

Module code	LBM717	Level	7
Module title	Luxury Brands and Creativity	Credit value	20
Programme(s) on which the module is taught	MA Luxury Brand Management	ECTS Credits	10
		Notional learning hours	200

1. Pre-requisite modules

LBM715 Luxury Marketing Management

2. Module aims and objectives

Luxury brands that want to stay at the forefront of the industry have to be innovative in terms of materials, technologies, processes and futures whilst sustaining craftsmanship. Understanding the challenges and specificities of creativity and design is therefore essential to operate successfully in the global luxury industry. Creativity and Innovation in Luxury Brands involves understanding how being creative in a business context entails managing the tension between goal-oriented/business and open-ended/ creative processes.

This module aims to:

- Give an appreciation of creative and innovation processes and conceptual thinking on brand expression.
- Offer contemporary perspectives on theories and practices of design thinking.
- Help reconcile luxury's need for creativity with market reality, pushing the market to innovate rather than serving the status quo.
- Provide a holistic view on design and branding strategies, tactics and tools that are leveraged today to symbolise, create, develop, promote and extend luxury brands and associated products and services.
- Enable critical thinking on the nature of creativity and innovation in 'luxury futures'.
- Gain deeper experience of creative and innovation processes through delivering a creative project.

3. Learning outcomes

A) Knowledge and understanding

Upon successful completion of this module the students will be able to:

- A2. Understand the creative process in brand design and delivery. Know how to manage and evaluate proposals using relevant frameworks and to make sustainable business judgements. Appreciate key industry and firm financials. Acquire the fundamentals of legal issues relevant to luxury brands.
- A3. Demonstrate an understanding of relevant business management theoretical and methodological approaches. Know how to design and conduct market and product research, use data and interpret results in an ethical way. Understand how to adapt brand and

marketing plans to different market and cultural contexts, conscious of the complexity and ambiguity of the environment.

B) Skills

Upon successful completion of this module the students will be able to:

- B1. Be effective both as a team member and leader working collaboratively and taking responsibility. Work proactively with others to formulate solutions and resolve conflicts. Reflect and communicate effectively. Apply values, ethical principles and sustainability criteria including to the design and delivery of luxury brands. Develop personal leadership including critical self-reflection, values and a commitment to lifelong learning.
- B2. Develop creative and innovative skills and be able to apply them to luxury brand management. Connect the known and the unknown, adapting to change, uncertainty and work fluidly across disciplines. Manage creative tension, generating fresh, sustainable, ideas. Adopt an entrepreneurial approach to problem-solving, applying knowledge inventively.

4. Indicative content

Semiotics and Aesthetics

Our specific culture is linked intrinsically to semiotics. How do we make sense of the relationship between brands, cultures and users? Whilst semiotics can be used to decode specific signs, sensory codes and cultural meanings of products and brands, aesthetics provides a broader critical reflection on culture and appreciation of 'beauty'. We will look at how luxury brands communicate this and how consumers interpret this.

Design History, Movements, Influences

What is design? How do historical and current knowledge of design contexts impact the luxury product & brand? Contextualising and critically evaluating both historical and contemporary design, technologies and visual cultures help inform emerging and future design trends, styles and products to come. Why do luxury brands choose to align and associate themselves with contemporary arts and culture? How are current innovative technologies being leveraged and adopted by the luxury world?

Creativity and innovation

Creativity rarely starts with an answer. What are the conditions for creativity? How does innovation come about? Creativity and innovation are not simply the creation of new ideas, but the translation of these ideas into realisable products and services. The conditions and the approaches to creativity vary but without it there can be no innovation. We will look at how luxury brands carefully extend their product or service portfolios and how reconciling market reality with creative vision is what leads to true luxury innovation.

Brand DNA and Luxury Brand Storytelling

Established luxury brands create genetic codes over time, but what is 'brand DNA'? How can new luxury brand identities be brought to life? How does creativity and the design thinking inform the luxury branding process? How can narratives and storytelling support a luxury brand's DNA and be leveraged in the development of extended array of products and services? We will explore the difference between the authentic creation of real luxury and the application of luxury codes: from narratives, names, iconography and colour, to photography, packaging and immersive sensory experiences. We will also explore practical brand visioning techniques to create platforms for luxury brand development.

Craftsmanship, Materials & Making

How does a product qualify as luxury? The tactile, aesthetic and symbolic values of materials alongside craftsmanship, artistry and expert production methods are what shape the quality and

uniqueness of luxury a product and a brand. We will explore how this knowledge intrinsically adds value to a luxury brand beyond the object itself, through its links with cultural heritage and with the future through innovation in material science and production methods. Examples from industry will be examined here.

Stewardship, Sustainability and Product Design

How can luxury brands create value whilst help to make a better world? Luxury brands are in the position to extend their stewardship from responsible planning and management of resources and take ethical and environmental leadership through design, the product lifecycle and managing healthy relationships with the communities in which they operate through charitable efforts and training. We will look at how luxury brands can invest in developing and sustaining natural resources and support craftsmanship.

The Luxury User: Consumer Behaviour and Experiences

How do we design luxury experiences? To create powerful user-centred luxury brand experiences brands must connect with customers on an emotional level by appealing to all of the senses and intangible notions of transformation. We will look at how this translates into the design of service and the various platforms and touch points of a luxury brand.

5. Learning and teaching methods

The module includes practical based work on both existing products and potential new innovations. The lectures are interactive learning environments where students will be encouraged to participate in discussions and activities.

The content and pace will vary each week to encourage wide learning, participation and understanding of luxury brand building processes. There will also be at least one visit off site, and there will also be guest lectures from the luxury industry.

The seminars will be largely organised for group work and will encourage creative thinking, often working on visualisation techniques and planning materials for the assessments. There will always be time built in for students to work on the development of their assessments and students will receive regular feedback. There is a strong focus on collaboration as well as self-directed work.

All modules will be delivered in line with the Business and Management pedagogic principles below:

BAM Pedagogic principle	How it applies to this module
1. Education Technology	This module will feature full use of the VLE to include programme materials and assessment guidelines. Students will be expected to use online research to discover and challenge ideas offered by the tutor and their peers. Students are expected to utilise generic design software tools and online platforms for sharing visuals such as pinterest and padlet.
2. Multicultural and diversity	Cases and background information from around the world will be used to support the module in seeing the scope and variation of social enterprise. Students will be expected to compare and contrast applications across geographic and cultural backgrounds.

3. Solution focused and practice oriented	Application of understanding will be expected through the process of developing a product/ brand extension using design thinking and other branding tools and models.
4. Integration of learning	This module will draw on student experience and learning from other modules such as strategic management, entrepreneurship, marketing, Sustainability and Business planning.
5. Assessment for learning	The assessments for this module require formative work in support of full submission thereby allowing for learning by doing rather than assessment as an end point.

This is an example of the notional Learning hours for this module:

20 credit module – 200 learning hours	
Directed learning	48 hours
Lectures and Seminars	40
Other	8
Collaborative Learning	10 hours
Tutorials (1:1 and group)	10
Self-directed learning	142 hours
Preparation for class	22
Self-study after class	30
Preparation for assessments	60
Assessment	30
Total	200

6. Assessment and relative weightings

Formative assessment – group collaboration boards

Students will use 'padlet' as a collaborative tool to document, share, and develop ideas and directions for their group project – a new luxury brand extension. The board will be a work-in-progress 'mood board' where they gather information and inspiration and aspects such as: Brand DNA; Brand product portfolio; Brand market position; Competitive analysis; Market research & trend analysis (at industry and design levels); Target audience review; The luxury brand experience & quality descriptors; Materials selection etc. The boards will be shared with the tutors and a mid-semester 'crit' will be given on the projects using the padlet boards as communication format.

Summative Assessment

Summative assessment 1 – Group Presentation, Group assessment individually graded, 15 minutes presentation and 500 words (+/- 10%) personal reflection (50% TMM)

Students will focus on innovation by creating and constructing a new luxury brand extension, this can be a 'product' (or service) for an existing luxury brand. Using the creative brief as a format they will do market research and set a creative strategy that aligns with the business objectives of the brand. Students are expected to prepare a presentation to industry standards as if they were pitching to potential stakeholders. In addition, a 500-word Executive summary of the project should be submitted.

Summative assessment 2 – Individual Report, individual assessment, 4-page A3 presentation and 500-word (+/- 10%) reflective statement (50% TMM)

Students will produce an individual illustrative 'report' based on the group project, during which students should keep track of their process and reflect on: the knowledge gained; the progress made; and issues encountered during the various research stages (outlined in the group project brief). Students should aim to capture and reflect the stages and processes undertaken during the product design development project using visual methods. The delivery should be a four-page A3 presentation/ lay-out illustrating the project narrative/ process including a 500-word reflective statement. Clear visual communication is key.

7. Mapping of assessment tasks for the module										
		Level Learning outcomes								
Assessment tasks							A2	A3	B1	B2
Summative Assessment 1 - Group presentation							x	x	x	x
Summative Assessment 2 - Individual report								x		x

8. Key reading

Core textbooks

Dawson, P. & Andriopoulos, C. (2017) Managing Change, Creativity & Innovation. 3rd edition. London: Sage publications

Morris, R. (2009) The Fundamentals of Product Design. AVA Publishing

Further Reading

Creativity & Design related:

Ambrose, G. (2015) Design Thinking for Visual Communication, London; Fairchild Books Bamston,

D. (2008) Basics Product Design 01: Idea Searching. AVA Publishing Bamston, D. (2008) Basics Product Design 02: Material Thought.. AVA Publishing

Bamston, D. (2008) Basics Product Design 02: Visual Conversations. AVA Publishing

Franklin, K. & Till, C. (2018) Radical Matter: Rethinking Materials for a Sustainable Future. London:

Thames & Hudson.

Hall, S. (2012) This Means This, This Means That: A User's Guide to Semiotics (2nd edition). London; Laurence King.

Philips. P.L. (2012) Creating The Perfect Design Brief: How To Manage Design For Strategic Advantage. 2nd Ed. Allworth Press: NYC, USA

Solanki, S. (2018). Why materials matter: responsible design for a better world. Munich: Prestel.

Luxury & Branding related:

Albrecht, C. Backhaus, C. (2013) Drivers of Brand Extension Success: What Really Matters for Luxury Brands, Psychology and Marketing.

Chevalier M., & Mazzalovo, G. (2008) Luxury Brand Management – A World of Privilege, Chichester; John Wiley and Sons

De Chernatony, L., McDonald, M. & Wallace E, (2011) Creating Powerful Brands, Oxford; Elsevier/Butterworth Heinemann

Gutsatz, M. & Heine, K. (2018) Luxury brand-building and development: new global challenges, new business models, Journal of Brand Management. Volume 25, pages 409–410

Lindstrom, M. (2009) Brand Sense London; Kogan Page

Okonkwo.U. (2010) Luxury Online London; Palgrave Macmillan

Phau, I. and Teah, M. and Hennigs, N. and Wiedmann, K. and Behrens, S. and Klarmann, C. and Carduck, J. (2013). Brand extensions: A successful strategy in luxury fashion branding?

Assessing consumers' implicit associations. Journal of Fashion Marketing and Management.

Pinkhasov, M. & Nair, R. J. (2014) Real Luxury. London; Palgrave Macmillan

Wheeler, A. Designing Brand Identity (2010) London; John Wiley and Sons

Other Resources

Aiga <http://www.aiga.org/>

American Marketing Association: <http://www.marketingpower.com/>

Advertising Association <http://www.asa.org.uk/>

Adweek www.adweek.com

BBC – Business: <http://www.bbc.co.uk/news/business/>

Brand Republic: <http://www.brandrepublic.com/>

Brandz: <http://www.brandz.com/output/>

Business Week:

Chartered Institute of Marketing: <http://www.cim.co.uk>

Creative Review: <http://www.creativereview.co.uk>

Design Week: <http://www.designweek.co.uk>

Design and Advertising Organisation: <http://www.dandad.org>

Design Management Institute: <http://www.dmi.org>

Economist, The: <http://www.economist.com>

Entrepreneur: <http://www.entrepreneur.com>

Event Magazine: <http://www.eventmagazine.co.uk>

FT How to Spend It <http://howtospendit.ft.com>

Interbrand: <http://www.interbrand.com/en>

Luxury Council Europe: <http://luxurycouncil/europe.com>

Luxury Daily: <https://www.luxurydaily.com>

Marketing Week: <http://www.marketingweek.co.uk>

Monocle Magazine: <http://www.monocle.com/>

The Business of Fashion: www.businessoffashion.com

The Design Council: <http://www.designcouncil.org.uk>

The Future Laboratory: <http://www.thefuturelaboratory.com>

The Luxury Industry and Social media: <http://luxurysocialmedia.wordpress.com>

Wallpaper Magazine: <http://www.wallpaper.com>

WARC: <http://www.warc.com>