

White Paper

ON FINE WATCHMAKING



WHITE PAPER
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Introduction

Since its creation in 2005, the Fondation de la Haute Horlogerie (FHH) has on many occasions answered questions about its work as well as its founding concept of Fine Watchmaking ("Haute Horlogerie"). It however became clear that for the Foundation to play its intended role as a reference for the profession, these explanations needed further clarification. Hence this *White Paper*.

Before anything else, it will describe the surrounding context, which is determined by the Foundation's Cultural Council. Completely restructured to carry out the duties now assigned to it, the Cultural Council has been tasked with discussing, debating and ultimately setting out the founding principles of "Fine Watchmaking".

This *White Paper* is therefore about definitions. First the definition of Fine Watchmaking with its different segments. Then the definition of the criteria and brand evaluation method to determine the Fine Watchmaking Perimeter.

The Foundation is pleased to present the outcome of these months of work, which will significantly further understanding of Fine Watchmaking and give it greater prominence in the world.

Fondation de la Haute Horlogerie

ITS ROLE

Fine Watchmaking is a world of knowledge and expertise in which collectors and connoisseurs are well versed, yet it remains largely unfamiliar to the general public. The Fondation de la Haute Horlogerie was established in 2005 to promote Fine Watchmaking worldwide through its four missions to inform, train, recognise and organise. The core of the Foundation is therefore an overarching intention to serve an entire body of professionals who have widely acknowledged the importance of such a role.

From its earliest days, the Foundation knew that it must take these missions into the main markets, and so rapidly incorporated delegations with heads of zone into its structure to ensure this geographical scope. This international dimension is matched by a concern for ethical responsibility. The FHH actively supports the Responsible Jewellery Council, whose code of practices now governs a large part of the gold and diamond supply chain. The Foundation is also involved in the fight against counterfeiting, alongside the Federation of the Swiss Watch Industry and other Swiss bodies working to stamp out this illicit practice.

Fully committed to these undertakings, the Foundation aims to become the world-wide reference for Fine Watchmaking, and to spread its values and expertise. It is an independent body which brings together watchmaking's major players, and as such works to promote the interests of the profession as a whole and not just a given number of brands. This gives the necessary legitimacy and impartiality to the actions which the Foundation undertakes in Switzerland and internationally.

ITS MISSIONS

The Foundation has a fourfold mission to **INFORM, TRAIN, RECOGNISE** and **ORGANISE**, each corresponding to a specific area of its activity.

INFORM

Through its first mission, to inform, the FHH enables the greatest number of people to develop a better understanding of Fine Watchmaking. Using the full range of means at its disposal, the Foundation provides information on the profession's rich history, but also its craftsmanship, industrialisation, capacity for innovation, advanced technology and scientific breakthroughs. Further content describes in detail Fine Watchmaking's specific professions – some forty in all – with special emphasis on the opportunities available to young people wishing to train in one of these fields. In addition to its magazines, reference books, exhibitions, Forum, lectures and online encyclopaedia, the FHH relays information on products, latest developments in the branch, training programmes and job offers.

ACTION IN FAVOUR OF INFORMATION IS SET OUT IN ANNEX 1 (P.34)

TRAIN

Under the *HH Academy* umbrella, training features prominently among the FHH's activities as a means to highlight and transfer expertise, while ensuring the safeguard of certain professions among new generations. Training also serves to develop the competencies of professionals working in Fine Watchmaking, and in doing so contribute to increased growth and sales within the sector. To this end, the FHH has put together *HH Certification* with the purpose of certifying the knowledge level of sales staff, communication managers and all those whose position requires a solid and proven understanding of watches and watchmaking. The Foundation also proposes a wide range of training courses, from basic to expert level, initiations to watchmaking, classes in technical subjects and bespoke training programmes. Furthermore, the FHH maintains partnerships with schools and other training organisations which specialise in all areas of the watch and luxury industry.

ACTION IN FAVOUR OF TRAINING IS SET OUT IN ANNEX 2 (P.35)

ITS MISSIONS

RECOGNISE

In its role as a guardian of the values of Fine Watchmaking, the FHH has set itself the task of developing and implementing an evaluation system in order to establish the Fine Watchmaking Perimeter and identify its members. In developing a *FHH Label* for the sector, it has referred to its Cultural Council, which benefits from the insight and knowledge of some forty international experts, to set out the founding principles that define Fine Watchmaking and its territory.

ORGANISE

The FHH has developed specialised competencies to stage events where professionals and the public discover Fine Watchmaking and its major trends. This activity helps spread the culture of watchmaking worldwide, and at the same time creates a context for exchange on a Swiss and international level. Organisation of the *Salon International de la Haute Horlogerie (SIHH)* in Geneva – a globally renowned event reserved primarily for professional visitors – and its B2C equivalent, *Watches&Wonders* in Hong Kong, are the most representative examples.

Cultural Council

ORGANISATION AND STRUCTURE

From the very beginning, the Fondation de la Haute Horlogerie set up a Cultural Council whose members are all acknowledged personalities operating independently of the FHH and the brands. The Council acted as a moral guide for the FHH as it became established. Recently, and in line with new objectives, the Council was extended to more than 40 members* shared between seven areas of expertise, each corresponding to a particular aspect of Fine Watchmaking.

At the head of the Cultural Council is a core of five permanent members who form its Steering Committee. It is coordinated by a secretary-general and presided by Franco Cologni, who is the honorary chairman of the FHH and an independent member since stepping down from Richemont's board of directors. This Committee is tasked with setting guidelines for the Council as a whole and for the seven working parties, one for each area of expertise. As a guarantee that the Council remains fully independent, it has been decided that members, all of whom carry out their functions on a pro bono basis, will not have links to the brands.

**MEMBERS OF THE CULTURAL COUNCIL ARE LISTED IN ANNEX 3 (P.36)*

ROLE OF THE CULTURAL COUNCIL

The structure and composition of the FHH Cultural Council have been significantly revised to reflect its role, which has been completely reviewed in the light of two priorities. The Council's first, crucial role was to produce a single, indisputable definition of Fine Watchmaking and, working from this, define its Perimeter, namely the list of brands and creators in Fine Watchmaking.

The Cultural Council's second, broader role is to support initiatives by the FHH. The objective here is to make the Foundation a legitimate reference within its areas of competency. As such, the Council gives its backing to the Foundation's activities in Switzerland and worldwide, at the same time ensuring the visibility required for any initiative concerning Fine Watchmaking and the brands that are part of it.

AREAS OF EXPERTISE

The Cultural Council is organised into seven distinct areas of expertise ranging from production to end sales, from training to communication. Its members are shared between these seven categories according to their individual competencies and experience. These areas of expertise correspond to the seven fundamental criteria which the Council has identified as constituent of Fine Watchmaking.

“Fine Watchmaking is excellence in watchmaking,

the techniques of watchmaking in symbiosis with the applied arts.”

Definition of Fine Watchmaking

There can be no doubting that the words “fine” and “watchmaking” combined are an expression of excellence. Fine Watchmaking therefore makes reference to a distinct activity whose codes and values represent a specific approach to the measurement of time. Hence this first definition:

**“Fine Watchmaking is excellence in watchmaking,
the techniques of watchmaking in symbiosis with the applied arts.”**

The values that underpin Fine Watchmaking are:

Identity	The brand's DNA signature.
Authenticity	When actions and words are in agreement.
Difference/ Originality	Individuality springs from creativity and innovation.
Legitimacy	There is no other way than to master technique.
Ethics	Responsible practices must be carved in stone.

This first definition leads to the following more detailed notions of Fine Watchmaking:

Seen as a chain of value that entails first and foremost the product, but also the brand or creator that guarantees this product, Fine Watchmaking is an art composed of tradition and innovation, science and technique, creation and the transmission of expertise, ethics and culture.

As such, Fine Watchmaking requires that brands and creators make substantial investments in production resources, creation and R&D. At the same time, they must ensure a continuity of expertise, in the métiers d'art in particular, and observe best practices. This determines a brand's personality; its intimate self that will be the spark of passion.

This value chain takes form in the unspoken pact between brands and creators and the end customer. A pact that commits them to servicing, repairing and possibly even restoring their client's watch throughout its lifetime.

Segments in Fine Watchmaking

Fine Watchmaking is a demanding and richly diverse activity which, for this very reason, can only be considered by taking each brand's unique character into account. The most storied Maisons, modern brands, luxury players and independent creators offer different approaches to this art which nonetheless meet in the definition and fundamental values of Fine Watchmaking. The first step towards evaluating which brands are apt to enter the Fine Watchmaking Perimeter must therefore be to define the categories to which they belong. The Fondation de la Haute Horlogerie Cultural Council has thus divided them into four distinct segments: Historic Maisons, Contemporary Brands, Luxury Brands and Artisans-Creators. Given the diversity inherent to this segmentation, not all the evaluation criteria described below can systematically apply to each segment.

THE FOUR FUNDAMENTAL FINE WATCHMAKING SEGMENTS

Historic Maisons – Watchmaking companies that perpetuate a tradition and a heritage.

Contemporary Brands – Brands which belong to the present day and are characteristic of modern times.

Luxury Brands – Multi-product luxury brands which invest in the art of technical and/or precious Fine Watchmaking with creativity, innovation and excellence.

Artisans-Creators – Independent watchmakers and creators who draw on specific expertise and who generally carry out the manufacturing, sale and after-sales service of their products.

Brand evaluation method

Brands are evaluated according to a two-tier process, comprising an objective review in each area of expertise, and a global appreciation of the brand by each Cultural Council member. This evaluation draws on the experts' knowledge and perception of the brand, as well as information supplied by the brands (on a voluntary basis).

For the objective evaluation per area of expertise, the experts in each area evaluate the brand against objective, differentiating, quantifiable or measurable criteria. Experts only ever review the criteria that are relevant to their area of expertise. They award a score from 1, indicating that a criterion does not apply, to 10, signifying that it does apply, according to a specific scale for each criterion.

The individual global appreciation by each Cultural Council member (experts in the seven areas of expertise plus the Steering Committee) is a subjective evaluation of the brand from 1 to 10 on the "Fine Watchmaking scale".

The final score is a synthesis of the objective evaluation and the subjective global appreciation by the Cultural Council members, split 65%-35%. The areas of expertise are weighted differently according to the segments.

The first part of the paper discusses the importance of understanding the cultural context of the research. It highlights the need for researchers to be sensitive to the values and beliefs of the communities they are studying. This is particularly important in the field of education, where cultural differences can significantly impact learning outcomes. The paper then moves on to discuss the challenges of conducting research in culturally diverse settings. It notes that researchers often face difficulties in finding appropriate research methods and in interpreting the data they collect. To address these challenges, the paper suggests that researchers should adopt a more flexible and open-minded approach to their research. This involves being willing to learn from the community and to adapt their research methods as needed. The paper also emphasizes the importance of building trust and rapport with the community. This is essential for ensuring that the research is conducted in a respectful and ethical manner. Finally, the paper concludes by noting that while there are many challenges to conducting research in culturally diverse settings, it is also an opportunity to gain valuable insights into the lives of people from different cultures. By taking the time to understand and appreciate these differences, researchers can make a significant contribution to the field of education and to the well-being of the communities they study.

The 7 areas of expertise

The Fondation de la Haute Horlogerie has defined the Fine Watchmaking Perimeter according to seven areas of expertise. These encompass the main attributes of Fine Watchmaking, and apply to the finished watch (movement and exterior) as well as to the brand and its history.

From design to production through distribution and after-sales service, the seven areas of expertise that make up the Fine Watchmaking Perimeter take into account the distinctive features and forms of expertise which are brought into play in order to guarantee excellence in watchmaking.

The seven areas evaluated by the corresponding experts are as follows:

- 1 - **R&D, PRODUCTION AND TECHNICAL EXPERTISE**
- 2 - **STYLE, DESIGN AND ARTISTIC EXPERTISE**
- 3 - **HISTORY AND DNA**
- 4 - **DISTRIBUTION AND AFTER-SALES SERVICE**
- 5 - **CONNOISSEURS AND COLLECTORS**
- 6 - **BRAND IMAGE AND COMMUNICATION**
- 7 - **TRAINING**

The evaluation criteria for all seven areas of expertise are detailed in pages 20 to 31 of this *White Paper*.

R&D, PRODUCTION AND TECHNICAL EXPERTISE

LIST OF EVALUATION CRITERIA

- 1 – Range of quality:
 - percentage of the range that can be called a technical and/or precious Fine Watch.

- 2 – Manufacture movements:
 - percentage of the range with in-house movements (Historic Maisons and Artisans-Creators only).
 - percentage of the range with exclusive and/or original movements (Luxury Brands and Contemporary Brands only).

- 3 – Production of external parts:
 - percentage of external parts (case, metal bracelet, dial) that are designed and developed in-house.

- 4 – Watches with horological decorations (chamfering, polishing, satin brushing).

- 5 – Technical innovation:
 - percentage of the range that shows one or more technical innovations (functions, display, materials, etc.).

- 6 – Product quality:
 - reference to internal and/or external quality standards (either an internal standard, communicated to the customer, or an external standard such as COSC, Poinçon de Genève, etc.).

- 7 – Use of certification laboratories for precious stones:
 - GIA, SSEF, etc. (only for ranges that include gem-set watches).

- 8 – Percentage of the range featuring gem-set watches and/or precious/noble metals (gold, platinum and special alloys).

1 – R&D, PRODUCTION AND TECHNICAL EXPERTISE

Definition – In-house control of production, finishing and decoration are at the heart of Fine Watchmaking. Investment in research & development and in production resources is vital in order to maintain standards over the long term.

Criteria – Experts in the area of R&D, production and technical expertise examine the quality of manufacturing and finishing, in proportion to the entire range. They take note of innovations in functions, materials and techniques. Brands are judged for the quality of external parts, the existence of an in-house movement and/or complication, and how these are used across the range of collections. The standard of decoration, and recourse to quality labels both for technical criteria and for precious stones are also reviewed.

STYLE, DESIGN AND ARTISTIC EXPERTISE

LIST OF EVALUATION CRITERIA

1 – Original product design (= differentiation).

2 – Authenticity (consistency with brand DNA and with the brand's environment).

3 – Presence of métiers d'art in product design.

4 – Creativity and innovation (new designs, new techniques, etc.).

2 – STYLE, DESIGN AND ARTISTIC EXPERTISE

Definition – Creativity confers a unique style and gives a product soul. It seeks to introduce an overall harmony to the watch's constituent parts, building on the time-honoured expertise of the métiers d'art, which are a vital aspect of watch-making. Style is concerned as much with innovation as with tradition. It builds constantly on old and new expertise to produce designs that will lose none of their relevance or appeal throughout subsequent eras. These refined creations are a reflection of artistic expertise while ensuring complete comfort on the wrist.

Criteria – Specialists in this area of expertise judge products' originality and design. They consider the extent to which they reflect the DNA of the brand and its development. Use of the métiers d'art, along with creativity and innovation, are important criteria in this decisive category.

HISTORY AND DNA – LIST OF EVALUATION CRITERIA

For Historic Maisons

-
- 1 – Authentic and uninterrupted history
(since the officially recorded date of foundation).
 - 2 – The brand respects the spirit of its founder
(at the time it was established).
 - 3 – Conservation strategy:
 - owns or is assembling a heritage collection;
 - conserves and makes use of archives.
-

For Contemporary Brands and other segments

-
- 1 – Develops/continues an authentic, documented history that is specific to the brand.
 - 2 – Established with the intention to contribute to progress in watchmaking.
 - 3 – Conservation strategy:
 - is assembling a heritage collection;
 - conserves and makes use of archives.
-

3 – HISTORY AND DNA

Definition – History is an important component of horological culture. Comprising facts and events recorded by posterity, it testifies to the development of a brand and at the same time inscribes it in the grand tradition of watchmaking. This unique heritage is the cornerstone of a brand's identity and legitimacy which it takes care to perpetuate through its different forms of expertise. History builds on authenticated and inventoried documents and archives, and this respect for intellectual rigour is an integral part of a brand's image and credibility. History can then be a source of inspiration and creativity including for contemporary brands, for which history must be seen in perspective: the value and vision of the creator take the place of heritage.

Criteria – For Historic Maisons, the experts assigned to this fundamental area examine criteria that will demonstrate whether or not a Maison can claim an authentic, documented and uninterrupted history. Drawing on material elements such as archives, documents and heritage collections, they evaluate the authenticity of the Maison's history. For a contemporary brand or a renowned brand with a more recent activity in watchmaking, this evaluation considers the contribution the brand or its founder has made to watchmaking, and the manner in which they document their progress.

DISTRIBUTION AND AFTER-SALES SERVICE

LIST OF EVALUATION CRITERIA

- 1 – Quality of points of sale per geographic zone:
 - geographic coverage (countries/cities/districts);
 - quality of service at the point of sale;
 - environment (other brands of similar prestige, fittings/furnishings, product displays).

 - 2 – After-Sales per geographic zone:
 - service and repair wait times;
 - prices and customer service;
 - repair and restoration throughout the watch's lifetime (Historic Maisons only).

 - 3 – Selective distribution and pricing policy.
-

4 – DISTRIBUTION AND AFTER-SALES SERVICE

Definition – The point of sale is the point of contact with the end customer. Whether it represents one or several brands, it must convey the values of those brands through impeccable service, delivered with professionalism and empathy. This criterion combines the range of operations involved in selling and servicing watches worldwide. For a brand to guarantee a suitably high standard of service throughout the entire lifetime of its watches, and across all continents, it must have the backing of a distribution and after-sales network in line with its production and product range. Points of sale must be carefully selected with staff who are highly trained in the specificities of the brand. They must also be as evenly spread as possible throughout the world.

Criteria – The experts evaluate points of sale in terms of their geographic distribution and the service they provide the end customer. They consider staff's ability to present technical products, the point of sale's interior layout and fittings, and product display. This central criterion also includes an evaluation of after-sales service, comprising routine services and repairs as well as restoration of vintage and historic timepieces.

CONNOISSEURS AND COLLECTORS

LIST OF EVALUATION CRITERIA

1 – Interest in contemporary watches (made after 1985) at auction.

2 – Interest in vintage products (made before 1985) at auction
(Historic Maisons only).

3 – Community of connoisseurs and collectors.

4 – Secondary market:
- resale value after 10 years, excluding at auction.

5 – CONNOISSEURS AND COLLECTORS

Definition – Collectors and connoisseurs represent the heart of Fine Watchmaking. They are at the centre of a dialogue rooted in passion and loyalty. They collect watches for their documentary, aesthetic and technical value. They also seek rarity and exclusivity which are the distinguishing features of a Fine Watch. The objects of their desire result from multiple forms of exceptional expertise and will retain, if not increase, their value over the years. While today's customers make themselves heard most strongly through social media, personal relations are as fundamental as ever. Brands have developed a special relationship with connoisseurs and collectors, their most staunch supporters who are a barometer for the profession.

Criteria – The experts in this area evaluate collectors' interest in contemporary watches (post-1985) and vintage watches (pre-1985). They consider whether a community of collectors exists for the brand and its degree of influence. They also evaluate resale value after ten years, excluding at auction.

BRAND IMAGE AND COMMUNICATION

LIST OF EVALUATION CRITERIA

1 – Esteem for the brand.

2 – Product identity.

3 – Digital presence.

4 – Corporate ethics:

- social responsibility;
 - eco-compatibility;
 - sourcing of materials (precious metals, stones, leather, etc.);
 - other pro-ethical activity.
-

TRAINING

LIST OF EVALUATION CRITERIA

1 – Training for staff in technical posts.

2 – Sales staff training.

6 – BRAND IMAGE AND COMMUNICATION

Definition – In the luxury segment, brand image rests on coherent communication in keeping with the exclusive nature of the product. Adapting this communication to new media is a major challenge. Authenticity is an increasingly important factor in Fine Watch communication as a means of highlighting the substance behind the brand and its products.

Criteria – The specialists in this area of expertise evaluate customers' esteem for the brand, and how they perceive the identity and DNA of its products. They also consider whether the brand is consistent in its global corporate communication.

7 – TRAINING

Definition – Transferring knowledge is a matter of importance for Fine Watchmaking. This investment in the next generations guarantees the brand's long-term future. Training covers not just production, which is typically Swiss, but also distribution and sales on an international scale, given the highly specific nature of a Fine Watch. This area does not apply to the Artisans-Creators segment.

Criteria – Specialists in training evaluate how knowledge is transferred to staff in technical professions, and how sales staff are trained in the specific characteristics of the products they sell, brand DNA and watchmaking culture.



The decision-making process

Brands which score at least 6 (out of 10) come within the Fine Watchmaking Perimeter.

Allowing a 5% tolerance, brands which score between 5.7 and 6.3 are put to an additional vote by the Cultural Council whose members must decide, by a majority, whether or not they are included in the Fine Watchmaking Perimeter.

Representatives of each brand are given a document which sets out that brand's strictly confidential evaluation, including its scores. The evaluation is discussed only with them, and under no circumstances is published or divulged to a third party, or used to establish any type of ranking. Following each evaluation, a meeting is organised between the brand and representatives of the Cultural Council, during which the brand can comment on results and, if it has not obtained the required score, put its case to the Council in view of a possible reconsideration within the next three years.

Periodic reassessments will be made and shared in order to evaluate developments, both positive and negative, in a brand's situation, thereby reflecting a constantly changing environment.

ANNEX 1

THE FOUNDATION IMPLEMENTS
ITS **MISSION TO INFORM** THROUGH THE FOLLOWING INITIATIVES:

www.hautehorlogerie.org – The Foundation's website is an ever expanding encyclopaedia on watches and watchmaking. It is also a reference for information on training and a platform for social media.

www.journal.hautehorlogerie.org – The website hosts what is probably the most comprehensive online publication on watches, reporting news and developments in the branch.

HH Mag (published yearly in print) – With iconography close to that of an art book and content that ventures off the beaten track, HH Mag surprises and informs.

Fine Watch Journals – The first Journal is a compilation of the year's new launches; the second provides a full inventory of market surveys in the luxury segment.

Forum de la Haute Horlogerie – This annual gathering is a think-tank for the profession; a day of reflection during which highly regarded professionals offer their insight into a given theme.

Publications – The Foundation publishes films, multimedia documents and books including *The Mastery of Time*, an authoritative reference work on the history of time measurement in four languages.

Exhibitions – The FHH curates thematic exhibitions which have delighted audiences around the world, including in London, Mexico City, Tokyo, Paris, Hong Kong, Shanghai and Moscow.

Lectures – The Foundation, which is frequently approached on subjects of general interest relating to watchmaking, gives regular talks on a wide range of themes.

THE FOUNDATION IMPLEMENTS
ITS **MISSION TO TRAIN** THROUGH THE FOLLOWING INITIATIVES:

Initiations to watchmaking – Developed by the Foundation for the general public as well as brands' own staff, these initiations are an immersion in a mechanical movement which participants take apart then reassemble under the guidance of professional watchmakers.

Classroom teaching – In addition to its own programmes, the Foundation contributes to training through partnerships with schools, where it gives classes in luxury marketing, as well as watchmaking history and techniques.

HH Certification – This test of watchmaking knowledge, developed by the Foundation, constitutes the biggest database on Fine Watchmaking. With some 3,000 questions and detailed answers covering techniques, history and culture, market players and materials, HH Certification is a unique learning resource.

ANNEX 3

MEMBERS OF THE **CULTURAL COUNCIL**

NB: the coordinators for each area of expertise do not take part in brand evaluations.

STEERING COMMITTEE

Jasmine Audemars	<i>President of the Audemars Piguet Board of Directors</i>
Aurel Bacs	<i>Co-founder of Bacs & Russo brokerage and valuer, a consultant to Phillips Watches department</i>
Franco Cologni	<i>President of the Fondation de la Haute Horlogerie Cultural Council</i>
Fabienne Lupo	<i>Chairwoman and managing director of the Fondation de la Haute Horlogerie</i>
Pascal O. Ravessoud	<i>Secretary-General of the Fondation de la Haute Horlogerie Cultural Council</i>

R&D, PRODUCTION AND TECHNICAL EXPERTISE

Emmanuel Schneider	Market Research Manager at the Fondation de la Haute Horlogerie, coordinator for the Cultural Council
Henry-John Belmont	Fine Watch consultant and founder of Belmont Conseil, Switzerland
Vincent Daveau	Specialised journalist, historian and watchmaker, France
Elizabeth Doerr	Freelance journalist and author, Germany
Michel Jeannot	Journalist and founder of Bureau d'Information et de Presse Horlogère (BIPH), Switzerland
Sean Li	Editorial Director of Revolution Magazine, Hong Kong
Christian Piguet	Fine Watch consultant and vice president of the Espace Horloger museum, Vallée de Joux, Switzerland

STYLE, DESIGN AND ARTISTIC EXPERTISE

Emmanuel Schneider	Market Research Manager at the Fondation de la Haute Horlogerie, coordinator for the Cultural Council
Jean-Philippe Arm	Founder of Watch Around magazine, Switzerland
Alberto Cavalli	Managing Director of Fondazione Cologni dei Mestieri d'Arte, Milan, Italy
Nick Foulkes	Author of numerous books on art and history, and a contributor to a wide range of newspapers and magazines around the world, United Kingdom
Alexis Georgacopoulos	Director of Lausanne University of Art and Design/ECAL, Switzerland
Éric Giroud	Freelance watch designer, Switzerland
Arnaud Tellier	Founder of Tellier Fine Arts consultancy in the valuation and acquisition of artworks, Geneva, Switzerland

HISTORY AND DNA

Grégory Gardinetti	Historian at the Fondation de la Haute Horlogerie, coordinator for the Cultural Council
Dominique Fléchon	Author and historian, expert in antiquarian timepieces
Jean-Michel Piguet	Assistant curator at the Musée International d'Horlogerie, La Chaux-de-Fonds, Switzerland
Marco Richon	Historian in horology, former curator of the Omega museum and author
Fabienne Sturm	Art historian and honorary curator at the Musée de l'Horlogerie et de l'Émaillerie, Geneva, Switzerland

DISTRIBUTION AND AFTER-SALES SERVICE

Pascal O. Ravessoud	Secretary-General of the Fondation de la Haute Horlogerie Cultural Council
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Europe

Fabio Bertini	External partner at Pisa Orologeria, Italy
Gian Luigi Cavalli	Director of Gübelin Zürich, Switzerland
Laurent Picciotto	Founder of Chronopassion, Paris, France

Asia

Daniel Chan	Founder and managing director of Paragon International Limited, Hong Kong
Michael Tay	Executive Director of The Hour Glass Limited, Singapore

Americas

Terry Betteridge	CEO of Betteridge Jewelers, United States
Steven Kaiser	Founder of Kaiser Time Inc. consultancy and executive recruiting firm, United States
Lane Schiffman	Vice President of Schiffman's and of Shreve & Co, United States

Middle East

Nailesh Khimji	Director/shareholder of the Khimji Ramdas Group of Companies, Oman
Abdul Hamied Seddiqi	Vice Chairman of Ahmed Seddiqi & Sons, Dubai

CONNOISSEURS AND COLLECTORS

Carson Chan	Former Managing Director of Bonhams Auction Asia, consultant and collector, Hong Kong
Ben Clymer	Founder and executive editor of Hodinkee, United States
Alexandre Ghotbi	Specialist at Phillips Watches department, Geneva, Switzerland
Auro Montanari	Collector and author writing under the pseudonym "John Goldberger", Italy
William Rohr	Managing Director of TimeZone.com, United States

BRAND IMAGE AND COMMUNICATION

Christine Noussan *Communication Director
at the Fondation de la Haute Horlogerie,
coordinator for the Cultural Council*

Raphael Ly *Digital Communication Manager
at the Fondation de la Haute Horlogerie,
coordinator for the Cultural Council*

Europe

Simon de Burton *Freelance journalist and author, United Kingdom*

Stefan Ciejka *Editor-in-chief at La Revue des Montres, France*

Michel Jeannot *Journalist and founder of Bureau d'Information et
de Presse Horlogère (BIPH), Switzerland*

Francesca Romano *Author and editor-in-chief of Orologi & Market –
OM Magazine, Italy*

Asia

Zhixiang Ding *Editor-in-chief of Chronos, China*

Wei Koh *Founder of Revolution, Singapore*

Sean Li *Editorial Director of Revolution Magazine, Hong Kong*

Americas

Carlos Alonso *Publisher and editor-in-chief of Tiempo de Relojes
magazine and director of the Salon Internacional Alta
Relojeria in Mexico City, Mexico*

Thomas Mao *Founder of ThePuristS.com, United States*

Joe Thompson *Editor-in-chief of WatchTime, United States*

TRAINING

Aurélie Streit	<i>Training Manager at the Fondation de la Haute Horlogerie, coordinator for the Cultural Council</i>
Carson Chan	<i>Former Managing Director of Bonhams Auction Asia, consultant and collector, Hong Kong</i>
Maarten Pieters	<i>Director of Watchmakers of Switzerland Training and Educational Program (WOSTEP)</i>
Gianfranco Ritschel	<i>Trainer and consultant in watchmaking, Switzerland</i>