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Reviving sleeping beauty brands by rearticulating brand heritage

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ABSTRACT

This study investigates the marketing strategies used to revive “sleeping beauties”, that is, brands that are no longer active on the market but which retain potential brand equity that can be conjured up in the minds of consumers by rearticulating the brand’s heritage. Drawing on interviews with professionals in luxury and mass-market goods, we analyze the characteristics of sleeping beauties and provide a typology of reactivation strategies. A primary contribution of our paper is a better understanding of brand revitalization, by introducing the concept of the sleeping beauty and providing a typology of sleeping beauty reactivation strategies. Differentiated reactivation strategies emerge based on the brand’s reputation on the market before revival, its orientation toward the past after revival, and the brand feature used in the reactivation. This study also contributes to the literature on heritage brands by showing how managers can transform a brand into a heritage brand. The findings show that in reviving sleeping beauties, the key factor is the way the brand can resonate with the collective memory.

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1. Introduction

Moynat, a company founded in 1849, used to be one of the leading names in the luxury leather goods industry. The brand ceased operations in 1976 but Bernard Arnault, President of LVMH, acquired it in 2010. After 35 years of inactivity, Moynat opened a new store in 2011 and has since expanded worldwide. Other investors have also been trying to revive luxury brands from the past: examples include Roger Vivier in 2003, the Citroën DS in 2010, and the Orient Express in 2016. Managers refer to these dormant brands as “sleeping beauties”, a term that highlights their potential. Sleeping beauties are no longer active on the market, but retain potential brand equity that can be conjured up in the minds of consumers by rearticulating the brand’s heritage. Behind the revival of sleeping beauties lies the question of how to manage heritage brands, that is brands that embed their value proposition in their heritage (Urde, Greyser, & Balmer, 2007; Merchant & Rose, 2013; Rose, Merchant, Orth & Horstmann, 2016). This study aims to extend the theory on brand heritage by studying the transformation of a brand into a heritage brand.

To analyze the revival of sleeping beauties, we interviewed 20 executives, managers and experts working on both luxury and mass-market sleeping beauty reactivation strategies, in different product categories (leather, fashion, travel, automotive, watches, etc). A primary contribution of our paper is a better understanding of brand revitalization, by introducing the concept of the sleeping beauty and providing a typology

of sleeping beauty reactivation strategies. Differentiated reactivation strategies emerge based on the sleeping beauty brand’s reputation on the market before revival, its orientation toward the past after revival, and the features of the brand’s heritage used in the reactivation process. This study also contributes to the literature on heritage brands by showing how managers can transform a brand into a heritage brand. The findings demonstrate that in reviving sleeping beauties, the key factor is the way the brand can resonate with the collective memory.

2. Theoretical background

Aaker (1996) was the first to identify heritage as a component of brand equity, in 1996, but the concept has been developed more recently and now constitutes a distinct conceptual category (Hudson, 2013). Heritage brands embed their value proposition in their heritage, which has value for the customer and other stakeholders, is specific to the brand, and is difficult for competitors to imitate, leading to brand equity (Keller & Richey, 2006; Urde et al., 2007). Research on heritage brands aims to investigate what constitutes heritage by examining core attributes of heritage brands (Banerjee, 2007; Urde et al., 2007), consumers’ perceptions of them (Cattaneo & Guerini, 2012; Merchant & Rose, 2013; Rose et al., 2016; Stewart-Allen, 2002; Wiedmann, Hennigs, Schmidt & Wuestefeld, 2011), and how brands nurture, maintain, and protect their heritage to generate stronger corporate marketing (Clais, 2002; Dion & Borraz, 2015; Fyfe, 2008; Urde et al., 2007). Whereas past research focuses on the management of heritage brands, the present research studies the transformation of a brand into a heritage brand. Heritage is often the only asset held by sleeping beauties when they have ceased all productive and commercial activity.

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To analyze sleeping beauty revival, this study draws on the literature on retrobranding. Retrobranding is often confused with brand revitalization because the two strategies have the same starting point and the same objective: revitalizing or relaunching a brand associated with the past. However, Hallegatte (2014) underlines a fundamental difference between them: brand revitalization brings the brand into the present, while retrobranding retains, and occasionally reinforces, the association with the past. Brand revitalization modernizes a brand; it refreshes traditional sources of brand equity and creates new ones to transform perceptions of an outdated brand from the past into a contemporary brand (Lehu, 2004). Consider the revitalization of Lacoste, Converse, or Mountain Dew. Retrobranding, in contrast, consists in relaunching a brand by associating it with the past. This does not simply mean reproducing past products, because exact reproductions would not meet today's standards of performance, operation or taste. Retrobranding involves combining old-fashioned forms with cutting-edge functions to update the product and harmonize the past with the present (Brown, Kozinets, & Sherry, 2003). Caffrey's Irish Ale, for instance, amalgamates cutting-edge brewing technology with cod-Celtic iconography to concoct a brand new old-fashioned beverage (Brown, 2000). Similarly, Burberry's revival strategy has focused on innovating with core heritage products. As its CEO explains: "We [reinforced] our heritage, our Britishness, by emphasizing and growing our core luxury products, innovating them and keeping them at the heart of everything we did" (Ahrendts, 2013, 41). In sum, as Hallegatte (2014) underlines, brand revitalization and retrobranding both require temporal work: in the case of brand revitalization, modernizing a brand, and in the case of retrobranding, associating a brand or a product with the past. Retro brands are also distinguishable from nostalgic brands by their updating component (Brown, 2000).

Brown et al. (2003, 13) specify that a brand suitable for retrobranding "must have existed as an important icon during a specific developmental stage for a particular generation or cohort. It must be capable of evoking vivid yet relevant associations for particular consumers". Researchers have analyzed the revival of brands that had gained national or international cult status before they were reactivated (Brown et al., 2003; Hartmann & Ostberg, 2013; Pietro & Boistel, 2014). As cult brands, these brands often trade on consumers' nostalgic leanings, because old brands usually evoke personal and/or shared memories (Brown et al., 2003). They serve to reconnect consumers to their past and the communities that shared those brands. This allows consumers to live or relive an idealized, yet updated past. Retrobranding can thus draw on personal nostalgia related to an individual's own memories and/or shared nostalgia concerning historical events or a specific period in history. However, most sleeping beauties retain no reputation in the market. After many years out of the market, almost nobody remembers them. Most were not icons of a prior historical period; they do not evoke personal memories, and shared associations are either non-existent or limited to a small group of experts and enthusiasts. They are forgotten brands with a heritage. As such, they cannot draw on personal nostalgia, but only on shared nostalgia. Sleeping beauties can be revived even if they were never an important icon, and even if they do not evoke vivid, relevant associations for particular consumers.

Brown et al. (2003) question the authenticity of heritage. Referring to the literature on "invented traditions" (Hobsbawm & Ranger, 2012), they argue that the brands concerned by revival strategies do not need to be authentic, but can be invented to a degree, and they analyze the co-construction of authenticity. As observed in studies of retrobranding (Brown et al., 2003; Hartmann & Ostberg, 2013), brand revival alters brand properties physically and symbolically, thus generating market processes to renegotiate brands as authentic. The issue of heritage authenticity is challenging not only for cult brands but also for brands which retain very little reputation in the market and are largely forgotten after many years out of the public eye. Archives for most such brands are very limited and difficult to source. The brand

can be said to have "lost its memory". Brands thus need to authenticate both their heritage and the rearticulation of their heritage.

In sum, the aim here is to extend the theory on brand heritage by studying the transformation of a brand into a heritage brand. This study contains an analysis of the marketing strategies used to put brands that are no longer active back on the market.

3. Methodology

This study adopts an inductive approach to analyze the reactivation of sleeping beauties. This approach yields interpretations based on an emergent, interactive research process rooted in ongoing engagement with the field of branding action (Hudson & Ozanne, 1988). The analysis presented is thus built on continual comparisons between the data collected from interviews, inductive analysis of this data, and scrutiny of this data through a number of conceptual lenses (Glaser & Strauss, 2009).

The first step in the study was to conduct interviews with 9 investors, executives, managers, and experts in luxury brands. Restricting our primary data collection to luxury brands keeps the business environment homogeneous, and focuses on the luxury industry to understand the management of heritage brands because it is an "extreme case" (Eisenhardt, 1989). Heritage is crucial for many luxury brands, because of its elements of authenticity and uniqueness (Clais, 2002; Fionda & Moore, 2009). Brands emphasize their history as a key component of their identity (Ahrendts, 2013; Dion & Borraz, 2015; Chevalier & Mazzalovo, 2015). Further, many investors are interested in reactivating sleeping beauties in the luxury industry: Roger Vivier was reactivated in 2003, Goyard and Vionnet in 1998, Schiaparelli in 2007, Moynat in 2011, etc. Our objective was to recruit respondents with varied roles in reactivation strategies, so as to collect different perspectives on the revival process. They were directly involved in sleeping beauty revival in a variety of ways: collecting and analyzing archives on the brand, obtaining the brand rights, defining a marketing strategy and financing the sleeping beauty's reactivation. The brands covered are in different phases of the reactivation process: some are in the early stages (Elsa Schiaparelli, Poiret), others are further along in the process (Madeleine Vionnet, Moynat), some have been successfully reactivated (Roger Vivier, Lanvin), and others have failed (Charles Jourdan) (see Table 1). To preserve informants' anonymity, descriptions of their profiles are non-specific (see Table 2). The interviews were unstructured. They addressed the theme of sleeping beauties and lasted between 40 and 120 min. Our informants gave us many explanations concerning the brands they were working on, and commented on reactivation strategies used for other brands. We coded the interviews using open coding (Spiggle, 1994; Strauss & Corbin, 1994). The aim was to summarize and relate data to conceptual topics of interest (axial coding) such as brand reactivation, heritage brands and other major categories, in an iterative process between data interpretation and literature review. This first round of data collection and analysis allowed us to propose an initial theoretical analysis on the reactivation of sleeping beauties.

The second step in the study involved a return to the field to generalize our findings (Arnould & Wallendorf, 1994). This data collection phase sought diversity of informant profiles in terms of product category. We interviewed 11 executives, managers and experts working on luxury and mass-market sleeping beauty reactivation strategies in different product categories: cars (Citroen DS), travel (Orient Express), toys (Mako moulage), fashion (Lacoste, Lanvin) and watches (Dubois & Fils) (see Table 1 for details of brands). Additional interviews took place with experts on brand heritage: journalists, museum curators, and branding consultants (see Table 2). Similarly to the first data collection phase, the interviews were unstructured and covered the theme of sleeping beauties. This diversity of informants allowed us to triangulate perspectives with data from our first field, and highlight divergences and convergences (Wallendorf & Belk, 1989). Data analysis follows the same procedure as for the first data collection.

Table 1
Brand histories.

Brand	Brand history
Charles Jourdan (shoes)	Founded in 1919, this brand was the largest shoe producer in France in the 1950s. Its shoes were worn and acclaimed by a large number of celebrities. Charles Jourdan designed and made shoes for the most prestigious luxury brands such as Dior and Chanel. Once sold to private investment funds, the brand started to decline in the 1980s and eventually stepped out of the market. A few investors considered buying the brand but did not finalize the project.
Courrèges (fashion)	André Courrèges created his fashion house in 1961. His streamlined minimalist style influenced by modernism and futurism came to mark the 1960s. After being a direct competitor of Dior and Chanel, Courrèges waned and was sold to Japanese investors in the mid-1980s. It was bought back by the founder 10 years later but the brand remained dormant. In 2011 two former advertising executives acquired the brand and since then have been trying to restore it to its former glory.
DS (automotive)	The PSA Group reactivated Citroën's DS brand in 2010, building on the exceptional heritage of the DS cars originally launched in 1955, which were a symbol of French luxury cars at that time. The DS brand reactivates the values of innovation, excellence and pioneering spirit carried by this legendary car. Four models are currently available.
Dubois & Fils (watches)	DuBois & Fils, Switzerland's oldest watchmaker, has been a specialist developer and maker of high-quality timepieces since 1785. After a serious continuous decline, Thomas Steinemann took over as owner and CEO in 2010. The firm now focuses on a small collection of classically-styled mechanical timepieces in the price range of CHF 6000 to 15,000.
Lacoste (fashion)	This French company, created in 1933 by famous tennis player René Lacoste, sells high-end clothing, footwear, leather goods, watches and eyewear. The Swiss group Maus Frères is now the brand's owner, and in 2014 the focus shifted from sportswear to premium ready-to-wear.
Lanvin (fashion)	Lanvin is a French high fashion house, founded by Jeanne Lanvin in 1909. The Taiwanese group Harmonie acquired Lanvin in 2001 and hired Alber Elbaz as artistic Director to relaunch the brand. Elbaz was dismissed in November 2015, indicating that the results were not in line with investors' expectations.
Mako moulage (toys)	Mako moulage is a brand of plaster figure molding kits for children. These creative toys were first marketed in 1970 and marked a whole generation in France, but sales fizzled out and the product was discontinued in the early 1990s. In 2014 Agnes Beuchet revived the Mako moulage brand, stressing its ecological aspects and the fact that it is made in France, as well as the toy's creative dimension.
Moynat (leather goods)	Founded in 1849 and closed in 1976, until Bernard Arnault's personal holdings company acquired it in 2010. Moynat has four stores (in Paris, London, New York and Hong Kong). The company has been building awareness among the cognoscenti, holding "trunk shows" in Japan, China, South Korea and the US.
Orient Express (travel)	The Orient Express was a luxury passenger train service created in 1883 which ran until 1977. In 2011 the French national railway company SNCF decided to relaunch the brand. A new service offering is being prepared for presentation in 2020, drawing heavily on the brand's lavish myths while remaining true to the revolutionary visions of the original founder.
Poiret (fashion)	Paul Poiret (1879–1944) was the most fashionable pre-World War I couturier. He made his reputation through Neoclassical and Orientalist styles, and for advocating replacement of the corset by the brassiere. In 1929, the Poiret fashion house closed. News broke in December 2014 that the investor Luvanis had taken control of the brand and was putting it up for sale as it did for Vionnet and Moynat.
Roger Vivier (shoes)	This brand was created by the French shoe designer Roger Vivier (1907–1998) and had been absent from the market since 1998 when the Italian entrepreneur Diego Della Valle, owner of Tod's, Hogan, Fay, etc. bought it in 2001 and relaunched it in 2003. More than ten years later, in 2014, the brand invoiced €126.9 million. The majority of its range consists of women's shoes at prices above €1000 a pair.
Schiaparelli (fashion)	Elsa Schiaparelli started her own business in Paris in 1926. She had close links to the surrealist movement and collaborated with Salvador Dalí, Man Ray, etc. Her couture house closed in

Table 1 (continued)

Brand	Brand history
	1954. Diego Della Valle acquired the brand in 2007. When Marco Zanini was appointed creative director in 2013 the brand's revival became public. The house presented its first Haute Couture fashion show in 2014.
Vionnet (fashion)	Madeleine Vionnet founded her fashion house in 1912. It closed down in 1940. Since Luvanis first acquired the brand assets in 2006, Vionnet has had three owners and four creative directors. The Kazakh entrepreneur Goga Ashkenazi currently owns the brand.

4. Results

The results relate to the four main issues to understand the revival of sleeping beauties: the brand's orientation toward the past, the level of brand awareness before the revival, reinterpretation of the brand's features and brand authentication.

4.1. Orientation toward the past

Most of the brands studied are following a retrobranding strategy which involves combining old-fashioned forms with cutting-edge functions, updating the product to harmonize past and present (Brown et al., 2003). Denise explained the revival of Schiaparelli as follows:

"Above all, this brand is about heritage. An extremely rich heritage, a heritage rooted in the history of fashion. And Elsa Schiaparelli is someone who contributed to women's emancipation. She's a person at the heart of the history of women. This is a woman who has a lot to say. She's a businesswoman, a true businesswoman who

Table 2
Informant profiles^a.

Informants for data collection 1	
Anne	Marketing and retailing director, sleeping beauty (shoes and accessories)
Alexandre	General manager of a Venture Capital & Private Equity company for the luxury sector, dedicated to sleeping beauties (fashion and leather goods)
Bertrand	Luxury marketing consultant and former CEO of several luxury companies. In the process of buying and reactivating a sleeping beauty (perfume and cosmetics)
Celia	Project manager, freelance (fashion)
Christine	Project manager in strategic marketing, sleeping beauty (fashion)
Claude	Senior associate (specialized in the luxury industry), international consulting firm
Denise	Deputy general manager, sleeping beauty (fashion)
Emma	Project manager, fashion museum
Sylvie	Brand heritage consultant, Consulting firm on brand heritage
Informants for data collection 2	
Anna	CEO, sleeping beauty (toys)
Florian	Fashion journalist
Gilles	CEO, sleeping beauty (leather goods)
Guy	General manager, sleeping beauty (trains)
Jean-Jacques	General manager of a Venture Capital & Private Equity company. Has worked on two sleeping beauty reactivations (shoes and fashion)
Michèle	CEO & founder. Has worked on the revitalization of a brand (fashion)
Michael	Marketing consultant
Paula	Chief curator, fashion museum (has worked on several exhibitions on sleeping beauties)
Pierre	Director of strategic partnerships, education and brand identity, sleeping beauty (automotive)
Tony	Retail manager, sleeping beauty (fashion)
Thierry	Owner and CEO, sleeping beauty (watches)

^a The names of the participants have been changed in order to preserve their anonymity.

accomplished extraordinary things. And from the story of this woman, we will draw the fundamentals on which we will rebuild this brand."

Denise explains how they are revisiting the brand based on the persona of its founder (Dion & Arnould, 2016). They have identified the symbolism of the Schiaparelli look and the values of the brand. But this approach avoids any outright duplication, which could lead to routinization and brand decline. Through a renewed artistic vision, they are recovering the aura of the brand (Bourdieu & Delsaut, 1975; Dion & Arnould, 2011). This process is enabling managers to transform a brand with heritage into a heritage brand. They embed the brand's value proposition in its heritage. This heritage has value for the customer and other stakeholders because as a historic character, Elsa Schiaparelli brings to the brand both authenticity and uniqueness that is specific to the brand and difficult for competitors to imitate. In this case, managers base their revival strategy not only on the brand's founder, but also on many other elements related to the history of the brand.

In contrast, other retrobranding strategies focus on the past, and copy iconic products without updating them. Consider Courrèges which copies iconic designs from the 1960s. However, brands that cannot escape the old style run the risk of losing relevance and eventually disappearing from the market (Dion & Arnould, 2011). This is what happened to Courrèges, a famous fashion brand in the 1960s and 70s. The brand's founder André Courrèges eventually lost his creative edge, and the brand declined. After a period of inactivity, a new designer took over at Courrèges, but instead of reinterpreting the style to incorporate contemporary cultural trends, he kept too close the original iconic designs. Bertrand, a former CEO of several major international companies, stressed in his interview that this kind of routinization is highly risky:

"They [Courrèges] are too influenced by the past. Classic designs should only be a source of inspiration, but to truly create the future, it seems to me that they've forgotten that dimension. They're too backward-looking."

Bernard, like many of our other informants, does not believe a revival of Courrèges will be successful. The brand's image has not evolved and its designers have kept on copying the original products. As Bernard explained, the only possible strategy if they persist in copying their clothes from the past would be to try to bring that look back into fashion – but this is a short term strategy because the style may not stay in fashion for long.

Some brands such as Dubois & Fils, Mako moulage and Lacoste are focusing on the present and trying to bring the brand into the modern day. As Thierry explains, they have drastically modernized Dubois & Fils to create a contemporary brand:

"The old product used to look more like traditional watchmaking, a little bit old-fashioned, and what we're doing is more like something creative for the future. We want to show off Swiss watch technology, but done in a contemporary way. (...) There was a need to make a break and start from scratch, because the brand hadn't really been successful for the last forty years. We discussed a lot of the relaunch projects in the Swiss watch industry over the last twenty years. What everybody does is they go back to the archive and search out old watches, coming back with old designs. We said, that's not what we want for the brand".

Thierry clearly explains his ambition to break away from the old brand and the past. There is no intention of drawing on the brand's heritage. The only feature retained is the statement "Swiss watches since 1785". Managers refer to the past only to demonstrate the longevity of the brand and its success in the long run. Rather than the brand's heritage, they use its history to stress the brand's longevity.

4.2. Brand awareness

Some sleeping beauties have kept a strong market reputation among the general public. Their reputation persists because they are embedded in individual and/or collective memories. Other sleeping beauties retain no reputation in the market. After many years out of the market, almost nobody remembers them.

Our results show that brand awareness can be a handicap in reviving a sleeping beauty, and that the key element is the ability to embed the brand in a collective memory. Guy, who is working on the Orient Express revival, explained that the train has extremely high brand awareness in Europe, China and the US, but that makes the revival work more difficult:

"Everyone knows the Orient Express. So everyone has their own idea. (...) But again, the gamble will pay off ... not by seeking a consensus because we won't manage that, but by being true to what the Orient Express used to be, and seeking to reinterpret its values as accurately as possible. Because we'll never be able to please everyone and make a train as unique as the old one, inevitably there'll be choices to make (...). So I think there will be criticism, but if we also get very good write-ups, positive reviews, it will work."

The Orient Express is one of the most iconic brands of the 20th century. The brand retains a strong reputation because many novels and films have scenes set on the train (for example, the James Bond movie *From Russia with Love* and Agatha Christie's famous and much-filmed novel *Murder on the Orient Express*). These have fed the public imagination, building a strong collective memory. Guy anticipates extensive criticism if they design an updated version of the Orient Express because the brand meaning may be far removed from modern consumer expectations. Volkswagen faced a similar situation when they launched the New Beetle. The New Beetle expressed the central retro brand paradox between old and new, then and now, past and future (Brown et al., 2003).

Many managers explain that they prefer reviving forgotten sleeping beauties because that avoids such controversies. Alexandre, who has worked on the revival of many sleeping beauties, stressed the advantages of brands with little residual reputation, such as Vionnet, a brand that was completely forgotten by the market except for a few fashion experts:

"When I'm considering potential brands to acquire, I'm not the least bit interested in whether people are aware of them. I'm not going to do a survey to ask people, 'Does this brand mean anything to you?' because nobody would reply positively. (...) If we'd started with the idea that in order to revive an old brand, people would need to remember it, well there's nothing interesting about that ... in luxury at least. (...) Because you're suddenly going to reintroduce a brand, reveal to people a brand with an incredible history, a past, roots, codes, and they'll take whatever you give them."

Alexandre stresses the advantages of reviving forgotten brands: their lack of reputation allows more latitude for defining the brand strategy. There is nothing to erase, and managers can select the most relevant features from the brand's heritage. This avoids the risk of consumer criticism and resistance as described by Cervellon and Brown (2014). As a result, the sleeping beauties with the greatest potential to succeed are not always the brands with the strongest brand awareness.

4.3. Brand reinterpretation

To reinterpret a brand, managers draw on the esthetic and/or symbolic dimensions of the brand. Our informants told us that they draw on the product features (design, technology and know-how) and also on features related to the brand history, such as important people related to the brand's past (the founder, iconic clients, historic

personalities), places (original locations and more broadly the town or country where the brand is rooted), past competitors that are now the market leaders and historical events contemporary with the brand. Based on the interviews of the two managers who have been working on the revival of Moynat, we summarized the branding strategy in the Table 3.

When reviving forgotten sleeping beauties, the challenge is to create a meaningful brand based on unknown events and people. Managers shape the brand meaning by inserting the brand history into an iconic, idealized collective memory. For instance, Moynat has set its brand in the mythical late 19th-century Paris, when the city was one of the world's leading capitals. As noted in Table 3, the brand refers to many elements of that period: the emergence of the motor car and traveling, the vibrant nightlife in Paris in the *belle époque*, the world exhibitions, etc. Similarly, Celia explained that Madeleine Vionnet resonates within the collective memory of the history of fashion and feminism:

“We need to revive the original designer, get people talking about her again. Madeleine Vionnet is the one who invented the bias cut. It's a really big thing, the bias cut. It was used in a lot of clothes afterwards, all styles of clothing, evening dresses. A simple silk scarf was never looked at in the same way again. It brought fluidity and freer movement to clothes, which could be worn nearer to the body with this bias cut design. She was a woman with a strong character too. I think that to successfully revive the brand, we need to ride these themes that are dear to the people of today. You could argue that Madeleine Vionnet is joining the history of the 21st century. This is a woman who could have continued in the 21st century. She even participated in the idea of women's liberation, feminism, women's independence”.

Table 3
Reinterpretation of brand features: the case of Moynat.

Brand features	Original feature	Reinterpretation
Physical element	Invention of a limousine trunk for automobiles, with a curved base to fit the rounded roof of a car	Product design using the same curved shape
Design	Invention of specific trunk clasps and other patented elements (e.g. handles)	Store designed with many round features
Technology	Pauline Moynat, the brand founder	Product name: Limousine Handbag clasps inspired by the original product design
People	Réjane, a famous actress of the <i>belle époque</i> (turn of the 19th and 20th centuries), who was an important client	Product names: Réjane and Pauline
Founder	The original store in Paris was located opposite the city's most important theater and near the Paris Opera that opened at the same time	Reference to Paris in the brand storytelling to embed the brand in the myths related to Parisian life in the <i>belle époque</i>
Iconic clients	The <i>belle époque</i> with the emergence of the motor car, lively nightlife in Paris, the world exhibitions, etc.	Product name: relating to dance, opera and ballet
Historic personalities		Product design using steam train references
Place and events		Collaboration with Orient Express
Store or factory location		Store design inspired by the design of the Orient Express train
Period		Reference to Vuitton in the brand storytelling to position the brand in the market
Competitors	The procurement agreement between Au Depart, Louis Vuitton, Moynat and Goyard signed in the 1930s	

Celia emphasizes the potential to resonate with the collective memory and mobilize an ideal vision, engendering a longing for an idealized past or community (Brown et al., 2003) related to 1920s fashion, the emergence of feminism, women's emancipation, etc. Celia is thus defining the Allegory of the brand, that is its symbolic stories, narratives, and metaphors, and the Arcadia, which is a sense of an idealized past (Brown et al., 2003). It does not matter that a sleeping beauty brand was not a cult brand as long as managers can create a brand allegory and set the brand in a new Arcadia.

4.4. Brand authentication

As observed in studies of retrobranding (Brown et al., 2003; Hartmann & Ostberg, 2013), brand reinterpretation generates market processes to renegotiate brands as authentic. Similarly, sleeping beauties need to authenticate both their heritage and the rearticulation of their heritage. Because sleeping beauties have been economically inactive for several years, few retain any significant archives. The first step is thus to collect both tangible and intangible features that will authenticate the brand heritage. All the informants engaged in retrobranding strategies have put great effort into collecting brand archives to enhance their understanding of the brand and acquire artifacts. Ownership of such objects legitimizes the authenticity of the brand heritage (Grayson & Martinec, 2004). These authenticating objects are both proof of and links with the brand's past activity, and are integrated into the brand story and the customer experience. The goal is to authenticate both the brand's heritage and the rearticulation of that heritage. For instance, when we interviewed the DS brand director, he took us on a visit of the flagship DS store to show us the brand storytelling. We followed the in-store customer journey, which comprises three steps: the heritage of the brand (with an old DS car), the excellence of the firm's *savoir-faire* in terms of creativity and technology (with a concept car), and finally the new DS collection. The customer journey emphasizes the heritage of the brand and the rearticulation of the brand heritage. It shows the esthetic, technical and symbolic links between the past cars and the new ones. Consumers can understand both the brand's heritage and how this heritage has been reinterpreted in the new product range.

To strengthen authentication of the brand heritage and its reinterpretation, managers also rely on institutional actors such as journalists, collectors, historians and museums, as Alexandre underlined:

“And then, since we were talking about authenticity, there comes a point when you have to face reality. (...) What'll give you credibility is that in your plan to revive a brand, at some point there'll be a museum for example that'll organize an exhibition, praising the creative genius, the designs, etc. If the brand is completely false, no museum will ever work with you. And in fact today, any fashion exhibition at the Metropolitan brings in about 2 million people. You can achieve that if you have a brand that has something about it. It can't be done if you're creating it purely from nothing.”

Brand heritage must be sanctioned by authorities, that is to say, cultural intermediaries with a publicly-recognized capacity to appreciate the value of a heritage and authenticate the history of the brand. These authorities also explain and validate the reinterpretation of the heritage. Such intermediaries are qualified to authenticate heritage because they are in the know (journalists) or are opinion leaders (celebrities, bloggers), or hold appropriate qualifications (museum curators, historians, academics, and so on). All have acquired a cultural capital that allows them to consecrate the work (Dion & Arnould, 2011). Relying on these cultural intermediaries is key to authenticating the brand heritage because

in many case there is no awareness of sleeping beauties on the market.

5. Discussion

This research contributes to the literature on brand management by introducing the concept of sleeping beauties and investigating the strategies used to revive them. Sleeping beauties are brands that are no longer active on the market but still have potential brand equity that can be conjured up in the minds of consumers by rearticulating the brand's heritage. Heritage is often the only asset held by sleeping beauties when they have ceased all productive and commercial activity.

The results of this study differentiate sleeping beauties on the basis of their reputation on the market before their revival (see Fig. 1). Some of them have kept a strong market reputation among the general public. Their reputation persists because they are embedded in individual and/or collective memories, like the Orient Express as observed earlier. However, most sleeping beauties retain no reputation in the market. After many years out of the market, almost nobody remembers them. They are forgotten brands, with a heritage. At best, they have retained a reputation with experts (people working in the industry, collectors, historians, journalists, etc.), but their heritage is not part of the individual or collective memory. One example is the fashion brand Madeleine Vionnet, which ceased operations in 1940. This distinction between sleeping beauties based on their residual pre-revival market reputation is key because it impacts branding revival strategy. The sleeping beauties with the greatest potential to succeed are brands that have left a mark on the collective memory, even if those marks are known only to experts rather than the general public. On the basis of archive material, managers evaluate a brand's potential to resonate with the collective memory.

Our informants described three branding strategies used to revive sleeping beauties: brand revitalization, brand copying and retrobranding (see Fig. 1). These strategies diverge in the way they associate the brand with the past (Hallegatte, 2014). Brand revitalization focuses on the present. The goal is to modernize the brand without placing its heritage at the core of the brand identity. This approach transforms perceptions of an outdated brand from the past into a contemporary brand. Managers prefer to avoid over-specific reference to

the past for marketing reasons (see Dubois & Fils). In contrast to heritage brands, these brands do not embed their value proposition in their past. They refer to their past to demonstrate their longevity and to highlight the success of the brand in the long run. Rather than the history of the brand, the focus is on its longevity. The only important element is being able to add “since (date)” to the brand motto. Dubois & Fils, for example, has deliberately broken away from the old brand and only retains the statement “Swiss watches since 1785”. The second branding strategy used to revive sleeping beauties, brand copying, focuses on the past. This strategy consists in copying an old brand without updating it. Consider Courrèges, which copies iconic designs from the 1960s. The danger of this approach is that exact reproductions may not meet today's standards of performance, operation or taste (Brown et al., 2003). For instance, the most comfortable, modern and luxurious train in the 1920s would seem noisy, bumpy and uncomfortable to contemporary travelers. The third branding strategy, retrobranding, associates the brand with the past (Brown et al., 2003) but harmonizes the past with the present. This strategy places heritage at the heart of the brand's value proposition. The goal is to use the history of the brand to turn it into a heritage brand.

This study also contributes to the literature on heritage brands by showing how managers can transform a brand into a heritage brand. In reviving sleeping beauties, managers look for esthetic and symbolic dimensions of the brand to draw on. This study shows that managers refer to the product features (design, technology and know-how), and also to elements related to the brand history, that is people related to the brand's past (the founder, iconic clients, historic personalities), places (original locations and more broadly the town or country where the brand is rooted), events related to the brand history, competitors from the past that are now the market leaders, and historical events contemporary with the brand. This is illustrated by the way Moynat reinterpreted its heritage (see Table 3).

To revive a sleeping beauty, our results show that a lack of reputation (a forgotten brand) allows more latitude for defining the brand strategy. There is nothing to erase, and managers can select the most relevant features from the brand's heritage. This avoids the risk of consumer criticism and resistance described by Cervellon and Brown (2014). In the case of forgotten brands, managers cannot draw on personal nostalgia for memories from an individual's past, but only on shared nostalgia

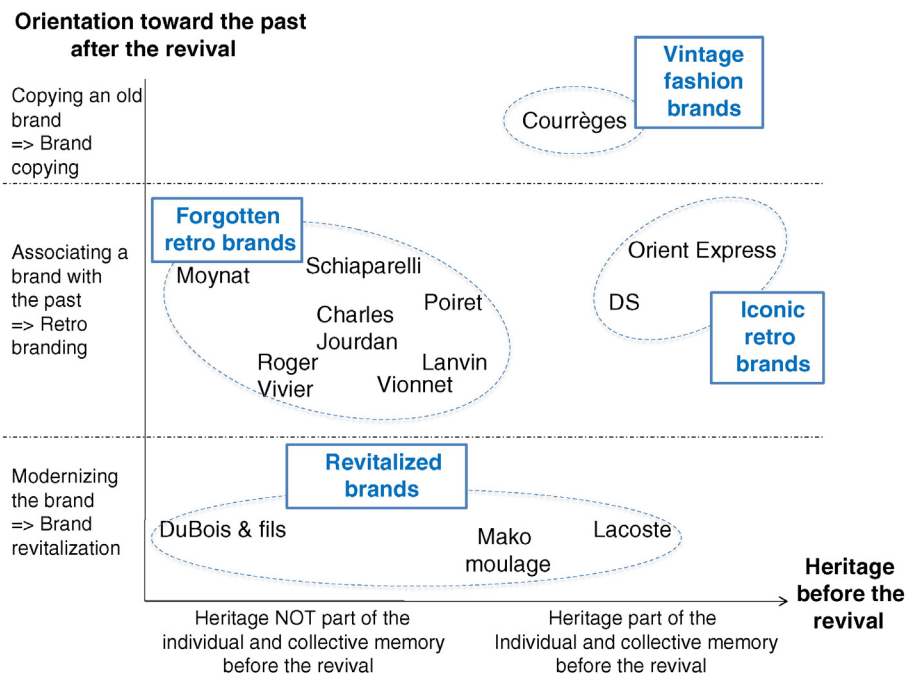


Fig. 1. Sleeping beauties.

linked to historical events or a specific period in history. It is even possible to reactivate a brand without many archives. Moynat was such a brand. Despite these difficulties, managers succeeded in reactivating the brand by embedding it in a collective memory, here the *belle époque* era in Paris (see Table 3). Consequently, the key factor in reviving sleeping beauties is the way the brand can resonate with the collective memory. By inserting the brand into the collective memory, managers can transform a brand (even a forgotten brand that has “lost its memory”) into a heritage brand.

One interesting aspect of the reactivation of “sleeping beauty” brands that deserves further exploration is authenticity. Several luxury brands have noticeably fabricated an inauthentic brand heritage: one controversial example is the use of images of the actors Audrey Hepburn, Cary Grant and Steve McQueen supposedly wearing shoes made by Tod's. Future research could investigate deeper issues related to the authenticity of brand heritage (Beverland & Farrelly, 2010; Hartmann & Ostberg, 2013).

Research on heritage brands aims to investigate consumers' perceptions of heritage brands (Cattaneo & Guerini, 2012; Merchant & Rose, 2013; Rose et al., 2016; Stewart-Allen, 2002; Wiedmann et al., 2011), and the marketing practices used to manage heritage so as to generate stronger corporate marketing (Clais, 2002; Fyfe, 2008; Urde et al., 2007). However, as underlined by one of our informants, heritage also has a strong impact on managers' practices and attitudes. Future research could explore the role of brand heritage on employees' motivation and involvement.

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