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Creativity: Missing Element in Brand Heritage

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Creativity: Missing Element in Brand Heritage

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Abstract

Purpose: Importance of creativity has been discussed in various literatures. However, it has rarely been linked with brand heritage for building a strong heritage, authenticity and luxury brand. The paper examines if creativity would form part of brand heritage framework and how creativity along with other brand heritage elements could be powerful brand management tools for a brand to develop sustainable and distinctive competitive advantages in the markets.

Methodology: Literature review, case studies, questionnaire

Findings: The paper finds that creativity is compatible with other brand heritage elements and crucial for the success of a brand. The paper suggests creativity to be part of brand heritage framework.

Original/value: The paper is first of its kind to combine creativity and brand heritage framework for application in managing a brand.

Keywords: heritage, authenticity and luxury brand, creativity, brand stewardship, brand heritage

Paper type: Research paper

Introduction

Along with globalisation and technology development, competition becomes more intense than ever. Consumers are able to access to greater amount of information, and quality or authenticity of a product or a service becomes the most fundamental requirement to any heritage, authenticity and luxury brands.

(“HAL brands”) “ HAL brands need to find ways to further differentiate itself and stand up in the market, and such brands are seeking new development space (Clark, 2017). The main purpose of this paper is to investigate the importance of creativity in a HAL brand.

A heritage brand, such as Louis Vuitton, is one which to make its positioning and proposition on its heritage. Louis Vuitton is a representative heritage brand stressing its historical essence to identity of brand (BrightSpot Insight, 2017). Consumers are looking for a brand which supported by what they had come to mean over the years - brands has passed by generations. Such brand is steady-as-a-rock permanence

which can be counted on by consumers (Bhasin, 2017). This was a guarantee of quality, of integrity, of service and expertise built up over decades of experience. In addition to that, some heritage brands are finding ways to incorporate creativity (Sherman, 2010). Brands now frequently invest significant budget to develop products in order to meet needs and wants based on changed consumers’ taste and to build up loyalty. Creativity plays an important role for forming or strengthening a brand’s competitive advantages in markets that are booming with tactical competitors and demanding buyers. Thus, leveraging brand strength from a brand’s heritage while incorporating creativity along its development becomes inevitable.

Given that HAL brands have powerful heritage for their positioning and value propositions in markets, the paper examines if creativity is still essential for them by reviewing literatures, studying and analysing three HAL brands in different industries, observing trends among

twenty HAL brands in general, and collecting opinions from consumers through online questionnaires. This paper will further discuss if a new brand heritage framework would be demanded, what limitations exist in the paper and how the findings would impact on further researches.

Literature Review

HAL Brand

Heritage, authenticity and luxury brand is an emerging concept in brand management. Heritage of a brand or an organisation can be a strategic resource when being activated and combined with other firm resources, which may become a competitive edge (Wit & Meyer, 2010). Authenticity is a fundamental factor in establishing transparency. Brands with authenticity demonstrate accuracy and power in their claimed position, and support their messaging, assertions, and behaviour (Fournier & Avery, 2011). For instance, Gucci is a heritage brand with over 90 years of history. The brand has launched its authentic luxury good in 1938 and mentioned only quality could be lasted longer in customer mind after the price was forgotten (Som & Blanckaert, 2015). Luxury is not only about the products with high price, but also about differentiation from others. Luxury brands are selective and exclusive, sophisticated and in good taste. It also has a slightly unstated and aristocratic perspectives to provide creative and emotional value for the consumer (Chevalier & Mazzalovo, 2008). Those three main concepts are interrelated in the sense that providing competitive advantage and unique brand identity.

Brand Heritage Framework

The concept of brand heritage as a distinct category emerged from analysis of monarchies as corporate brands, applied to corporate and organisational branding and revealing them as

focusing on three time frames – the past, the present and the future (Urde, Greyser & Balmer, 2007). Heritage as part of a corporate brand's identity. Brand heritage is viewed as the five dimension of brand identity which are track record, longevity, core value, use of symbol and in the sense that history is important to identity. This framework helps to make a brand relevant to the present and prospectively the future (Urde, Greyser & Balmer, 2007).

Track record shows how a brand delivers its promises and values to consumers over time (Urde, Greyser & Balmer, 2007). Longevity is about how other elements in brand heritage framework are demonstrated in history (Urde, Greyser & Balmer, 2007). Core values are promises made externally and standards guided internally (Urde, Greyser & Balmer, 2007). Symbol can be observed externally, such as logo, color and font design, and it is used to support the brand's message and product (Urde, Greyser & Balmer, 2007). And history is emphasised in the brand (Urde, Greyser & Balmer, 2007).

Positive emotions, trusts, brand commitment and commitment can be built through brand heritage (Rose, Merchant, Orth & Hostmann, 2016).

Brand Creativity

It is critical to define what kind of creativity helps with shaping competitiveness of a brand. Main factors for a brand achieving a leading position are creativity, innovation and new product development, in both local and international markets (Marta-Christina, Magdalena & Mina, 1997). In particular, 21st century firms must possess creativity to overcome the the strategical, tactical, financial and organisational trade-offs in all aspects of business (Keller & Richey, 2006).

Creativity is viewed as a source of sustainable development and can be seen as the first step in

achieving innovation for three different perspectives (Marta-Christina, Magdalena & Mina, 1997).

1. Technological side: creativity leads to innovation, new products and ideas as well as technologies.
2. Economic side: creativity turns innovation, new products and ideas and technologies into expanding new business or new industries.
3. Cultural and artistic side: creativity involves various ways of seeing things such as new art forms, new designs, new photos, new concepts.

In viewing increased complexity in global markets, intense competitions and changing consumer preferences, creativity is seen as a force driving positive changes in product attributes (such as elements of design, usage experiences, functions and technology application) and creating sustainable development and competitive advantages to a brand and such force also meets needs and wants of consumers.

Methodology

First of all, the literature review explains HAL brands, brand heritage framework and creativity in a brand. In HAL brands, heritage, authenticity, luxury perspectives are elaborated and discussed. Additionally, an in depth view of brand heritage framework has been researched with a view to associate the past, the present and the future.

Secondly, the paper researches and analyses three cases in details by reviewing their histories of over one hundred years. Three different brands, namely Cartier, Louis Vuitton and Aston Martin, are chosen as case studies to examine the creativity elements in those brands. Since creativity is not directly observable, signs of creativity (such as change in product colour, size, shape, materials and change in the lengths of time to sell products etc.) are observed

through reviewing classic and popular products released over past century. The paper further collects information and signs in other HAL brands as well as opinions from 200 consumers for general review and analysis. In terms of literature review and other researches made in the paper, the resources are chosen by evaluating its year published, author, impact and authenticity of websites (e.g. from Lund University database, official websites of companies).

For research, it is important that considering whether the sample will be sufficient and reliable to represent and reflect certain characteristics, that include and address the research question. Meanwhile, there is no definite answer for how large the sample should be. Regarding the 200 questionnaires sent out and collected, questions from the questionnaire are relevant and explore areas such as attitudes about brands' heritage and creativity. Questionnaires are filled by person from different countries and different genders to mitigate chances of bias from certain groups (Reliability, 2017).

Case Study & Observation

Histories of three HAL brands have been inspected in details in this section for how those brands fit with existing brand heritage framework and what changes or creativity they have been focused on doing. In addition, observation of creativity in other 20 HAL brands is also included in the section.

Case Study - Louis Vuitton

Louis Vuitton ("LV") is a HAL brand with long history. Whether consumer pay attention to fashion or not, consumer know what LV means (luxury, money and everything else rich in the world) and believes in its authenticity. The state of Louis Vuitton can be fused by its

epitome (Wiedmann, Hennigs, Schmidt & Wuestefeld, 2014).

Despite the fact that Damier canvases or the multi-coloured collection are fancied by anyone, every consumer has an unique and personal love and admiration for LV. That is the charm of LV (Senft, 2011). In 1854 LV luggage business was established in Paris at 4 Rue Neuve des Capucines. Since then, LV has become pioneer of one of the world's leading luxury brands for 196 years. Heritage brands, symbolising longevity and sustainability, show reliability of such brands and act as proofs for their core values (Taylor & Francis, 2017). LV's core values are fundamental, enduring, and actionable (Jeffrey, 2014). And LV continues to be synonymous with both elegance and creativity. The core value of LV have been interpreted as a world of elegance, inspiration and innovation (Louis Vuitton Unveiled, 2012).

There is no doubt that LV has a long history. One of the secrets to LV's longevity that is it has established its own empire by suitcase. The history of LV is linked to travel. Travel can not happen without explorers, so the luggage were created for explorers. As time goes by, the products of LV gradually evolved for changing lifestyles of consumers (Ramos, 2014).

In fashion industry, LV is a brand that has been counterfeited for a long period since its symbol has become a status for people. The most ironical is that the signature "Monogram Canvas" was created to prevent counterfeiting (Leaf, 2017). A new canvas was presented at the Exposition Universelle in Paris by the Company, when Eiffel Tower was unveiled successfully. However, shortly after the success of using canvases, it had led to an explosion of counterfeits. Thus, trademark for a new design has been registered. The new pattern named Damier, with alternating brown and beige squares, won a gold medal at the exposition. And since its reintroduction in 1996, Damier has become synonymous with the label (Zhang, 2017).

As time goes by, LV not only focuses on bags, but also develops new product categories, such as shoes, watches, and scarfs (Shams, 2015). No matter how LV researches or develops new areas, it is certain that LV bag is a heritage and symbolic item that influences its other product categories (Thinking Juice, 2016).

From 1888 to 2015, LV has created 13 different categories of bags. The number does not mean that LV does not have a larger number of bag products. Rather, this is because LV mainly emphasises its premium quality of goods. In order to supply the best imaginable products, LV has always paid attention to intricate creation and artisanship, and has refused using machines to expand their products (LV Trunks, n.d.). Every year, LV launches new design which includes adding or changing new colours, new sizes or new patterns to existing products. LV has hired specialised craftsmen for realising such purpose. LV's signature bag products over the past century can be referred to Picture 1 (see next page), which include 13 different main categories that show changes along with LV's development.

LV (1888 to 2015)



Picture 1 - LV Product Timeline

Case Study - Cartier

Cartier is a corporate heritage brand founded in 1847, whose portfolio includes heritage product line such as the exclusive 150th Anniversary fine jewellery collection for very high-end customer segments. Its heritage and After-Sales Service have been used to support and ensure the authenticity of its entire collection. Hence, Cartier can be seen as a HAL brand.

By applying brand heritage framework, the brand track record shows that Cartier continues demonstrating its innovative and appealing design with consistently high quality for more than 150 years from the day it was founded. Cartier successfully makes itself as a historical and a globally revered image.

Core values are key aspects of brand heritage as they are perceived to unique extra values to consumer and non-consumer stakeholders (Wiedmann, Hennigs, Schmidt & Wuestefeld, 2011). Specifically, the core values of Cartier are about timelessness and universality. Cartier is more than just a timepiece. It is a piece of jewellery, offering the perfect balance of elegance and fashion. It is not limited as a gift from men to women. Cartier is applicable as gifts in many occasions such as graduation, birth of a child, or even as presents for yourself, which explains the meaning of “universality”.

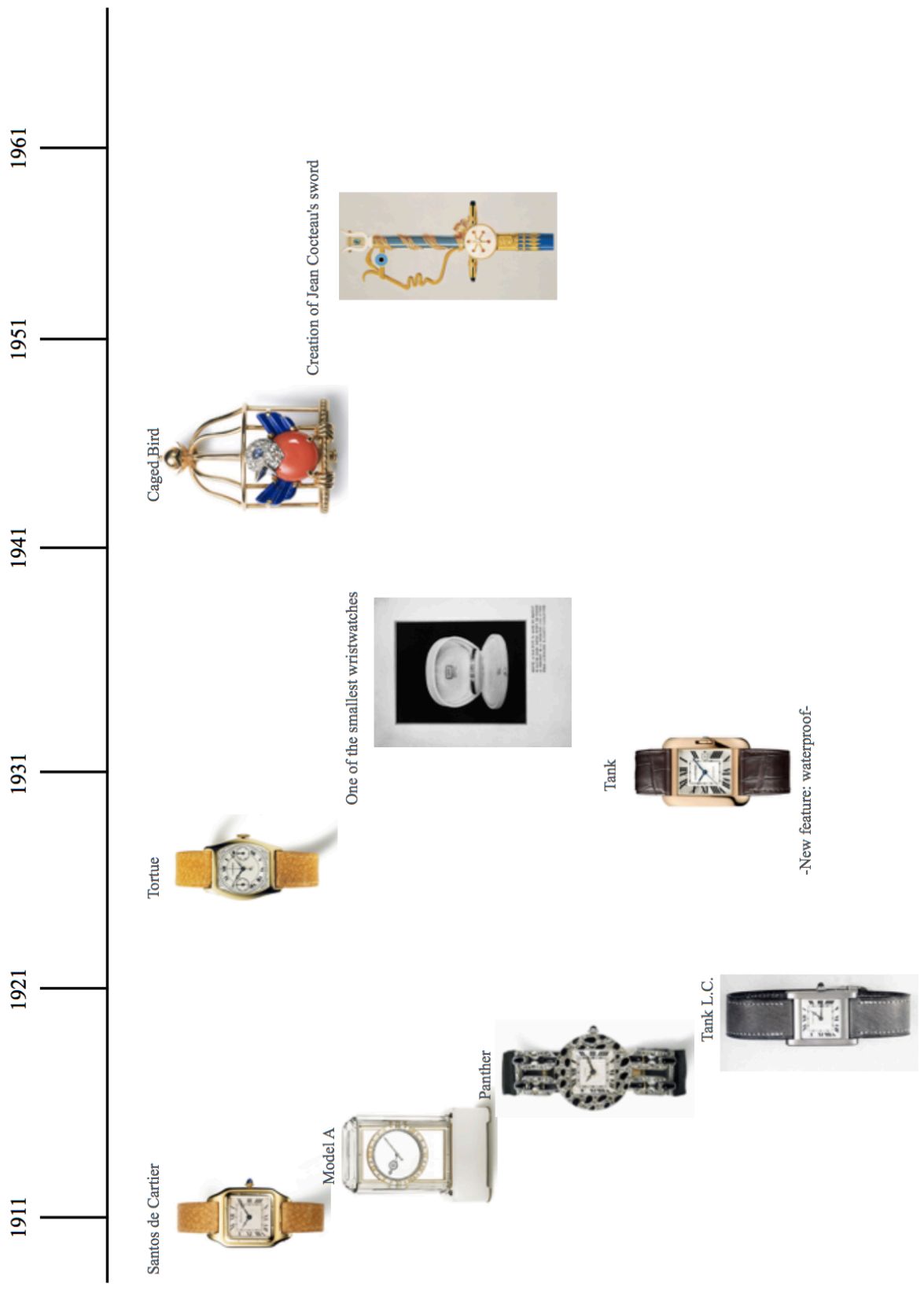
Cartier’s cross is more than just a symbol. It represents friendship, loyalty and true love (The Eye of Jewelry, 2016). One of Cartier’s most famous creations, the Trinity ring, was first launched in 1924. The design of the ring is made up of three bands of yellow gold, white gold and rose gold. It also reflects the symbolic meaning of Cartier.

The heritage element longevity is also important . Cartier is a heritage brand with more than 150 years. It looks beyond the short-lived fashions of the day, establishes a long living style out of its extraordinary history, travels and encounters with exceptional brand character.

The Cartier, le style et l’histoire, an exhibition demonstrating histories of Cartier, shows how history is important to the identity of the Cartier.

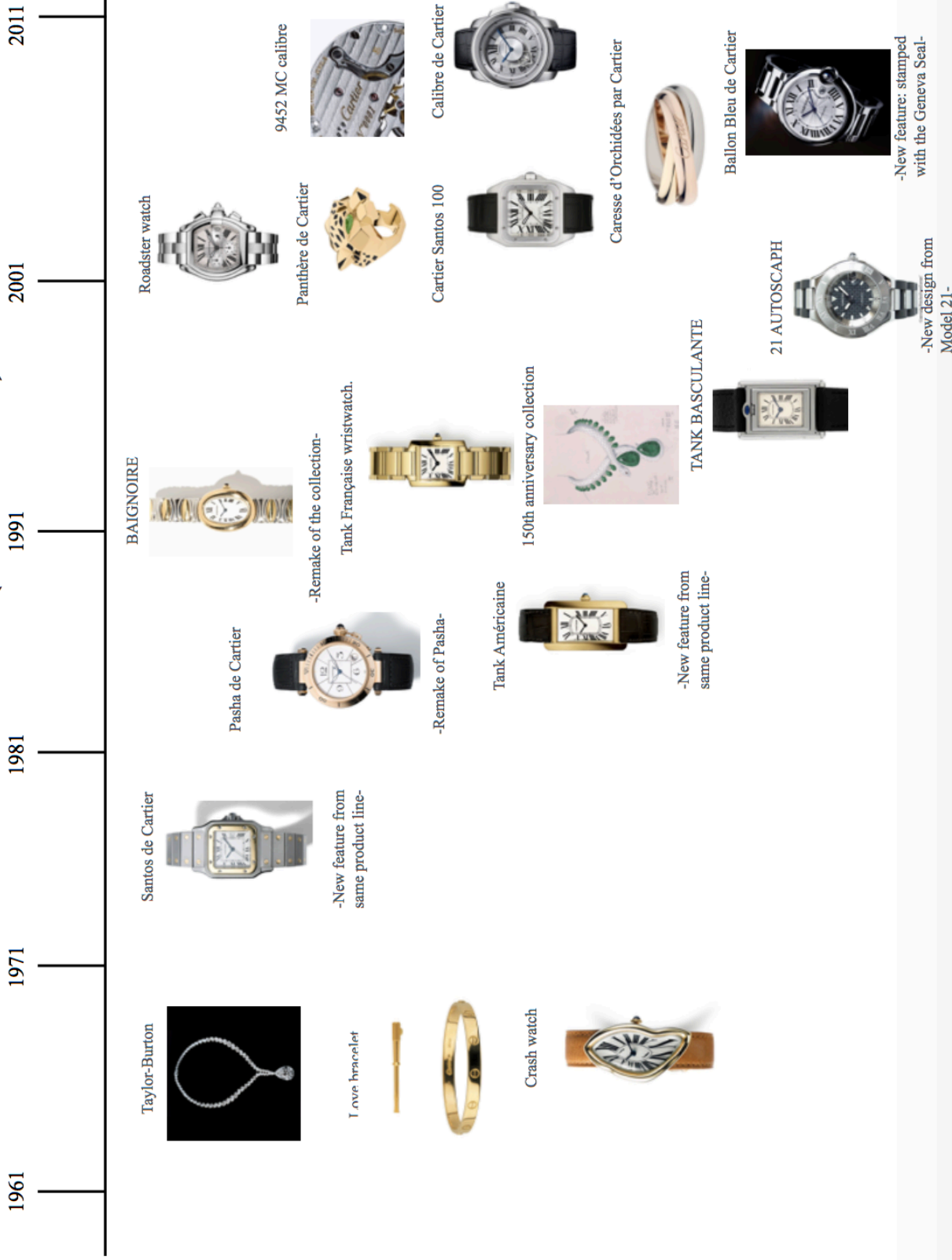
Cartier’s product line in the past century can be referred to Picture 2 and 3 and Appendix I.

Cartier timeline (1911-1961)



Picture 2 - Cartier Product Timeline (1)

Cartier timeline (1961-2011)



Picture 3 - Cartier Product Timeline (2)

Case Study - Aston Martin

Unlike HAL fashion brands, HAL car brands usually have longer and more complicated manufacturing process. Cars' life cycle is relatively longer than fashion products'. It is less frequently that consumers continue buying or changing their cars. The purpose of choosing a HAL car brand in our case studies is to examine if similar creativity patterns can be found in it.

Being a privately owned British brand of luxury sports cars and grand tourers, Aston Martin was started in 1913 by Robert Bamford and Lionel Martin. The case study first analyses the brand of Aston Martin based on existing brand heritage framework.

Core values are defined as promises for communicating externally and guiding behaviours and actions internally (Urde, Greyser & Balmer, 2007). In the Aston Martin founders' eyes, cars should be distinctive in design and supreme in performance. Aston Martin's core values are expressed as power, beauty and soul, representing its iconic design, exceptional engineering, extraordinary craftsmanship and unforgettable and emotional experience brought to its customers (AstonMartin, n.d.).

In terms of longevity and track record, the brand has a history of 104 years up to now and such core values have been consistently and continuously demonstrated and witnessed in various Aston Martin car models over this period of time. For example, Aston Martin has won the Most Beautiful Supercar of the Year in 2013, Best Cars 2014, Best Cars of 2015, Best Luxury Car in 2015, T3 Design of the Year in 2016", the L'argus Award in 2016, and Autocar Award under Game Changer category in 2017.

Aston Martin treasures its long history. Its official website maintains history gallery for major events happened to the brand and past models for over the past century. The brand has been deeply associated with 007 movies for

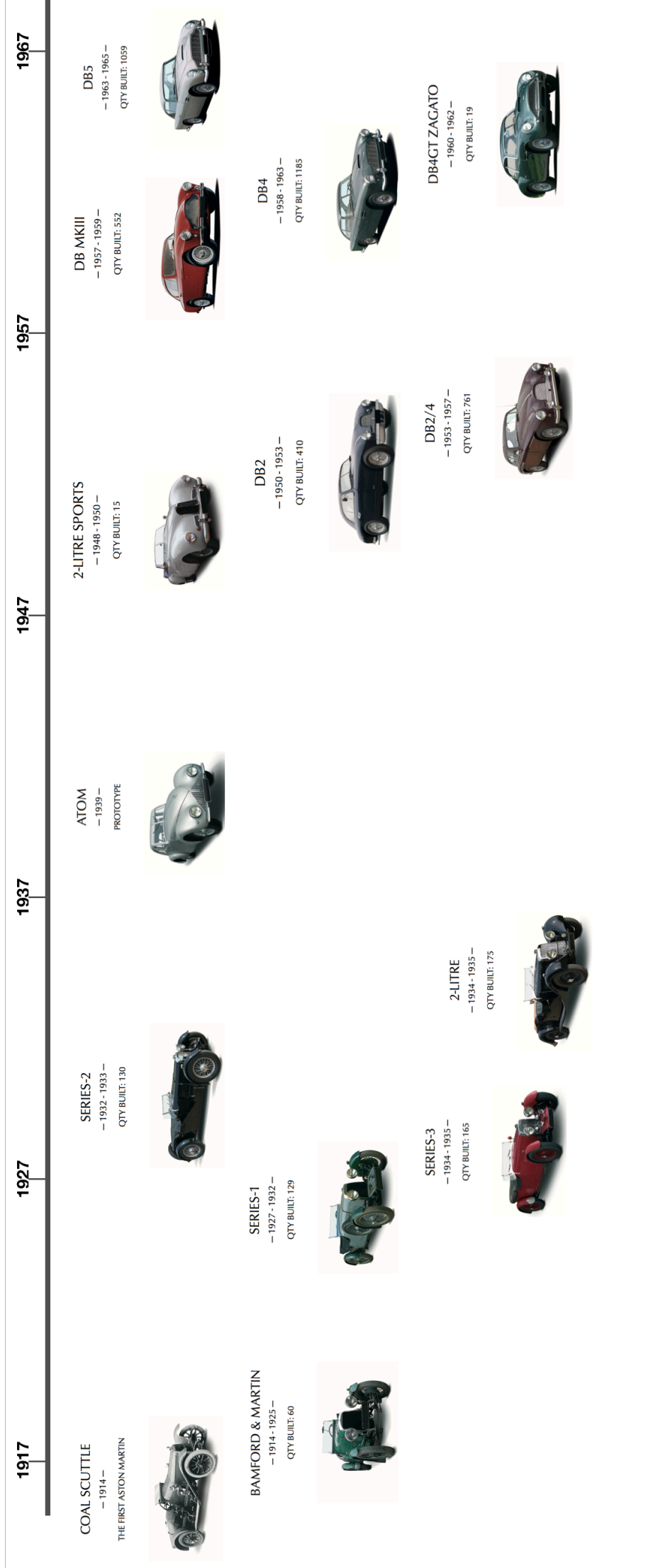
over 50 years, in which James Bond first used DB5 in the 007 movie "Goldfinger" in 1965. Such association has also been emphasised in Aston Martin's history and marketing positioning.

Regarding the use of symbol, the brand can be readily recognised through its symbolic wings badge logo. The logo, which is simple but elegant and sophisticated, has been interpreted as a signal for speed, superiority, authority and elegance. The logo has been evolved ten times in the past century to reflect different ownership of the brand and to deliver more accurately about the brand's values.

There is no doubt that Aston Martin is a brand fits well in the existing brand heritage framework. The case study further studies if creativity in relation to design, technology and flexibility plays an important role in its long history journey.

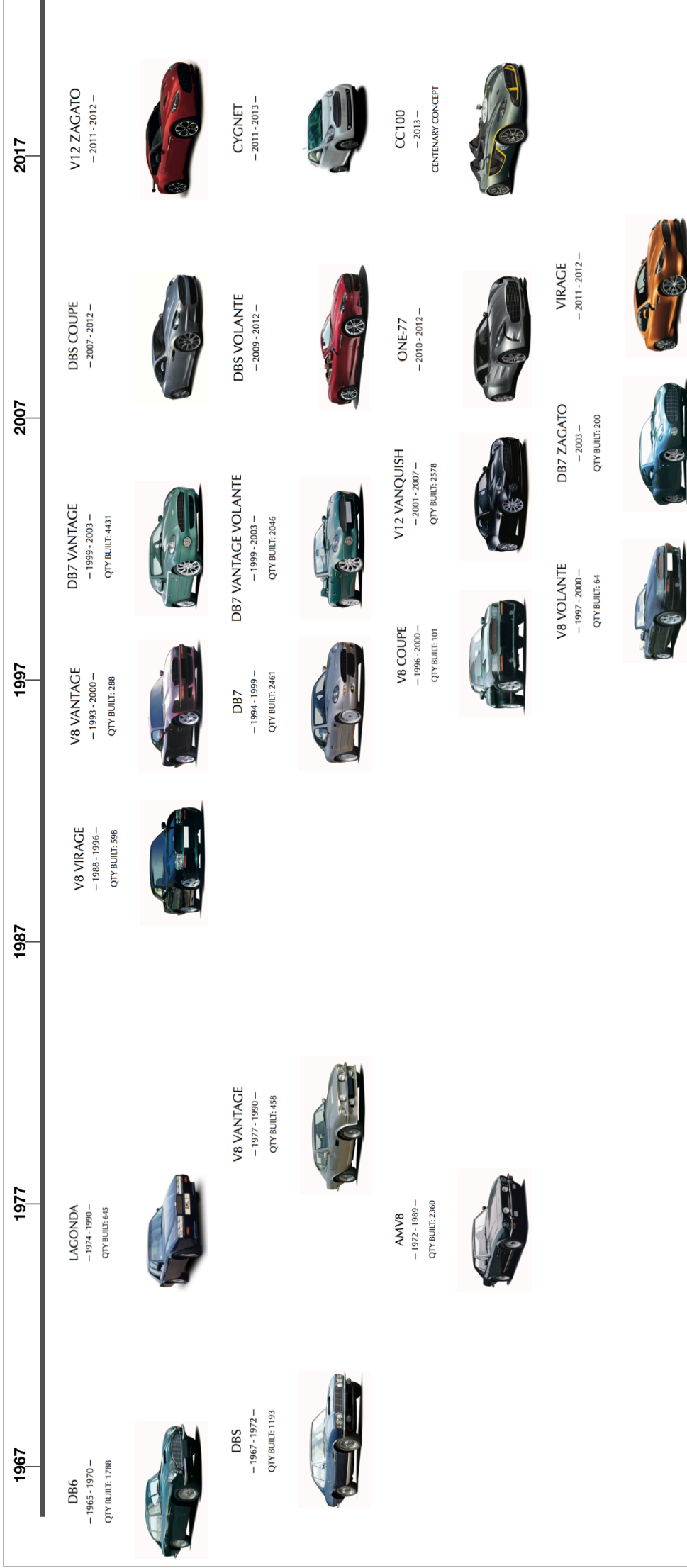
From 1913 to 2013, Aston Martin has manufactured 35 different models of car, on average a new model for every two to three years. This is mainly affected by the long production cycle associated with car manufacturing, from invention, design, engineering, manufacturing and launching , which in general takes up to 72 months (Sherman, 2015). The 35 models (see Picture 4 and 5, and Appendix II) have different designs, colours, powers and are equipped with different technologies, which show changes and innovations made by Aston Martin in the past century.

Aston Martin - Product Timeline (1913 to 1967)



Picture 4 - Aston Martin Product Timeline (1)

Aston Martin - Product Timeline (1967 to 2013)



Picture 5 - Aston Martin Product Timeline (2)

Observation of 20 HAL brands in general

Apart from three brands, other twenty HAL brands in four categories (watch, motor vehicle,

fashion and wine brands) have been briefly observed in the paper (See below table).

Ref.	Brand Name	Observations	Categories	References
1	Rolex	<ul style="list-style-type: none"> • From 1905 till now • Focus on developing various functions • 7 new models in 2017- 14 collections 	Watch	(Rolex, n.d.)
2	Vacheron Constantin	<ul style="list-style-type: none"> • From 1755 till now • 10 Collections with at least 10 watches in each collection • Adds new models to the Historiques collection. • Put supporting creativity as one of its core values 	Watch	(Vacheron-constantin, n.d.)
3	Audemars Piguet	<ul style="list-style-type: none"> • From 1875 till now. • Emphasize rare, precious and consistently unique creations - • Change in design <ul style="list-style-type: none"> -1940s: functional chronographs -1960s: dramatic bracelet watches -1970s: design revolution) • 7 Collections with 2 to 5 models each 	Watch	(Audemars Piguet, n.d.)
4	Patek Philippe	<ul style="list-style-type: none"> • From 1983 till now • 9 Collections with 4 to 52 models in each collection. • 25 new models in 2017 - Emphasize unique design. 	Watch	(Patek Philippe, 2017)
5	Girard-Perregaux	<ul style="list-style-type: none"> • From 1971 till now • Emphasize on R&D • 7 collections with at least 4 models in each category • 22 new models in 2017 	Watch	(Girard-perregaux, n.d.)
6	Burberry	<ul style="list-style-type: none"> • From 1856 till now • Used innovative fabric in 1879 (breathable and waterproof) • Diversified trench coats in terms of colours, cuttings, lengths, materials 	Fashion	(hk.burberry , n.d.)
7	Hermès	<ul style="list-style-type: none"> • From 1837 till now • Hermes foundation supports creation and craftsmanship activities • Hold competition for creative awards in concept, writing and deisgn of traditional materials and programs and emerging technologies • Interactive way to present its history in website • Diversified product lines (leathers, home, fragrances, jewellery) 	Fashion	(Fondation Hermès, n.d.)

Ref.	Brand Name	Observations	Categories	References
8	Chanel	<ul style="list-style-type: none"> • From 1909 till now • Long list of influential fashion pieces in fashion world such as the little black dress, sailor tops, and the Chanel 2.55, etc. • Signature products launched by Chanel and which become popular and well-known till now • Product line not only expanded on the fragrance but also on the fashion and beauty and even fine jewelry 	Fashion	(Designer-vintage, 2016)
9	Gucci	<ul style="list-style-type: none"> • From 1921 till now • Thousands of products • First in the luxury-goods field to achieve official CSR certification regarding the supply chain of its leather goods and jewellery 	Fashion	(Gucci, n.d.)
10	Prada	<ul style="list-style-type: none"> • From 1913 till now • Launched the new Miu Miu brand in 1993 • Launched the first mens collection in 1993 • Independent from mergers with multinational conglomerates, establishing and following its own strategy based on distinction and management coherence 	Fashion	(Prada, n.d.)
11	BMW	<ul style="list-style-type: none"> • From 1917 till now • Launched many new models over time • Opened its Research and Innovation Centre in Munich in 1990. First car manufacturer to open such facility 	Motor vehicles	(Cleverism, 2015)
12	Mercedes Benz	<ul style="list-style-type: none"> • From 1886 till now • Brand defined by its continuous innovation, never stopped reinventing • Designing new model as well as innovation on the product system design 	Motor vehicles	(Mercedes-Benz, n.d.)
13	Porsche	<ul style="list-style-type: none"> • From 1931 till now • Become a partner with Microsoft that racing games and esports connect the real and virtual worlds and enable it to gain further access to the young target group 	Motor vehicles	(Global Cars Brands, 2015)
14	Lamborghini	<ul style="list-style-type: none"> • From 1963 till now • A factory of luxury sports cars • Differentiate its cars in term of the design, engine system • Expand its product line from sports cars to race cars used in Formula 1 	Motor vehicles	(Lamborghini, n.d.)

Ref.	Brand Name	Observations	Categories	References
15	Jaquar	<ul style="list-style-type: none"> • From 1922 till now • Keep launching new model to meet different consumers' need and want • Expand its target group from luxury users to sport cars market segment when launching sport car model (E-type). 	Motor vehicles	(Automobile catalog, n.d.)
16	Martell	<ul style="list-style-type: none"> • From 1715 till now • Created its first "VSOP" (Very Superior Old Pale) cognac in 1831 • In the 2000s, Martell created new cognacs: <ul style="list-style-type: none"> - "Martell XO" in 2005 - "Martell Création Grand Extra" in 2007, in a bottle designed by the artist and glass designer Serge Mansau - In 2009, Martell cognac launched its signature cognac, "L'Or de Jean Martell". 	Wines	(Martell, n.d.)
17	Remy Martin	<ul style="list-style-type: none"> • From 1724 till now • Based in the city of Cognac • Wine bottle: a composition of photography and reflections with 3D background 	Wines	(Remy Martin, n.d.)
18	Hennessy:	<ul style="list-style-type: none"> • From 1765 till now • Hennessy was established • Recent innovations with attempt to broaden the appeal of the drink beyond its traditional base of older drinkers <ul style="list-style-type: none"> • "Pure White" • "Hennessy Black" • "Fine de Cognac" 	Wines	(Hennessy, n.d.)
19	Chivas	<ul style="list-style-type: none"> • From 1801 till now • Launched a series of stylish limited edition gift sets 	Wines	(Chivas, n.d.)
20	Ballantine's	<ul style="list-style-type: none"> • From 1827 till now • Develops wine labels, sell sheets, and brochures, and also produces a wine club newsletter for customers and an internal newsletter for consultants 	Wines	(Scotchwhisky.com, n.d.)

For HAL watch brands, they all have multiple collections for watches with different functions, designs, colours, gem-setting etc.

For HAL fashion brands, diversities are seen in terms of designs, use of materials, colours, cuttings, lengths. Some brands use latest technologies for being creative, such as Hermès incorporates interactive technology design in its

website for presenting its history. Some brand, such as Gucci, was leading the standard for CSR in supply chain. Some brand, such as Prada, broadened its collection line for men.

For HAL motor vehicle brands, heavy investments are noted for research and development. And different brands are striving to be unique in car designs and to continuously

develop new cars with upgraded engine systems.

For HAL wine brands, the focus is on the wine tastes through improvements in factors such as fermentation technology and packaging (e.g. bottles).

Analysis

Analysis of Case Studies

LV may maintain its business by developing its journey with heritage only, but creativity can broaden its path and drive its journey further. For LV, creativity is no longer about appearance of its products, but also about stimulus inside its corporation.

LV is not satisfied with launching new products only, it also aims to bring new enjoyable experiences to its consumers. LV changes the traditional way to recreate its products (Bebefuzz, 2017). For example, LV launched category named Speedy in the 1930s, that was an antique product for the consumer living in 21st century. LV then found a new way to recreate this Speedy bags without losing its heritage. Speedy has been recreated with different sizes (old size: 30cm, new sizes: 35cm and 40cm and mini size). Different sizes are used to attract consumers needing bags for different functions. Besides, new pattern and new colours about Speedy have been launched.

Furthermore, innovation is not only about launching new products year by year, it is a new path to attract consumers as well as create and maintain brand loyalties. Since LV's symbol has become famous for such long period of time, counterfeiting LV products does not stop for even one second. Through collaborating different creative and unique elements, it could also benefit LV from not being copied or reproduced by using simple machines or techniques (Shams, 2017).

In an interview with LV's creative director, Nicolas Ghesquière, about how he would see

LV responds to future innovation? Nicolas commented that LV has always incarnated the symbol of ultimate luxury, innovation and exploration for consumers. Such achievement cannot be reached without creativity (Vogue, 2017). It is inevitable that creativity needs to be built in a HAL fashion brand for keeping its continuous success, which has been demonstrated in LV's case for making it an icon in the luxury world (Louis Vuitton Unveiled, 2012).

Even though it is a luxury brand with authenticity and brand heritage, Cartier innovates products over time to maintain its unique position in the field of high-end jewellery-making. With such a long and lustrous history, some of the significant events are found to represent its creativity.

Scrutinising its products (see Picture 2 and Appendix I), it can be found that there are average one new series launch every year. Design, function, advanced technology are the elements that Cartier has updated throughout the time. Many people have a perception that jewellery is merely for women. Nevertheless, Louis Cartier was the first designer to popularise the wristwatch for men. Cartier innovates and influences the way people think jewellery to men (Winston, 2017).

In an interview with Pierre Rainero, the house's style director, he mentioned that Cartier is sticking to its guns when most brands are peddling "consolidation" and "building on a core collection" (Financial Times, 2016). He also mentioned that Cartier maintains its identity and position by introducing new models every year, which stimulates the market to buying more than one luxury watch.

In May 2016, Cartier was ranked as the 58th most valuable brand in the world by Forbes magazine (Financial Times, 2016). The brand is valued at an estimated \$10.1 billion and boasts sales of \$6.1 billion with 286 worldwide

locations (Financial Times, 2016). Every jewellery store owner who wants to be successful in this business has to consider being more original than others, trying to sell pieces of jewellery with a distinctive, special or unique design.

For Aston Martin, though product categories or varieties are not diversified or abundant as those in HAL fashion brands, it is not difficult to find that Aston Martin continues evolving and upgrading its motors in terms of appearances, interior designs, engines and colours with new elements and advanced technology (See Picture 3 and 4, Appendix II). For every new model it develops, Aston Martin has successfully attracted the attentions from sport car lovers and won various awards mentioned above.

Another trend in Aston Martin's product catalogue (Appendix II) is that the sale cycle tends to be shortened when compared with first decades. In the 1900s, the classic models (e.g. Bamford & Martin, AMV8 and V8 Vantage) were repeatedly manufactured and sold for many years (the longest one records continuous production and sale of 17 years despite that modifications and upgrades were continuously implemented on the model). From 2000, most models tend to be produced and sold in two to three years except some models were sold for five to six years. Such changes are associated with technology development, globalisation, changes in consumers preferences to new and advanced products.

Nowadays, Aston Martin further develops web and phone app configuration allowing customers to configure existing models by tailoring their favourite colours, materials etc. and provides consulting service regarding design, engineering, manufacturing and luxury management, through which Aston Martin offers diversified services to its customers in a more creative way.

In an interview with Marek Reichman, the Design Director of Aston Martin, Nargess Banks (2017) asked Marek how he would see Aston Martin responding to future motors. Marek commented that the nature of how people buy/ drive is changing, autonomy (e.g. Google's self driving cars) and electrification (e.g. Tesla's electrical cars) are there. It is inevitable that creativity needs to be built in a HAL car brand for driving its continuous success.

Analysis of General Industry Trend

It is clear that creativity does exist in those four categories of brands.

Watches brands always provide new features on the watches in order to improve the functioning and value on the product. For example, Girard-Perregaux emphasise on Research and Development ("R&D"). R&D is used in order to improve the quality of the products for the luxury brand as well as maintain its leading position in the marketplace.

Extending the target group can be seen in the fashion brand. Taking Prada as example, it has launched a new product line which mainly focusing on men as their consumers instead on women. It really turns the innovation into new business model. Fashion brands also take creativity as an important and essential elements in its product design by using new type of material, colour, pattern and even change of designers.

For motor vehicle brands, they either emphasise creativity as one of their core values or stress their rare, precious and unique designs. From technological perspective, those brands exert their creativity, which in turn results in innovation, new products and ideas and technologies. Mercedes Benz has successfully created a new product system design which is ABS (Antilock Braking System), it can help the driver retain steering control under heavy braking by preventing wheel lockup. This new

system undoubtedly provides a better user experience. Apart from the system design, technological creativity also include the R&D development.

For wine brands, though wine normally tastes better with longer years of storage, it does not impede wine manufacturers from exploring new tastes and new technologies for making better wine. Many might think that wine is a traditional industry which might not easily to combine with creativity, it does exist. For example, one of the wine brand, Hennessy tried to broaden the appeal of the drink beyond its traditional base of older drinkers, by introducing new products such as "Pure White", "Hennessy Black" and "Fine de Cognac" and marketing them accordingly.

Lastly, all of the brands achieve innovation in artistic perspective by launching new design, and new art form. Creativity has been seen in all the 20 HAL brands in different aspects (such as application of new technology, use of different colours, incorporation of new elements in design).

Analysis of Online Questionnaire Results

For the quantitative study, 200 online questionnaires from respondents in Asia (58.2%), Europe (33.3%), America (5.4%) and other continents (3.1%) have been collected to understand how consumers perceive creativity in HAL brands. (Questions in the Questionnaire can be referred to Appendix III).

Around 70% of the respondents are interested in HAL brands. Near half of the respondents prefer buying a classical product than a product with new design. However, the respondents still prefer their favourite brands to release new design. Around 56% the respondents keep track of newly released products from their favourite brands for more than one time per year. Similarly, around 60% of the respondents would prefer the brands launching new products in average twice per year or even more

frequent. It shows that respondents want their favourite brands keep innovating over time instead of sticking to the current situation without any improvements. Simultaneously, in viewing that respondents prefer buying classic products, it indicates that not all new designs would encourage consumptions. And over 80% of them accept if a luxury brand redesigns its classic products by changing or adding new elements. Hence, they do have expectation on a luxury brand in term of creativity.

Apart from the product design and development, brand loyalty is also taken into account in the questionnaire to see whether creativity affects consumers' loyalty to a brand. For the question on whether the respondent shift their brand choice to another when their favourite luxury brands release no new products more than one year. More than 70% of them will tend to have brand shifting when their favourite brand does not have new product release for long period of time. And almost 80% of the respondents agree on the statement that it is necessary for luxury brands to attract and have new designers in their product design. It indicates that, consumers expect the brands to be creative and to bring new elements over time. Otherwise, consumers will lose interest on them and stop making any purchases in the future.

Discussion and Conclusion

To include creativity in brand heritage framework or not?

No matter which industries HAL brands are in, it is not difficult to find that creativity is indeed crucial for their successes. It is vital to further examine if creativity should be a part of brand heritage framework.

It may be questioned that some HAL brands have already included creativity in their core values and brand stewardship has stressed adaptability as one of the key elements to keep brand relevant over time (Urde, Greyser &

Balmer, 2007) , why would it still be necessary to consider creativity in brand heritage framework?

First of all, creativity mentioned in core values are specific and limited. HAL brands normally refer such creativity to show that the brands strive to incorporate new design and new technology into their products. Unfortunately, not all of such creativity could create long-lasting impact on consumers or markets. In a fast-moving world, the desire of pursuing better functional, more simplified and more elegant objects never stop. However, the eagerness to hold enduring and trendy objects and to influence how others see ourselves and how others behave is always there. The creativity that should be included in brand heritage framework builds on the foundation of incorporating new elements (e.g. design, technology and communication) to products, brings sustainable positive changes (e.g. functions, appearances and packagings) to consumers who own the products, and influence or even lead trends in industries where HAL brands are.

In addition, it is found that not all HAL brands crystallise creativity in their communications internally or externally, even though they have been working on different levels of creativity to their products. Internally, creativity can be a stimulus for employees at all levels. For top management, creativity is a direction to differentiate a brand from others and a system to motivate employees. For employees working on product development, creativity is a driver to continuously improve product attributes (e.g. quality and design). For employees working on marketing, creativity is a means to inspire communicating uniquely. Externally, premium and consistent product quality has been treated as a basic standard for HAL brands, creativity can further differentiate them from others. It satisfies needs and wants of customers looking for changes, attracts media attention with benefits of promoting products and shapes how

other competitors should perform in the markets while gains first-mover advantages. Therefore, it is important to crystallise creativity in HAL brands.

Further, some views brand heritage being closely linked to history and doubt if creativity would be incompatible to the existing framework. However, creativity is not seen as contradictory to any existing element. Rather, it is closely associated with each other element.

History of HAL brands is a long path, influencing how they operate today and make choices for the future (Urde, Greyser & Balmer, 2007). It is also a strong evidence of how they continuously innovate and drive changes in different industries, which has been proved in their track record and has contributed to their longevity. Core values delivered by HAL brands are repeatedly improved and reinforced by creativity while symbols used by them remind consumer and non-consumer stakeholders positive changes brought by their creativity.

Moreover, brand heritage is widely argued as a means to differentiate a brand from its competitors as consumers' corporate brand image is developed over time and consumers are looking for authenticity and genuine brands in a dynamic and global marketplace (Widemann et al. 2011). Creativity itself does not contradict with such purpose. Instead, it reinforces the position of a brand in the market and contributes to differentiating a brand from others.

A supplementary brand heritage framework with creativity

Based on the above discussion, a supplementary framework is developed to include creativity. The supplementary framework (see Figure 1) is an extension of existing brand heritage framework, which sees (i) each individual element (i.e. track record, longevity, core values, use of symbol, history

important to identity and creativity) is a key force influencing how to manage a brand (i.e. brand stewardship), and (ii) each individual element is interrelated to and interacted with each other elements.

Given brand stewardship has been discussed with elements other than creativity in existing brand heritage framework before, the discussion here focuses merely on how a company should manage its brands with creativity.

Creativity should be focused on, developed and managed based on understanding and connecting needs and wants of external stakeholders, expectations of management and passions of employees, which help a brand to deliver and realise its promises made internally and externally. Below questions are relevant for incorporating creativity into brand management:

- Does management communicate importance and support for creativity in the organisation (e.g. if employees are allowed for working autonomy and pursuing their passions)?
- Does brand culture/ sub-culture in each department allow creativity at individual level (e.g. if openness and diversity are promoted)?
- Does creativity strengthen or enhance the core competences of the brand (e.g. if incorporating latest technology enhance product quality and stability)?
- How could creativity deepen stakeholders' impressions on human traits of the brand?
- How could creativity help the brand to deliver its promises to stakeholders?
- How creative the brand can be expressed to stakeholders, which makes them remember the brand for a sustainable period of time?
- What more can the brand offer to stakeholders by being creative?

- What changes can the brand drive in the market by being creative and strengthen its position in the market?
- Can more meaningful relationships be built by innovative product design and creative communications?

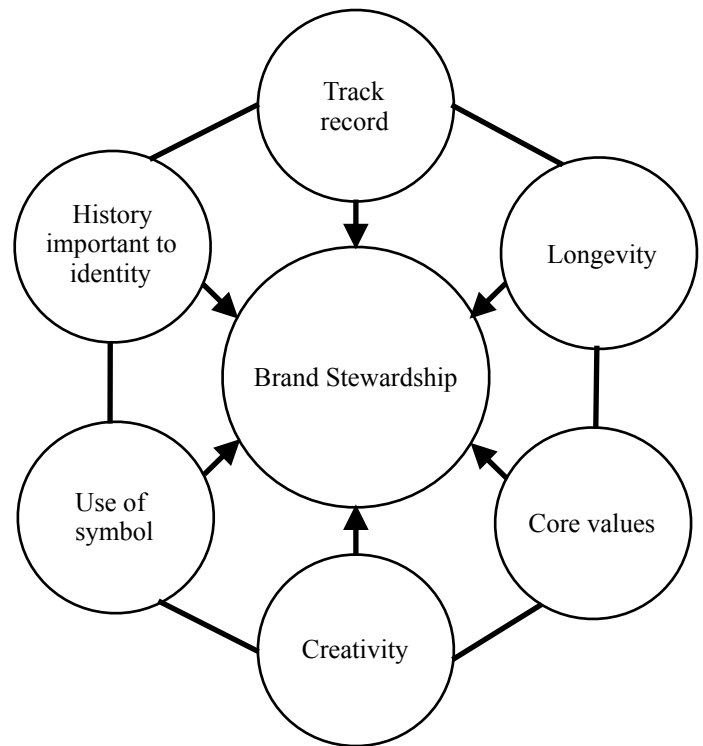


Figure 1 - Supplementary brand heritage framework

Mont Blanc is used as an example to demonstrate how the supplementary framework works in Figure 2. Creativity (e.g. technical innovation) plays an important role in Mont Blanc's brand success, which helps make the brand deliver its core values and meet its promise made to the public as the highest quality and the finest craftsmanship through its 110-year histories.

Such creativity is emphasised in the communication by Mont Blanc. Lutz Bethge, Mont Blanc CEO, once commented the brand in an interview (Adams, 2013) as below:

"...luxury products are a promise. A promise that the product you buy from Montblanc is of highest esteem, based on its timeless, elegant design and the high quality, which is derived

from the excellence of our craftsmen. It's a promise that you will still love the product in 10, 20 or 30 years, like in many times where you received a Montblanc item as a gift, you still will appreciate and love the person who gave it to you to show how much this person respects, appreciate or loves you. It is our most important task to nurture this trust in our brand and our products. Sustainable value, highest quality, excellence in craftsmanship, and creativity make our products elegant and refined objects... ”

- 110 years uncompromising demands on shape, style, materials and workmanship reflected in all products

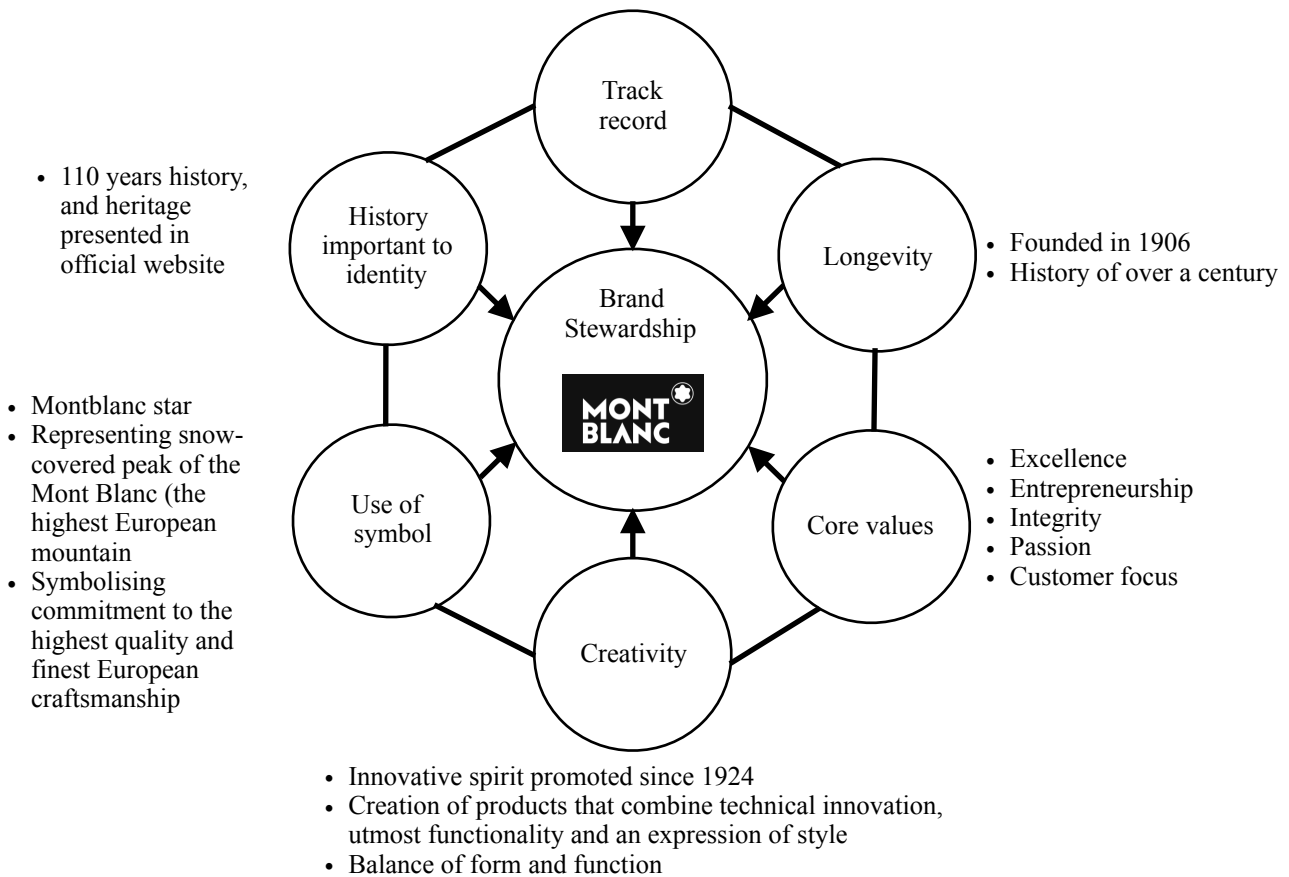


Figure 2 - Mont Blanc in Supplementary Brand Heritage Framework

Conclusion

To summarise, creativity is not seen as contradictory to any existing element in brand heritage framework. Rather, it is closely associated with each other element. It is certain that creativity along with other brand heritage

elements could benefit a brand from positioning itself uniquely in the markets. HAL brands can not ignore the importance of creativity in a business environment where competition is strong and consumers frequently demand for new, trendy and unique products. On the other hand,, heritage should not be forgotten when

HAL brands develop their innovation. Hence, heritage and creativity should be leveraged and considered together for developing a powerful HAL brand.

Creativity could be driven externally due to changing consumers' wants and needs. Simultaneously, it should be developed and realised by combining with internal strengths of a brand (such as a brand's core competences). Understanding and connecting needs and wants of external stakeholders, expectations of management and passions of employees, creativity together with other heritage elements could be strong catalysts for a HAL brand to develop sustainable competitive advantages and to differentiate itself substantially from its competitors.

Therefore, despite the importance of safeguarding heritage, brand heritage itself does not discourage creativity. Creativity makes branded products more diversified and more attractive externally and drives a HAL brand to further improve and better deliver its promises to the public internally. And creativity should be included in brand heritage framework in this regard.

Limitation and Further Research

The necessity of creativity in brand heritage has been analysed and discussed in the paper for creating sustainable and strong competitive advantages through brand management. Because this study is the first of its kind and it has certain limitations. Findings in the paper are made based on analysis of a few cases while HAL brands from more industries are not analysed. Corporate leaders of HAL brands are not interviewed for gaining insights from companies perspectives. Findings in the questionnaire may be restricted due to limited sample size in a short period of time.

For further research, case studies based on other industries and interviews with leading HAL brands should be considered to form a more

comprehensive understanding of how creativity functions in HAL brands. Additionally, questionnaires with open-end questions and broader basis could help gain more in-depth insights from market perspectives. By considering and leveraging company perspectives and market perspectives, it could benefit HAL brands to build strong brand management mechanism.

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Appendix I - Cartier's major products in past 100 years (Cartier, n.d.)

Models	Year of manufacturing	Key features/ unique selling point
Santons de Cartier	1911	- Distinctive design - A square case with rounded angles and crystal with overlapping edge
Model A	1912	- First mystery clock
Panther	1914	- New product
TANK L.C.	1917	- Inspired from British army tanks
Tortue	1928	- Single pushpiece chronograph watch
TANK	1931	- Same product collection, but with waterproof function
Tank with eight-day movement	1938	- Smallest wristwatches given to Princess Elizabeth of the United Kingdom
Caged Bird	1942	- A symbol of the Occupation
Jean Cocteau's sword	1955	- Artist's own design
Crashwatch	1967	- New series
Taylor-Burton	1969	- An exceptional 69.42-carat pear-shaped diamond
Love bracelet	1969	- New series
Santos de Cartier	1978	- Same product line, new feature
Pasha de Cartier watch	1985	- Remake of Pasha
Tank Américaine	1989	- New product for the TANK collection
BAIGNOIRE	1992	- Remake
Tank Française	1996	- Available with automatic and quartz movements - Made in steel and precious metals - Combined elegance and function - Suit both men and women
150th anniversary collection	1997	- Fine Jewelry creations including a necklace in the form of a serpent, paved with diamonds - Set with Two pear-cut emeralds of 205 and 206 carats.
TANK BASCULANTE	2000	- Remake of the TANK BASCULANTE.
21 AUTOSCAPH		- Derived from the Model 21 for a new market of younger consumers
Roadster watch	2001	- New collection
Panthère de Cartier	2003	- New collection

Models	Year of manufacturing	Key features/ unique selling point
Cartier Santos 100	2004	- Anniversary collection of Santos
Caresse d'Orchidées par Cartier	2005	- New Fine Jewelry collection
Ballon Bleu de Cartier	2007	- Same product line, new feature (stamped with the Geneva Seal)
9452 MC calibre	2008	- First Cartier calibre to be stamped with the Geneva Seal
Astrotourbillon movement and Calibre de Cartier watch	2010	- New series

Appendix II - Aston Martin's major product in past 100 years (AstonMartin, n.d.)

Models	Year of manufacturing	Key features/ changes
Coal Scuttle	1914	- Classic design
Bamford & Martin	1914-1925	- New headlamps
Series-1	1927-1932	- New backseat design - Long car hood with extra tire on the side
Series-2	1932-1933	- Long car hood while extra tire moved to the back
Series-3	1934-1935	- New smaller lights in addition to headlamps
2-Litre	1934-1935	- New colour for backseat
Atom	1939	- Sleek curves and beautiful lines - No smaller lights in front - Marek Reichman (Aston Martin current Design Director): more homogenous and integrated than any of its predecessors
2-Litre Sports	1948-1950	- Change in grille
DB2	1950-1953	- Change in grille
DB2/4	1953-1957	- Change in grille - New smaller lights in front - Change in bumper
DB8 MKIII	1957-1959	- Change in bumper
DB4	1958-1963	- Four-seater body - First car capable of accelerating from 0 to 100 miles per hour (mph) in under 30 seconds - Reaching 100 mph in 21 seconds
DB4GT ZAGATO	1960-1962	- Shorter chassis - Faired in headlamps - Upgraded engine - 85Kg lighter than DB4
DB5	1963-1965	- James Bond's gadget in Goldfinger - Enlarged engine capacity - Improved brakes and electric windows - Introduction of speed gearbox
DB6	1965-1970	- Improved high speed stability - Split front and rear bumpers - Increased space for family proposition

Models	Year of manufacturing	Key features/ changes
DBS	1967-1972	<ul style="list-style-type: none"> - Clean and modern lines giving more interior space - 2nd car to star in James Bond film series
AMV8	1972-1989	<ul style="list-style-type: none"> - Revised exhaust system - Revised boot lid and rear wings - Power operated fully lined hood - Engineer modifications
Lagonda	1974-1990	<ul style="list-style-type: none"> - 4 doors - Redesigned nose with six smaller lights replacing pop-up headlamps - New wheels
V8 Vantage	1977-1990	<ul style="list-style-type: none"> - Revised camshafts, air-box, larger inlet valves and carburettors - Top speed of about 170 mph - Acceleration from 0 to 60 mph in 5.2 seconds
V8 Virace	1988-1996	<ul style="list-style-type: none"> - Fresh contemporary styling - Quieter and more comfortable - New cylinder heads - Impressive 6.3 litre specification
V8 Vantage (2nd)	1993-2000	<ul style="list-style-type: none"> - Three headlamps, each behind a heated lens - Deep front chin spoiler with three vents - Larger pronounced flared wheel - Two mesh filled air vents
DB7	1994-1999	<ul style="list-style-type: none"> - Smaller - New built engine
V8 Coupe	1996-2000	<ul style="list-style-type: none"> - More powerful engine than Vantage - No bonnet vents with narrower wheels - More elegance than power
V8 Volante	1997-2000	<ul style="list-style-type: none"> - Extra leg room
DB7 Vantage	1999-2003	<ul style="list-style-type: none"> - New fog/side/indicator lights - Experience for automatic gearboxes
DB7 Vantage Volante	1999-2003	<ul style="list-style-type: none"> - Different dimensions/weight/top speed from DB7 Vantage
V12 Vanquish	2001-2007	<ul style="list-style-type: none"> - James Bond's vehicle in "Die Another Day" - Body tub made from extruded aluminium and Carbon Fibre

Models	Year of manufacturing	Key features/ changes
DB7 Zagato	2003	<ul style="list-style-type: none"> - Distinctive, large front grille aperture - Signature “double bubble” roof line with sculptured rear window
DBS Coupe	2007-2012	<ul style="list-style-type: none"> - James Bond’s vehicle in “Casino Royale” - Synthesis of raw power, race bred technology and design excellence
DBS Volante	2009-2012	<ul style="list-style-type: none"> - Low, powerful and sleek
One-77	2010-2012	<ul style="list-style-type: none"> - Grey pin-stripe fabric cover - Modern design in doors - Design Award for Concept Cars and Prototypes - Top speed of 220 mph
Virage	2011-2012	
V12 Zagato	2011-2012	<ul style="list-style-type: none"> - Latest computer-aided modelling techniques - Hand-sculpted clay maquette - Double-bubble roof and short body overhangs
Gygnat	2011-2013	<ul style="list-style-type: none"> - Solution for urban mobility
CC100	2013	<ul style="list-style-type: none"> - Designed and constructed in less than six months - Example of Aston Martin’s flexibility - Expression of Aston Martin’s 1st century

Appendix III - Online Questionnaire

I identify my gender as ... (我的性别是 ...) *

- Female (女)
 Male (男)

Please indicate your age range. (请选择您的年龄范围.) *

- 25 or below (25岁或以下)
 26 - 35
 36 - 45
 46 - 55
 56 or above (56岁或以上)

Please indicate where you are from. (请选择您来自哪里.) *

- Asia (亚洲)
 Europe (欧洲)
 America (美洲)
 Others (其他)

Are you interested in any luxury brands? (您对奢侈品牌感兴趣吗?) *

- Yes (是, 感兴趣)
 No (不, 没有兴趣)

Regarding a same luxury brand, do you prefer buying classic luxury products or luxury products with new design (e.g. classic LV leather handbag or LV leather handbag with pink colour)? (你更倾向于购买经典式样的奢侈品还是新款式样的奢侈品, 例如您会倾向于购买路易威登经典手提包或是粉色手提包?) *

- Classic luxury products (经典式样的奢侈品)
 Luxury products with new design (新款式样的奢侈品)
 There is no difference to you. (经典式样或新款式样对于您来说没有分别)

Regarding your favourite luxury brand(s), do you keep track of newly released products from the brand(s)? (对于您所钟爱的奢侈品牌, 您会经常关注该品牌所发布的新产品吗?) *

- Yes (会经常关注)
 No (不会经常关注)

Regarding your favourite luxury brand(s), how frequent do you search for information of newly released products from the brand(s)? (对于您所钟爱的奢侈品牌, 您会多久关注一次该品牌是否有新品发布?) *

- Every two weeks or shorter (每两个礼拜或更短)
 Every month (每个月)
 Semi-annually (每半年)
 Annually (每年)
 One to two years (一到两年)
 Over two years (超过两年)

Regardless product price, how frequent do you prefer your favourite luxury brand(s) releasing newly designed products? (不考虑价格因素的影响, 您会希望您所钟爱的奢侈品牌间隔多久推出一新产品?) *

- Every two weeks or shorter (每两个礼拜或更短)
 Every month (每个月)
 Semi-annually (每半年)
 Annually (每年)
 One to two years (一到两年)
 Over two years (超过两年)

Will you be buying products from other luxury brands if your favourite luxury brands release no new products for more than one year? (如果您所钟意的奢侈品牌超过一年没有推出新的产品, 您会选择购买其他奢侈品牌的产品吗?) *

- Yes (会)
 No (不会)

Do you think it is necessary for luxury brands to attract and have new designers in their product design? (您认为奢侈品牌引进新的设计师是否是必要的?) *

- Yes, it is necessary (是的, 是必要的)
 No, it is not necessary (不, 不是必要的)

Do you accept if a luxury brand redesigns its classic products by changing or adding new elements (e.g. using new colours, changing materials etc.)? (您是否接受奢侈品牌在它们的经典产品中加入新的元素, 例如使用新的颜色, 改变使用的材料等?) *

- Yes (是, 能接受)
 No (不, 不能接受)