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Building Personal Brand Heritage

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Abstract:

Purpose: The importance of brand history in brand heritage has often been stressed in research. However, it has not been researched how brands can create a brand heritage without making their personal history a focal point of their brand strategy. This paper examines if there is more than one way to conceive brand heritage.

Methodology: Literature review, case studies, survey

Findings: This paper finds a new facet of brand heritage that involves customers creating their own heritage with a brand through past, present, and future connections. This type of ‘personal brand heritage’ can be a valuable tool in increasing brand loyalty, brand trust and customer purchase intentions.

Value: This paper is the first of its kind to analyse a new facet of brand heritage that does not revolve around the importance of a brand’s long history.

Keywords: brand heritage, heritage brands, history, brand identity, brand trust, brand loyalty

Paper type: research paper

Word count: 6900

Introduction

In the market of today, with over 500,000 brands (M, 2023) competing for consumer’s attention, every company’s main goal is to stand out from the crowd. There are a variety of tactics brands use to stand out from each other including catchy slogans, celebrity endorsements, and disruptive commercials, to name a few.

A certain group of brands have one unique tool at their disposal- their heritage or history. However, only a handful of these brands have decided to use their heritage as an integral part of their brand identity strategy, while others have pushed their heritage to the side in favour of other tools. The purpose of this paper is to help brands with heritage see other ways that they can create brand heritage without making their

brand’s history a focal point of their brand strategy. Our broader aim is to help managers of brands with heritage see that heritage is not only connected to the brand’s history but the customer’s history. This paper will study four brands with heritage- two brands that use their heritage in their branding strategy and two brands that do not- to understand if consumers rely on a brand’s heritage when making judgments regarding the brand and its identity. Before doing this, we will further explore the concepts of brand heritage and identity in the context of our chosen case studies. Then, we will present a theoretical framework to guide managers in how to create personal brand heritage for their customers.

Literature Review

Brand Heritage

In the context of this paper, Brand Heritage refers to a part of the brand's identity in which the organisation has a core belief that history is important to its identity (Urde, Greyser, and Balmer, 2007). According to Kapferer, a brand exists to create value for consumers through commanding trust, respect, passion, and engagement (Kapferer, 2012). A customer chooses the brand they have an emotional connection with as a tool of self expression (Ballantyne, Warren, and Knobs, 2005).

Thus, brand heritage is a tool which can be used to create these connections with consumers. According to Urde (2007), heritage in brands can be shown through the elements of longevity, track record, core values, use of symbols, and history.

- *Longevity*: the consistent effort to uphold elements of heritage in a way that implies heritage is ingrained in the company (Urde, et al, 2007). Responding to the aforementioned source, Hakala suggests the terms consistency and continuity to better describe the longevity element of brand heritage (Hakala, Latti, Sandberg, 2014).
- *Track record*: the accumulated credibility and trust brands with heritage earn as they live up to their

value proposition and promises over time.

- *Core values*: Part of this accumulated credibility is built through the brand heritage element of core values. As brands strive to live up to these core values, their promises become an integral part of the brand's identity, which over time, becomes part of the brand's heritage.
- *Symbols*: used to identify the brand, its heritage, and the meaning of the brand. Symbols such as the crests of royal families or the Nike "swoosh" invoke strong imagery and credibility. With just one glance at a symbol, consumers can feel the value and history of a brand (Urde, 2007).
- *History*: In the context of brand heritage, history stretches over decades or more (Hakala, et al, 2014). The history of a brand can be told through the brand's story to bring present day relevance to the past and create assurance of the brand's trustworthiness (Blomback, Brunninge, 2009)

Together these elements of brand heritage enhance trust, create customer loyalty, build up a strong reputation, and produce an image of high quality (Hakala, et al, 2014). However, just because a brand has brand heritage or history, does not mean it has developed the tools necessary to gather the full brand value created through heritage.

Therefore, brands utilising heritage fall into two categories.

Difference between Heritage Brands vs Brands With Heritage

In today's world, brands compete with each other in various ways. They try to use all of their competitive advantages to reach a broader customer base. One such competitive advantage is their heritage which could be shown as an important value driver (Aaker, 2012). Heritage is unique to the brand and challenging for competitors to replicate. Moreover, it could be used as a foundation for brand's positioning (Keller and Richey 2006).

While different brands with rich histories often try to show off with it, most of them are simply brands with heritage (Hakala et al., 2011). With just having a heritage, value would not be created for your brand. Brand managers should take a strategic decision to enter the brand's heritage as part of their brand identity (Urde et al., 2007). Brands with heritage, despite possessing it, emphasise other aspects and construct their identity and legitimacy based on factors beyond their history (Dion and Arnould 2011).

A heritage brand, on the other hand, is a brand that uses its heritage in the brand's value proposition and identity (Urde et al., 2007). They aim to protect and preserve their heritage to enhance the authenticity of their brand. Additionally, heritage brands provide customers with a sense of security, making their purchases feel less risky (Dion and Borraz, 2015). Beside the customers, heritage brands could gain an efficient

relationship with other stockholders as well (Urde et al., 2007). Furthermore, heritage can serve as an valuable asset for the brand, particularly in the global market (Aaker 2012). However, beside all the benefits that heritage brings with itself, it is essential for a company to have mechanisms in place to protect it (Urde et al., 2007). Heritage brands employ specific strategies to effectively leverage their history, which managers shape to align with their business objectives. For many of these brands, the preservation of longevity takes center stage. Longevity is often associated with a rich history and serves as evidence of a brand's credibility and trustworthiness. However, it's important to note that longevity alone may not suffice to classify a brand as a heritage brand (Urde et al., 2007).

Overall, the distinction between heritage brands and brands with heritage is defined by how they utilise their heritage in shaping their brand identity and value proposition. Heritage brands place significant emphasis on their historical elements, whereas brands with heritage, despite having the potential, often choose to prioritise other factors in defining their identity.

Brand Identity Framework

The concept of brand identity must be analysed with the aim of capturing the essence of the brand's object of research. The overall concept dates back to the industrial revolution when it became necessary for manufacturers to differentiate their products from competitors (Moore et al, 2008). J. Kapferer, in 1986, defined brand identity as that asset that "specifies the facets

of the brands' uniqueness and value " (J.Kapferer 1986) by stressing out that the identity of a brand is what allows consumers' influence and differentiation. Brand identity is a set of both tangible and intangible elements that enable the brand to build up a relationship with its target audience and consequently, the construction of a lasting reputation (Andrivet, 2023). Since the identity of a brand reflects the brand's expression and description of the self, having a strong and clear identity is essential to differentiate from competitors and to be recognized by consumers. Although this concept might be confused with "brand image", brand identity reflects how the brand wants to be perceived while brand image refers to how consumers perceive the brand.

Brand Identity Prism

Throughout the years, different tools aimed at measuring brand identity have been developed, but the literature agrees on considering Kapferer's brand identity prism (generally called "The brand identity prism") the most valuable and efficient model. This prism aims at describing brand identity through what Kapferer identifies as six facets: Physique, Personality, Relationship, Culture, Reflection and Self-image (Kapferer, 1986). Given that, a brand can be conveyed as a dynamic relationship between a sender (the brand) and a receiver (the customer). The Physique and Personality facets identify the sender while the Reflection and Self-image depict the receiver. The Culture and the

Relationship facets, in turn, reflect the connection between the two entities (Kapferer 2008). These elements will be therefore analysed in detail:

- *Physique*: this facet describes the physical features of the brand (logo, colours, shapes etc.) that enable the consumer to associate the brand with tangible elements.
- *Personality*: it reflects the brand's personality traits and how these traits are embodied in its product or services. A spokesperson or famous character endorsement enables the brand to express itself more realistically.
- *Culture*: this intangible element encompasses the system of values and basic principles from which the brand's behaviour depends on.
- *Relationship*: the idea behind this facet is that a brand cannot be conveyed as an island, but it is embedded into a relational system that enhances its strength. This aspect is perhaps more relevant for service brands rather than for product brands, as their success fundamentally depends on their relationship with the target group.
- *Reflection*: this element is linked to the brand's ideal buyer, but this does not necessarily coincide with the characteristics of the target group.
- *Self-image*: this facet is connected to the idea that our purchases tell something

about us, about how we want to look and how we want to be perceived.

The overall relevance of the brand identity prism lies in its ability to allow brand managers to evaluate the strengths and weaknesses of the brands providing a framework to delineate boundaries for brand extensions.

Methodology

First, this paper will review the cases of 4 brands- 2 brands with heritage and 2 heritage brands. These case studies will review the heritage of these brands and seek to explain why or why not these brands are classified as heritage brands.

Secondly, this paper will review and analyse consumer surveys with 200 responses regarding the selected brands. The aforementioned surveys use visual cues and questions to analyse one of two things. (1) The emotions and associations consumers attach to brands (2) the perceived age of these heritage brands and brands with heritage. In total, two surveys were conducted. Each survey studied one Heritage Brand and one Brand with Heritage. One survey studied the Adidas and Ferragamo brands while the second survey studied the L’Oreal and Barbour brands.

A guiding factor when deciding what method of data collection was wanting to create a low stress environment where respondents would feel free to express their feelings without added external pressures. In addition, we hoped to gather more diverse respondents than our geographical location would allow. An online survey met these

needs better than other qualitative data collection methods such as focus groups. Together these ideas will bring light to additional facets of brand heritage and provide managers of heritage brands with tools to decide how they will utilise their brand’s heritage in business strategies.

Case Studies and Observations

Case Study- Adidas

The German sportswear brand Adidas is known for many things- iconic sportswear, collaborations with celebrities like Kanye West and Beyonce, and the slogan “Impossible is Nothing” (Dunmeco, 2021). One thing Adidas is not well- known for is its long history, despite the fact that the brand is at least 100 years old (*see Figure 4 below*).

Adidas founder Adi Dassler started his sportswear company in his mother’s wash kitchen. In 1924, he officially registered his company and by 1949, he moved the company to a factory with the mission to provide athletes with the best equipment. In the same year, a shoe with the now iconic Adidas stripe was created and the brand grew from there to become the icon it is today (Adidas, 2023).

Thus, the argument can be made that Adidas is a brand with heritage, not a heritage brand. The brand matches up to some of the five elements of brand heritage, but not all of them. Overtime, Adidas has proven its longevity and track record. As Adi Dassler started the company with the vision of creating the best athletic equipment in the world, Adidas today has a mission “to be the

best sports brand in the world” (Adidas, 2023).

Adidas’ iconic three stripe symbol dates back to the early days of the company.

When consumers look at this symbol, they feel the trust and credibility built over time by Adidas.

The Adidas Group today relies upon 6 core values- teamplay, respect, integrity, innovation, courage and ownership (Adidas, 2023). The core value of courage is taken directly from the heritage of the company, claiming that Adi Dassler used courage to guide him in the founding of the company (Sneyd, 2023). Since the time of Adi Dassler, innovation has been a closely held core value (Adidas History, 2023). Further research could not find links between the other core values and company heritage.

Adidas does not appear to hold the fifth element that Urde (2007) deems a necessary part of brand heritage. That is, the organised belief that history is important to the brand’s identity. The brand does not actively promote its history in its external communications, yet supporting the idea that Adidas is a brand with heritage, not a heritage brand (*see Figure 3 below*).

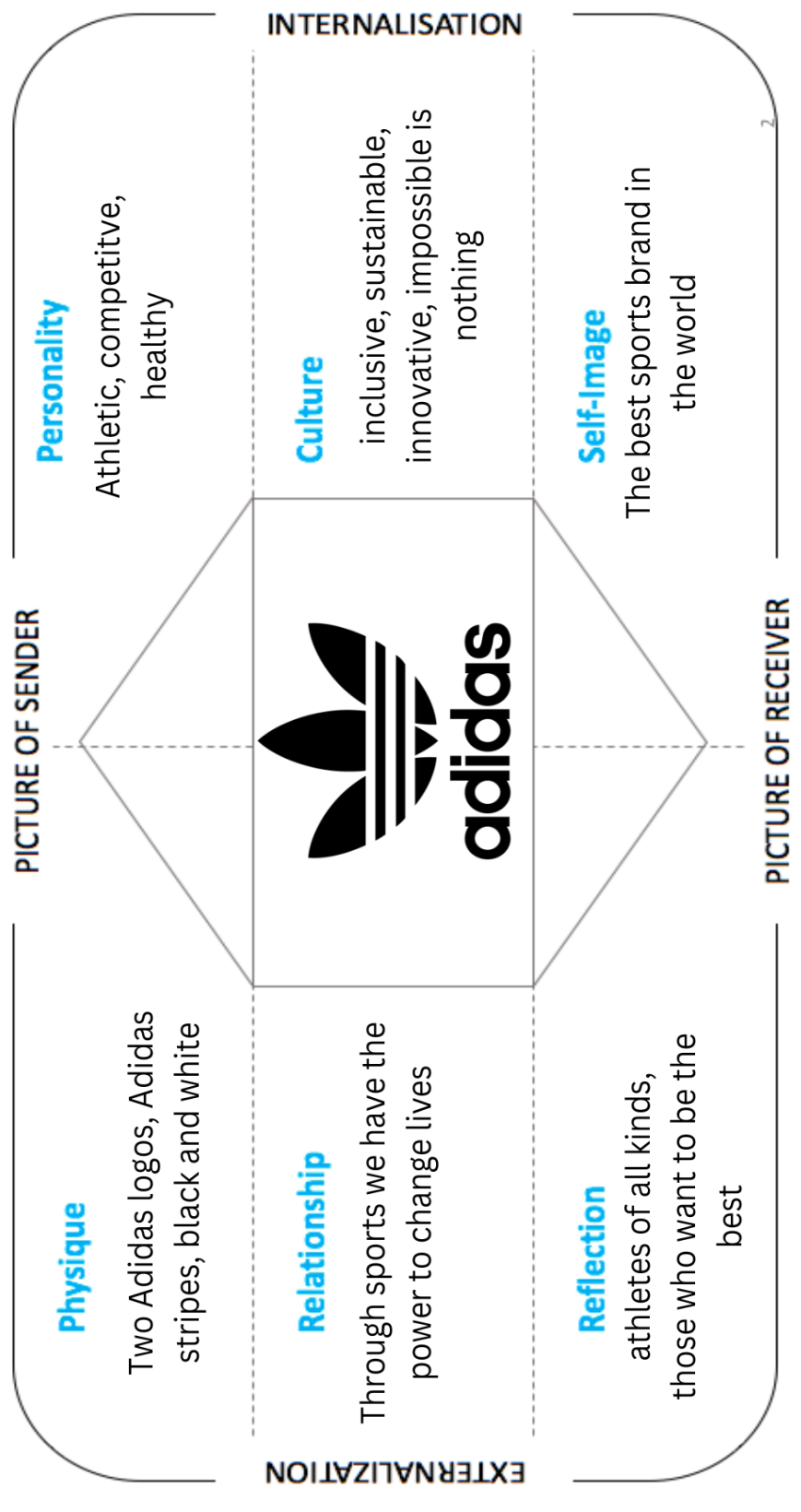
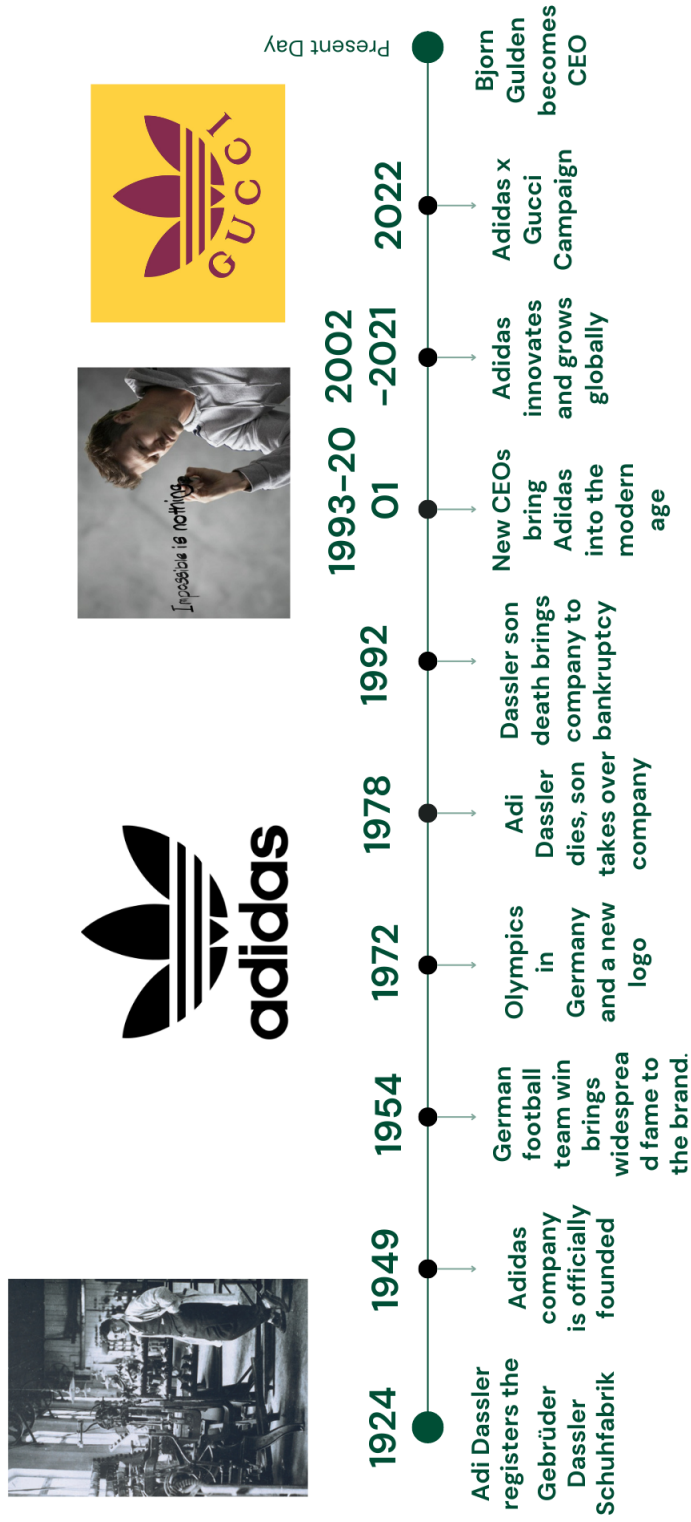


Figure 1

Figure 2

History of Adidas 1924-Present



Case Study- Ferragamo

For the purpose of this paper, the Italian family-owned luxury goods company Ferragamo, founded in 1927 proved to be the ideal example of a brand heritage (Urde et al, 2007).

The company's legendary founder, Salvatore Ferragamo, is undoubtedly the main symbol of the maison and he perfectly embodies the essence of the brand. Salvatore Ferragamo was one of a kind, his aspiration to perfectionism, his commitment to quality and his approach to shoemaking as a science and art affect both the organisation and the brand's identity. The brand's essence is tied both to the brand's strong heritage and to those iconic designs that marked the history of the fashion industry. Salvatore Ferragamo's name quickly became synonymous with luxury, style, elegance, and quality (R. Schults, 2022) and even after the founder's death, the brand's identity proved to go beyond the company's itself and remained true to the company's roots since that moment. Ferragamo's heritage defines the brand, which is why, according to the definition carried out by Urde (2007), Ferragamo can be undoubtedly defined as a heritage brand (Urde, et al, 2007).

The brand's history allowed Ferragamo, and so it does today, to stand out from the crowd being world-widely recognized as the symbol of exclusive Italian craftsmanship (Ferragamo Group, 2023). Great importance is given to the history of the brand, both internally and externally, providing messages of exclusivity, sophistication and of long tradition of excellence. It is important for the company to know what

they are and what they are doing (Iannone, Izzo, 2017). Through storytelling, the company constantly evokes the human touch and expertise required to bring each product to life (Bof team, 2018) and its connection with the country of origin that reinforces its brand reputation and enhances its production values and standards of quality.

Nevertheless, Ferragamo also proves to be able to stay true to its heritage while adapting to current trends and consumer preferences: it often collaborates with prominent artists, architects, and photographers to infuse fresh perspectives into its designs to be able to appeal both traditionalists and early adopters alike and to expand its customer base without compromising its essence.

Figure 3

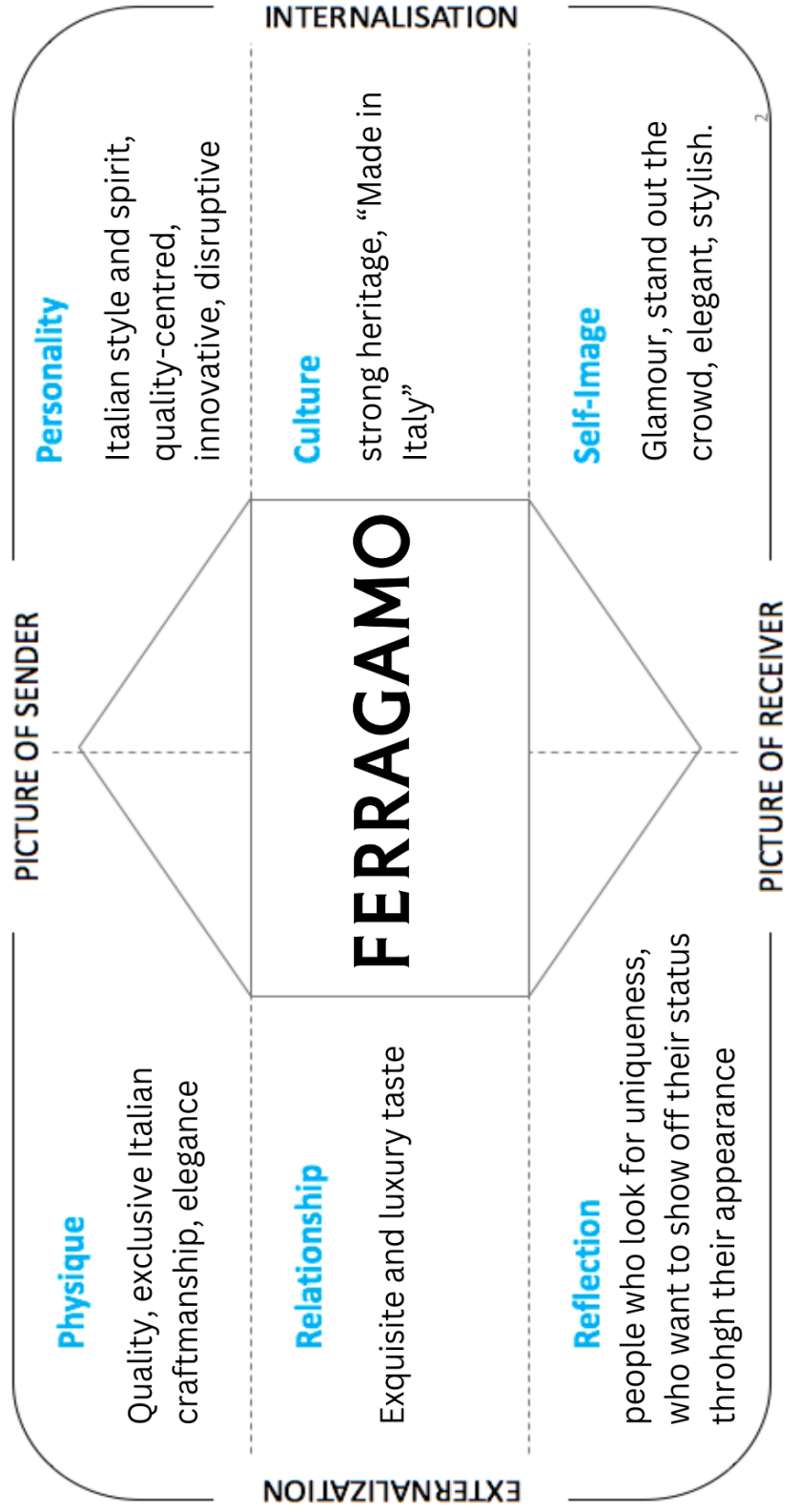
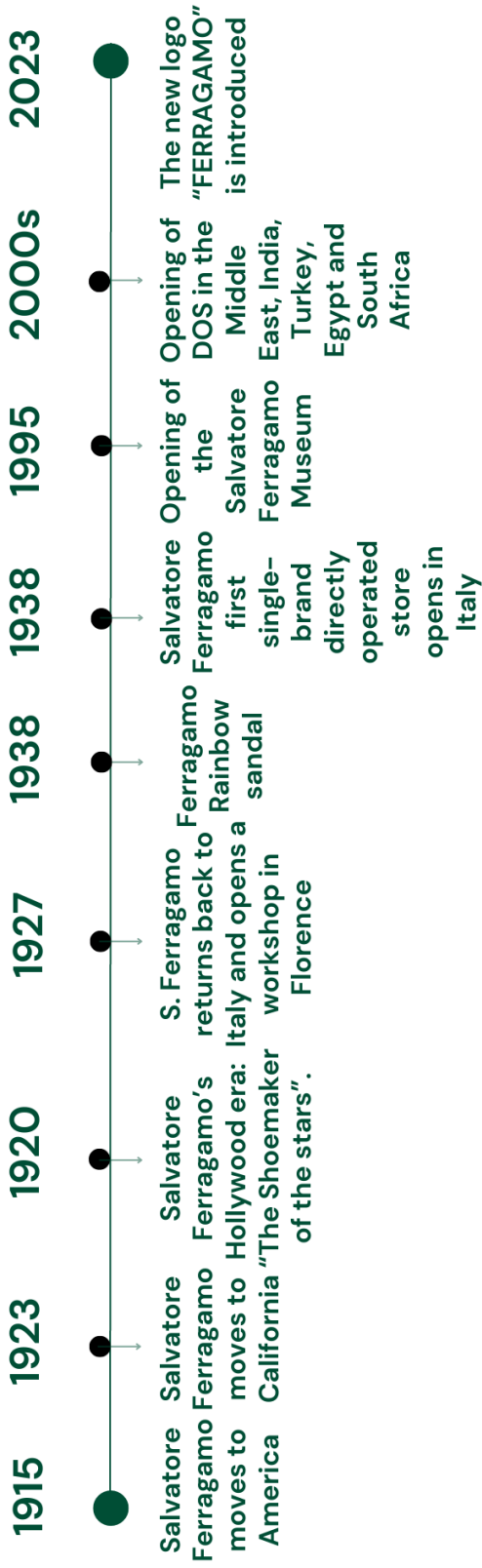
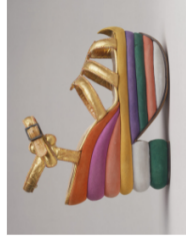


Figure 4

History of Ferragamo 1915–Present



Case Study-L'Oreal

The starting point of the L'Oreal brand was in 1909 when a young chemist named Eugène Schueller founded a company in Paris. He invented a formula for hair dye and began manufacturing and selling it to Parisian hairdressers. E. Schueller's effort and success were the base and foundation of the L'Oreal brand.

Nowadays, the L'Oreal Group is one of the most successful companies in the beauty and cosmetic industry. They own more than 30 international brands which are divided into four different divisions (L'Oreal, 2023 a)

The first division is *L'Oreal Luxe*, which includes their luxury brands such as Lancôme, Yves Saint Laurent, and Giorgio Armani. The second division is *Consumer Products*, which focuses on affordable brands like L'Oréal Paris, Maybelline New York, and Garnier. The third division is *Dermatological Beauty*, which specializes in skincare products available in pharmacies, drugstores, medi-spas, and e-retailers. This division includes brands like Vichy and La Roche Posay. Their final division is *Professional Products*, which includes the products and materials that hairdressers need and include brands like Kérastase and Matrix.

In 2021, L'Oreal celebrated the 50th anniversary of their famous slogan "Because you're worth it". The slogan dates back to 1971. It was the first time that one brand said something about women's self-confidence and was a revolution in advertising.

As we delve into L'Oreal's history, we can see a rich heritage (*see Figure 2 below*).

They are a famous 115-years-old brand with a very powerful background. But are they using it in their identity? Do we perceive L'oreal as a heritage brand?

L'Oreal's core values and guidelines include Passion, Innovation, Entrepreneurial Spirit, Open-mindedness, Quest for Excellence and Responsibility (L'oreal 2023). The entrepreneurial spirit and innovation can be traced back to Eugène Schueller, the founder of L'Oreal. However, as they have stated, their priority is to be open to new trends and ideas from around the world, at any time. The most effective way is to be a pioneer (L'oreal 2023 b).

L'Oreal builds its identity through technology, innovation and pioneering approach rather than its heritage. With this we can say that L'Oreal is a brand with heritage and not a heritage brand (Dion and Mazzalovo, 2016).

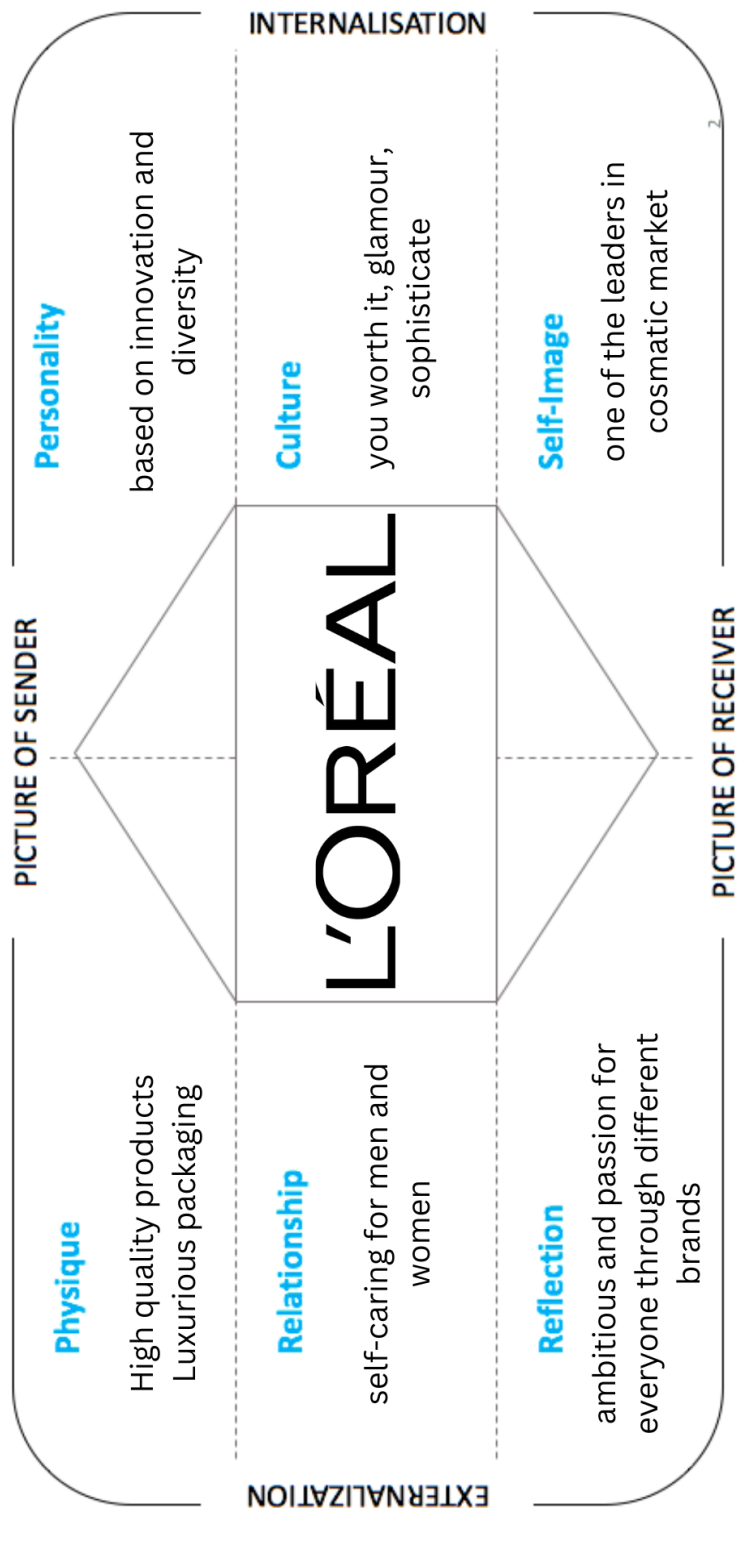


Figure 5

History of L'Oréal 1909–Present

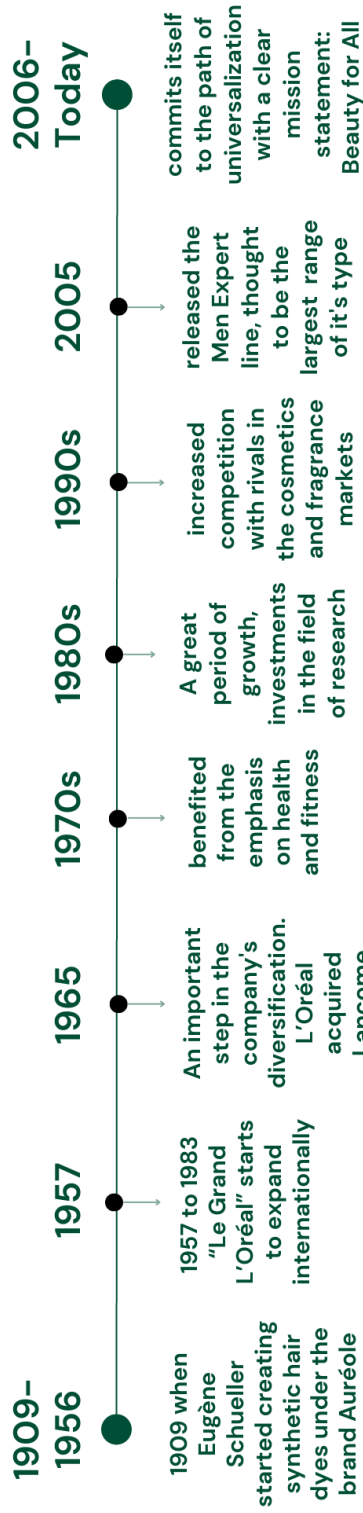
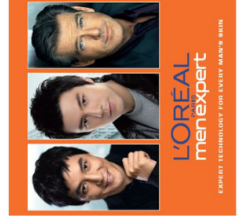
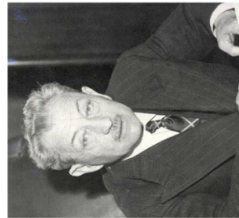


Figure 6

Case Study-Barbour

J. Barbour & Sons Ltd is an English luxury and lifestyle brand founded by John Barbour in 1894 that designs, manufactures and markets waxed cotton outerwear, ready-to-wear, footwear and accessories under the Barbour and Barbour International brands.

The Barbour brand is mainly known for its waxed cotton jackets, a true symbol of British country clothing and through its products, the company aims to combine functionality with glamour while remaining true to its core values. Barbour's products transcend fashion and its customers are deeply loyal to the brand. The timeless design makes every Barbour jacket as part of the customer's family, a garment that is inherited through generations (Helen Barbour, 2019).

The brand has become popular both among celebrities but especially among the British royal family which is strongly associated with the brand and which is the main reason why the brand is conceived as the embodiment of the British spirit and essence. When the newly wed Princess Diana and Prince Charles were seen sporting the iconic wax jacket, sales immediately blew up and the business went from being a modest family business to a world-wide fashion brand. The brand's correlation with its heritage, their quality-focused approach, and the fact that the brand is substantially a symbol of Britishness (BBC, 2012) make the Barbour company a heritage brand (Urde, 2007). Since its foundation, the family-owned business has remained proudly true to its roots (Barbour, 2023) but

it also recognizes the importance of keeping up with times (Parravicini, 2019). The brand has not stopped reinventing itself. The Barbour family's goal is to appeal to new audiences by looking towards constant evolution and improvement whilst remaining true to its heritage and DNA (Parravicini 2019). The company defines itself as an authentic British brand. As defined by Blombäck and Scandeliuss (2013) firms that communicate a brand heritage identity should increase the consumer perception of their authenticity and trustworthiness. Regarding the brand-customer relationship, at Barbour it goes beyond the purchase: owning a Barbour jacket is a clear expression of the self, it's not only a piece of clothing, it's a symbol (Urde, 2007).

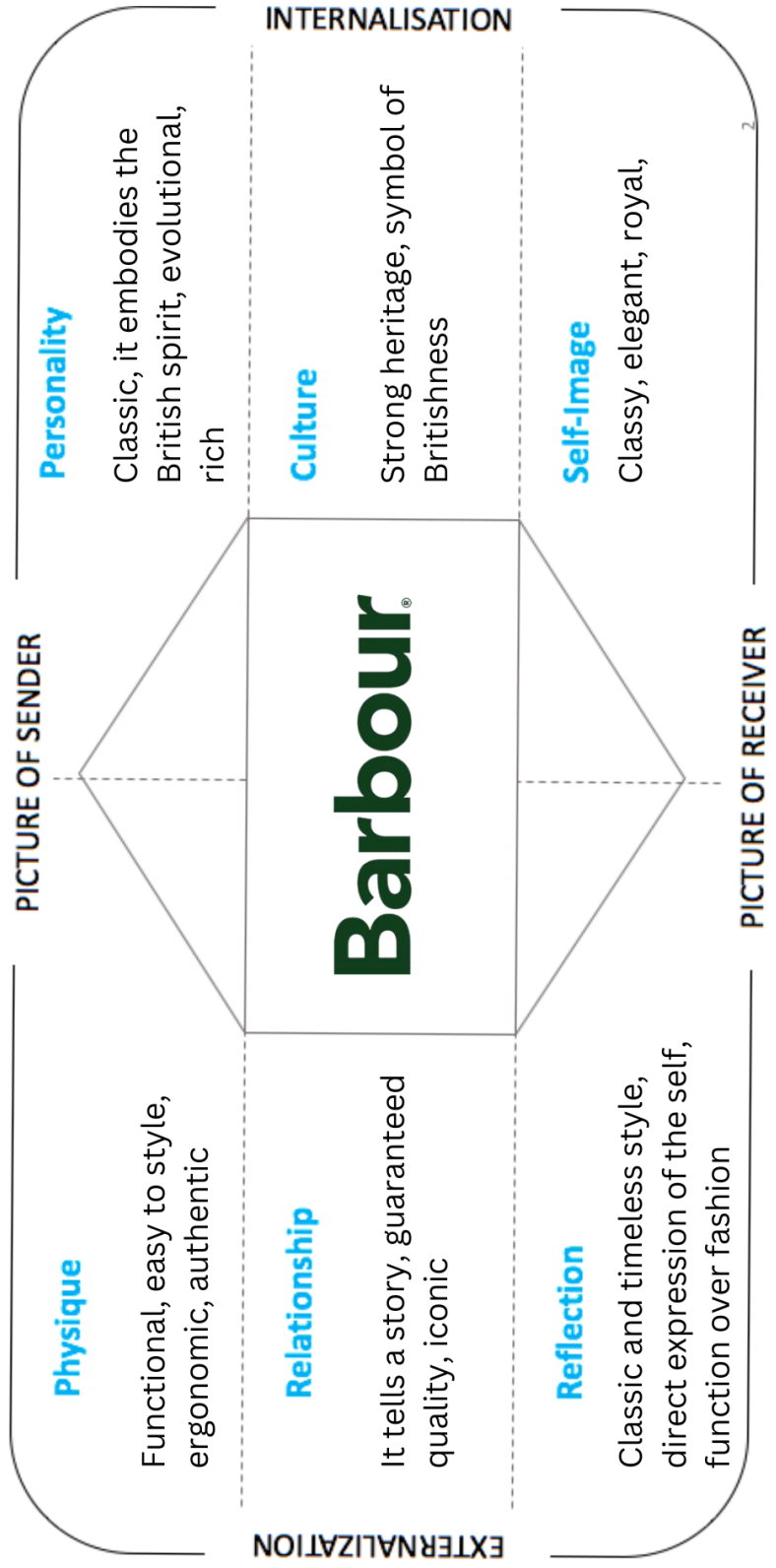


Figure 7

History of Barbour 1894–Present

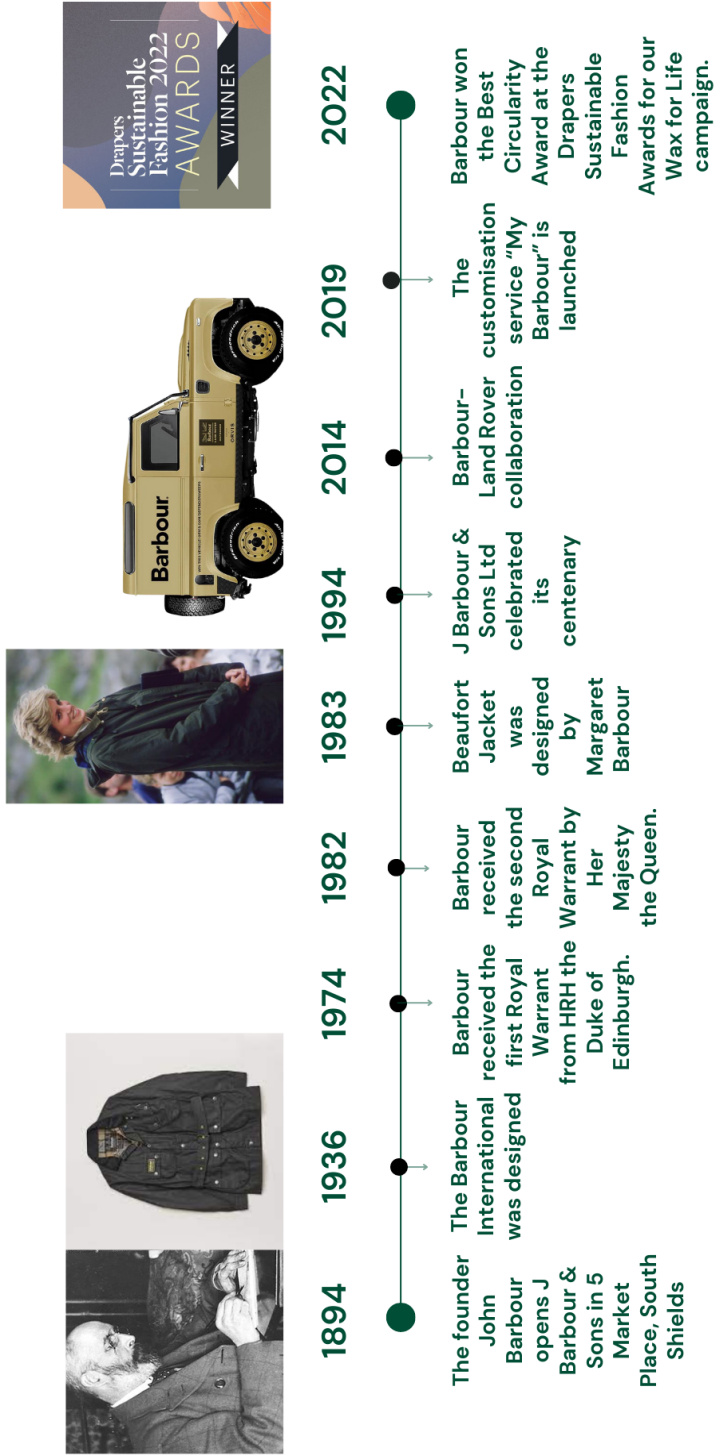


Figure 8

Analysis and Discussion

Overview of Survey

As part of this research study, we conducted two consumer surveys. The goal of this study was to study the perceived age and emotions associated with the selected heritage brands and brands with heritage. In this section, we will present the results of the surveys and analyse their implications. A full copy of the survey questions can be found in the appendix.

In survey 1, our initial hypothesis was that the Ferragamo brand would be perceived by consumers as older than the Adidas brand. Our results found the outcome to be the opposite, with the average respondent rating Adidas as older than Ferragamo. Survey takers were also asked to write how old they perceived each of the brands. Table 1 and 2 below shows their responses.

Perceived Age of Adidas Brand

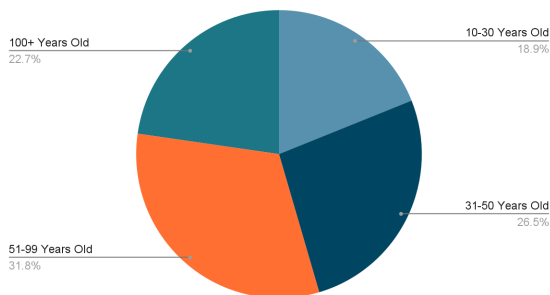


Table 1

Perceived age of Ferragamo brand

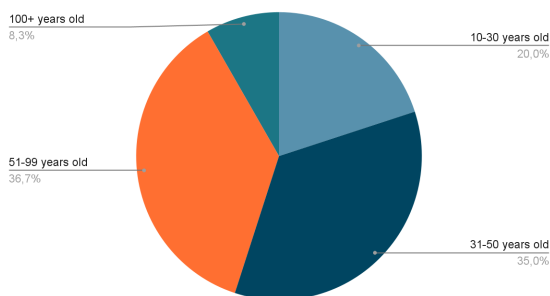


Table 2

Additionally, we originally hypothesised that more respondents would know the Adidas brand over the Ferragamo brand. As seen in Table 3 and 4 below, this hypothesis was overwhelmingly true. 100% of survey takers stated that they knew the Adidas brand while only 25.8% of survey takers knew Ferragamo, with 5% stating they maybe knew Ferragamo.

Do you know the Adidas Brand?

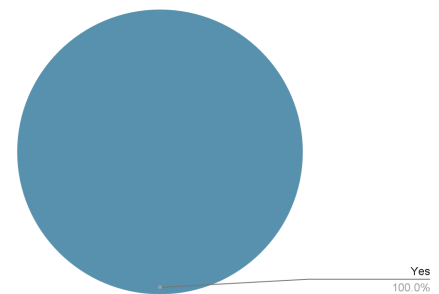


Table 3

Do you know the Ferragamo brand?

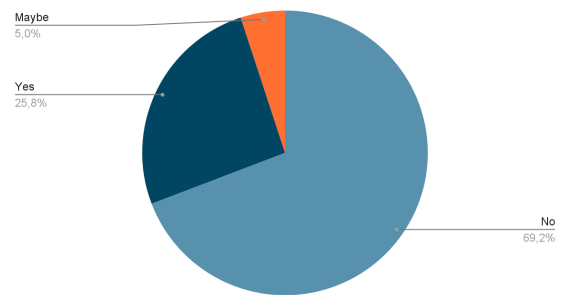


Table 4

Survey takers were next asked to tell us how each brand makes them feel. The Adidas results, shown in Table 5, fall closely in line with the Adidas Brand Identity with athletic, confident, sport and energetic all being important aspects of identity. (see the Adidas brand identity prism in figure 4 above).

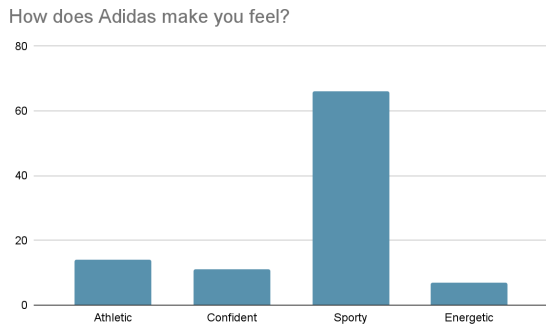


Table 5

However, not all the customer responses about Ferragamo, shown in Table 6 below, fell in line with the Ferragamo Brand Identity (see the Ferragamo brand identity prism in figure 3 above). The Ferragamo brand aligns with the feelings of powerful, elegant, and exclusive but not the feelings of boredom or intimidation.

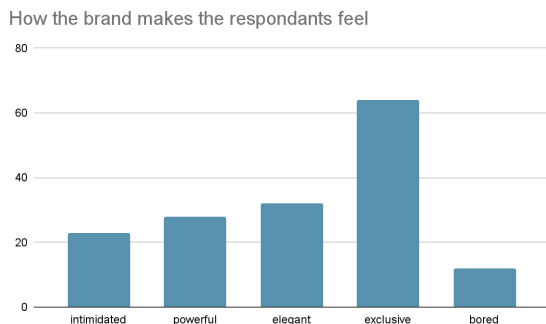


Table 6

The survey takers were asked how they knew about the brand (if they knew the brand). We hypothesised that most people would know Adidas through social media and word of mouth. As shown in Table 7 below, most respondents knew the brand through advertisements and word of mouth. Additionally, we assumed that most people who knew the Ferragamo brand would not know exactly how they knew the brand,

which proves correct (as shown in Table 7), but is closely followed by the other three options.

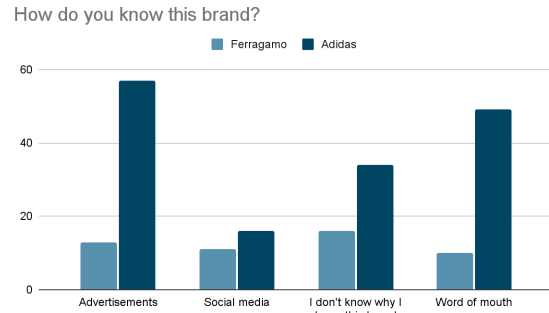


Table 7

In survey 2, our initial hypothesis was that Barbour would be perceived as older than L'Oreal. As seen in Tables 8 and 9 below, this hypothesis proved to be correct. 39.3% of survey takers believed that the Barbour brand was over 100 years old and 21.4% believed the brand was between 51 and 99 years old. In contrast, only 20.6% of respondents believed L'Oreal was over 100 years old and 44.1% believed L'Oreal was only 10-30 years old.

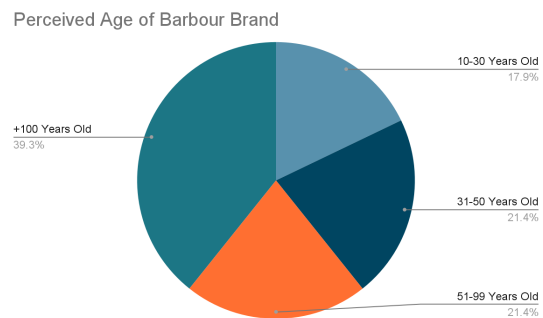


Table 8

Perceived Age of L'Oreal Brand

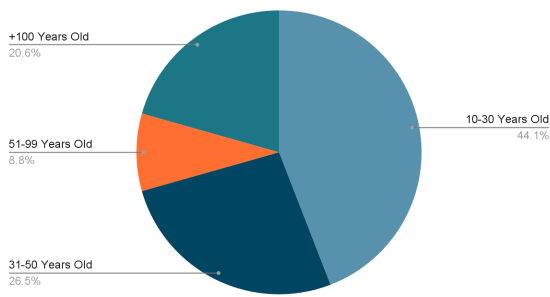


Table 9

Our initial hypothesis was that more people would know L'Oreal over Barbour. Additionally, we assumed that more Europeans would be familiar with Barbour than other nationalities. As shown in Tables 10, 11, and 12 below our hypotheses proved to be correct. 33.3% of respondents knew the Barbour brand and of those respondents, 68.4% were European. 94.7% of respondents knew of the L'Oreal brand and 2.6% stated they maybe knew the brand.

Do you know the Barbour brand?

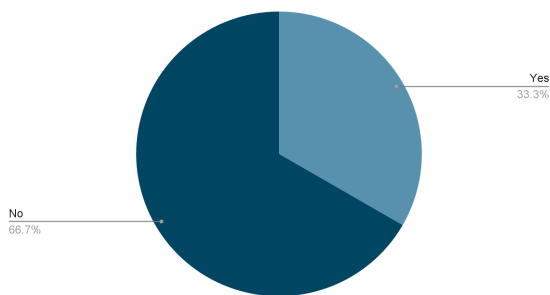


Table 10

Do you know the L'oreal brand?

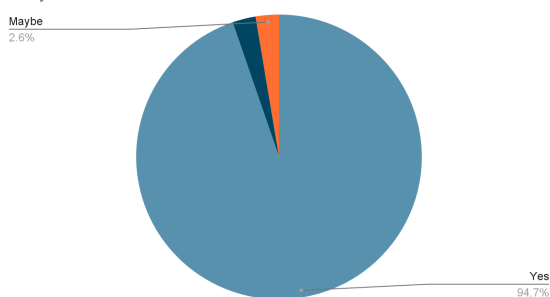


Table 11

People who know Barbour

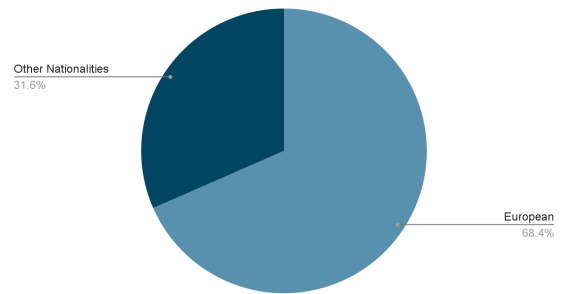


Table 12

Survey takers were next asked how the L'Oreal and Barbour brands made them feel. The Barbour results, shown in Table 13 below, align closely to the Barbour brand identity (see Barbour brand identity prism in figure 7 above) with few exceptions. Royal, classic, rich and timeless can be considered part of the brand identity while old is not.

How does the Barbour brand makes you feel?

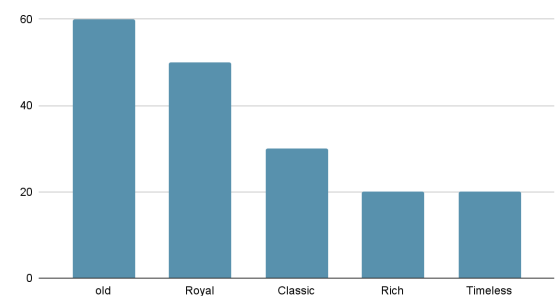


Table 13

Several of the feelings mentioned in reference to the L'Oreal brand, see Table 14 below, line up with the main L'Oreal brand identity (see L'Oreal brand prism in figure 5 above). These feelings are feminine, pretty, and cool. A few of the feelings mentioned, such as poor and familiar, are not part of our L'Oreal brand identity analysis.

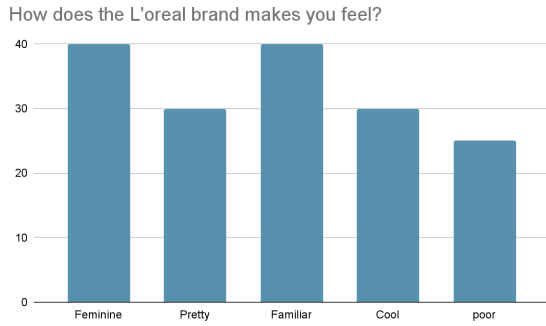


Table 14

We hypothesised that most people would know L’Oreal through word of mouth and advertisements. As seen in Table 15, the overwhelming number of respondents said they knew the brand through advertisements followed by “I don’t know why I know this brand”. Additionally, we hypothesised that most people would know the Barbour brand through word of mouth, which proved to be true as seen in Table 15.

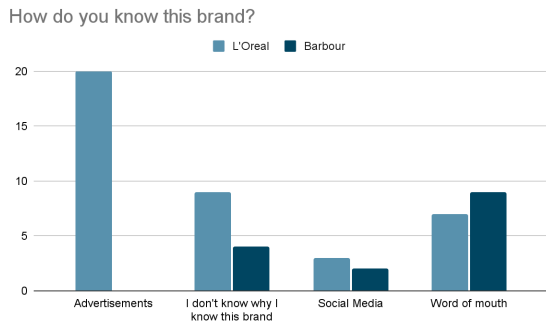


Table 15

The final question of each survey asked survey takers which brand they trusted more (Adidas or Ferragamo, L’Oreal or Barbour). According to the literature (Urde et al, 2007), we hypothesised that people would trust the Heritage brands, i.e. Ferragamo and Barbour, more than the Brands with

Heritage, i.e. L’Oreal and Adidas. However, in both cases that hypothesis proved to be incorrect, as seen in Table 16 below. L’Oreal and Adidas received far more votes stating that the brand was more trustworthy in comparison to Ferragamo and Barbour.

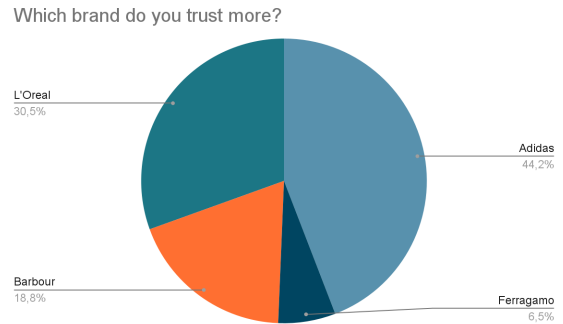


Table 16

Analysis Applied to the Case Studies Ferragamo and Adidas

Our analysis going forward seeks to understand why survey takers trusted Adidas more, when we assumed they would trust the Heritage Brand, Ferragamo, more. We believe that the higher perceived age of Adidas than anticipated is directly tied to the high familiarity that respondents had with the brand. Many survey takers told us of feelings and associations that they have in their personal lives of the Adidas brand. They informed us that the brand reminds them of their favourite sports teams and events (“excited for the world championships). Many people talked about the Adidas products that they do own and how it makes them feel things like “sporty and fashionable”. When they see the Adidas brands and products they feel motivation “to do sports” or “work out”. In the minds of our survey takers, the Adidas brand is strongly associated with

personal events, feelings, and relationships in their lives.

Our survey results presented above imply that the high level of familiarity with the Adidas brand was connected with the advertisements they saw from the brand in addition to the personal connections they had with the brand ('word of mouth').

The Adidas brand seems to have been consistently involved in their daily lives over a long period of time and in many situations, therefore creating the image that Adidas is an 'old' and long-established brand.

How does this all lead to Adidas being a highly trusted brand in the eyes of our survey sample? Research has suggested that brand awareness and associates can strongly influence customer trust of a brand (Azzari, Pelissari 2020). Thus, it could be said that strong positive associations and knowledge leads to a more trusted brand.

We believe that trust and personal connections can communicate, even create, a brand heritage, even if the brand strategy does not explicitly centre their identity on their heritage.

In line with these beliefs, we theorise that the reason survey takers thought that Ferragamo was younger than Adidas, even though we thought the opposite would be true, was because of the lack of personal connections and knowledge of the brand in daily life.

As seen in Table 4, the majority of respondents were not familiar with the Ferragamo brand. Many of those who knew of the brand did not know why they knew it, showing a lack of personal connections or memories with Ferragamo.

This could be connected to many of the feelings our respondents said they felt in relation to the Ferragamo brand.

Respondents mentioned to feel the brand as "distant and cold", "intimidating" or not for them because the brand seemed too expensive or out of their budget.

Respondents mentioned the Ferragamo brand reminded them of other heritage brands like Prada and Gucci.

One article defines brand trust as "consumers' disposition toward a brand characterised by positive expectation of and willingness to rely on the brand.(Xingyaun, Li, Wei, 2010)"

When customers have positive experiences with the brand over a period of, they come to associate the brand with positive expectations. Additionally, the more experience they have of themselves and those around them using the brand, the more they come to understand that the brand can be relied on. Together these create brand trust in a similar way that heritage or history of a brand can create trust.

Given this data, we understand why our respondents would not trust the Ferragamo brand more than Adidas.

Analysis Applied to the Case Studies L'Oreal and Barbour

Our analysis going forward seeks to understand why L'Oreal was a more trusted brand among respondents even though Barbour was perceived to be older.

As anticipated, Barbour was believed by respondents to be older than L'Oreal.

Barbour is older than L'Oreal, but this could also be due to the fact that Barbour presents

itself as a timeless and classy brand, rather than a trendy brand. According to Urde (2007), a brand lives in three time zones: past, present and future, which Barbour appears to do. It associates itself with timeless figures such as the British royal family, as seen in the survey.

In contrast, L'Oreal was perceived by respondents to be far younger than Barbour, despite the fact that they are a similar age. This is likely due to the fact that L'Oreal doesn't focus on their heritage and instead focuses on "innovation" or the present and future, not the past.

We believe the higher perceived age of Barbour was mainly connected to the feelings respondents tied to the brand. When asked how the brand made them feel, responses ranged from 'old-fashioned', 'granny' and 'out-of-style' to 'classy' and 'royal'. Some respondents associated the brand with the countryside and the forest and felt like they could trust the quality of the brand.

Barbour's heritage resonates in these feelings and in Barbour's communication strategy. No respondents indicated that they knew the Barbour brand from advertisements. Instead, their knowledge of the brand came from word of mouth and personal experience of the brand. This could be related to the idea that, according to the vice chairman of Barbour, Barbours are meant to be passed down and made a part of the family (Pavarini, 2019).

Despite this, the respondents of our survey indicated that they trusted L'Oreal more than Barbour. We hypothesise that this is related to the feelings that our respondents associated with L'Oreal. Many respondents

talked about personal memories the brand reminded them of like their mom, doing their makeup for the first time, and middle school. They also mentioned the brand being feminine, trendy, and pretty.

As stated earlier, brand trust is often tied to positive expectations and willingness to rely on the brand (Xingyuan, 2010). Even though Barbour was perceived as older, and perhaps more experienced, our respondents trusted L'Oreal more because they had a personal history or heritage with the brand.

Even though L'Oreal paints itself as an innovative brand that wants to shape the future (L'Oreal Group, 2023), 55.9% stated (see Table 1 above) that they thought the brand was more than 30 years old, which could be tied to the long held personal memories they have of the brand.

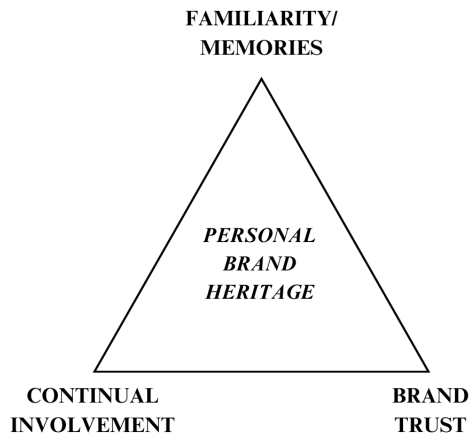
While no respondents knew about Barbour through advertisements, the opposite was true for L'Oreal, with most respondents claiming they knew L'Oreal through advertisements. We believe that these communication strategies are responsible for how our respondents perceived the brands. It relates to Barbour's brand identity (see figure 7 above) of becoming part of the family through word of mouth, while L'Oreal is part of more customer's daily lives and interactions.

Does brand history have to be part of brand heritage?

According to Urde (2007), the five elements of brand heritage- symbols, track record, longevity, core values, and importance of brand history- helps to make a brand relevant to the present and the future.

From the findings of our research above, we argue that the ‘history’ element of brand heritage does not have to be the brand’s own history, but could be from the history of the customer in relation to the brand.

Thus, we present the framework for a new side of brand heritage– personal brand heritage.



Element 1: Familiarity/Memories (Past)

The first crucial element of personal brand heritage is by creating memories and familiar feelings that are linked to the brand’s identity.

It has been shown in research that “brand experience serves as the cornerstone of a consumer’s comprehensive assessment of the brand” (Na, Rong, et al, 2023).

These so-called ‘brand experiences’ or familiarity and memory attached to the brand, as we like to call it, are the first step in creating personal brand heritage.

According to the findings of our survey, the brands which respondents noted they trusted more were linked to past memories and emotions connected to the brand.

Respondents linked their feelings towards the L’Oreal brand with memories of their mom using the brand’s product, trying makeup for the first time, or spending time with friends of their youth.

L’Oreal does not spend time talking about the history of their brand yet customers still perceive the brand to have a history because of the memories from the past and long-held sense of familiarity with the brand.

The higher the sense of familiarity, the stronger the personal heritage that customers create in their minds.

Element 2: Continual Involvement (Present)

While this sense of familiarity is crucial to creating a personal heritage with the brand, the continual involvement of consumers with the brand is important in keeping this heritage alive. If this sense of familiarity does not remain a part of the consumer’s life, the personal heritage timeline ends. In order for brands to remain successful, it is important that a customer’s connection with a brand is not only built, but also continually maintained (Na, Rong, 2023).

An important way that a consumer’s relationship with a brand can be built is through involvement in daily life.

Brands such as Adidas continue the personal heritage timeline through advertisements, social media, and connections with important people in the consumer’s lives, such as professional sports teams.

Respondents in our survey noted that they knew the Adidas brand because they and people they knew wore the brand in their daily activities. The brand was also continually personified in advertisements

and social media with their favourite teams and athletes.

These actions create a sense of familiarity in the present and this tied with a sense of familiarity with a brand in the past creates the basis of a personal heritage brand.

Perhaps one reason that more respondents connected with Barbour over Ferragamo is because of the Barbour 's use of this idea. Barbour believes that their clothing becomes a part of the family, where it connects family relationships in the past to family relationships in the present when the clothing is passed down over generations (Pavarini, 2019).

Element 3: Brand Trust (Future)

A vital part of any strong brand is that the consumers trust the brand. In order for a consumer to want to continue the personal heritage timeline into the future, they have to trust that the brand will continue to fulfil their expectations and the brand's stated purpose (Heyran, Ceylan, 2023)

The consumer creates these brand expectations through past memories with the brand and the role the brand currently plays in their lives.

As Urde (2007) states, an important part of brand heritage is the company's track record or proof that a brand has lived up to its values and promises overtime. When a consumer sees that a brand has been reliable over time, they build trust that the brand will continue to be reliable in the future.

When comparing the four brands that we researched in our survey, we can see that consumers trusted the Adidas and L'Oreal brands more. We believe that this is because

these brands have created personal heritage in the minds of the consumers through proving that they can be trusted.

Previous research has found that for consumers, brand heritage combined with brand trust makes them more likely to purchase from that brand. They rely on the trust they have with the brand more than the value the brand itself says it has (Zeren, Kara, 2020).

Therefore, we argue that when the consumer has a strong sense of familiarity with the brand, the trust they have with the brand is more personal and purchase intentions are positively connected with this.

Contributions and Conclusion

Past research has demonstrated the value of brands who talk about their personal history as a way to inform customers of their heritage (Rindell, A., Santos, F.P, 2021).

Our research introduces the idea that brand heritage can be created not by talking about the brand's personal heritage, but the heritage of the consumer.

Thus far we have proposed key elements for personal brand heritage as well as included examples of personal brand heritage in action.

Even though personal brand heritage seems to be widely created by the consumers, we believe there are things brands can do to create this heritage too.

We assume that there are 4 steps that can be taken to decide if personal brand heritage is for your brand and how to begin creating this personal brand heritage.

Step 1: How does your brand history play a role in your brand?

For the purpose of our research, we suggest that the idea of personal heritage brand is used by brands who have history but don't use it as a central part of their brand building and communication strategies. We believe this will allow brands to create a certain brand 'history' while still remaining, trendy and innovative in the eyes of consumers.

Step 2 What memories can your brand build with consumers?

When deciding how to build a personal brand heritage for your consumers, it is important to think about what kinds of memories the brand wants to spread to involve their customers from an emotional point of view. Examples of these memories can be seen in our survey analysis, such as customers of L'Oreal having memories of their moms using L'Oreal makeup or themselves learning how to do makeup for the first time. Once a brand has selected these memories, they can work to understand how they can use the past to create a bond with the customers.

Step 3 How can you be continually involved in the consumers minds/daily lives?

An important part of a personal heritage brand is remaining relevant in the minds of consumers by creating associations that extend beyond past memories. Therefore, if brands want to help customers create personal heritage, they must find ways to be involved in the daily lives of consumers

through communications such as social media, celebrity endorsements or campaigns.

Step 4 How can you show your consumers they can trust you?

The main goal through all of these steps is building trust and increasing the bond between customer and brand. It is important to keep the promise the brand makes to the customer and always have a plan to bring this promise into the future to ensure the reliability and credibility of the brand. Without this, customers will have no interest in continuing to build history and heritage with a brand who they have no trust or emotional connection with.

Conclusion

To summarise, we believe that there are more than one type of brand heritage. Brand heritage does not have to be connected to the history of the brand itself, but can be connected to the memories, emotions and trust customers build with a brand. To build a personal heritage brand, it is important for brands to help customers create past, present and future connections with the brand. This will create in the mind of the consumers, an unbroken timeline of history and trust with the brand. With this comes a sense of brand familiarity that increases a customer's purchase intentions. When customers help create the history of a brand, they will want to help create the future too.

Limitations and Further Research

Further research could be done with more widely known Heritage Brands (i.e. Louis Vuitton, Gucci) to create a more level playing field and to increase the involvement of survey takers when compared with very widely known Brands with Heritage. Heritage is not enough when comparing brands– further studies should choose Heritage brands and brands with heritage that focus on the same target group for more accurate results. We would also recommend more extensive surveys with larger survey groups and more cohesive imagery to gather more extensive research.

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Appendix Survey I

How old are you?

- Under 18
- 18-30
- 30+

What is your gender?

- Male
- Female
- Other

Where are you from?

- Europe
- Asia

- North america
- South america
- Africa
- Oceania

Do you know this brand?

- Yes
- No
- Maybe

How do you know this brand?

- Word of mouth
- Social media
- Advertisements
- I don't know why I know this brand
- I don't know this brand

How does this brand make you feel?
(Open question)

How old do you think this brand is?
(Open question)

How old are you?

- Under 18
- 18-30
- 30+

What is your gender?

- Male
- Female
- Other

Where are you from?

- Europe
- Asia
- North america
- South america
- Africa
- Oceania

Do you know this brand?

- Yes
- No
- Maybe

How do you know this brand?

- Word of mouth
- Social media
- Advertisements
- I don't know why I know this brand
- I don't know this brand

How does this brand make you feel?

(Open question)

How old do you think this brand is?

(Open question)

Which brand do you trust more?

- Adidas
- Ferragamo

Selected Answers to Open Questions

Ferragamo

- "It's not for me because its outside of my budget"
- "Elegant"
- "Not meant for me"
- "Not my taste"
- "Too expensive"
- "Scared"
- "Not for everyday wear"
- "Distant and cold. Intimidated"
- "Like Prada and Gucci"

Appendix Survey II

How old are you?

- Under 18
- 18-30
- 30+

What is your gender?

- Male
- Female
- Other

Where are you from?

- Europe
- Asia
- North america
- South america
- Africa
- Oceania

Do you know this brand?

- Yes
- No
- Maybe

How do you know this brand?

- Word of mouth
- Social media
- Advertisements
- I don't know why I know this brand
- I don't know this brand

How does this brand make you feel?

(Open question)

How old do you think this brand is?

(Open question)

How old are you?

- Under 18
- 18-30
- 30+

What is your gender?

- Male
- Female
- Other

Where are you from?

- Europe
- Asia
- North america
- South america
- Africa
- Oceania

Do you know this brand?

- Yes
- No
- Maybe

How do you know this brand?

- Word of mouth
- Social media
- Advertisements
- I don't know why I know this brand
- I don't know this brand

How does this brand make you feel?
(Open question)

How old do you think this brand is?
(Open question)

Which brand do you trust more?

- Barbour
- L'Oreal

Selected answers to open questions:

L'Oreal

- "Reminds me of my mom"
- "Like a fun young girl getting read with my friends"

- "My mom always used this"
- "Feel motivated to take time to pamper"
- "Middle school and trying to do my makeup for the first time"
- "Feminine"
- "trendy"

Barbour

- "Royal"
- "Plant-based Diana"
- "Countryside house"
- "Like I'm going to the forest"
- "Old-fashioned"
- "Out-of-style"
- "Like I could trust the quality"

Appendix graphs

Perceived Age of Adidas Brand

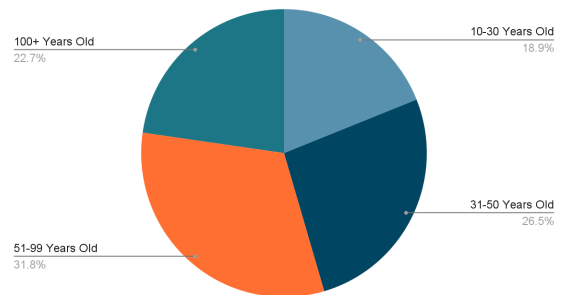


Table 1

Perceived age of Ferragamo brand

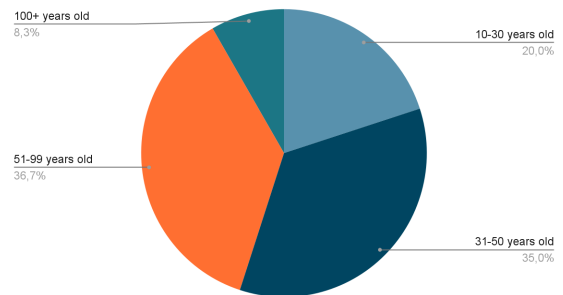


Table 2

Do you know the Adidas Brand?

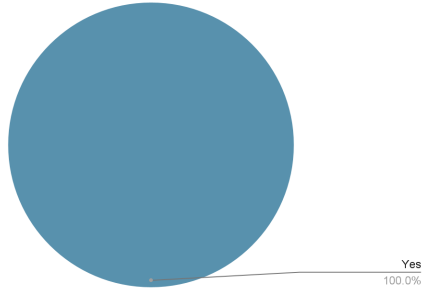


Table 3

How the brand makes the respondents feel

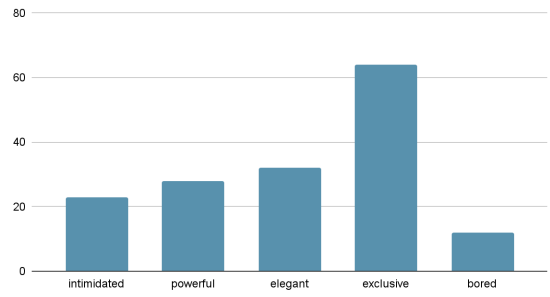


Table 6

Do you know the Ferragamo brand?

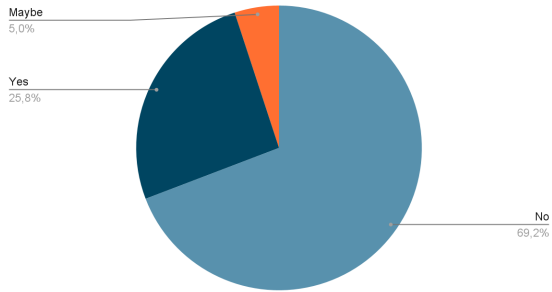


Table 4

How do you know this brand?

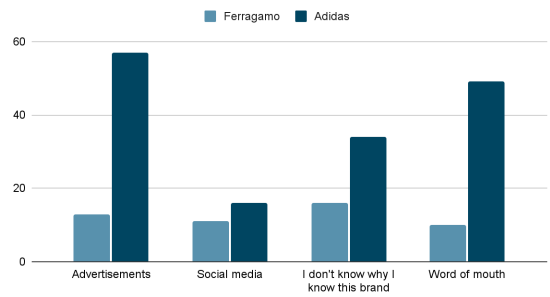


Table 7

How does Adidas make you feel?

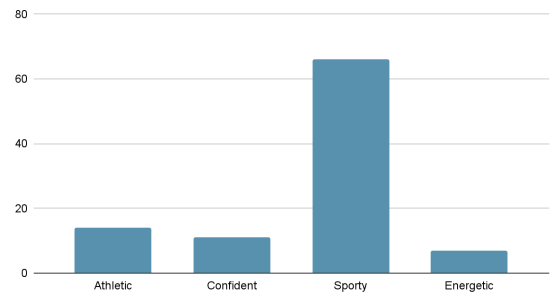


Table 5

Perceived Age of Barbour Brand

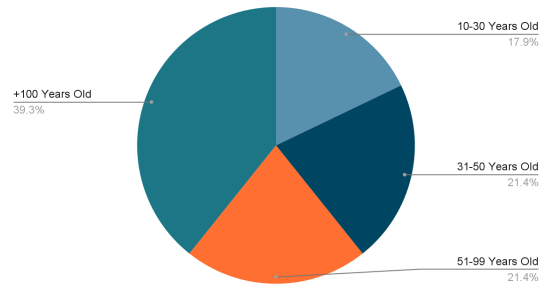


Table 8

Perceived Age of L'Oreal Brand

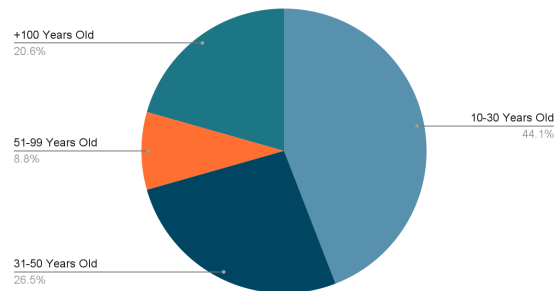
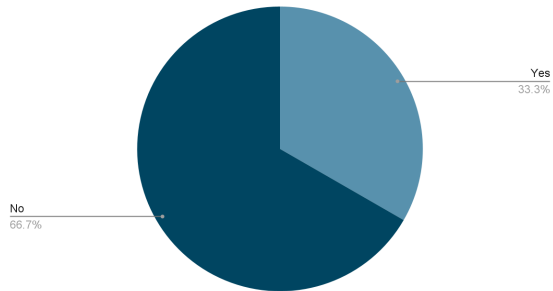


Table 9

Do you know the Barbour brand?



How does the Barbour brand makes you feel?

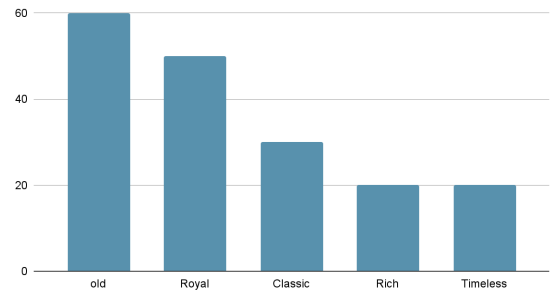
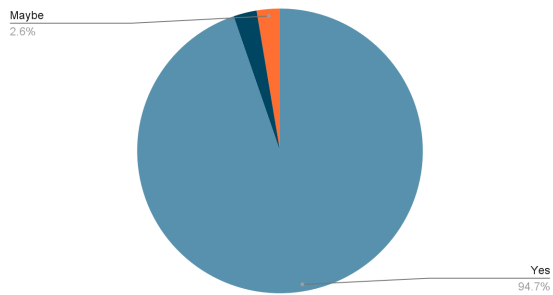


Table 13

Table 10

Do you know the L'oreal brand?



How does the L'oreal brand makes you feel?

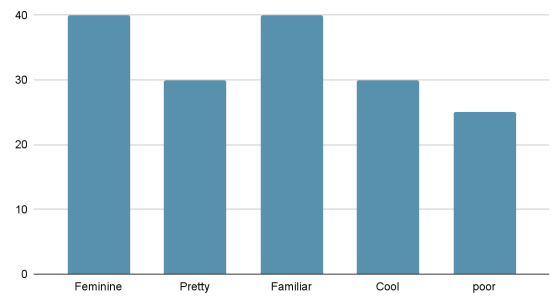
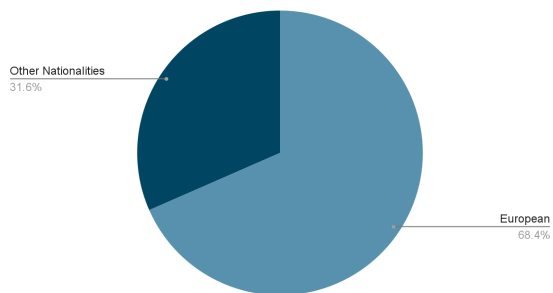


Table 14

Table 11

People who know Barbour



How do you know this brand?

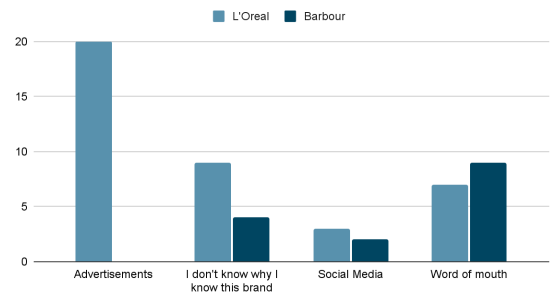


Table 12

Table 15

Which brand do you trust more?

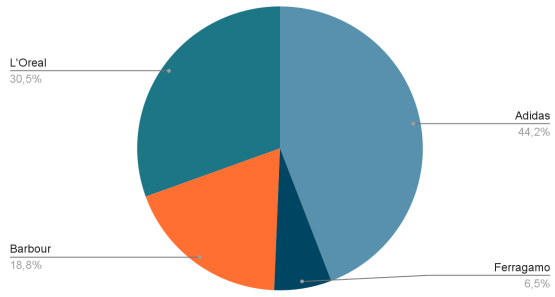


Table 16