

"Tiffany Who? Not Your Mother's Anyway": When Reinvention Turns Into Alienation

TEACHING NOTES

The authors prepared this case solely as a basis for class discussion and not as an endorsement, a source of primary data, or an illustration of effective or ineffective management. Although based on real events and despite occasional references to actual companies, this case is fictitious and any resemblance to actual persons or entities is coincidental.

Teaching plan

This document is addressed to teachers or discussion leaders for the Tiffany & Co. case. It aims to provide guidelines for presenting the case from pre-presentation preparation to conclusion. The facilitator is provided with learning objectives, a time plan, discussion questions, and many more resources that can help initiate the class discussion. The teaching notes also include relevant theories as support for solving the case, as well as reference cases that illustrate similar situations. Finally, an overview of the possible alternatives is provided as a tool for suggesting new perspectives to the audience and therefore opening up the discussion.

Case synopsis

In July 2021, shortly after its acquisition by LVMH and under new leadership, Tiffany & Co. launched the campaign "Not Your Mother's Tiffany" as part of a broader strategic repositioning aimed at attracting younger consumers like Millennials and Gen Z. The campaign was designed to signal modernization and cultural relevance for the 185-year-old luxury jeweler, long associated with bridal tradition, heritage and timeless elegance. While the campaign succeeded in generating media attention and social engagement, it also triggered immediate and harsh backlash. Many loyal customers, particularly older women, perceived the tagline "Not Your Mother's Tiffany", widely used in campaign visuals across billboards and digital channels, as disrespectful, ageist and dismissive of the brand's heritage. Hashtags such as #TiffanyIsCancelled circulated online and media outlets questioned whether the brand had misjudged its tone. Social media criticism, negative press coverage and emotional reactions from loyal customers raised concerns about reputational risk and potential erosion of brand equity. The criticism was not limited to older customers. Even part of the intended target group itself, being younger consumers, expressed discomfort and argued that the message felt alienating rather than empowering. What was intended as bold reinvention was widely interpreted as rejection of the very generations that had built the brand's prestige.

The case addresses issues of brand heritage, corporate brand identity, stakeholder management and reputational risk in the context of strategic renewal. It examines the strategic tension between heritage preservation and reinvention and the potential consequences of alienating core stakeholders during transformation. The perspective of the case places students in the role of Creative Director in early August 2021, a few weeks after the campaign had been launched. The Creative Director is tasked with developing a strategic response to the backlash and presenting a forward-looking plan to the executive board in an upcoming meeting scheduled two weeks later. The central questions to address are: Now that the campaign has triggered backlash and alienated part of the traditional customer base - what strategic path should Tiffany follow next? Should Tiffany prioritize the customers of the future, or the customers who built its past? How should Tiffany respond publicly, if at all, to address the backlash and criticism?

Learning objectives

Reading and analyzing the case should enhance the students' or participants' ability regarding the following:

- Analyzing a crisis faced by a luxury heritage brand following the launch of a provocative campaign with a focus on the unexpected reactions from external stakeholder groups such as customers, potential customers and media.
- Understanding the paradox luxury brands face when trying to attract a younger audience to counterbalance their aging traditional target group. Gaining knowledge regarding how these brands could stay relevant and attractive for a younger audience while maintaining their strong brand heritage.
- Understand the Corporate Brand Management models and Communication Theories underlying the case.
- Evaluating the management of an incident, including the short- and long-term consequences of different strategic alternatives.
- Remembering and reflecting upon how bold initiatives of a brand's communication and repositioning can affect various stakeholder groups and potentially damage the brand image.
- Applying the Corporate Brand Management frameworks to the case and its context to gain deeper understanding of the problem and its origin, as well as to develop alternative solutions that could be applied to similar situations.
- Creating a positioning strategy consistent with the brand image and heritage.

Theoretical Foundation

The Corporate Brand Identity Matrix

In order to understand the consequences of the campaign on Tiffany & Co.'s brand identity, the Corporate Brand Identity Matrix (CBIM) and its reputational layer can be applied to the case.

A brand has a stable Matrix once all the nine panes are aligned and in harmony. However, any gaps or inconsistencies found among these elements should be investigated and then strengthened (Urde, 2024). In the case of Tiffany & Co., the "Not Your Mother's Tiffany" campaign has created inconsistencies in several panes of the CBIM, as highlighted in blue in **Figure 1**.

Figure 1: Inconsistencies created by the campaign

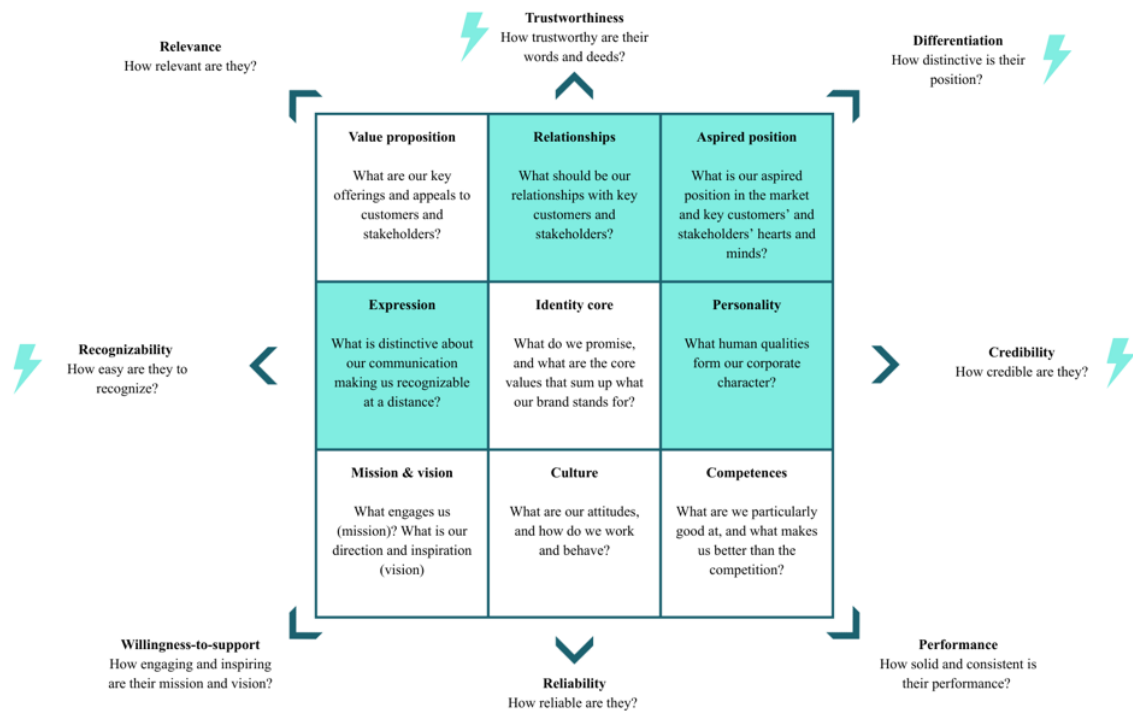
<p>Value proposition</p> <p>What are our key offerings and appeals to customers and stakeholders?</p>	<p>Relationships</p> <p>What should be our relationships with key customers and stakeholders?</p>	<p>Aspired position</p> <p>What is our aspired position in the market and key customers' and stakeholders' hearts and minds?</p>
<p>Expression</p> <p>What is distinctive about our communication making us recognizable at a distance?</p>	<p>Identity core</p> <p>What do we promise, and what are the core values that sum up what our brand stands for?</p>	<p>Personality</p> <p>What human qualities form our corporate character?</p>
<p>Mission & vision</p> <p>What engages us (mission)? What is our direction and inspiration (vision)</p>	<p>Culture</p> <p>What are our attitudes, and how do we work and behave?</p>	<p>Competences</p> <p>What are we particularly good at, and what makes us better than the competition?</p>

- **Relationships:** There is a major shift in the brand's desired relationship with customers. The campaign addresses a younger audience and alienates the core traditional customer base of the brand while simultaneously angering their aimed target group.
- **Aspired position:** Related to the shift in relationships, there is a change in what the brand wants to be in the hearts and minds of customers. The campaign indicates how Tiffany & Co. wants to attract a younger generation, but also risk changing the perception of their traditional target group and even losing their loyalty.
- **Expression:** With this campaign, Tiffany & Co. moved away from their original recognizability symbols. They dropped their usual communication style to use bold black text instead, as well as controversial and more harsh expressions to awaken engagement and attention. However, the dared act to play around with their iconic Tiffany Blue (1837) by temporarily replacing it with a bright yellow color seemed to have positive effects for their traditional symbols.
- **Personality:** The campaign changes the brand's personality from aligned with their traditional audience's character to becoming young, bold, and "defiant". Such a sudden change of its personality could cause confusion among the customers and create a sense of unfamiliarity and loss of credibility.

After identifying the inconsistencies among the brand identity drivers, the Matrix can be used to assess their impact on the brand's reputation layer. According to Urde (2024), each identity driver is paired with a reputational element and their effects on each other can be visualized as shown by **Figure 2**. Reputation, defined as "the sum of

people's personal judgements of your organization's past and present, its words and deeds, and its future prospects" (Urde, 2024), is a vital asset and aspect of the brand that must be managed as it shapes stakeholder's trust towards the organization. Moreover, it affects and influences long-term competitiveness and reflects the organization's financial performance and strategic opportunities.

Figure 2: Links between identity drivers and reputational elements. Negatively affected reputational elements are shown with a lightning symbol



- **Trustworthiness:** Due to the major shift in the relationship pane created by the campaign, Tiffany & Co. is exposed to a risk of losing trust from their key customers and stakeholders. For example, their traditional target group's trust of the brand's words and deeds after the campaign could be damaged in the long-term.
- **Differentiation:** Because Tiffany wants to focus on reaching a younger audience, their traditional target group could lose their support of the brand, or no longer see the added value compared to competitors.
- **Recognizability:** By changing their communication tone and some of their key symbols, Tiffany & Co. is exposed to the risk of not being as recognizable as they used to be.
- **Credibility:** The sudden change in the brand's human qualities (from elegant and traditional to young, bold, and defiant) and its misalignment with the brand heritage narrative could reduce customers' perceived authenticity and credibility of the brand, especially among the older generation.

Identifying these gaps of the Corporate Brand Identity Matrix and the risks they come with can help the brand manage their reputation, and indicate elements and panes in need of alignment and maintenance.

Positioning Chart

One way to compare a brand's positioning to its competitors is to use a positioning map or positioning chart (Alon et al., 2021). In the case of Tiffany & Co., the brand can be contrasted to their competitors on two axes: premium vs. luxury jewelry brand and traditional vs. forward-looking brand personality. Tiffany & Co. as a brand belongs to the top-right quadrant, but with the campaign, they aim to reposition themselves as part of the bottom-right quadrant, as presented in **Figure 3**.

Figure 3: *Tiffany & Co.'s positioning chart and aimed repositioning*



Compared to the premium jewelry brands (on the left side), Tiffany & Co. and the other luxury jewelry brands are not only higher-priced, but also follow a different strategic approach. According to Kapferer (2012), luxury brands add the highest intangible value to products that are already of an extremely high quality through symbolic elements such as purchase rituals, exclusive retail environments, and narratives of the brand's heritage and history.

Tiffany & Co. is located on the top-right quadrant of the positioning chart, along with Cartier. Both brands are categorized as luxury and have a traditional brand personality by valuing heritage. Their communication heavily emphasizes their long history, savoir-faire, and traditions. Moreover, their jewelry often comes with iconic and timeless designs.

With the campaign, Tiffany & Co. intended to reposition themselves as a forward-looking luxury brand. This would position them in the lower-right quadrant. This is

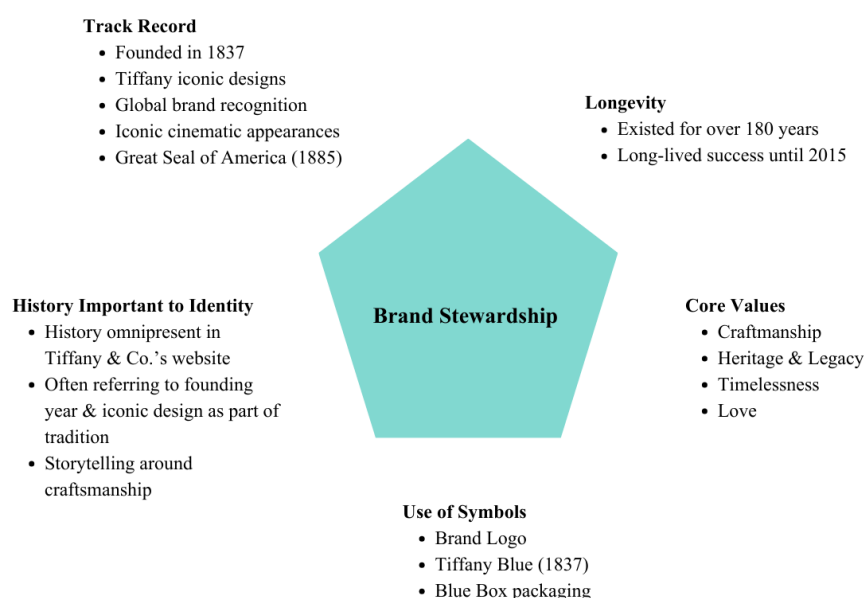
where brands such as Bulgari and Pomellato are located. This brand category usually involves brands with modern, edgy, and often colorful designs that are highly priced and made to appeal to young customers. Although these brands have a long history that should not be forgotten, their personality tends to be bold and playful.

Heritage Branding

According to Urde et al. (2007), heritage is not solely regarding the past of the brand, but rather how the past is elevated through the present and the future through the use of corporate brand strategy and identity. Therefore, it could be interpreted as a strategic resource that brands could manage and maintain for its own favor. However, all brands with a heritage are not defined as heritage brands (Urde et al., 2007). A heritage brand is a brand that actively uses its heritage as a key part of its identity by actively maintaining and managing it. When correctly and successfully managed, the heritage can function as a valuable and impactful competitive advantage (Urde, 2024). The Brand Heritage Theory explains what makes the brand a "heritage brand", and suggests that brand heritage is a set of meaning tied to its "track record", core values, symbols and continuity that are being actively managed (Urde et al., 2007).

The Heritage Quotient (HQ) is a tool within the Brand Heritage Theory that measures whether and how much heritage a brand has, based on five factors: track record, longevity, core values, use of symbols, and history important to identity (Urde et al., 2007). Furthermore, the center of the figure, The Brand Stewardship, takes on a managerial stance and symbolizes how managers should protect and maintain the heritage of the brand (Urde et al., 2007). **Figure 4** below represents Tiffany & Co's HQ.

Figure 4: Heritage Quotient for Tiffany & Co.



As presented above, Tiffany & Co. scores high on the five dimensions of the HQ and can therefore be considered as a heritage brand. In particular, one of the strongest dimensions is the brand's use of symbols as it includes elements that are unique and directly associated with the brand. Another dimension that scores high for Tiffany &

Co. is its track record. The brand has existed for almost two centuries and gained global recognition over the years. Moreover, their iconic designs remain popular year after year.

However, the new campaign risks weakening some aspects of the HQ. For instance, the campaign can be interpreted as symbolically challenging its track record, distancing themselves from their past and their core customers with the saying "Not Your Mother's Tiffany". Furthermore, the core of timelessness was dismissed and disrespected with the new trendy approach, with the risk of perceived inconsistency of the core values. The actions taken by the students, in this case, therefore decide whether Tiffany & Co. would remain a heritage brand or simply a brand with heritage.

Methods of Corporate Communication: Issue Management

Companies use a variety of communication approaches to interact with and influence their different stakeholders. Groups such as the media, general public, employees, customers and financial actors each have distinct expectations and therefore require carefully adapted messages and suitable channels. Corporate communication is not only about distributing information, it is a strategic function aimed at shaping perceptions and maintaining trust. In particular, it serves as a key mechanism for protecting and reinforcing the organization's reputation (Roper & Fill, 2012).

In this context, issue management is the process of identifying and addressing matters that require a decision and may affect an organization and its stakeholders. An issue usually arises when there is a disagreement between a stakeholder group and the organization, requiring action to protect the organization's reputation. While many issues remain unnoticed (latent), some gain media attention or stakeholder pressure and become active. If they intensify further, they can develop into a crisis. Effective issue management involves scanning the environment to detect changing public opinion, monitoring potential threats, analyzing their seriousness, identifying the stakeholders involved and developing appropriate response strategies. This is important because early and right action can prevent issues from escalating into serious crises that could damage the organization's reputation (Roper & Fill, 2012).

To address an issue accordingly, Roper & Fill (2012) introduce four strategic response possibilities:

- **Silence strategy:** The organization chooses not to respond publicly, usually because the issue seems minor or unclear. It may give carefully controlled comments, however the main goal is to reduce attention and prevent the issue from growing while continuing normal operations.
- **Accommodation strategy:** The organization accepts the issue and makes internal changes to adapt. It communicates these changes clearly to employees and the public to show it is responding responsibly.

- Reasoning strategy: The organization opens dialogue with stakeholders to better understand the issue. Through discussion and engagement, it develops a thoughtful and informed response.
- Advocacy strategy: Instead of changing itself, the organization tries to influence public opinion. It uses communication, lobbying and messaging to shape how stakeholders see the issue.

In the case of Tiffany & Co., the new campaign sparked significant backlash and negative customer reactions on various media platforms, which can be seen as an issue for the company. This put Tiffany's into a position where managing this issue became necessary in order to avoid an emerging crisis. The company's response most closely reflected a silence strategy, combined with elements of advocacy. The brand focused on rapid damage control while keeping public communication minimal. Even though the new executive vice president eventually admitted to the consequences of the campaign, no public statements were made. Instead of apologizing or changing its stance publicly, it allowed the controversy to pass, treating the backlash as temporary attention rather than a serious threat to the reputation. The campaign however was discontinued shortly after its release, in an attempt to contain the issue and protect its position without major adjustments.

The four response strategies proposed by Roper & Fill (2012) can be used as guiding theory in the case of Tiffany & Co., to lead and deepen the discussion regarding their public response to the criticism the "Not Your Mother's Tiffany" campaign has evoked. As can be seen with Tiffany, these strategies can be combined and adjusted depending on how serious the issue becomes.

Reference Cases

Presented below are similar cases that could enable deeper understanding of the case of Tiffany & Co., see **Figure 5**. The case of Cartier represents a successful rejuvenation of an aging brand, as they managed to re-interpretate their heritage rather than dismiss it (Vogue Australia, 2026). Furthermore, both the cases of Dior and Bulgari showcase similar acquisitions done by LVMH and how they managed to modernize the brands successfully (LVMH, 2026a; LVMH, 2026b; BVLGARI, 2026). Adhering to these examples could provide the students with additional alternatives and strategies to successful rejuvenation of heritage brands and give diverse perspectives of the case of Tiffany & Co.

Figure 5: Reference cases

Brand	Background / Heritage	Modernization Approach / Key Actions	Relevance to the Case - Tiffany & Co.
Cartier	<ul style="list-style-type: none"> French luxury goods house founded in 1847 by Louis-Francois Cartier. Offer high-end jewelry, watches, leather goods and accessories. Known for iconic products such as the LOVE bracelet & Juste un Clou. Ownership: Richemont 	<p>Modernization approach:</p> <ul style="list-style-type: none"> Repositioned and re-issued iconic pieces like the Love Bracelet as everyday, modern luxury. Acknowledged the enduring appeal of its timeless designs while focusing on innovation and modernity. Increased focus on younger self-purchasing customers. Strong digital storytelling and cultural collaborations. 	<p>Relevance: Shows heritage reinterpretation rather than disruption.</p> <p>Why it worked:</p> <ul style="list-style-type: none"> Cartier leaned into timeless icons but reframed them for modern lifestyles. It made the “grandmother’s piece” cool again, rather than dismissing it → elevated essentials that accompany a life, rather than chase a trend. Contemporary re-editions combine Cartier’s heritage with modern creativity, giving collectors the opportunity to own classic designs reinterpreted for today. The brand successfully connects tradition and innovation, respecting its history while appealing to a new generation of collectors.
Dior	<ul style="list-style-type: none"> The fashion house was founded by the French designer Christian Dior in 1946. Its product portfolio includes fashion, fragrances, watches, jewellery, shoes and accessories. Ownership: LVMH 	<p>Acquired in 2017 by LVMH & under new leadership:</p> <ul style="list-style-type: none"> Known for its iconic products, Dior reintroduced archival designs like the Saddle Bag. Dior is globally known for changing women’s fashion after World War 2 with the “New Look” (cinched waists, full skirts) → the brand modernized through combining its rich heritage with modern feminist messaging and youth appeal. Under new creative director Jonathan Anderson (2025 - ongoing): <ul style="list-style-type: none"> He brings womenswear-elements (e.g. high-volume cargo shorts) into men’s collection. The new modern vision gives space to design the collections for men and women interchangeably, opposed to separately. 	<p>Relevance: Dior shows how to modernize without framing the past as outdated.</p> <ul style="list-style-type: none"> Acquired from LVMH in 2017 (same ownership as Tiffany & Co.). <p>Why it worked:</p> <ul style="list-style-type: none"> Balanced heritage and innovation → classic designs and motifs were refreshed with modern touch. They introduced a modern tone without dismissing their legacy. Fashion shows, digital campaigns and social media reached younger, global consumers.
Bulgari	<ul style="list-style-type: none"> Luxury brand founded in Rome in 1884 by Sotirio Bulgari. Deeply rooted in Roman history (“Roman High Jeweler”). Well-known for its bold, Mediterranean inspired jewelry, high-end watches, fragrances and luxury accessories. Famous for using vibrant, coloured gemstones. Ownership: LVMH 	<p>“Innovating the present for a sustainable future”:</p> <ul style="list-style-type: none"> The brand focused on combining its traditional Roman/Italian craftsmanship with new technology, materials, sustainability and digital transformation: <ul style="list-style-type: none"> The company developed watches with integrated digital art NFTs, where a QR code on the physical timepiece unlocks exclusive digital content. The Aluminium watches introduced lightweight, modern materials into luxury, timeless pieces. They reimagined iconic designs for modern taste while maintaining Roman identity, e.g. classic motifs like Serpenti have been updated with new materials and forms. Strong celebrity partnerships. 2025 “Eternally Reborn” Campaign: The campaign celebrated Bulgari’s tradition of constant reinvention while staying timeless. 	<p>Relevance: Shows how a heritage jeweler can modernize without symbolically rejecting the past.</p> <ul style="list-style-type: none"> Acquired from LVMH in 2011 (same ownership as Tiffany & Co.). <p>Why it worked:</p> <ul style="list-style-type: none"> Bulgari modernized by strengthening its Roman heritage rather than distancing itself from it. Blended innovation with luxury craftsmanship. Embraced digital and technological advancements. Maintained exclusivity while evolving.

Discussion Questions

The main questions provide a starting point for reflection and debate, encouraging students to analyze the situation, weigh trade-offs and propose actionable recommendations and case solutions. To guide and enrich the conversation, a set of supporting questions is provided. These questions are designed to help participants engage critically with the case, allow deeper considerations of the main questions and develop well-founded solutions.

Main Questions

- Now that the campaign has triggered backlash and alienated part of the traditional customer base - what strategic path should Tiffany follow next?
- Should Tiffany prioritize the customers of the future, or the customers who built its past?
- How should Tiffany respond publicly, if at all, to address the backlash and criticism?

Follow-up Questions

- Is alienating older customers an acceptable trade-off for capturing younger ones?
- How far can a legacy brand stretch without breaking its identity?
- Did LVMH push a needed transformation? Or impose a European luxury playbook (modernization) onto an American icon?
- If luxury depends on timelessness, can it afford modernization?
- Should Tiffany double down on its modernization strategy or recalibrate its messaging to re-embrace heritage?
- How should Tiffany & Co. justify its decision to both loyal, long-standing customers and the younger audience the campaign aimed to attract?
- How should a heritage brand respond when modernization alienates its core base?
- Should Tiffany prioritize the customers of the future, or the customers who built its past?

Teaching Suggestions

This section aims to guide the discussion leader when preparing and presenting the case. The objective is for them to understand the case, lead an engaging class discussion, and make sure the case's learning objectives are reached.

Pre-presentation Phase

The first step in the preparation of the Tiffany case is for the discussion leader to make sure they are familiar with the Tiffany & Co. brand: their offerings, target audience, their heritage etc. To do so, they are advised to conduct online research as well as to dive into the Written Case document as it provides a timeline of the brand's history and additional information. Once they know the brand well, they can move on to the case preparation, as explained below.

To prepare for the case discussion, the teacher should read and be able to explain the written case to an audience as this will be the starting point for a meaningful class discussion. They should also be familiar with the management decision so that it can be presented clearly at a later stage of the discussion. It is also recommended for the discussion leader to go through the Teaching Notes document a few times. This document is key and presents the structure for the class discussion, pieces of advice that may be useful to the facilitator, as well as a detailed time plan to lead the discussion. Another essential step in the preparation is for the teacher to go through the provided PowerPoint presentation.

In case the discussion is presented by more than one discussion leader, it is recommended that they agree on a clear division of task beforehand so that each presenter is aware of their role. This will also contribute to a smoother class discussion.

Finally, it is recommended for the facilitator to practice presenting the case prior to the class discussion, especially if this is not their usual teaching style. Such a rehearsal will allow them to ensure they have a thorough understanding of the case and help them highlight the key elements to emphasize once in front of the students.

Introduction Phase

The very first part of a case discussion should catch the attention of the audience. Therefore, we recommend the teacher starts by asking one or more questions about Tiffany & Co. or to engage the students. In addition to understanding how familiar the audience is with the brand, this step will initiate the desired atmosphere for an engaging open discussion. To do so, we suggest the teacher to choose among the following alternatives:

- Ask the students whether they have ever inherited or been handed down any family jewelry, and their relationship to those.

- Provide the students with visual cues and make them guess the brand they represent: it could start by one of Tiffany's signature jewelry, then the iconic Tiffany Blue color, a picture of their New York flagship store, etc.
- Present the Tiffany & Co. logo to the audience and ask them what they already know about the brand.

Once the audience is aware of the brand that will be at the centre of the discussion, the teacher should clarify the timeline of the session by presenting the different phases and their duration, as presented in the time plan section below.

Once the students know what to expect, it is time for the facilitator to present the case using the Written Case document as well as the PowerPoint Presentation. The goal is for the students to grasp the context of the situation and be put in the shoes of the Creative Director, which could be enabled through giving voice to the main characters of the case as well as some role playing of the situation. The introduction phase ends with the presentation of the discussion questions.

Discussion Phase

At the start of this phase, it is important for the teacher to make sure the students understood the discussion questions and clarify any unclear aspects of the case or the questions if needed. It is also advised to emphasize once more the position in which the students are: the Creative Director so that they feel engaged with the case and its bubble and feel eager to take action.

Throughout the discussion, the role of the teacher is to moderate or facilitate the discussion by writing down the students' ideas and asking follow-up questions to help the students think further. The facilitator's role also involves staying impartial and making sure everybody's opinion gets heard. Therefore, the teacher should be the one deciding who should speak at what point. To do so, it is crucial to constantly "scan the room" and to see which students raise their hands and in which order.

The discussion should start with the students listing the important aspects of the case and therefore identify the key issue to be solved. At this point, the teacher should focus on the main discussion questions and write down the audience's inputs on the board as indicated in the board plan below. The discussion leader can also ask some of the follow-up questions if needed for the discussion flow.

Once the students agree on the key issue, it is time to identify the alternatives that can be put in place. Again, the teacher should write these down on the board according to the board plan. Here, it is very important to help the students to formulate their ideas and perspectives. This can be done using the follow-up questions.

In case the discussion goes quiet, it is the teacher's role to "pull" the students into the conversation by asking specific people for their opinions. This will increase the student's engagement in the conversation and is likely to bring new inputs. Another way to bring new perspectives, if the discussion is stagnant, is for the facilitator to add arguments that haven't been discussed yet. This can easily be done using the board

plan provided below. Alternatively, the reference cases presented below can be brought up by the facilitator as they can inspire the students and their suggestions for Tiffany & Co.

When the 15 minutes allocated to this phase come to an end, the teacher should summarize the suggested alternatives and their rationale. Then, the audience should be asked to vote for their chosen solution. Note that a unanimous vote is unlikely since the case does not come with a clear-cut answer.

Conclusion Phase

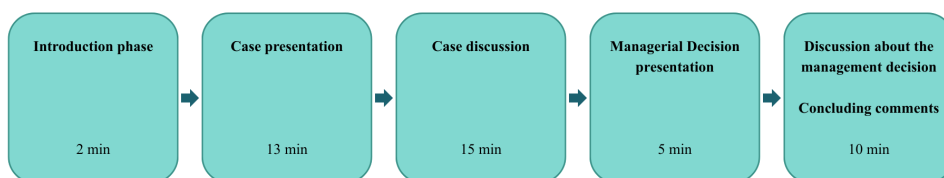
Now that the students have voted for their suggested alternative, it is time for the facilitator to present the managerial decision. This should be done using the Managerial Decision document provided with the case. It is important to describe the company's action and explain the rationale behind them.

The teacher should then help the students to reflect on the decision and how it differs from their choice. The facilitator should also help them summarize the key learnings from the Tiffany case and how they could be applied to various situations in the future. Lastly, the teacher should close the session by thanking the audience for their participation and engagement throughout the discussion.

Time Plan

The full case presentation session is planned for a duration of 45 minutes. It includes many distinct parts divided according to the time plan presented in **Figure 6**.

Figure 6: Recommended time plan



In case the timeframe allows for a few extra minutes, it is recommended that the teacher uses them to prolong the case discussion or the conclusion phase, as these are the most interactive parts of the session.

Board Plan

Presented below is a suggested board plan (or decision tree) for the discussion following the case, both with possible strategic paths and their implications (see **Figure 7**) as well as an empty board plan (see **Figure 8**). This could be used to better structure the discussion and could be either used as projected and edited in during the case discussion, or as a template for the white board. This will enable readable and structured discussion and will enable easier understanding of the different alternatives resulting from the case discussion.

Figure 7: Suggested board plan (example of input)

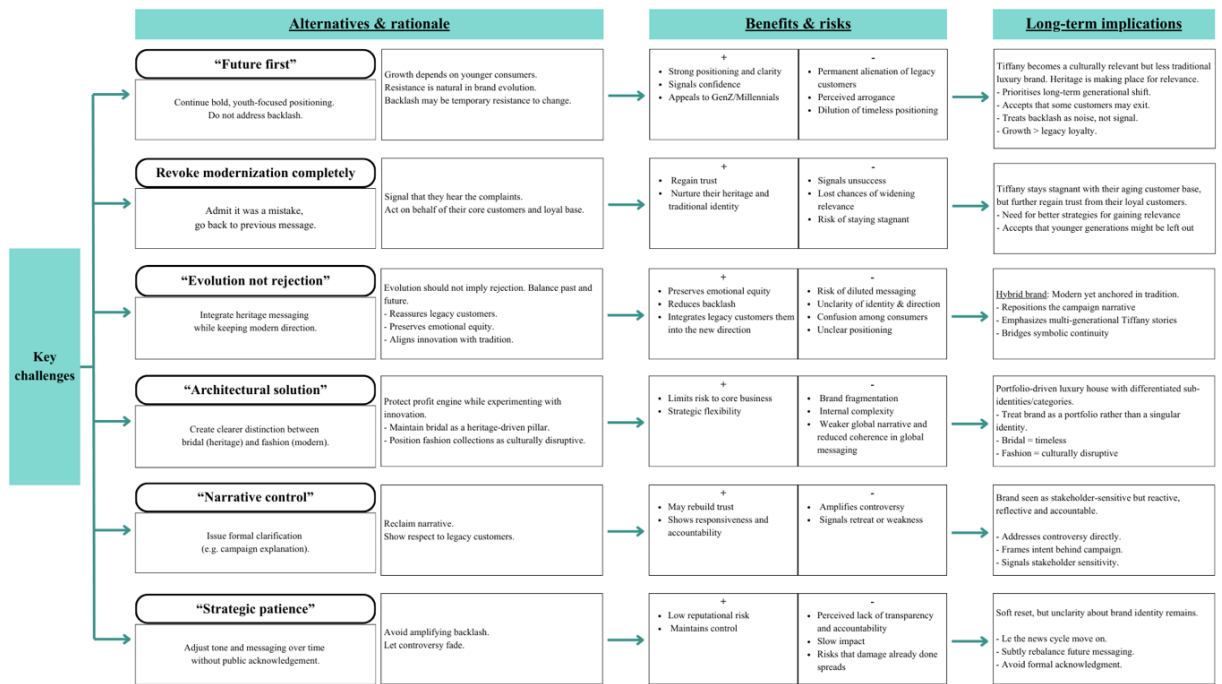
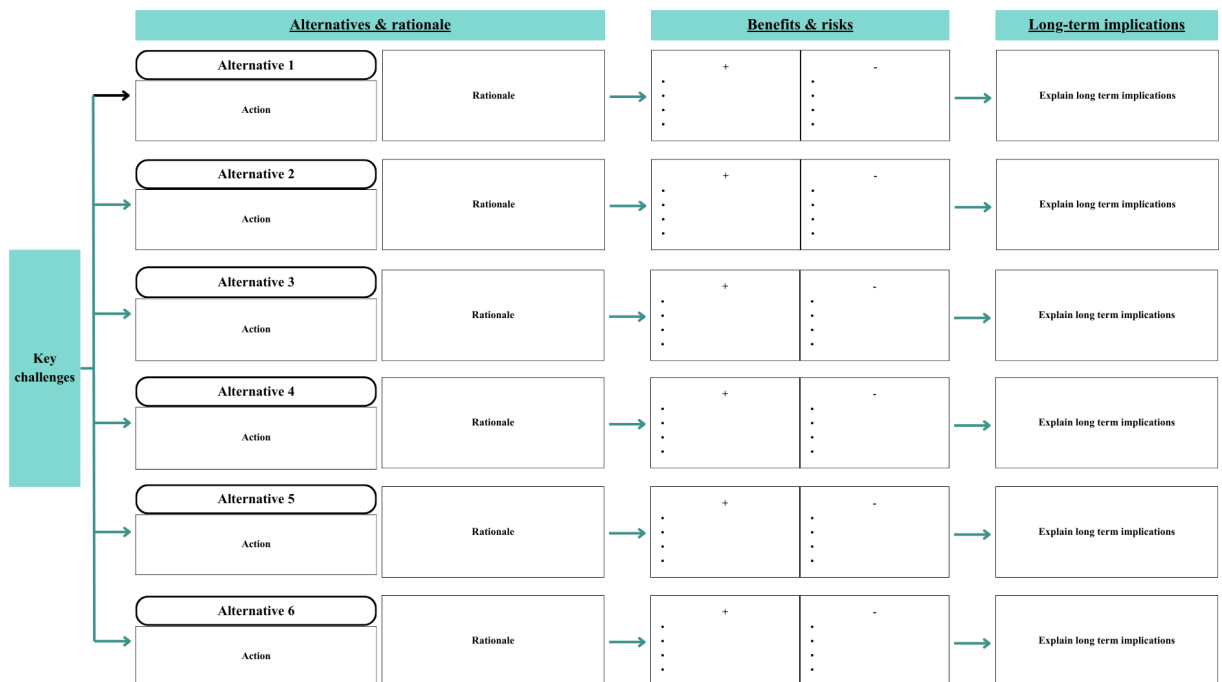


Figure 8: Suggested board plan (empty)



Reflections

Writing this case on Tiffany & Co. provided a unique opportunity to engage with the material not only as a student group analyzing a business situation but also as case writers shaping a learning experience for others. The process required a shift in perspective, whereas as students, the focus is primarily on understanding and evaluating management decisions, as case writers, the challenge lies in structuring a narrative that encourages critical thinking, discussion and practical application of theory. This shift required careful consideration of what information to include, what information to leave implicit and how to frame the managerial dilemma in a way that is both engaging and analytically rich.

One of the primary learnings from this process was the importance of clarity and focus when constructing a story. Tiffany & Co.'s history reaches nearly two centuries and the recent modernization efforts under LVMH involve several strategic, marketing and operational dimensions. A key challenge was deciding which elements were essential to present a coherent case while maintaining enough complexity to allow for meaningful discussion. This meant prioritizing major milestones, such as the brand's founding, iconic campaigns, acquisition by LVMH and the "Not Your Mother's Tiffany" launch, while summarizing other details to avoid overwhelming the reader.

Another challenge in writing this case was deciding which discussion questions to ask and which managerial dilemma perspective to adopt. Tiffany & Co.'s situation could be analyzed from multiple angles, such as brand heritage versus modernization, customer segmentation, social media strategy or internal leadership decisions. Selecting the most appropriate focus required careful consideration of which perspective would generate the richest discussion, encourage critical thinking and allow students to come up with actionable solutions.

Additionally, balancing multiple stakeholder perspectives proved both challenging and interesting. The case needed to capture the viewpoints of older, loyal customers, younger target consumers and internal management, each with different expectations and interpretations of the campaign. Incorporating these perspectives highlighted the complexity of making managerial decisions and reinforced the importance of context in strategy. As case writers, we had to ensure that these perspectives were represented fairly, providing enough information to allow students to consider trade-offs and develop context rich recommendations.

Overall, the process of writing this case has both brought us joy, creative writing and critical thinking. It has helped us to apply business models and theories upon real business situations and has strengthened the sense of how to apply corporate brand management in real life situations and therefore widening our academic scope.

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