

Walpole British Luxury Summit 2023



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An Introduction

CHARLOTTE KEESING
SUMMIT DIRECTOR, WALPOLE

Walpole's annual British Luxury Summit brings together some of the brightest minds in UK luxury. With the guiding thought of 'New Realities: Bold Strategies', we set out to explore the latest developments, how businesses are responding to the ever-evolving landscape, where the opportunities lie for growth, which strategies will be key for success and what is driving the future of the luxury.

Coming together in person gives us a unique opportunity for a panoramic view of what is happening both in the wider world and specifically in our sector, as well as the chance to share expertise and make invaluable connections with over 350 luxury executives - and this year's Summit was as thought-provoking and inspiring as ever.

Whether you were able to join us on the day or are catching up on all of the incredible stories and knowledge that was shared, we hope this Summit Report will provide you with a go-to reference for the insights prescient to your business, and act as a starting point for planning out your activities in the coming weeks and months. Contained within, you'll find brief summaries of each talk, panel discussion and interview, teasing out the key messages as well as diving a little deeper into the takeaways which will affect the luxury industry over the coming year.


As usual, we begin with the big picture political and economic landscape, before focusing on the outlook for the luxury sector globally, courtesy of insights from *The Times's* Katie Prescott and Bain's Marco Fedrigo. Close to home there are success stories from dunhill's Chief Brand Officer William Oliver who is reframing the brand's heritage through storytelling and style, and Bentley's Chairman and CEO, Adrian Hallmark, whose strategic leadership has seen the business record performance and unprecedented growth. Those looking to capitalise on the opportunities internationally will find insights on the Middle East from the Chalhoub Group and experts in the Chinese luxury sector invaluable.

The British Luxury Summit 2023 also saw the launch of Walpole's latest report: *The State of London Luxury*, produced in association with Cadogan, which clearly establishes London's dominance as a global luxury capital. Exploring the key drivers responsible for the capital's position, we enlisted a brilliant panel of leading voices from luxury retail, the arts, property and hospitality to provide their take on its findings and dive deeper into the unique ecosystem which makes London so appealing.

The V&A's Tristram Hunt and former *Harper's Bazaar* Editor-in-Chief Justine Picardie explore the cultural of collaboration that exists between craft, luxury and the arts ahead of the V&A's latest blockbuster show, Gabrielle Chanel: Fashion Manifesto, and photographer, publisher and activist Rankin discusses the power of image and how he has turned his photography skills into a thriving creative agency.

Influential entrepreneur Mary Portas offers her guide to creating beautiful business before designer Thomas Heatherwick and three of our Brands of Tomorrow discuss how they are creating businesses founded on making a positive impact for planet and people. There are also incredible forecasts on the new shape of the customer experience and EQ-commerce from The Future Lab's Chris Sanderson, as well as a must-read on the importance of AI to the future of business from leading figures at FARFETCH and Harrods.

We are enormously grateful to all of our speakers and interviewers for so generously sharing their time and insights. A huge thanks to The Londoner for hosting us so beautifully, to our associate partners, ArcOn Brands, Invest Hong Kong and Luxury Marketing House for their invaluable insight and expertise and to Eight Lands, Ettinger, G.F Smith, Miller Harris London Perfumer and WOLF for their support. And a special thank you to Journalist and Editor Zoe Dickens for her skilful drafting of this report.

We hope that you enjoy reading it and find it a useful summary of the day. Look forward to seeing you at the next Walpole British Luxury Summit in May 2024. 

High Stakes, Big Prizes: why luxury needs bold strategies more than ever

HELEN BROCKLEBANK
CHIEF EXECUTIVE, WALPOLE

Every year, when I come to reflect on the Walpole British Luxury Summit, I am left in awe of the truly brilliant, creative and inspiring businesses, creatives and entrepreneurs our industry encompasses. And yet, I'm always also struck by a paradox. Luxury brands create some of the most costly, exclusive and desirable products on Earth but our industry is rarely seen as serious: a 'luxury' market in the sense of something indulgent, transient and non-essential.

Yet, in May 2023, LVMH became Europe's first \$500 billion company. One of world's ten biggest businesses isn't a tech giant or financial institution. It's a luxury conglomerate which has made its founder, Bernard Arnault, wealthier than Jeff Bezos or Elon Musk. Suddenly, the world is looking at the luxury industry with new, eager eyes and finally recognising its true importance and potential – and British policy makers, the City and UK PLC must be part of that.

Last year, the global value of luxury grew by around 20% to €1.38 trillion – with further expansion predicted in 2023 and beyond, with the strongest growth in personal luxury goods. This post-pandemic recovery in luxury spending is a truly global phenomenon. In 2022, the Americas became the world's leading personal luxury goods market. In Japan, sales finally returned to pre-COVID levels, while in Europe growth was boosted by US and Middle Eastern visitors. Forecasters predict that by 2030, Mainland China will become the world's biggest luxury market, while South Korea has seen its UHNW population grow by 11% this year alone.


For Britain, the opportunities are nothing short of immense because, throughout history, international opinion-formers have looked to the UK to define 'luxury', based on our reputation

for design and craftsmanship. British luxury was synonymous with longevity and timelessness long before concerns around 'fast fashion' and 'throwaway culture'.

That reputation is more valuable than ever because, as many of our speakers discussed, there's a generational dimension to the luxury market that transcends geography. One influential study concluded that all market growth in 2022 was driven by Millennials and their successors, Generation Z. In fact, the same study suggests Gen Z and Generation Alpha – their precocious younger siblings – could account for a third of all worldwide luxury spending by 2030.

These younger consumers are far more engaged with issues around sustainability and ESG. They prize craftsmanship, fine materials and longevity over superficial appearances and crave uniqueness and personalisation in the products and experiences they choose. For all luxury brands, doing things not just the 'best' way but also the 'right' way will be crucial.

So, could the next LVMH come from the UK? If there was one thing I was left in no doubt about after the 2023 Walpole British Luxury Summit it was that we have the skills, the talent, the creativity and the ambition.

There is enormous potential to make the UK a true global centre of excellence and allow British luxury to stake its claim in rapidly emerging new markets. We have the opportunity to put luxury at the heart of Britain's economy; to be recognised and respected for the vast contribution luxury makes to both UK PLC and our standing around the world. Today represents the greatest starting point we have ever had for our sector, here in Britain, to have a prosperous, creative and brilliant tomorrow. 

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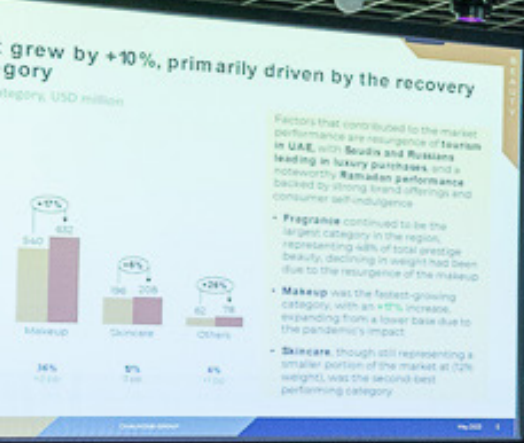


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The Economic and Political Outlook: the headlines you need to know



KATIE PRESCOTT
TECHNOLOGY BUSINESS EDITOR, *THE TIMES*

You likely don't need an expert to tell you that the past 12 months have been ones of turmoil and upheaval on a global scale. Between the war in Ukraine, the escalating cost of living crisis and Britain's three successive governments, there's been plenty to keep reporters like *The Times's* Katie Prescott busy – and leave the business community wondering how to prepare for whatever might be coming next.


For Prescott, however, it's not all doom and gloom. "I personally am optimistic about the year ahead," she explains. "Businesses are resilient, creative and, with the extraordinary innovation that we're seeing, they might be battenning down the hatches, but it is bound to be an exciting time."

With the high-net-worth consumer less affected by inflation, luxury businesses have so far weathered the economic storm remarkably well – but there are changes set to come over the next year that every business leader will be monitoring closely.

First, the disruption from the war in Ukraine combined with concerns over growing Chinese-US tensions regarding Taiwan are ramping up protectionism and, in turn, de-globalisation. Prescott points to a recent conversation with Dior's Pietro Beccari in which he explained that, while the "escapism and the beauty of luxury goods was just what we all needed", Dior is increasingly buying its suppliers to protect its supply chain. This is also seen on a larger scale with the US's move to begin manufacturing semi-conductors on home soil and a growing trend for 'friend shoring' – making stable but more expensive import and export agreements with trusted, allied countries. The key takeaway, says Prescott:

"De-globalisation is likely to be a gradual process that will possibly push up inflation in importing countries by making the cost of goods more expensive in the short run."

Secondly, changes in attitude towards ESG are becoming increasingly important and successful businesses must be abreast of new developments. Recent scandals have demonstrated that bad behaviour will no longer be tolerated while the environmental impact of business continues to be of ever greater concern to the public. Accordingly, effective HR processes and transparent reporting on carbon emissions and other environmental factors will be key to gaining consumer trust over the coming years.

Finally, says Prescott, "I don't think there's any doubt AI is going to upend how we do business and change jobs. We will need to be aware of its power." 2023 is going to be the year more and more businesses implement AI tools into their strategies – and it is undoubtedly useful for automating many currently laborious processes – but it will also be the year AI becomes a wider societal issue. "What to do about AI is going to be the next big political question," notes Prescott. "The UK has taken a very light touch so far, but how long can that continue?" 





The Global Outlook for Luxury

MARCO FEDRIGO
ASSOCIATE PARTNER - BAIN & COMPANY



Good news from Bain & Company's Marco Fedrigo: 2022 has been an incredibly positive year of recovery for global luxury markets with positive growth for 95% of brands. Spending is now almost at pre-pandemic levels spurred by a record year for personal luxury goods, which has seen year-on-year growth of 22%, and stellar performance in South East Asia and South Korea in particular. Overall, the luxury sector grew by around 20% in 2022, with spending up 8-10% on 2019's pre-pandemic levels.

Fedrigo highlights YOLO culture and revenge spending post-pandemic as key factors in this growth – evidenced by sectors such as hospitality and luxury cruises boasting three-figure increases in spending over 2021. This attitude also goes some way to explaining why spending remains high despite an understandable 3 percentage point decrease in consumer confidence in the global economy. However, he also points out, "There is a new level of maturity in facing turbulent waters; a different approach of consumers compared to other moments in history that have been marked by a similar situation, like the 2008 crisis. Of course, the fact that luxury is an asset class has definitely played a role in the performance of the market this year."

The continued impact of the pandemic has also meant that geography has been a key factor in the performance of luxury markets in 2022. The emergence of South East Asia as a booming market saw spending in Asia increase by 43% year-on-year and helped mitigate the effect continued COVID lockdowns in China had on an ordinarily crucial destination. Equally, while spending from Russia is almost at zero following the outbreak of the war in Ukraine, strong local consumption and the return of tourism has seen the European market grow to 6% above pre-pandemic levels, while the Americas remain hugely important, with spending up 35% on 2019.

So will 2023 be just as successful? Bain & Company is currently predicting 5-7% growth in the luxury market every year until 2030 – but how individual companies fare will depend very much on their ability to tap into new markets and trends. Gen Z, which has entered the luxury market aged just 15 – younger than any previous generation – are predicted to account for up to 40% of luxury spending over the next few years and finding ways to appeal to this new, highly knowledgeable demographic is crucial.

One way to do this will be through a new vogue for physical experiences, as well as championing philanthropic causes and creating a business that stands for something. "What is the secret recipe for growing and winning the future?" asks Fedrigo. "First of all, there's an element of finding a renewed purpose, beyond product and beyond consumer, by challenging and expanding the meaning of a brand in the context of a new definition of what luxury really means.

"This is an industry that will win if it is able to extend its reach beyond the normal domains into new ones, championing the impact the industry has on people and society, while at the same time taking into consideration how to retool the old creativity chains and embracing the opportunities of technology."

In practical terms, Fedrigo predicts that these 'beyond product' experiences and offerings will account for between €60 and €120 billion in additional market value by 2030 – representing 10-20% of the luxury sector's total worth. This, in tandem with a predicted 2.5x growth in the luxury market to ~€560 billion and a rise in the proportion of luxury goods bought online from 21% to 34% by 2030, means there is real opportunity for savvy brands willing to put the time and investment into curating memorable digital experiences for their customers. 📌



130 Years: reframing dunhill's heritage through strategy, storytelling and style


**WILLIAM OLIVER, CHIEF BRAND OFFICER, DUNHILL
WITH PAUL CROUGHTON, GLOBAL EDITOR-IN-CHIEF, *ROBB REPORT***

Every CEO knows that the ability of a business to adapt, pivot and move with the times is vital to success, but reimagining a brand like dunhill – which has been an icon of British luxury menswear for more than 130 years – is no mean feat. The key, says Chief Brand Officer William Oliver, is not to get stuck in the past.

"It's important to remember that, when you're recreating or envisioning a house for today, for tomorrow, for the future, you can't only look back," he explains. "If you do that you'll end up with something that feels stagnant and staid. There's a danger, particularly for British luxury brands, of really leaning into their heritage and not looking forwards."

With this in mind, dunhill has enlisted Simon Holloway (previously of Jimmy Choo, Michael Kors and Ralph Lauren) as its new Creative Director and reinvigorated its bespoke offering across both menswear and leather goods, with ateliers in Mayfair and Walthamstow.

The aim is to speak to a customer the brand considers a 'connoisseur': "They're someone who understands and appreciates luxury and craftsmanship. It's a client that is going to have been through that period of experimentation. They know who they are, they feel confident and comfortable with their own style."

What you're unlikely to see, however, is dunhill tailoring hitting the red carpet any time soon. Despite a successful collaboration with James McAvoy at the 2023 Met Gala, Oliver explains celebrity ambassadors simply aren't on the brand's radar right now. "I believe that when you're restarting a house you need to start small. So our immediate approach is not big celebrities. Our immediate approach is to find those small groups of people we can bring who have authenticity and a genuine interest in what we do and then build up using those networks." 

Opposite: William Oliver, Chief Brand Officer, dunhill with Paul Croughton, Global Editor-in-Chief, *Robb Report*



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Look East: a deep dive into luxury in Asia

ANGELICA LEUNG, HEAD OF CONSUMER PRODUCTS, INVEST HONG KONG
CHLOÉ REUTER, FOUNDING PARTNER AND VICE CHAIR, GUSTO COLLECTIVE
SIMONE STEWART, GLOBAL HEAD OF DIGITAL & ECOMMERCE, AMAN
WILLIAM LYON, CEO AND CO-FOUNDER, ARCON BRANDS
WITH JING ZHANG, GLOBAL EDITOR-IN-CHIEF, JING DAILY GROUP

With China finally fully reopening post-pandemic earlier this year, many luxury brands have high hopes for the return of the Chinese consumer – but it may not be as simple as going back to business as usual. Three important factors will influence success in China going forward: technology, localisation and culture.

“The whole Asia market really is much more digitally native than the West, so how can we come up with a slightly different way to attract, engage and have an ongoing relationship online with that demographic?” asks Aman’s Simone Stewart. With the Asian market dominated by apps for shopping both on and offline, it is not only about being available but also having a clear



understanding of how to curate your presence and engage with customers across platforms such as AliExpress, JD and Tmall.

Integral to this, of course, is localisation but, implores Invest Hong Kong's Angelica Leung, "Please remember not to dump all of China, or Asia, into one bucket. There are so many nuances: north, south, east, west, across provinces, across dialects." Leung points to Hong Kong, which has emerged as a useful buffer between the West and Mainland China, as the perfect example of this. Its history as a former British territory, along with the more recent establishment of spaces like the West Kowloon Cultural District, have given brands a familiar setting in which to put down roots while helping them navigate and become more au fait with Chinese norms and traditions.

"One of the big challenges brands have is cross-border communication," adds William Lyon, CEO of ArcOn Brands. "Make sure you have a team in place at the local level that's empowered to understand and represent the global brand." Not only will this on-the-ground approach help you better connect with your target audience, it may well prevent backlash against campaigns or brand activities deemed insensitive to Chinese or Asian tradition.

Which, in turn, brings us to the growing importance of culture to Asian consumers – particularly younger customers just beginning to enter the market. "Cultural sophistication is the new luxury," says Chloé Reuter, Founding Partner of Gusto Collective. "The kids in the first tier cities are at the art fairs, they're being photographed with their favourite book and they're putting poems on their WeChat Moments. It's all about saying, 'I'm very intellectual and cultured'. The brands who will succeed are the ones who can be culturally relevant to this younger generation."

Developing offline experiences centred around events such as Frieze Hong Kong or hosting exhibitions and pop-ups which incorporate local culture in a way that feels unique to each city or region has reaped dividends for major luxury brands thus far – and will continue to do so in the future. 📌

From left to right: William Lyon, CEO and Co-Founder, ArcOn Brands. Simone Stewart, Global Head of Digital & eCommerce, Aman. Chloé Reuter, Founding Partner and Vice Chair, Gusto Collective. Angelica Leung, Head of Consumer Products, Invest Hong Kong with Jing Zhang, Global Editor-in-Chief, Jing Daily Group.







Inside Track: the secret to Bentley Motors' success

ADRIAN HALLMARK, CHAIRMAN AND CEO, BENTLEY MOTORS
WITH PAUL CROUGHTON, GLOBAL EDITOR-IN-CHIEF, ROBB REPORT

In 2018, the year Bentley Chairman and CEO Adrian Hallmark joined the storied car marque, the company lost £300 million. However, as of 2022, the company is reporting record revenues and turnover is up more than 20% but, considering it takes five years and more than £1 billion to develop a new car, not a single change has been made to Bentley's product line. So how have they done it?

"The cars were set up to be successful but the business model wasn't. So the real challenge for us has been managing the internal change," explains Hallmark. "You have to look at [the business] as a consultant would: be ruthless and ask all for the right information, get the right people together and understand, not just the numbers, but why we got to this position and how people feel about where they are."

The culmination of this discovery process was what Hallmark calls his 'broken business' speech – a brutally honest portrait delivered to Bentley's 4,000 employees in which Hallmark laid out the true state of the business and the dramatic changes that would be needed to fix it. These included a set of unofficial targets that were far more ambitious than anything the company had ever achieved before.

"We always committed to less than we actually delivered," explains Hallmark. "We never made more than £170 million profit in the company's history – so we set the goal of making £500 million. [You have to] have a realistic view of where you are, have this growth mindset and set big goals, but don't hang people if they don't achieve them. Commit to steps that prove to investors that the team can develop and grow the company but set way bigger goals for yourself than you formally commit to."

After that, it's simply a matter of putting efficient processes in place, trusting you have the right people to get the job done and being adaptable enough to solve problems before they arise. "Our ability to be flexible, to assess risk, quantify and get the whole team moving quickly has been the key to success. With the level of disruption and chaos that we're all living in, you can no longer define the strategy, plan and see if it works. You've got to constantly assess, constantly predict what could happen, fix things before they do happen. Often that solution also fixes something else. For example, Brexit prep fixed our COVID problem." 🍷

Above left: Adrian Hallmark, Chairman and CEO, Bentley Motors
Above right: Paul Croughton, Global Editor-in-Chief, *Robb Report*

Why London Leads Luxury: introducing The State of London Luxury 2023 report

ALEX BEARD CBE, CEO, ROYAL OPERA HOUSE

FRASER BROWN, RETAIL DIRECTOR, HEATHROW AIRPORT LIMITED UK

CELINE GILG, MANAGING DIRECTOR, PUIG UK AND IRELAND

SHALINI HINDUJA, OWNER REPRESENTATIVE, THE OWO

CAROLINE JENNINGS, MARKETING AND COMMUNICATION DIRECTOR, CADOGAN

WITH CHARLOTTE KEESING, SUMMIT DIRECTOR, WALPOLE

As a global capital for culture, finance, art and fashion, it is hard to understate London's importance to the luxury industry both in the UK and globally. It is with this in mind that Walpole commissioned *The State of London Luxury*, a new report produced in association with Cadogan and launched at this year's Summit. The comprehensive study looks at the critical success factors which underpin London's position, from the breadth and depth of luxury brands on offer here, the city's appeal for the world's wealthy to the ecosystem of hotels, fine dining, cultural offer and art market.

As highlighted in the report and according to the 2022 Savills Luxury City Fundamentals report, which ranks cities based on their visitor appeal, affluence and growth potential, London is second only to New York globally.

"London is a world capital of reference for luxury brands but at the same time it's got this unique vibrancy which is the perfect fuel for bold creativity," Celine Gilg, Managing Director of Puig UK and Ireland says of the city's unique appeal. "I think that's one of the trademarks of the London luxury scene."

Key among the city's most valuable traits, as identified by the report is the emphasis placed on culture. From the capital's world leading museums to the strength of the art market and calendar of internationally famed events which appeal to both local residents and high-spending visitors, London's cultural offer is unrivalled. The capital is, as the Royal Opera House's Alex Beard puts it, "the most extraordinary cultural festival 365 days a year".

For Cadogan, which owns and manages around 90 acres of land in Chelsea and Knightsbridge, and which co-authored this year's report, it is this village-like topography which really makes London special. Describing the redevelopment of spaces such

as Duke of York Square and Pavilion Road, in which Cadogan has emphasised curating a mix of businesses which may not necessarily offer it the highest profit but which enhance the visitor experience, Marketing and Communication Director Caroline Jennings says: "It's not about short-term financial gain, it's about long-term investment. We have a community [in Chelsea] that really gels and that's reflected in the type of events that we're able to put on."

Despite the challenges posed by Brexit and inflation, London remains one of the most attractive destinations in the world for luxury travellers – as evidenced by the 12 new five-star hotels set to open in the capital between 2022 and 2025. Among these is the UK's first outpost of Raffles, which will open this summer at The OWO; a redevelopment of the former British Military War Office in Westminster. For Shalini Hinduja, Owner Representative of The OWO, opening a luxury hotel in London is something of a no-brainer, albeit one that requires a little more vision and ingenuity than elsewhere. "The average stay in London is seven days compared to two days in Paris," she explains. "With the size of the city and what it has to offer culturally we definitely have the demand. The main challenge so far has simply been finding prime locations that cover enough footprint to allow for five-star facilities."

The truth is that despite London's many advantages, policies such as the government's refusal to reinstate tax-free shopping is a significant drag. As Fraser Brown, Retail Director at Heathrow explains, "Although it's great to see the luxury economy in the UK doing well, my frustration is you can do so much better. It's not about making it cheaper for already rich people to buy, as the Government has said, this is about being able to open more retail stores and employ more people. Right now they're checking into London hotels but getting on a train or the plane and going to Milan do their shopping."

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The State of London
Luxury 2023 report
can be downloaded from
the Walpole website.

Above from left to right: Alex Beard CBE, CEO, Royal Opera House. Celine Gilg, Managing Director, Puig UK and Ireland. Fraser Brown, Retail Director, Heathrow Airport Limited UK. Caroline Jennings, Director of Communication, Cadogan Shalini Hinduja, Owner Representative, The OWO, with Charlotte Keesing, Summit Director, Walpole





Is British Luxury too British about being British?

**RANKIN, PHOTOGRAPHER & FOUNDER, RANKIN CREATIVE
WITH KATY WICKREMESINGHE, FOUNDER AND CEO, KTW,
AND FOUNDER AND CREATIVE DIRECTOR, THE WICK**

Hailing from a working class Glaswegian family, Rankin's innate eye and passion for photography has seen him become one of the most influential and commercially successful photographers and art directors of his generation. Alongside founding and publishing magazines, including *Dazed & Confused*, *AnOther* and *Hunger*, in 2019 Rankin found RANKIN CREATIVE, an agency offering creative, editorial, branding, talent management and production services to commercial clients.


So what's the secret to his success? "I go into a room with a brand and I ask the questions other people don't ask. It's very difficult for some brands to accept that, but it means that I'm really questioning everything that they're about. In today's world, where the digital revolution is turning everything upside down, we have to treat customers like an audience member and we have to entertain them."

The creative force behind Dove's famous 'Real Women' campaign and a believer in balancing commercial work with charitable and philanthropic projects, Rankin's 'question everything' ethos has led him to the belief that truth, honesty and the ability to inspire change are as crucial to brand storytelling as any call to action.

"Brands have to start acting like people," he advises. "The more they have different layers and opinions, the more they'll

connect with the audience. We've got to have purpose; if we don't have it, what's the point? And people want you to be honest about the fact you're selling to them; they don't want to feel backdoored."

Which is, admittedly, easier said than done in a world where brands have the capability to reach audiences on multiple platforms at every hour of the day – but with each requiring a slightly different approach and a level of personalisation, that is far from one size fits all. For his part, Rankin, who, despite being at the cutting-edge of creativity, professes to being scared at the thought of teenagers having access to Photoshop on their phones, believes an understanding of the implications of technology on creative pursuits is essential.

"If you want to be a provocateur or an innovator you have to be looking everywhere for material. You can't just be looking in the same place all the time. Today, everything is so far removed from what it was that, if you're not looking at TikTok and you're not looking at what people are doing on new social media platforms, you're going to get left behind." 

Opposite Top: Bird Song, HUNGER, Issue 11, 2016 © Rankin

Opposite Bottom: Jude Law, Dazed & Confused, Issue 15, 1995 © Rankin



The Business of Beautiful Business: why community and kindness matter for your organisation

MARY PORTAS, FOUNDER, PORTAS
WITH MARK FAITHFULL, CONTRIBUTOR - RETAIL, *FORBES*


Mary Portas may have made her name as one of Britain's most successful retail entrepreneurs but, ask her now, and she'll tell you that the system on which she built her career is no longer fit for purpose.

"We need to look around and be honest with ourselves," she says. "The tenets of society that we've lived under post-war have been around consumerism, power, money and fame. That's not just in the society of business, that's society as a whole. But all the systems that have created the society that we have lived in to date are not fit for the territory we're going into. We are in the biggest transition any of us will have seen in our lifetime and, therefore, we are in a time of extraordinary potential to destroy or extraordinary potential to create."

The brands of the future, argues Portas, are those that are able to adapt to the zeitgeist, understand changing consumer sentiments and employ practices to thrive in what she calls the 'kindness economy'. This isn't, she's keen to emphasise, about ploughing all your profits into philanthropy or becoming a charity (Portas is still big fan of making money). Rather it's about finding ways to profit while putting heart, soul, respect and philosophy at the centre of your business.

"One of the tenets of beautiful business is having a moral compass," she explains. "There are no guidelines for where we've been before on this. We don't have a map because all that has gone before is just not going to be relevant. But you do have a compass and that compass has to be a moral one. When you put morality at the centre of a business it's deeply beautiful and people are magnetised to it. That's really when you know you've got success."

But if you've already got a successful business that's making money, why put in the hard work and investment to change? Will increasing your focus on people and the environment really even matter that much? Undoubtedly, says Portas.

"There are scared people who want to hang on to the old ways, so you can stay where you are and you can stay making money and you know what will happen? Little green shoots of innovation will be coming up. Other businesses will come up and they'll do much the same as you, but they'll bring in a transition to this new world we need to create, and fuel themselves with it. 

Opposite, left to right: Marie Carlisle, CEO and Co-Founder, Goldfinger, Edward Bulmer, Founder, Edward Bulmer Natural Paint, Mark Faithfull, Contributor - Retail, *Forbes*, Noah Bier, Co-Founder, Makers Cabinet.

Walpole Brands of Tomorrow – Beautiful Businesses in Action

NOAH BIER, CO-FOUNDER, MAKERS CABINET

EDWARD BULMER, FOUNDER, EDWARD BULMER NATURAL PAINT

MARIE CARLISLE, CEO AND CO-FOUNDER, GOLDFINGER

MARK FAITHFULL, CONTRIBUTOR – RETAIL, *FORBES*

What do the successful businesses of the future look like? It's a question Walpole has been asking – and answering – since it founded the Brands of Tomorrow programme in 2007. And while the companies it is shining the spotlight on in 2023 all operate in different sectors and disciplines, they all have one striking similarity: a desire to reimagine business in a way that puts people and the environment at its centre.

"I'm from Gen Z and in school science lessons we were taught about climate emergency so, from day one, I knew that we had to have the environment as a main consideration to what we're doing," says Noah Bier, Co-Founder of Makers Cabinet, a high-end product design firm that is tackling the planned obsolescence that currently dominates sectors such as tech. "I also think that businesses are one of the biggest causes as to why we're in the position that we're in, and we have to be the ones to create the solution to it."

While this sentiment is shared by Edward Bulmer, the eponymous founder of an all-natural and organic paint company, and Marie Carlisle of Goldfinger, a London-based furniture maker which sources locally and sustainably grown wood to reduce carbon footprint, what is also notable is that there has been no one path to success for these brands. While direct-to-consumer and word of mouth has been vital for Makers Cabinet, it is

social media and omnichannel sales that have made all the difference for Edward Bulmer Natural Paint.

For Goldfinger, meanwhile, it has been the company's sustainable ethos that has acted as its calling card with major commissioners. "[Sustainability] is at the heart of everything we do," explains Carlisle. "We've always reported on the triple bottom line – environmental, social and economic – but we're a small team so, on the one hand, you're working harder but, on the other, you attract clients like Heatherwick Studio and Selfridges because of your social and environmental impact. It's interesting to almost look at it like a marketing budget because it amplifies your voice through the heart and soul of what you do."

Of course, while their efforts are highly laudable, each of these founders is also keenly aware that they do not operate in a bubble and large-scale industry change is going to be needed to really move the needle on modern business practices. "I'd like every business to tell me much more than the figures. I'd like them to tell me their full impact – social and environmental – and be judged that way," says Bulmer. "I would like it to be the norm so consumers can have a much better sense about whether the company they're about to buy from is engaged with the future or just protecting the past." 📌





CABINET OF CURIOSITIES

"I find beauty in the grotesque, like most artists, I have to force people to look at things."
Alexander McQueen

The emotional intensity of McQueen's carefully constructed presentations was frequently the consequence of the interplay between dialectical opposition. The relationship between light and darkness was especially apparent, particularly in his accessories. McQueen once remarked, "I like the accessory for its subversive nature."

His passion to embrace "evanescence" is evident in "Cabinet of Curiosities," which features an intricate and fantastical, prophetic vision produced by McQueen in collaboration with a number of accessory designers, including the sculptor Philip Treacy and the jeweller Shaun Leane. The "Cabinet" also includes shoe pieces, one of which was made for the carnival, but not intended for production. McQueen used all kinds of materials, incorporating animal wood carvings, leather, wicker, porcelain, glass, wax, and feathers, and often used them to help realize his vision.

A Culture of Collaboration: how craft, luxury and the arts combine



TRISTRAM HUNT, DIRECTOR, V&A

WITH JUSTINE PICARDIE, WRITER, BIOGRAPHER OF COCO CHANEL
AND FORMER EDITOR-IN-CHIEF OF *HARPER'S BAZAAR*


"Protect your archives!" implores Tristram Hunt, Director of the V&A. London's premier fashion, art and culture institution is about to open its latest blockbuster exhibition – Gabrielle Chanel. Fashion Manifesto – and it is a feat Hunt says simply wouldn't have been possible without the extensive artefacts and archive of the French couture house.

"For any brand it is fantastically important to remember the power of storytelling, whether it's an exhibition, a book or events. Storytelling is what unites us," adds Justine Picardie, Chanel biographer and former Editor-in-Chief of *Harper's Bazaar*. "It's a really primal human need to understand and be understood and sharing stories is part of that. You can't share your story, if your heritage has been trampled on and lost."

Following in the footsteps of major shows honing in on the lives and work of designers including Alexander McQueen, Christian Dior and Mary Quant, the V&A is predicting a record-breaking run that will cement London as a global culture power player in league with organisations like the Met in New York and the Palais Galliera in Paris. Like those that went before, the show may well also be restaged across the globe, satiating an ever growing appetite for world-class fashion exhibitions.

This success, says Hunt, is testament to the two-way relationship between Britain's cultural institutions and the luxury brands

who recognise their importance – and, crucially, have put their hands in their pockets to support them over the years.

"There's absolutely no doubt that fashion and photography are very important vehicles for bringing in young and diverse audiences to the V&A," he explains. "40% of visitors to the V&A describe themselves as from the creative industries. We're fulfilling our mission of being this storehouse of science and art, being this collection to inspire the people who work in your businesses – the makers, the designers, and the artists and entrepreneurs and manufacturers. We take fashion very seriously because it's an enormously important part of the UK economy." 

"For any brand it is fantastically important to remember the power of storytelling, whether it's an exhibition, a book or events. Storytelling is what unites us."

JUSTINE PICARDIE

Grand Plans: bold strategies to win in the Middle East

JASMINA BANDA, CHIEF STRATEGY OFFICER, CHALHOUB GROUP

There is no doubt that the Middle East is an important market for luxury brands – and, for many, it is one of currently untapped potential. While small in population numbers, the Gulf Cooperation Council (GCC) is home to three of the world's top ten spenders on luxury goods and represents a market worth \$12 billion, with fashion, watches, beauty and luxury travel of particular value. But, to win big, you're going to have to stop treating them as an afterthought, advises the Chalhoub Group's Jasmina Banda.

"No one likes to be the follower. No one likes to be the one that everyone thinks of as 'rest of the world'. [Middle Eastern customers] like brands, as much as possible, to go to their country or region first. To do something that's different and not just a copy paste of New York, London and Paris."

There is no rocket science or big breakthrough on how to have success in the Middle East, Banda explains. Like all territories, it is simply about knowing your customer, their culture, their traditions and what will resonate with them in this moment. The Middle Eastern luxury consumer is one that is tech-savvy and well-travelled but also deeply rooted in the heritage and history of their home. In general terms, this doesn't sound dissimilar to most luxury consumers around the globe but, dig a little deeper, and you will find significant differences that are key to engaging this audience.

Among the recommendations Banda makes for brands hoping to grow their audience in the Middle East are the importance of having impressive and distinct flagship stores which stand out among the region's shopping mall culture and, where possible, rolling out new marketing campaigns or fresh store concepts in the Middle East first. Also key to these marketing efforts is to take an Arabic-first approach, engage local artists, musicians, influencers and other homegrown ambassadors and to show an understanding of country- or city-specific culture and traditions in the collaborations, events and experiences you offer.

Banda points to the example of body mists. This product, which barely exists as a category in other regions around the world, is the most popular fragrance product in the Middle East, worn by women from 18 to 80 – not offering one would be a crucial misstep for a beauty brand operating in the region. Likewise, Banda notes the rise of homegrown brands proudly using Middle Eastern influencers and marketing their products as 'Made in the Middle East' as evidence that strategies devised for the West are no longer going to have the effect they once did in the GCC.

Ultimately, she explains, Middle Eastern customers travel to Europe and the US to shop – making around 50% of their luxury purchases in these locations – because of the product variety, limited edition items and customer service. If you could offer these same things on home soil, you may well be on to a winner. 🏆





EQ-Commerce and the Luxury Agenda: creating serendipity, magic and awe in the on-offline experience

CHRIS SANDERSON, CO-FOUNDER, THE FUTURE LABORATORY

Chris Sanderson, Co-Founder of The Future Lab, wants you to imagine the following scenario: while shopping you head into your favourite luxury store and find a pair of trousers you love, only it's out of stock in your size. The next time you visit any of the brand's stores anywhere in the world, the team will have that same item in your size ready and waiting for you in the dressing room. Sound farfetched? According to Sanderson, it's already possible – brands must simply harness the power of modern technology to achieve it.

"It's all about community. It's all about relationships," he explains. "It's all about understanding how we start building individualisation into everything we do and offering it at scale. The great shopkeeper who recognises my name and welcomes me because they know me personally and they know my preferences – we have to do that at scale online."

So how does a business go about that? AI will undoubtedly play a large part and Sanderson believes we are moving into a space where customers are willing to freely offer brands their data if it means a more personalised shopping experience that better suits their needs.

The result could be personalised newsfeed-style retail landing pages, genuinely useful chatbots, properly personalised newsletters and communications, and search functions that move

away from text to incorporate visuals, feelings and sentiments. Combine these with immersive online brand experiences and offline retail that is fully informed by a customer's digital footprint and you have the recipe for a truly memorable encounter that will keep shoppers returning time and again.

"Artificial intelligence is taking us to another level of engagement and it starts to really adapt and change the way that we think about our engagement with luxury and the opportunities that we have,"

says Sanderson. "EQ commerce is very much about this idea that we're having an emotionally driven technological engagement, both online and offline, and how increasingly we don't have meaningless conversations that are totally irrelevant. It is the end of one size fits all completely." 

Virtually Unique: how AI, Chat GPT, the metaverse and data personalisation are transforming the way brands interact with customers

LOUISA LIVINGSTON, CO-FOUNDER, AUDIENCE STRATEGIES

CAITLIN INNES, CHIEF DIGITAL, CUSTOMER & STRATEGY OFFICER, HARRODS

CAROL HILSUM, SENIOR DIRECTOR OF PRODUCT INNOVATION, FARFETCH

WITH KIRSTY MCGREGOR, EXECUTIVE EUROPEAN EDITOR, VOGUE BUSINESS

“Nothing will ever take away from human interaction – it’s just a totally different level of relationship – but I do think that generative AI is going to absolutely revolutionise the way that a lot of people work.” We may just be on the cusp of the AI revolution but it seems inevitable that the sage words of Louisa Livingston, Co-Founder of Audience Strategies, really do represent the future for almost every business.

Indeed household names, including Harrods and FARFETCH, are already reaping dividends from their investment in the space and the tools it has allowed them to build into their online platforms. The key? Knowing your audience in advance – and having the data to quantify that knowledge.

“As far as personalisation is concerned, [that data has] given us the building blocks to know how we want to talk to people and what the right message is at the right time,” explains Caitlin Innes, Chief Digital, Customer & Strategy Officer at Harrods. By using knowledge gleaned from its loyalty programme, Harrods has been able to build customer profiles that enable it

to minutely target each individual customer with personalised communications which, in turn, are backed up with offline event invitations and personal shopping recommendations.

FARFETCH, meanwhile, has taken things one step further, going so far as to incubate and – in some cases – buy the very companies and platforms that are creating these retail tools of the future. “We believe this incredible community will be very important in terms of the future of digital strategies,” explains Carol Hilsum, Senior Director of Product Innovation at FARFETCH. “There’s a huge amount of talent, opportunity and skill sitting outside the corporate environment in the startup ecosystem. We wanted to make sure we were able to work with them and collaborate with them going forward and help bridge the gap between the luxury industry and startups.”

So what can we expect to see when all this investment comes to fruition? The scope goes far beyond better chatbots and enhanced virtual customer service. Hilsum imagines an online experience as personal and all-encompassing as going into a



physical store while Innes believes phygital events are going to be the new normal – but warns brands that online activations can no longer be a half-hearted add-on.

“Some brands just take photos of their pop-up and then expect people to shop in the metaverse the same way they shop in a store. They don’t – people have been trained for years to use search, and filters and they like to be able to sort product when they’re in a digital space,” she says of Harrods’ previous brand collaborations. “The biggest wins have been where people are not just using digital to bring a physical experience to life. They’re actually saying, ‘This is as important as the physical space. I’m not going to be constrained by notions of gravity and materials.’”

Above from left to right: Carol Hilsum, Senior Director of Product Innovation, FARFETCH. Louisa Livingston, Co-Founder, Audience Strategies. Caitlin Innes, Chief Digital, Customer & Strategy Officer, Harrods with Kirsty McGregor, Executive European Editor, *Vogue Business*

“There’s a huge amount of talent, opportunity and skill sitting outside the corporate environment in the startup ecosystem. We wanted to make sure we were able to work with them and collaborate with them going forward and help bridge the gap between the luxury industry and startups.”

CAROL HILSUM, FARFETCH

Building an Identity: how brands can communicate through the spaces they create

THOMAS HEATHERWICK, FOUNDER, HEATHERWICK STUDIO
WITH DANA THOMAS, CONTRIBUTING EUROPEAN
SUSTAINABILITY EDITOR, *BRITISH VOGUE*



Did you know the average lifespan of a commercial building in London is just 40 years? It seems astonishing in a country where the majority of people live in Victorian homes built nearly two centuries ago that every few decades we should be tearing down and rebuilding some of the biggest structures in our cities but it's true – and Thomas Heatherwick thinks minimalism is to blame.

"There's been a toxic combination of minimalism and cheapness," the designer explains. "The most boring pieces of city have been justified by saying they're 'clean lines' and 'subtle'. Who doesn't like the word subtle? But actually it's done quite a lot of damage."

The truth, he explains, is that in creating buildings so uniform and bland that no one cares about them, we are creating the conditions, on the one hand, for a climate disaster in which energy-sapping building projects are undertaken at a far greater rate than is necessary and, on the other, for forcing people to exist in an environment which actively harms mental health and encourages antisocial behaviour.

"In times past, when you looked at buildings there was an element of complexity, but so many buildings now you can look at once and draw perfectly," Heatherwick says. "That appears to be an aesthetic choice, but actually buildings without sufficient complexity aren't nourishing. More and more studies show that

they cause stress, you take longer to heal inside them and you're more likely to suffer crime and antisocial behaviour."

But, he counsels, all is not lost – and luxury brands, who so often use the story of their history, legacy and roots to spark customer imaginations, can be at the forefront of this much needed change.

"We're blanketing ourselves in boringness, which sounds minor, but is actually a major mental health issue," he says. "There's such an amazing opportunity and the luxury sector could drive that forward. Some of the most sustainable buildings in our cities are things that were created with an idea of luxury but they are sustainable and sustaining because actually was it really luxury? Or was it an essential quality that we all need for our humanity?"

*"We're blanketing ourselves
in boringness, which sounds
minor, but is actually a
major mental health issue."*

THOMAS HEATHERWICK



Jasmina Banda,
Chief Strategy Officer, Chalhoub Group

Jasmina Banda oversees the Intelligence, Strategy and Growth business unit at Chalhoub Group, where she is responsible for trends scouting and opportunity identification, global and regional macroeconomic tracking, GCC prestige beauty and fashion market intelligence, corporate and business unit strategy, and business advisory. She is passionate about luxury and women in the workplace.

Alex Beard CBE,
CEO, Royal Opera House

Alex Beard has been CEO of the Royal Opera House (ROH) since 2013. During his tenure, ROH has completed the Open Up project - a major front-of-house transformation including a new world class theatre for chamber opera and ballet - and strengthened its reputation as one of the world's leading lyric theatre organisations.

Noah Bier,
Co-Founder, Makers Cabinet

A Gen Z Londoner, Noah Bier is one of the three founders of Makers Cabinet - a cutting edge British design company with an emphasis on circularity that is actively disrupting the global stationery sector. The company has grand plans for expansion, and has recently launched a partnership with the Royal Mint.

Fraser Brown, Retail Director,
Heathrow Airport Limited UK

Fraser Brown became Heathrow's Retail Director in 2018 and took on the airport's Property Portfolio in 2020. Previously to this, he spent over four years at Heathrow Express as Managing Director and formerly Commercial Director. Before moving across London to Heathrow, Brown worked at Gatwick Airport as Head of Travel Services.

Edward Bulmer,
Founder, Edward Bulmer Natural Paint

Edward Bulmer is a leading interior designer, architectural historian and 'colourman', renowned for restoring our heritage buildings. In 2003, work on Goodwood House demanded he use only non-toxic and sustainable materials. This led him to launch his own paint collection, Edward Bulmer Natural Paint, which is now available in over 100 colours.

Marie Carlisle,
CEO and Co-Founder, Goldfinger

Marie Carlisle is the CEO and Co-Founder of Goldfinger, a design-led social enterprise that crafts bespoke furniture from sustainably-sourced and reclaimed materials. Since launching Goldfinger

in 2013, she has transformed the company into a grassroots community project with a big vision into an award-winning design studio and social enterprise.

Paul Croughton,
Global Editor-in-Chief, Robb Report

Based between the UK and New York City in the USA, Paul Croughton is the Global Editor-in-Chief of Robb Report, the leading voice in global luxury in print, online and events. A writer and editor, he has 25 years' experience across national magazines and newspapers, in both traditional and digital media.

Mark Faithfull,
Contributor - Retail, Forbes

Mark Faithfull is an international retail journalist who contributes to Forbes.com, World Retail Congress, MAPIC and many other publications, and to events focused on the consumer sectors. He also speaks and moderates at events around the world, looking at customer trends and how they impact retail destinations.

Marco Fedrigo, Associate Partner -
Milan, Bain & Company

Marco Fedrigo is a member of Bain & Company's global Fashion and Luxury Goods' vertical, based in Milan, Italy. With more than 12 years' experience, his work spans his clients' value chain, focusing on corporate strategy definition, business planning and transformation, performance improvement, omnichannel transformation, customer strategy, advanced analytics and enterprise technology.

Celine Gilg, Managing Director,
Puig UK and Ireland

Since 2019, Celine Gilg has been leading Puig UK and Ireland as Managing Director for the Beauty and Fashion category, empowering a team of 250+ employees to bring the 'Experience Puig' vision-to-life. The Puig UK and Ireland portfolio includes luxury brands such as Carolina Herrera and Penhaligon's among many others.

Adrian Hallmark,
Chairman and CEO, Bentley Motors

Adrian Hallmark joined Bentley Motors for a second time in February 2018 as Chairman and CEO. His first experience of Bentley was as Board Member for Sales and Marketing from 1999 to 2005, where he drove the definition and delivery of the growth strategy for the new generation of Bentleys.

Thomas Heatherwick,
Founder, Heatherwick Studio

Thomas Heatherwick is one of the UK's most prolific designers, whose work is characterised by its

originality, inventiveness and humanity. Heatherwick founded his studio in 1994 to bring together architecture, urban planning, product design and interiors into a single creative workspace. Thomas' forthcoming book, *Humanise*, will be published by Penguin this year.

Carol Hilsum, Senior Director
of Product Innovation, FARFETCH

Hilsum is the Senior Director of Product Innovation at FARFETCH, a role that includes managing open innovation and new business development strategies for the group. She has spent over 20 years in the fashion-tech sector creating consumer products and innovative growth strategies for companies like NET-A-PORTER and Topshop.

Shalini Hinduja,
Owner Representative, The OWO

Since 2015 Shalini Hinduja has been fully involved in the development of the Old War Office into a Raffles Hotel, The OWO, and 85 branded residences, including 11 F&B outlets and a spa. She is a member of the Sotheby's Council, and an independent director on the board of the Accor Acquisition Company (AAC).

Tristram Hunt, Director, V&A

As Director of the V&A, Tristram Hunt has championed design education in schools, encouraged debate around the history of the museum's global collections and overseen the institution's transition to a multi-site museum. Formerly MP for Stoke-on-Trent, he has a doctorate from Cambridge University and authored *The Radical Potter: Josiah Wedgwood and The Transformation of Britain*.

Caitlin Innes, Chief Digital,
Customer & Strategy Officer, Harrods

As Chief Digital, Customer & Strategy Officer at Harrods, Caitlin Innes oversees digital commerce, operations and marketing, digital partnerships, customer insight and analytics, CRM and the Loyalty programme, and corporate strategy. She joined Harrods in 2019 after seven years at Burberry where she held a number of positions including Director of Digital Commerce.

Caroline Jennings, Marketing and
Communication Director, Cadogan

Caroline Jennings is a communications specialist with 20 years' experience leading consumer and corporate strategy and positioning, both agency and in-house, primarily in luxury retail and destination marketing. As Marketing and Communication Director at Cadogan, she oversees all brand activity, helping to shape and communicate Chelsea and its key destinations through storytelling, collaborations and events.

Angelica Leung, Head of Consumer Products, Invest Hong Kong

Leung has over a decade of experience in foreign direct investment. Since 2013 InvestHK's Consumer Products team has helped around 400 companies to set up or expand in Hong Kong. Leung holds a Master's from the University of Hong Kong and a Bachelor of Business Administration (Marketing) from the Hong Kong University of Science and Technology.

Louisa Livingston, Co-Founder, Audience Strategies

From EMI Music to Hachette and Harrods, Livingston has built Consumer Insight, CRM and Innovation capabilities that help the world's most prestigious luxury and entertainment brands to make better decisions. Recently, she authored a book in a series called PROMPT about how ChatGPT can help drive growth in Fashion Retail.

William Lyon, CEO and Co-Founder, ArcOn Brands

William Lyon co-founded ArcOn Brands in February 2020 with the goal of helping the best brands in the world to grow in the Asia Pacific markets. Since its launch, ArcOn Brands has partnered with numerous leading consumer, hospitality and lifestyle brands including Bremont Watches, Charbonnel et Walker, Double Dutch Tonic and Varley.

Kirsty McGregor, Executive European Editor, Vogue Business

Kirsty McGregor is Executive European Editor at Vogue Business, the B2B title established by Condé Nast in 2019 to offer a global perspective on how tech, sustainability and cultural trends are impacting the luxury fashion industry. She was previously Editor of fashion trade magazine *Drapers* and has a background in social policy journalism.

William Oliver, Chief Brand Officer, dunhill

William Oliver's work as Chief Brand Officer of dunhill is informed by diverse senior roles held across global luxury organisations. Consistently communicating with a refined and culturally aware vocabulary that connects directly to a defined audience, his holistic and strategic approach has been honed to drive results that are both high-volume and respectful to a brand's DNA.

Justine Picardie, writer, biographer of Coco Chanel, and former Editor-in-Chief of Harper's Bazaar

Justine Picardie is the author of six books, including the international bestseller, *Coco Chanel: The*

Legend and the Life, which will be reissued in a new, revised edition in August 2023 to coincide with the forthcoming Chanel exhibition at the V&A. She is a contributing editor to Harper's Bazaar, having previously been its Editor-in-Chief.

Mary Portas, Founder, Portas

Mary Portas is a businesswoman, broadcaster, author and activist. After transforming Harvey Nichols in the early 2000s, she founded her retail consultancy, Portas, and now works with global retail giants. As co-chair of the Better Business Act, she is leading a coalition of businesses to ensure UK companies align their interests with society and the environment.

Katie Prescott, Business Editor, The Times

As Business Editor for The Times and a weekly columnist for the newspaper's award-winning business section, Katie Prescott brings her readers, listener and viewers all the key stories about tech, media and telecoms. A familiar voice to millions, Prescott was a business presenter for Radio 4's Today Programme and a business correspondent across BBC News on TV, radio and online.

Rankin, Photographer and Founder, RANKIN CREATIVE

Rankin is a British photographer, film director and publisher of Hunger magazine. In 2019, he founded RANKIN CREATIVE, bringing together a diverse team who specialise in building brands. The studio is best known for work that is on the cultural cusp, producing campaigns for luxury brands including Rolls-Royce, Mercedes AMG and De Beers.

Chloé Reuter, Founding Partner and Vice Chair, Gusto Collective

Chloé Reuter is Founding Partner and Vice Chair of Gusto Collective, Asia's leading branding and technology company. She originally founded Reuter Communications in 2010 in Shanghai, a communications agency working with luxury brands in China, which was acquired by Gusto Collective in 2020. Reuter believes successful businesses must be built on kindness and diversity.

Chris Sanderson, Co-Founder, The Future Laboratory

Chris Sanderson is Co-Founder of The Future Laboratory, where he is responsible for delivering the company's extensive global roster of conferences, media events and Trend Briefings, which he presents in London, New York, Sydney, Melbourne and around the world. His clients include Kering, Selfridges, Chanel, Harrods, Condé Nast Media and Omnicom.

Simone Stewart, Global Head of Digital & eCommerce, Aman

Simone Stewart has an extensive background in digital marketing and eCommerce across the hospitality, luxury and lifestyle sectors. In her role at Aman as Global Head of Digital & eCommerce she oversees the digital touchpoints of the brand and the curation of the online experiences to ensure they are commensurate with the calibre of the on-property service.

Dana Thomas, Contributing European Sustainability Editor, British Vogue

Dana Thomas is the Contributing European Sustainability Editor for British Vogue, a freelance contributor to the New York Times, and author of *Fashionopolis: The Price of Fast Fashion and the Future of Clothes*. She is one of the fashion world's leading voices on sustainability thanks to her fortnightly podcast and Substack newsletter, The Green Dream.

Katy Wickremesinghe, Founder and CEO, KTW, and Founder and Creative Director, The Wick

British-Sri Lankan entrepreneur Katy Wickremesinghe is Founder and CEO of KTW, and Founder and Creative Director of The Wick. Operating with a commitment to education and diversity, Wickremesinghe is a Trustee of both the Royal Academy and Dulwich Picture Gallery, and has been recognised by PR WEEK as one of the top three luxury communicators in Britain.

Jing Zhang, Global Editor-in-Chief, Jing Daily Group

Jing Zhang is the Global Editor-in-Chief of the Jing Daily Group – the leading source for daily updates and insights on luxury culture in the domestic and international Chinese markets. A journalist with over 17 years of media experience, Zhang is a leading authority on fashion, culture, retail, creativity in the metaverse, China and APAC ecosystems.

Summit Agenda

8.45am

Coffee and Registration

9.15am

Welcome and Introduction

Charlotte Keesing, Summit Director, Walpole

9.20am

High Stakes, Big Prizes: why luxury needs bold strategies more than ever

Helen Brocklebank, CEO, Walpole

9.30am

The Economic and Political Outlook: the headlines you need to know

Katie Prescott, Technology Business Editor, *The Times*

9.45am

The Global Outlook for Luxury

Marco Fedrigo, Associate Partner - Milan, Bain & Company

10.05am

130 Years: reframing dunhill's heritage through strategy, storytelling and style

In Conversation:

William Oliver, Chief Brand Officer, dunhill *with*

Paul Croughton, Global Editor-in-Chief, Robb Report

10.30am

Look East: a deep dive into luxury in Asia

Angelica Leung, Head of Consumer Products, Invest Hong Kong

Chloé Reuter, Founding Partner and Vice Chair, Gusto Collective

Simone Stewart, Global Head of Digital & eCommerce, Aman

William Lyon, CEO and Co-Founder, ArcOn Brands *with*

Jing Zhang, Global Editor-in-Chief, Jing Daily Group

11.00am

Coffee

11.30am

Inside Track: the secret to Bentley Motors' success

In Conversation:

Adrian Hallmark, Chairman and CEO, Bentley Motors *with*

Paul Croughton, Global Editor-in-Chief, Robb Report

12noon

Why London Leads Luxury: introducing the

State of London Luxury Report 2023

Alex Beard CBE, CEO, Royal Opera House

Fraser Brown, Retail Director, Heathrow Airport Limited UK

Celine Gilg, Managing Director, Puig UK and Ireland

Shalini Hinduja, Owner Representative, The OWO

Caroline Jennings, Marketing and Communication Director, Cadogan

with Charlotte Keesing, Summit Director, Walpole

12.40pm

Is British Luxury being too British about being British?

In Conversation:

Rankin, Photographer and Founder, RANKIN CREATIVE

with Katy Wickremesinghe, Founder and CEO, KTW,

and Founder and Creative Director, The Wick

1.00pm

Lunch

2.00pm

The Business of Beautiful Business: why community and kindness matter for your organisation

In Conversation:

Mary Portas, Founder, Portas *with*

Mark Faithfull, Contributor - Retail, *Forbes*

2.25pm

Panel Discussion:

Noah Bier, Co-Founder, Makers Cabinet

Edward Bulmer, Founder, Edward Bulmer Natural Paint

Marie Carlisle, CEO and Co-Founder, Goldfinger

2.45pm

A Culture of Collaboration: how craft, luxury and the arts combine

In Conversation:

Tristram Hunt, Director, V&A *with*

Justine Picardie, writer, biographer of Coco Chanel,

and former Editor-in-Chief of *Harper's Bazaar*

3.15pm

Grand Plans: bold strategies to win in the Middle East

Jasmina Banda, Chief Strategy Officer, Chalhoub Group

3.40pm

Afternoon Tea

4.10pm

EQ-Commerce and the Luxury Agenda: creating serendipity, magic and awe in the on-offline experience

Chris Sanderson, Co-Founder, The Future Laboratory

4.30pm

Virtually Unique: how AI, Chat GPT, the metaverse and data personalisation are transforming the way brands interact with customers

Louisa Livingston, Co-Founder, Audience Strategies

Caitlin Innes, Chief Digital, Customer & Strategy Officer, Harrods

Carol Hilsum, Senior Director of Product Innovation, FARFETCH

with Kirsty McGregor, Executive European Editor, *Vogue Business*

5.00pm

Building an Identity: how brands can communicate through the spaces they create

In Conversation:

Thomas Heatherwick, Founder, Heatherwick Studio *with*

Dana Thomas, Contributing European Sustainability Editor,

British Vogue

5.30pm

Close and Drinks

About Walpole

Walpole is the UK's only sector body for luxury brands, it speaks on behalf of more than 250 of Britain's finest brands across a wide range of sectors, which collectively are worth £48 billion to the UK economy and contribute 2.4% of the UK's GDP. A not-for-profit organisation, Walpole members include Alexander McQueen, Burberry, Claridge's, FARFETCH, Glenfiddich, Harrods, McLaren Automotive, Rolls-Royce Motor Cars and Wedgwood and is recognised in both Westminster and Brussels.

With a mission to protect, promote and develop the business of luxury in the UK, Walpole brings its members together to collaborate and connect both digitally and in-person. Key events include the annual British Luxury Summit and the Walpole British Luxury Awards. It also provides a collective voice for luxury on key topics, commissions industry-leading research and works with government on issues affecting the sector.

Walpole runs the flagship 'Brands of Tomorrow' programme to develop new British luxury brands – alumni include Orlebar Brown, Nyetimber, Bremont and Emilia Wickstead, and works with the London Business School MBA programme to help develop the talent of the future with 'Luxury Leaders of Tomorrow'. Walpole also spearheads the British Luxury Sustainability Manifesto, with the vision of making British luxury the global benchmark for luxury sustainability.

thewalpole.co.uk

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