2010a), the vodka brand has become one of the strongest and most recognized spirits brand in the world (ABSOLUT, 2010b). As an international brand ABSOLUT has taken its Swedish heritage and used it to differentiate itself from competitors. Also the brand has been thriving in competitive markets with relatively small resources, relying on its heritage to stand for *something* rather than *everything* (ABSOLUT, 2010c).

Fairmont Hotels & Resorts is one of the world's most prestigious hotel chains. Considering itself "the leader in the global hospitality industry" (Fairmont, 2010a), the brand proudly states that cities were built around their buildings, not the opposite (ibid.). This demonstrates the unique history of the hotel chain, which began by opening its first landmark hotel in 1907 (Fairmont, 2010b). The hotel chain has hosted the famous, kings and queens, presidents, and prime ministers over the years establishing its' reputation as a classic heritage brand. Furthermore, Fairmont is "the world's most storied hotel brand" (Fairmont, 2010c) and is continuing to expand to all corners of the globe. In this study, the Fairmont brand will contribute to the research being that it is the category leader, while also providing the study with the variety of industries.

Patek Philippe is a prestigious Swiss watch brand, which many consider as one of the greatest heritage brands in the world. Originating back to 1839 (Patek Philippe, 2010a) the brand's rich history cannot be disputed. Still family owned, the company's distinct heritage has shaped the mystic around the brand in that a Patek Philippe watch is not just a watch, but rather something you inherit and later pass on to the next generation. This case was chosen due to the brand's prestige and recognition as an ultimate heritage brand. Patek Philippe has positioned themselves as a heritage brand for many generations, providing importance to this study.

Northern Arizona University (NAU) established in 1899, is an American university in Flagstaff, Arizona (NAU, 2010a). While the brand is considered to be a heritage brand, little emphasis has been put on communicating its heritage to stakeholders. This case was selected due to the current repositioning of the brand. Universities have to compete for student's attention and financial contributions (Judson, Aurand, and Gorchels 2009). The advantage of a brand is that it allows customers to make important decisions on a limited amount of information (Papp, 2002). This is especially true when it comes to the decision on where to attend a university. Reasons for selection of this case also centered on NAU's recent re-branding of the University, where a new strategy was developed to position the university as a heritage brand with distinct core values and new symbols.

Data Collection

One of the most important sources of data collection in a case study is the interview (Yin, 2003, p. 89). A semi-structured interview method has been chosen for this study due to its flexibility and ability to provide in-depth data on the topics. Bryman and Bell (2007, p. 213) present a definition of this method:

“...it refers to a context in which the interviewer has a series of questions that are in the general form of an interview schedule but is able to vary the sequence of questions. The questions are frequently somewhat more general in their frame of reference than that typically found in a structured interview schedule. Also, the interviewer usually has some latitude to ask further questions in response to what are seen as significant replies.”

In a semi-structured interview the order of questions varies allowing for smooth conversation and elaboration of the interviewee. The questions are more general in their frame of reference and the interviewer is given latitude to ask further questions in response to what is seen as significant replies (Bryman and Bell 2007 p. 213). Furthermore the number of questions is not regulated but rather varying in amount in each interview. However a certain level of discussion was desired as means to generate interpretable data. Silverman (1993, p. 104) suggests that posing too few questions can create a problem for the interviewee to then interpret what is relevant. The attempt of the interviewers was to operate on two levels at the same time. These two levels as found by Yin (2003, p. 90) are: satisfy the needs of the interviewers line of inquiry, and remain non-threatening by keeping questions open ended. This type of interview is common as more information is shared, more data can be interpreted. In an open-ended interview, the interviewer asks the respondents about the facts of a matter as well as their own opinions (ibid.).

The kind of questions that were asked in this study served to discover relative insights of the cases. Various probing questions were used to assist the respondent's descriptions and elaborations. The following probes used as defined by Easterby-Smith et al. (2008, p. 148) are:

Basic probes were used to reiterate initial questions when the interviewee appeared to be discussing topics that were too far out of relevance.

Explanatory probes were used to make respondents elaborate on incomplete or vague statements by asking, “What did you mean by that?” or “Why did you say that?”

Focused probes were used to gather exact information. Typically a question could be: “What specific methods or activities are used to communicate externally the heritage of your brand?”

While the semi structured interview method allows freedom of discussion and thoughts, a particular list of topics must be covered. These topics are aligned with that which has

been discussed in the previous chapter:

Heritage: A large range of questions was asked including level of importance, implementation, and communication of heritage throughout each brand. Further questions of the value of heritage were asked and discussed.

Positioning: Broad questions were asked regarding the positioning strategy of the cases, and it's relevance to heritage branding.

Activation: These questions covered the methods used, both successfully and unsuccessfully, by the brands in activating heritage and/or other strategy and change.

Appendix A provides the general interview guide used when conducting interviews.

Interviews were conducted by phone. Face to face interviews would have been preferred, as it allows for non-verbal communication, however this was not practical due to their international locations. Furthermore, for the sake of consistency of all interviews, the interviews with employees from Swedish companies were also conducted over the phone. Calls were recorded in order to ensure accuracy of data collection.

Swedish companies were given the choice to communicate in the native language of Swedish, which would allow the respondents more comfort. However, all respondents agreed to go forth in English, thus translations were not necessary. After all interviews, copies of the written transcripts were sent to the companies involved in order for them to approve the accuracy of the transcriptions, and in order to ensure the content was not misinterpreted.

In addition to interviews, secondary data was collected from official websites. The information complemented that of the interviews as well as provided the authors the ability to analyze a relevant channel of external communication. Also illustrations of additional brands will be used to further exemplify the notions of analysis.

Reliability and Validity

This thesis does not adhere to the restrictions and limitations of statistical data. Instead, as with most qualitative research studies, this study aims to achieve reliability through the researchers' logical methodology and overall integrity.

Reliability is the level of consistency within the data, and to what extent the results are repeatable (Bryman and Bell, 2007, p. 40; Silverman, 1993, pp. 201-209). Reliability can be assessed in terms of *internal* – a means of agreement between members of the research team about what they observe, and *external* – a measure to which the study can be replicated (Bryman and Bell, 2007, p. 410). When interpreting qualitative data a risk exists for bias in conclusions. The researchers reduced this risk by allowing those interviewed to approve the transcriptions of the interviews to insure accuracy of interpretation. Replication deals with the concern that researchers replicate other researchers' findings – test the general theory to produce the same conclusion. This can

be a difficult criterion to meet in qualitative research, given that people and social settings provided the empirical data. Furthermore, the researchers were audited by an advising supervisor throughout the completion of the thesis; thus ensuring proper procedure throughout the process.

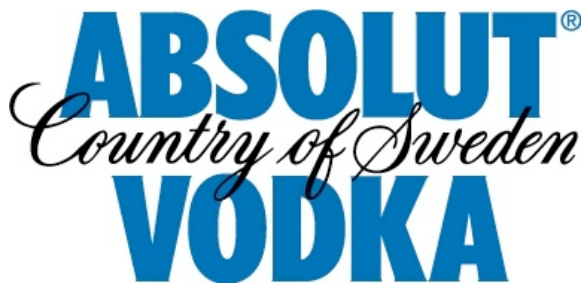
Validity can also be measured through two separated parts *internal* –relating to systematic factors of bias, and *external* –how generalizable a conclusion is across all types of settings (Easterby-Smith et al., 2008, p. 87). Bryman and Bell (2007, p. 410) define internal validity by whether or not there is a strong match between researchers' observations and the theoretical ideas developed. As the researchers used a qualitative research, it allowed for a high level of similarity between concepts and observations. A common disadvantage found in most qualitative studies is the level of external validity. Although the researchers feel the degree of *generalizability* can extend to all brands in all industries that desire to activate their brand heritage, they realize the need for a larger sample size as means to increase external validity. Regardless, the researchers anticipate this thesis will serve as a theoretical introduction to the limited field focusing on the research matter as well as a practical guide for which a manager can use.

Limitations

This thesis is not without limitations. This thesis was researched and written in the limited time frame of ten weeks. The researchers used four main cases as the foundation of the research, however if more time were possible it would have been preferred to extend the number of cases in order to draw more encompassing conclusions. A restrictive budget was a limitation. This did not allow the authors to perform face-to-face interviews due to the international base of the selected cases. Face-to-face interviews would be preferred as it allows the researchers to interpret body language and often provides a more casual atmosphere. Patek Philippe chose not to participate in the interviews, hence only secondary data was used since the researchers felt that Patek Philippe's website consisted of an extensive quality of information which still added value to the research. Furthermore it is also argued that Patek Philippe is "the ultimate heritage brand" and since this thesis focuses on such topic the brand was kept as a case.

Empirical Data

// This chapter presents the data collected from the four cases of this thesis. Each case has been divided into the three dimensions of focus: heritage, positioning, and activation.



Heritage

According to Björn von Matérn, Director of Brand Education at ABSOLUT, there is a continuous balancing act between communicating heritage and contemporary messages. He states, ABSOLUT has a very rich heritage yet is most known for their contemporary and creative advertising (as seen in *Appendix B*). The organization has recently received a new owner in Pernod Richard, who according to von Matérn, realizes the true potential in ABSOLUT's genuine heritage and is working to re-emphasize the brands' origin and heritage. Von Matérn states that while ABSOLUT would like to emphasize their heritage more, it is still important to keep their creative style; showing that the company has both a rich history and that the brand is creative. According to von Matérn, the combination of heritage and creativity are evaluated depending on the needs in the different markets. For example in the Eastern countries, too much creativity would have the affect of customers not connecting with the product. In this market it is therefore better to emphasize the Swedish origin, while in other countries it is more important to stress the creative side. However, it doesn't have to be one or the other, as *ABSOLUT considers their creative side to be a part of their heritage*. Both components communicate heritage in that quality and creativity are part of the brand identity. One example of the brand's creativity is the award received for its creative website (ABSOLUT, 2010c).

In determining which to emphasize, creativity or heritage, the base is always a combination of the name, quality, creative visions, and its heritage. Von Matérn explains, ABSOLUT has always worked "glocal" – meaning thinking global and acting local. ABSOLUT is a global brand but it is the local market that sets the tonality.

According to von Matérn, ABSOLUT's heritage is built from authenticity, passion, people, and craftsmanship. He further argues that the *heritage of the brand is very important because it gives the brand a soul* and that is not something that can be created by an advertising agency.

Von Matérn states that the founder of ABSOLUT, Lars Olson-Smith, plays a central part in ABSOLUT's heritage. As the founder of the brand, the story of ABSOLUT starts with him. Olson-Smith's intense interest for quality has laid the foundation of what the company looks like today (ABSOLUT, 2010c). The methods used by Olson-Smith in the 1870s to produce the vodka, are essentially the same methods that are used today (ibid.). Proof of his importance to the company is exemplified in his image portrayed in a medallion, found on every bottle of ABSOLUT VODKA produced (ABSOLUT, 2010c).

Positioning

ABSOLUT is premium vodka, positioned as the original Swedish vodka with high quality due to the distillation process (ABSOLUT, 2010c). All vodka produced by ABSOLUT has been distilled hundreds of times to ensure the quality – a process that acts as a quality guarantee. Also locally produced raw materials are used to enhance the quality and purity of the vodka (ABSOLUT, 2010d). The brand has become a lifestyle brand due to its creative ads, but also due to the opening of the ABSOLUT Ice Bars in cities such as Stockholm, London, and Mojave (ABSOLUT Ice Bar, 2010).

Von Matérn explains, ABSOLUT has a fantastic heritage story and realizes that by using their heritage the brand could differentiate itself from competition. Von Matérn states, competing brands have made story telling even more important than before; the brand with the best story and most interesting history wins. According to von Matérn, *“the older you are, the better”*. However, as von Matérn clarifies, the story of heritage has to be true and genuine. According to von Matérn, even though ABSOLUT is active in storytelling, they do not consider it to be a clear cut repositioning strategy, rather calling it *“strengthening of a story that has always been there”*.

Activation

ABSOLUT's heritage is communicated through each ABSOLUT bottle (shown in *Figure 2.*) sold around the world, which has had the same design since 1978 representing a symbol for the brand (ABSOLUT, 2010c). In addition to the portrait of the founder, heritage is communicated in a text written about the history of ABSOLUT VODKA found on every bottle. This text states:

“ABSOLUT VODKA. Country of Sweden. This superb vodka was distilled from grain grown in the rich fields of southern Sweden. It has been produced at the famous old distilleries near Åhus in accordance with more than 400 years of Swedish tradition. Vodka has been sold under the name ABSOLUT since 1879.” (ABSOLUT, 2010c, p.15)

Another way ABSOLUT communicates their heritage is through their own ABSOLUT Akademi in Åhus, to which the company invites people for the purpose of educating them about the brand, its products, and heritage. The Akademi is used to educate both employees of ABSOLUT as well as bartenders and retailers. By educating people that work and handle the product, ABSOLUT is looking to promote story telling and further

spread the brand's history. According to von Matérn, these stories are very important to the company; the stories told say more than what an advertisement can. Von Matérn explains this importance further by stating that stories were one part of the successful launch of ABSOLUT in the USA. The stories were used to emphasize ABSOLUT's passion for quality, and convince consumers that excellent vodka did not have to come from Russia. However, it is argued that this type of storytelling is more effective on a customer channel level rather than to retailers. Because of this, it is therefore important to back up these stories with advertisements aimed at the consumers as well.

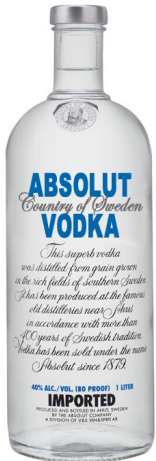


Figure 2: *The iconic shape, the portrayed face of the company's founder Lars Olsson-Smith, and the engraving of the founding year and geographic origin are all used as ways to activate brand heritage.*

In addition to educating the employees at the 'ABSOLUT Akademi', according to von Matérn, heritage is such an important part of the company's culture that all employees live close to the brand, creating great awareness of the company's heritage and origin. Von Matérn further notes that internal storytelling is important, stating that the organization needs to *keep the storytelling alive every day, month, and year*, due to the natural turnover of people within the organization.

A great deal of information about ABSOLUT, including its history and heritage, is communicated on their webpage (ABSOLUT, 2010e). Informative information sheets and videos are made available for all visitors, communicating what the company stands for in a clear manner.

According to von Matérn, change is always necessary; arguing that most changes are nothing revolutionary, but rather they are evolutionary. ABSOLUT's process of change starts by setting a clear vision, mission, goals, strategies, and resource allocation. Von Matérn further states that the values and vision are reflected in the day-to-day internal doings, expressing the importance that each individual, team, and the whole company are onboard with the change. Von Matérn stresses that the way to live and achieve the company's objectives, is by setting clear roles and responsibilities and to collaborate within the company. Also an important part in achieving both long-term and short-term goals is that each individual can own responsibility and employ corrective actions when needed. Von Matérn explains that in ABSOLUT, a working communication between the different levels and departments of the company is a key in decision making when there is a need to act fast. ABSOLUT understands the importance in making use of local knowledge and is therefore decentralized and puts trust into people on a local level. In other words, the "glocal" concept is not only applied externally, but also applied within the culture of the brand organization.



HOTELS & RESORTS

Boasting a portfolio of some of the most iconic and historical properties in the world, including the New York Plaza (USA), Fairmont Le Chateau Frontenac (Canada) (as seen in *Appendix C*), and The Savoy (England), the hotel aims to “set the stage for connecting the Fairmont name with places of occasion” (Fairmont, 2010b). Since the Fairmont’s first hotel opening in 1907, brand heritage has played a vital role in ensuring brand equity. With mature buildings, classic locations, and amazing stories to tell the world, Fairmont continues to expand to all corners of the globe.

Quality of service has been a main component of Fairmont’s heritage. According to Tom Storey, president of Fairmont, “the physical aspect of the hotels upon first arrival can be very inspiring, but it’s actually how the individual colleagues interact with our guests that really builds loyalty of the brand” (Terrero, 2010, p. 50). The company’s mission, “turning moments into memories for our guests” (Fairmont, 2010a), is intended to create lasting impressions on the customer. Impressions that will lead to consumers *sharing stories* of such memories with friends and family further building the external perception of the brand. To do this, Fairmont seeks to offer something unique, in both tangible and intangible factors. As Thomas Williams, Manager of Guest Services at Fairmont Scottsdale puts it; *“the consistent high quality of service is what keeps us alive; it’s the life blood of the heritage”*.

Positioning

Due to the hotel industry’s dependence on location, Fairmont has used its first-mover advantage to position the brand as unique and classic. The company states that “Fairmont Hotels & Resorts have hosted the rich and famous, kings and queens, presidents and prime ministers, and stars of the stage and screen” (Fairmont, 2010c). The location is used as a positioning tool, in that the atmosphere surrounding the building is a mix of heritage and contemporary elements. The brand states, many of Fairmont’s iconic properties have been integral in the development of cities; having impacted the course of history, or even altered their communities’ social fabric (Fairmont, 2010c).

Fairmont is a luxurious alternative with a high price point, and the service level is well above normal standard. Many of its properties have AAA Five Diamond rating (AAA, 2010), the highest of its kind. Fairmont is committed to continuing their success by “building upon our unique strengths and established reputation, we aim to become an unrivalled global presence” (Fairmont, 2010c).

Activation

The challenge of *balancing heritage with innovation* is of extreme importance for Fairmont. This balance is most apparent in the “reopening” of hotels. Fairmont ensures the protection of the hotel’s history while making the product modern. According to Storey, the real challenge in reopening a hotel is maintaining the loyalty of those in the community, “because many people have had the most important times of their lives in these places” (Terrero, 2010).

Perhaps the best example of Fairmont’s activation of heritage is in the expected reopening of The Savoy located in London, England, one of seven hotels Fairmont is opening this year. After two years of renovations, the Savoy’s grand reopening is currently set for late summer/early fall of 2010. A property 121 years old is undoubtedly tied to generations of emotions – an understanding which guides the reopening. According to Storey, “...if you had your wedding at The Savoy and 25 years later it has not been renovated in a way that you are comfortable with, that can be challenging” (Terrero, 2010, p. 52). While Fairmont seeks restoration, the iconic historical elements are not only just kept, they are praised.

Furthermore, the Internet is of great importance in the activation and communication of Fairmont's heritage. According to Williams, "the Internet is so competitive; potential guests can pull up any hotels’ website or travel agents’ page. So you need something that sparks recognition." This recognition is created by the consistency of the elements of heritage. Williams goes on to explain that the recognition of the Fairmont name has to live up to the expected level of service, not just at one location, but at every Fairmont across the world. From this notion, the heritage of service is activated everyday. Williams states, "now that I have a guest that purchases a room because of the Fairmont name, I have to live up to that service, and that's where your training is involved and having the right people".



Heritage

Patek Philippe has always put great emphasis on innovation and new technologies. This goes hand in hand with the brand’s vision to create a timepiece that will last for several generations (Patek

Philippe, 2010b). The brand has a separate division dealing with developing new technologies and creating more reliable watches. In the last two years alone, Patek Philippe has developed two groundbreaking concepts in watchmaking, further stressing the importance to remain contemporary even in a market segment focused on heritage and tradition (Patek Philippe, 2010c). The design of a Patek Philippe watch is meant to tell a story that will transcend time. The brand’s heritage is communicated through this design described as, “the perfect balance between classicism and modernity” (Patek

Philippe, 2010d). Patek Philippe's heritage is focusing on the quality of the watchmaking, dedicated to the whole process from development to the final assembly. Heritage is often closely linked to quality and vice versa – a notion Patek Philippe embodies to ensure the preciousness of the brand.

As stated previously, Patek Philippe has a rich heritage dating back to 1839. Founded by two Polish immigrants, Antoni Patek and Franciszek Czapek combined their knowledge and founded the company “Patek, Czapek & Cie” in Geneva in 1844 (Patek Philippe, 2010a). Czapek was later replaced by French watchmaker Adrien Philippe resulting in the name change to Patek Philippe & Chi (ibid.). In 1932 two brothers from Geneva purchased the company changing the name to Patek Philippe (Patek Philippe, 2010a). Their family still possesses the company today (ibid.). The unmistakable values of the founders still guide the company today. *The company entails ten clear values based on respect of the past and visions for the future* (Patek Philippe, 2010e)

Positioning

Patek Philippe has established a position in the customer's mind as a luxury watchmaker. Yet the brand offers more than a timepiece on the wrist; it is a story of a legacy that will unfold for several generations. The brand's image and positioning must at all times be in symbiosis with each other, hence one message must be communicated externally. The brand's price point excludes a large part of the market, however at the same time it also attracts a specific segment that views the watch as a way to distinguish themselves from others (Finest Watches, 2010). Patek Philippe enjoys the first mover advantage in this niche segment. The brand is viewed as the original luxury Swizz watchmaker, which is essential in establishing itself as a heritage brand.

The limited retail network strengthens the brand's exclusive position and functions as a quality guarantee. Also the retailers must emphasize “the heritage atmosphere” in the store to be able to sell Patek Philippe watches and its' legacy (Patek Philippe, 2010f). Retailers must be qualified to perform maintenance service, since a Patek Philippe watch is built to last for generations (Patek Philippe, 2010g).

The brand's advertising strengthens the brand's positioning, and the aspects of timeless quality, together with sophistication are communicated. The print advertising conveys the slogans: “Begin Your Own Tradition”, targeting men, and “Begin an Enduring Love Affair”, aimed to women (Patek Philippe, 2010h). The father-son relationship, which is part of the *Generation* campaign, portrays the brand essence, core values, and positioning of Patek Philippe. The advertising explains that a Patek Philippe watch is not something one owns, but rather something one cares for to give to the next generation (print ad found in *Appendix D*) (ibid). This message is reinforced in the brand's video commercials, “To my son” and “Legacy of Genius” where the focus is on the idea (Patek Philippe, 2010i). The videos aim to emphasize the quality, heritage, and promise of the Patek Philippe.

In order to verify the authenticity of the watch, which adds value to the brand, owners of a Patek Philippe register their timepieces with the company's registry, which enables

service and maintenance when necessary (Patek Philippe, 2010j). In external communications Patek Philippe often uses the word “timepiece” instead of “watch” revealing how the brand views their product as not just a watch, but instead as something that will live through generations and symbolize the importance of the past (Patek Philippe, 2010b).

Activation

The activation of heritage is found in story telling as a way to emphasize the uniqueness on the market as well as to increase consumers’ brand involvement. Story telling is also employed as a means to justify the price level by activating the target group’s emotions (Patek Philippe, 2010a). Another way the brand’s heritage is activated is through innovation (Patek Philippe, 2010b). Heritage does not signify old and dusty, instead quite the opposite. It is because of continuous innovation that the brand has survived and flourished for more than 150 years (Patek Philippe, 2010k). In the last decade numerous innovations and advancements in technology have strengthened the perception of Patek Philippe as a groundbreaking watchmaker (Patek Philippe, 2010c).

Additional heritage activation is the release of the new “Patek Philippe Seal” in March 2009 (Patek Philippe, 2010l). The seal represents a commitment to lifelong servicing and restoration for all timepieces created by the brand since 1839 (Patek Philippe, 2010m). *The new seal is a symbol for quality, which the brand describes as a “tradition of ongoing innovations”* (Patek Philippe, 2010l). The seal can be seen as a symbol for the increased importance of heritage, and is a way to create a position where quality and heritage are the cornerstones of the brand (ibid.).

The Patek Philippe Library focuses on the heritage and the origins of horology. The same concept is emphasized in the Patek Philippe Museum located in Geneva, where the brand’s story is unfolded *together* with the history of watchmaking (Patek Philippe Museum, 2010a). By linking its own heritage with the origins of horology, the brand aims to gain credibility. The music on the museum website is classic German symphonies, which seeks to evoke a certain feeling of prestige and timelessness – characteristics of the product itself (Patek Philippe Museum, 2010b).

Patek Philippe stresses the importance of having a *clear vision* upon which guides the company. Such vision is a combination of the brand’s ten core values creating the specific culture surrounding the brand (Patek Philippe Values, 2010e).

NORTHERN ARIZONA UNIVERSITY



Heritage

According to Sandra Kowalski, Director of the Marketing and Printing Services Department at Northern Arizona University, traditions play a strong role in communicating heritage at a university. For Northern Arizona University (NAU), such traditions are often centered on the forestry and logging history of the school – a core element of not only the school, but of the entire geographic region. Kowalski explains that the Logging Wheel (as seen in *Figure 3*) has been a significant part of NAU tradition for decades. Once a year students pull the wheel through the town as part of the school’s celebration parade. Additionally Louie the Lumberjack, the long-standing mascot and one of the visual associations of NAU, incorporates the elements of forestry and logging. Most often linked to sporting events of NAU,

Louie the Lumberjack enjoys great longevity, as a long time favorite icon among the students of the University. While the look of Louie has changed slightly throughout the years, most recently as in respect to the 2005 rebranding, the heritage and coherency of being a lumberjack has always remained, as evidenced by the ax that always accompanies him.

Apart from traditions and annual celebrations, *NAU’s heritage is closely related with the quality of the institution.* Kowalski explains that extensive research has been conducted to understand what gives value to the University. For decades NAU has prided itself on the personalized education experience, with small class size, personal attention and, closer interaction with faculty. Kowalski concludes that this heritage of personalization is tricky to hold onto as the University continues to break enrollment records. According to Kowalski, while history, as important to identity, is valuable; a greater element is that of track record. Kowalski explained that research has shown that potential students of the university care first if the school has the programs they are looking for, followed by if the university/programs are ranked and recognized by an outside, unbiased source. A desirable ranking can only be obtained by a strong track record; something Kowalski and her team make sure is communicated to potential consumers. This communication is done primarily through the web, where according to Kowalski, a top-down approach is used. Kowalski explains top-down as “finding and publicizing the places where the university ranks very highly”. On the website this can be seen on a page entitled “Points of Pride”, which represent the *clear vision* of the University and demonstrates how the progress towards the strategic goals. This area further showcases the rankings that research has shown potential students to be so impressed with. The official website also lists the universities’ core values, a main element of tradition as: Excellence in Education, Student Success, Educational Access, Diversity, Integrity, and Civility (NAU, 2010b).



Figure 3: *The Logging Wheel has been a significant part of NAU tradition for decades. Once a year students pull the wheel through the town as part of the school's celebration parade.*

Positioning

Although NAU doesn't possess a history as rich as some of its competitors, according to Kowalski, the heritage is used extensively in the positioning of the University. As mentioned previously, the personalized education experience is a strong tool for positioning, especially against the schools closest in proximity which are among the largest student bodies in the nation. Kowalski further states that the small community and contained campus are great positioning tools. The campus itself serves as a great way to communicate both heritage as well as the effort to be contemporary (see *Appendix E*). According to John D. Haeger, current President of the university, "the connection between tradition and innovation is reflected throughout the campus architecture, where old meets new" (NAU Giftbook, 2010, p. 1).

NAU's mascot is also used as a tool for positioning. While many schools have ubiquitous mascots that do not relate to the history of the school or region, Louie the Lumberjack represents the heritage perfectly. All external communications are important in attracting potential students.

Activation

The University, founded in 1899, recently underwent a tremendous rebranding effort. Kowalski stated that on February 28, 2005, a new visual identity was launched. Long-standing logos were replaced by new symbols, better incorporating the heritage of the institution and providing a more united image. According to Kowalski, *the new symbol integrates the elements of heritage* such as logging and forestry. It also encompasses the environment, which Kowalski says is one of the top reasons student choose NAU. Kowalski further goes on to say that the new logo is in part a response to the growth and success of online distance learning; that the new identity is more coherent with the general mountains rather than the specific mountains of the San Francisco Peaks – a geographical association to the main campus. In determining the reasons for the rebranding, Kowalski explains that a tremendous amount of research done by outside firms concluded that the brand was diluted and weak; it lacked a strong unity, resulting in the brand being misunderstood.

According to Kowalski, the rebranding has taken hold. In 2009, an outside firm, asking

the same brand strength questions that were asked prior to the rebranding, conducted research again. The results show that the rebranding has been successful. One of the reasons for this success is in how the university has managed the money needed to implement the change throughout the departments. Kowalski notes that the President set aside a fund that would provide each of the departments with the new logoed materials (such as stationary) for the first year, as to not allow the financial weight of the change to deplete the departments' funds.

The activation of a new identity was not met without its critics. Kowalski notes that when the new logo was unveiled, those in charge of the change (the president and project leader) held one-on-one meetings with key contingents. Compromises were made, such as gold was kept as a secondary color. Kowalski further states that local newspaper articles were used in the communication of interviews with the Marketing Director, the President, and the Vice President. To the internal key members (faculty and staff), info sessions were held on campus giving them an opportunity to express their opinions. According to President Haeger, *“effective strategic planning requires strong organizational support at every level of the institution”* (NAU, 2009c).

// The following table presents a table summarizing the findings of the empirical data as related to each case.

Table 1: Summary of the Empirical Data

	Heritage	Positioning	Activation
ABSOLUT	<ul style="list-style-type: none"> • Quality • Rich history • Creative and contemporary • Instrumental Founder 	<ul style="list-style-type: none"> • Premium quality vodka • Strengthening of a story that has always been there 	<ul style="list-style-type: none"> • Heritage communicated through: <ul style="list-style-type: none"> ○ Bottle ○ Website ○ The ABSOLUT Akademi ○ Storytelling • Living the brand internally • Clear visions • Short-term goals
Fairmount	<ul style="list-style-type: none"> • Quality of service • Iconical and historic properties 	<ul style="list-style-type: none"> • Classic yet unique and modern • Luxurious • Excellent service 	<ul style="list-style-type: none"> • Heritage communicated through: <ul style="list-style-type: none"> ○ Properties ○ Website ○ Storytelling • Internal vision
Patek Philippe	<ul style="list-style-type: none"> • Balance between classicism & modernity • Quality • Founder important 	<ul style="list-style-type: none"> • Original luxury Swiss watchmaker • Take care of for the next generation • Very high price 	<ul style="list-style-type: none"> • Heritage communicated through: <ul style="list-style-type: none"> ○ Museum ○ Storytelling ○ Advertisements ○ Website ○ Seal • Clear internal values
NAU	<ul style="list-style-type: none"> • Geographical origin • Personalized education • Strong track-record • Quality 	<ul style="list-style-type: none"> • Personalized education • Combination of tradition and innovation 	<ul style="list-style-type: none"> • Heritage communicated through: <ul style="list-style-type: none"> ○ Mascot ○ Website ○ Photo book ○ Visual identity • Clear vision

Analysis

// This chapter presents an in-depth analysis of the empirical data taken from the four cases guided by the theoretical framework. The analysis is further strengthened by the use of illustrations from additional brands.

Heritage

ABSOLUT, Fairmont, Patek Philippe and NAU all state the *quality of their offering as a key factor of heritage*. ABSOLUT argues that the base of their offering is, and has always been, quality. This is supported by Fairmont who stated that service quality has always been a main component of their heritage and it is what has kept them alive over the years. Kowalski, at NAU, strengthened the argument of quality's importance to heritage by stating that NAU's heritage is closely connected to the quality of the institution. Patek Philippe states the heritage of the brand focuses on quality – taking great pride in being one of very few watchmakers involved in the entire process of making the watch, thus ensuring a high quality.

Another strong point that has emerged from all cases is the importance of finding a *balance between the company's heritage while still remaining contemporary*. Although heritage is a way to differentiate from its competitors, the cases have shown that there is a need to also stay contemporary. Patek Philippe does this by communicating a timeless essence, yet the company still continues to innovate and make state of the art watches. NAU balances its traditions and history with up to date facilities. The president of Fairmont states the importance of constantly renovating their properties to be modern while at the same time keeping the elements of a location's heritage. Von Matérn, at ABSOLUT, even states that being creative and contemporary is a part of ABSOLUT's heritage. ABSOLUT also uses what they call a “glocal” strategy, meaning that they make decisions based on the needs of different markets and what they want to empathize, heritage or creativity.

“Being creative and contemporary is part of ABSOLUT's heritage”

- Björn von Matérn

In two of the cases studied in this thesis, namely ABSOLUT and Patek Philippe, the founders are instrumental in having a central part in the brand's heritage. For Patek Philippe the founders have given their names to the company. In ABSOLUT the founder, Lars Olsson-Smith has set the foundation for how the company looks today. Many stories about ABSOLUT, as both a product and an organization, are somehow linked to the founder's doings. Influential founders have played central roles in the development of heritage brands outside of the ones in this study. Common within the fashion industry, these brands not only carry the founder's name, their products also often represent the founder's creative imagination and personal heritage. Such an example is Ralph Lauren (Ralph Lauren, 2010). Other companies with founders central to the heritage include:

Ingvar Kamprad in IKEA (IKEA, 2010); William S. Harley and Arthur Davidson in Harley Davidson (Harley-Davidson, 2010a); and Åke Nordin in Fjällräven – a Swedish outdoor clothing brand (Fjällräven, 2010).

For ABSOLUT, the geographical origins of the company are an important part of their heritage. It is stated on multiple locations of the iconic bottle (shown in *Figure 2*) that the product originates from the country of Sweden – more precisely the fields of Åhus in the south of Sweden. NAU is also proud of their origins being from a geographical region with long traditions of logging and forestry. Their origins are reflected in the school's annual traditions, the use of symbols, and in the school's mascot – Louie the Lumberjack. For Patek Philippe, its Swiss origins are of importance to the brand's identity and heritage. Geneva, Switzerland, from which Patek Philippe originates, has a rich history of quality watch making further emphasized by the brand's heritage as a way to ensure high quality. Importance of origin as it relates to heritage is seen in other brands as well. Brands such as Harley Davidson and Budweiser are closely linked to, and pride themselves as being American brands (Harley Davidson 2010b; Budweiser 2010).

Positioning

As previously shown in the review of literature, in a crowded and competitive market, perception is everything. Within the marketplace it is of vital importance to be considered different. In the four cases studied the *main driver for brands to use heritage as a positioning tool was that of differentiation*. This is due to the fact that heritage cannot be copied, and therefore only used by those who are considered original heritage brands. Von Matérn states it is due to increased competition that ABSOLUT has recently focused more on its heritage, and the need to be different is more apparent in the ever-increasing competitive market. This is further backed by previous research. Trout and Rivkin (1996 p.51) argues that increased competition has forced brands to be different. Kowalski supports this argument in stating that NAU's personalized education is both part of its heritage, and also a way to be different compared to its main competitors. Patek Philippe aims to be different by controlling the entire watch making process, from developing new technologies (with over 70 patents) to controlling their retail networks in a precise manner.

The cases have also shown that being first is of importance. The first-mover advantage is tied into the concept of authenticity and being perceived as “the original”. Trout and Ries (2001 pp. 61-69) argue that minds do not change easily, and therefore it may be difficult to alter the first established position. Fairmont Hotels & Resorts positioning is based on its locations, as being first with its epic landmark buildings and attractive settings. Patek Philippe is viewed by many as the original Swiss watchmaker, as the brand is the last remaining independent Geneva watchmaker still producing timepieces. Being first to establish a clear position provides an advantage since all competitors who enter the market will be evaluated against the original. ABSOLUT boasts being the original Swedish vodka, dating back to 1879. However is not only about being founded first, it is also vital to create the perception of being first and establish positioning as ‘the original’. This can be seen in other brands as well. Coca Cola has occupied this position for

decades, and is seen as the reference point for all other cola's. The same can be said with Harley-Davidson within the motorcycle industry.

In regards to positioning, it is also of importance to be perceived as credible within the market. One way this is achieved is by independent outside sources evaluating the offerings of the brand. In the hotel industry, ratings are common to verify the standard, and act as a guarantee that the hotel will provide the standard that is promised. Multiple Fairmont hotels have been awarded with AAA's Five Diamond Rating, adding credibility to its positioning as a luxurious hotel chain that will "turn moments into memories". This can also be seen in ABSOLUT. The brand has received awards for its creative website as well as the extreme honor of being ranked the "World's #1 Luxury Brand" in 2002 by Forbes Magazine (ABSOLUT, 2010c). Furthermore, Kowalski states that independent rankings are important for prospective students when deciding what university to attend; therefore it is of importance for the University to convey such success.

As previously shown, the selected heritage brands all use *quality as a positioning tool*. This is a natural aspect of their heritage, since without such focus on quality it is questionable if the brand would have survived through history. The brands also use price as a positioning tool within their category – a concept that is often intertwined with quality. ABSOLUT is a premium spirits brand and seeks to reflect such quality in its relatively high price point. Price as an indicator of quality is also used by Fairmont; the same can be seen in Patek Philippe, who has an extreme price level very few consumers can afford. Price can function as a strengthener of the heritage since the consumer is willing pay for something that is perceived as authentic and real.

Activation

As previously discussed, a main component of activation is communication. It is vital to communicate the brand's value in a coordinated manner, so that all stakeholders receive a similar message (Aaker, 1996). In comparing the theoretical and empirical data, several activation similarities and differences have risen between the cases. A main similarity is *the way brands activate heritage through the use of storytelling*.

While all communication channels have the ability to convey the story behind the brand, the channel most used within the compared cases is the Internet. Official websites are used extensively to share the brand's history and heritage with all stakeholders. All four cases offer a "History" page, showcasing the elements of the brands' history, which has helped shaped their current identity. The websites of Patek Philippe and ABSOLUT have numerous videos about the brands' origins and differentiating components. Patek Philippe's online videos "To my son" and "Legacy of Genius" focus on the father-son relationship and the importance of passing on strong values to the next generation – an element of the brand's heritage. ABSOLUT's website offers an entire video dedicated to the brands history and unique positioning on the market. Representatives from NAU and Fairmont also stated the importance in communicating heritage through the Internet in regards to attracting potential consumers.

In addition to the Internet, one unique channel used by two of the compared cases is that

of the brand's museum, and/or academies. As more of a physical activation tool, the Patek Philippe Museum and the ABSOLUT Akademi have both been determined to play an integral part in communicating the heritage and legacy of the brands. As both products undergo a process of creation, these venues allow the brand to communicate the story of this process and the components of heritage involved in each product's creation. The Patek Philippe Museum provides a tool for the brand to tell their story focusing on the heritage and the origins of horology. The ABSOLUT Akademi in Åhus, is used by the brand to educate those who work with the brand about the heritage. By educating the people who work with the product, such as bartenders and retailers, ABSOLUT promotes story telling and encourages the spreading of the story.

The use of a brand's museum is used by many of the strongest brands in the world. The *World of Coca-Cola* located in Atlanta, Georgia USA, is said to be “the only place where you can explore the complete story—past, present, and future—of the world's best-known brand” (Coca-Cola, 2010). Also the historic and iconic brand of Harley Davidson has a museum dedicated to their rich heritage (Harley Davidson, 2010b). These venues serve as tools to activate heritage by means of communicating and educating the stories behind the now famous brands.

The importance of education is not only to promote storytelling, but also to convey the vision of the organization. In all cases it was determined that *creating a vision for change is crucial for its implementation*. This vision and internal education are found at Fairmont, where the education and training of employees is of tremendous importance, since it has been concluded that quality of service is a main component of heritage and a way to ensure recognition and consistency for the brand. ABSOLUT states that the process of change begins by setting a clear vision. Furthermore, NAU uses their points of pride values as a guide to their vision and understand that it is through gaining recognition that the strength of the brand is increased. As discussed, this lack of recognition was the main reasoning in creating a new visual identity.

According to Urde et al. (2009), the use of symbols is a main component of brand heritage. However it should be stated that in this study, it is through the use of *new* symbols in which heritage is *activated*. In launching new symbols that better illustrate the brands heritage, both NAU and Patek Philippe have attempted to activate such heritage. NAU (shown in *Figure 4*.), by creating a completely new visual identity in 2005, and Patek Philippe, in the release of the new Patek Philippe seal in March 2009 (as seen in *Figure 5*).

Figure 4: *Along with the all other visual identities, NAU's Mascot, Louie the Lumberjack, also received changes in 2005. This use of symbol well represents the brands heritage of logging and forestry.*





Figure 5: *The seal represents a commitment to lifelong servicing and restoration for all timepieces created by the brand since 1839. The new seal is a symbol for quality, which the brand describes as a “tradition of ongoing innovations”. (Patek Philippe, 2010).*

Note: While the use of the iconic bottle shape of ABSOLUT and recognized flag of Fairmont are strong symbols, vital to each company's history, these symbols have remained relatively the same since the beginning of the company's existence. Therefore, the authors note, although important components of heritage, these symbols are not relative to the activation of their heritage.

Conclusion

// This chapter presents the findings found in the analysis and addresses the research question of this thesis. Suggestions for further research are also provided.

From the study, five main conclusions have emerged. The authors view the following as vital for successful activation of a brands' heritage: Quality, Balance Heritage and Contemporary, Differentiation, Storytelling, and Create a Vision. Further description and discussion are to follow.

Quality

This study has shown that the quality of a brands offering is of uttermost importance for a heritage brand. The findings demonstrate that quality is the most important foundation for developing a heritage. Quality is of such importance that the authors of this thesis conclude it to be a hygiene factor when activating a brands heritage. Quality is something that must be a part of the brand in order to be able to successfully activate its heritage. Thus it is unlikely that a brand not offering superior quality can be classified as a heritage brand in the first place. With inferior quality, the probability for a brand to survive long enough to be considered to have a heritage is quite minimal, thus it would be impossible to activate an authentic heritage. Furthermore the research has shown that the importance of quality applies for both a service providers as well as for producers of physical goods.

Balance Heritage and Contemporary

An interesting and important finding from this study is the *balance* between being a heritage brand as well as contemporary brand. The relationship between a brand's heritage and its desire to remain modern should not be seen as a contradiction, but rather an asset for creating competitive advantage. This finding has been shown as vital to remain competitive in the market. If a brand is too dependent on their heritage there is a risk that they will be perceived as old and out-dated. The authors conclude, it is important for a heritage to not only live in the past, but to also have one foot in the present.

Differentiation

This study has shown that the *main driver* behind activating the brand's heritage on the

market is differentiation. In a crowded marketplace it is of vital importance to be perceived as unique and stand out among competitors. It is concluded that it is not possible to fake heritage, but rather it must be a natural part of the 'company's DNA' and emerge over time. Thus all companies cannot use heritage as a means to differentiate. The study has also shown that heritage itself is a value-adding factor, and if communicated both internally and externally, the brand can increase its competitive advantage, allowing the opportunity for differentiation.

Storytelling

This study concludes that storytelling is a vital factor when activating the brand's heritage. A heritage brand has a rich history, but without communicating the heritage to stakeholders, additional value cannot be added to the brand. Storytelling has variations functions and should be considered a main tool used by heritage brands to explain their accomplishments and contributions to not only the industry, but also to society in general. It is also concluded that heritage brands use storytelling to engage stakeholders. Storytelling illustrates the brand's consistency over time, which as previously stated, transfers into quality – a hygiene factor among heritage brands. The study further concludes that storytelling is used to illustrate the brand's origins, thereby strengthening the uniqueness of the brand. Also an instrumental founder is concluded as significant to storytelling, and can symbolize the brand's heritage and values.

Create a Vision

In accordance with the literature reviewed, the study concludes that when activating the heritage it is imperative to have a clear vision of desired outcome. This vision needs to be communicated within the organization to make sure that everybody involved is working towards the same goals. The internal communication is an important part when getting everybody on board with any changes within an organization.

Contributions

// With respect to the purpose of this thesis, upon analysis of both theoretic and empirical data, the authors present two contributions: Theoretical and Managerial.

Theoretical Contribution

The theoretical contribution aims to supply a greater understanding to the limited field centered on the topic of activating brand heritage. The model (as seen in *Figure 6*) focuses on four dimensions of analysis having an impact on activating brand heritage. These include as relative to order: *current position*, *need for differentiation*, *activation*, and *new position*.

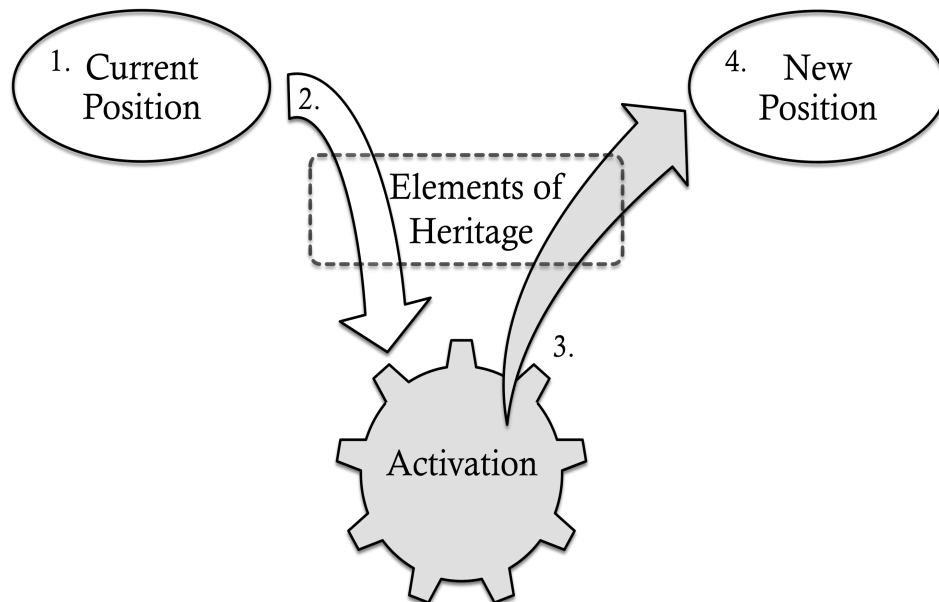


Figure 6: Brand Heritage Activation Model

1. Current position is the first stage of the model representing a brand's current position in the market and minds of consumers. Here the brand has already been determined a *heritage brand*, yet has not activated its heritage, or could gain a greater brand equity if further activation was employed. This stage is characterizes by a brand perceived as

undifferentiated, unrecognized, and currently shadowed by its competitors. This current position is the starting line for a transformation resulting in an increased equity and success.

2. Need for differentiation relates to the discovery and commitment to change. It is at this stage that the brand realizes its potential and need for activating its heritage. Key components in this stage are the long-term vision and the degree to which the organization has succeeded in setting a priority for activation to be executed. It is in this stage that the brand realizes its *elements of heritage* as strong resources of the brand.

3. Activation represents the central key for achieving success (shown in *Figure 7*). This stage includes the crucial components of organizational change, strategy implementation, and communication. Based in theoretical context, these **components of activation are then sent back through the determined elements of heritage as a way to activate heritage**. This act of combining activation with heritage is a *repositioning* tool, designed to lead the organization to the final stage of the model.

4. New position is the place in the market and consumers minds that the brand possesses upon completing its activation of heritage. It is here that brand enjoys a distinctive competitive advantage since the activated elements of heritage cannot be copied or duplicated.

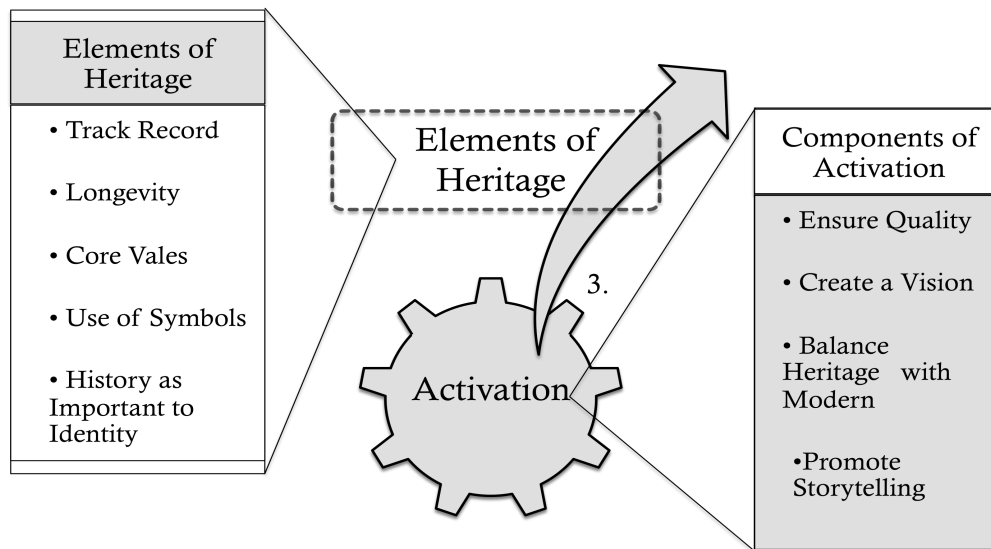


Figure 6: Focus on Activation

Managerial Contribution

“Most people can survive the old way. Most people can survive the new way. It’s the transition that’ll kill you.” -Jack Trout and Steve Rivkin, 1996, p. 167

As previously stated one of the purposes of this thesis is to provide managers guidance in how to activate heritage. Based on the findings of this study, the authors have developed a checklist for managers to use as a guide when activating their brand’s heritage. This checklist consists of six factors that need to be addressed and considered before and during the activation of brand heritage.

- **Ensure quality**

It has been concluded that it is of uttermost importance that the offering provided by the brand is of superior quality. If a lack of quality exists it is possible that the brand will lose credibility in being a heritage brand. If the brand qualifies as a heritage brand according to the Brand Stewardship Model (Urde et al. 2007), it is likely that this criterion is met as the brand has achieved longevity and a strong track record.

- **Educate internally**

When activating heritage it is fundamental to inform and convince employees about the desired changes and to make sure that the heritage is reflected within the organization. Set a vision of how the desired activation is to look and communicate it to the employees. In order to educate the employees it is important to use all channels of communication available and ensure that managers act as strong examples and ambassadors of the change.

- **Promote storytelling**

After having communicated the heritage internally it is then time to communicate it externally. Provide stakeholders with information about the heritage and stories behind the brand. Encourage the spreading of stories to others. The stories can be communicated through a number of different channels. It is imperative that the stories are distributed on the company website and through the employees. Channels for story telling on a larger scale includes books, museums, and videos.

- **Find a balance between heritage and contemporary**

Even in activating heritage it is important for the brand to still seek to remain innovative and in touch with the present. If too much focus is put on the history and heritage, there is a risk that the brand is perceived as old fashion and out-dated. Management must understand this challenge and direct the balance between the two. This balance is especially important for brands that offer a product that is advanced and technological.

- **Incorporate heritage into visual identity**

For brands seeking to activate their heritage, it is significant that such heritage is

incorporated and communicated through many consumer touch points. The first contact with a customer is often through a website or a logotype/symbol. Therefore the heritage should be incorporated into the visual identity of the company. If heritage is not incorporated in the visual profile of the company it may be forgotten or lose credibility.

- **Be patient**

Implementing major changes, such as activating heritage, takes time and effort. Management should be aware that activating heritage is nothing that can be done over a night; rather it is a process that will take months or even years.

Further Research

The authors argue it necessary for further research to be conducted within the topics of brand heritage and activation there of. As previously stated, little research has been done centered on these topics and order to contribute further understandings and offer additional conclusions, more research is needed.

Suggestions for the further research include:

- *Evaluation of other brands and industries.* This study focuses on four brands all from separate industries. Further knowledge may be gained from extending the research into other cases of focus.

- *Test the Brand Heritage Activation Model.* The model was created in response to the findings of the current study. Therefore in order to be applicable for other brands and industries, the model must further be tested.

- *Progress to the next step.* This study was built upon previous work completed by the authors; which aimed to evaluate and communicate heritage as a means of adding value. The current study offers conclusions how brands can activate heritage to increase brand equity. Therefore the natural progression for further research would include examining how brands can *maintain* brand heritage.

The authors recognize the limitations of this study, but hope it will act as a foundation and inspiration for further research within the area.

Reflections from the Authors

"This is not the end. It is not even the beginning of the end. But it is, perhaps, the end of the beginning." -Sir Winston Churchill, November, 1942

In beginning this process we had recognized the success of our previous research, but failed to understand its relevance and relation to a potential thesis. However upon guidance from our supervisor, discussions within the group, and a lot of reading, we found an area that was interesting, relevant, and unexplored. We saw an opportunity to contribute something to the world of academia, a world in which we have taken part for many years. We began to realize we were on to something that is of interest to both academia and the business world.

We were encouraged by the discussions we had with practiced researchers, as they found the topics to be interesting and important. One such expert was Bradford Hudson, an assistant professor of marketing at Boston University currently conducting research within the topic of heritage. We were especially ecstatic to learn he will be a Fulbright Scholar in Canada next spring (2011), conducting research about brand heritage and stewardship at Fairmont Hotels – one of our own cases! This gave us great encouragement, that a well renowned researcher was and is conducting research within “our” topic, providing proof and a sense of confirmation that this was a relevant topic.

We believe that our study, even though being a small-scale study conducted by students with limited resources, has contributed something important. We realize that it might not be possible to generalize the findings of this study as fact. However we believe that our study can act as a foundation and inspiration for further research within this emerging field on a larger scale.

Finally we want to reflect on our gratitude to the representatives from the cases that we have been in contact with. Without them sharing their insights and experiences, this thesis would not have been the same. We feel fortunate to have had such accommodating organizations and representatives.

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² Patek Philippe is using a flash system; hence all web addresses will be <http://www.patek.com>. Therefore the clicks needed to reach the information is provided in the reference list.

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ABSOLUT

Björn von Matérn, Director Brand Education.

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2010-04-26, 10.30-11.30

Fairmont

Thomas Williams, Manager of Guest Services at Fairmont Scottsdale.

Interview conducted: 2010-05-10, 19.00-19.30

Northen Arizona University

Sandra Kowalski, Director of Marketing and Printing Services Departments.

Interview Conducted: 2010-05-06, 20.30-21.30

Appendix A

Questions used in Simi-Structured Interviews



SCHOOL OF ECONOMICS AND MANAGEMENT

Lund University

Activating Brand Heritage

Introduction

Present the purpose of the our thesis

Explain why we thought that their brand are relevant to us

Heritage

Can you please explain what your brands heritage is?

How important is the heritage in your organization?

Do you think the brand would be as successful if founded in 1990 instead of..?

How do your brand use its heritage?

Symbol, logos, years?

How do your brand communicate the heritage?

Externally?

Internally?

How have you used your heritage to position the company?

How does your brand think about using the heritage when launching new products?

Is it a disadvantage to use it with contemporary products?

Activation

When did your company come to the decision to use their heritage?

Why?

How did you go about to activate it?

How has your heritage increased your brand equity?

Can you describe the change process within your company?

How do you make sure that all stakeholders are aware and on board with the new strategy and change? Does the company have a clear written strategy?

Is there a core team in the company who oversees the steps of strategy? Who are this team made up of?

How do you measure that the strategy implementation has been successful?

Are middle and low management allowed to communicate with different stakeholders?

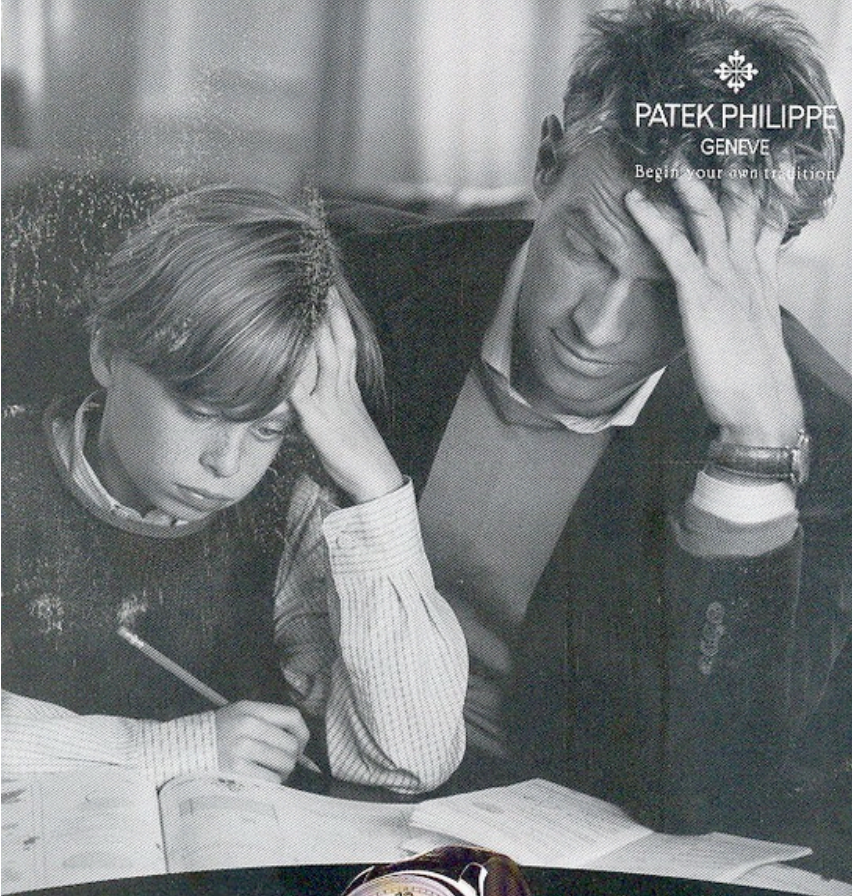
Appendix B: ABSOLUT Advertising



Appendix C: Fairmont Le Chateau Frontenac




Appendix D: Patek Philippe Print Ad



PATEK PHILIPPE
GENEVE
Begin your own tradition.

You never actually
own a Patek Philippe.

You merely look
after it for the *next*
generation.



The patented Annual Calendar displays
day, month and date, which only
needs resetting once a year. A sapphire
crystal back reveals the self-winding
movement which, like all Patek Philippe
mechanical watches, is distinguished by
the Geneva Seal. Ref. 5146G.

Patek Philippe Geneva.
Tel: (41) 22 884 20 20. www.patek.com

Appendix E: Northern Arizona University campus

