

COLLABORATIONS,
PARTNERSHIPS
& BRANDING
REINVENTED

MARIA SIPILÄ
MARIA EKSTRÖM

B
R
A
N
D

MASH-UP

Brand Mash-up

Copyright © 2019 Maria Sipilä, Maria Ekström and Laurea University of Applied Sciences
All rights reserved.

ISBN: 978-951-799-487-3

Published by Laurea University of Applied Sciences

No parts of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the copyright owner.

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be lent, resold, hired out, or otherwise circulated without the publisher's prior consent in any form of binding or cover other than that in which it is published and without a similar condition including this condition being imposed on the subsequent purchaser. Under no circumstances may any part of this book be photocopied for resale.

Cover design by Nik Andreev
Graphic design by Jennifer Ramírez.
Interior design by Amie McCracken

Financed by the Association of Finnish Non-fiction Writers

COLLABORATIONS,
PARTNERSHIPS
& BRANDING
REINVENTED

**B
R
A
N
D**

MASH – UP

**MARIA SIIPIÄ
MARIA EKSTRÖM**

TABLE OF CONTENTS

INTRODUCTION	9
Brands are part of our daily lives.....	12
Why brand mash-ups?.....	13
Brand mash-ups, artificial intelligence, and machine learning.....	14
The brand mash-up tool: combining, collaborating, and mashing-up efficiently.....	15
Our mission	17
BRANDS AND BRANDING: PERSPECTIVES AND DEFINITIONS... 19	
Branding in connection with views on marketing.....	22
Defining “brand mash-up” through examples	23
Mash-up partnerships: from the intuitive to the unexpected.....	24
Cross-industry collaboration leads to a mash-up of services	26
Using mash-ups to increase value through credibility and reach.....	28
Mash-ups and celebrity partnerships.....	29
Mash-ups for scaling and growth.....	30
Case Study: Next Games–The Walking Dead	33
Analysis	37
AGILE BRANDING IS CRUCIAL	39
Start-up culture and the need for speed	40
A fresh start: building your brand from scratch or combining existing brands... 42	
Case Study: Angry Birds–Star Wars	45
Analysis	49
BRAND MASH-UPS AND SOCIAL DYNAMICS.....	51
The life cycle of a mash-up	54
Failed mash-ups.....	55
Social responsiveness and mash-ups.....	57
Brands and social responsibility	59

TOWARD A BRAND MASH-UP ARCHITECTURE AND STRATEGY.. 61
 Strategic questions in creating a mash-up 64

Case Study: Marimekko for Finnair 67
 Analysis 69

Case Study: Marimekko for Target 71
 Analysis 74

BRAND HERITAGE AND LUXURY PRODUCTS: MASH-UPS
 MEET TRADITION..... 77
 Luxury brands and heritage 80

Case Study: Wedgwood–RHS 83
 Analysis 86

BRAND VALUE MEASUREMENTS 87
 Measuring brand equity..... 88
 Brand due diligence and brand value 89
 ISO standard for brand value measurement 92
 Different partnership situations and brand due diligence 93

INTERACTING WITH BRANDS 97
 Mash-ups within an augmented reality 98
 Brand mash-ups create customer delight..... 99

TOOLS AND MODELS FOR MASH-UPS 101
 Investigating a brand’s dna..... 102
 Defining brand architecture..... 103
 Understanding your brand’s identity..... 103
 Understanding a brand’s image..... 105
 Defining a brand’s worth 105
 Some words about our brand mash-up pilots..... 106
 Using the customer touchpoint cycle to connect your mash-up with
 customers 110

“BRANDSTORMING” – DETERMINING YOUR MASH-UP STYLE.. 113
Mash-up types: an overview..... 115

Case Study: Iittala x Issey Miyake 121
Analysis 123

ARTIFICIAL INTELLIGENCE AND BRAND MASH-UPS:
UNITING COMPLEX DATA WITH CLASSIC MARKETING 125
Artificial intelligence mashes up consumer data 128
Artificial intelligence and brand mash-ups 130

CONCLUSION 137

ACKNOWLEDGMENTS..... 139

ABOUT THE AUTHORS 143

REFERENCES 145
Literary 145
Web Pages 147

INTRODUCTION

Today, we live in a branded world. Brands practically have a life of their own, and we ourselves are at times considered brands. There are at least 34,170,000 records in the Global Brand Database, and an Amazon search with the keyword “brand” or its derivatives yields more than 2,000,000 results. A book about branding is, in other words, not a new concept.

And yet there remains a need for new perspectives on the branding process, especially considering the increasing speed at which new ventures aim to create business growth, which in turn demands a need for both efficient processes and untapped creativity within branding. Jez Frampton, Global Chief Executive Officer at brand consultancy Interbrand, underlines the need for brands to support growth: “At a time when speed to market, customer centricity, and cultural alignment are more important than ever, brands are the key to change and to growth.”

When we designed a master’s degree course, Branding for Growth, at Laurea University of Applied Sciences and partnered with high-growth companies, we came to realise that branding

processes are partly outdated because of the slowness inherent to the process. The traditional tools and theories of branding still play an important role, but within branding there must always be an understanding of the speed at which innovations take shape and new ventures arise.

We are therefore suggesting a very new method that includes this understanding alongside the application of data and connections with customers. This type of brand creation is called a “brand mash-up,” which is when two existing brands unite to give birth to a new brand with its own identity. Throughout this book we will use examples and case studies to illustrate the possibilities for new approaches to and styles of branding.

The term “mash-up” has been used for some time in the music world, to describe a combination of applications on the web, and even when combining data to create new services or to at least modify and refine their functions. For example, metasearch engines (which integrate another engine’s or even multiple search engines’ data into its own) coalesce indexed data from videos, images, documents, and other online sources in order to produce its own results. When we cover mash-ups in this book, however, we mean purely brand-related activities. Brand mash-ups are also often called brand partnerships, brand endorsements, and brand collaborations. At its core, brand mash-ups represent different processes for either connecting existing brands with each other or connecting new brands with established ones.

Another important issue is that consumers are not necessarily as loyal to brands as they once were, and trends change quickly. In addition, competition between brands is fierce. So-called “old” or heritage brands need to stay up to date, especially with

millennials, Generation Z (or centennials), and in general the much-coveted younger demographics, in order to maintain their relevance in their respective markets. There may be a day when an old brand is no longer desirable: it may have lost its appeal or it may have lost its customers – or maybe it needs to find new ones. More than anything, brand mash-ups offer a fresh and innovative way to make a brand appealing again.

Often, companies' brand-creation processes become the core of their branding, but there is so much more to branding than simply creating the brand itself, especially in our currently highly connected and digitalised world. A huge amount of user data is being generated each day: 3.8 billion internet users are today creating 42% more data than in 2014.

Brand mash-ups combine the brand creations of the brand owners to form a new brand image and thus earn new impressions with customers. We believe that continuous dialogue with customers at various consumer touchpoints (i.e., channels where interaction takes place) is essential for brand mash-ups to arise and evolve.

There are plenty of books on brand image, brand identity, and brand value, as well as on brand-creation tools like the brand steering wheel. Originally developed by Dr. Franz-Rudolf Esch, the wheel is a tool for defining brand identity, helping to answer questions such as *Who are we? What is our tonality? How do we appear? Which properties do we possess?* and *What do we offer?* Our book, however, is for those who would like to use the brand mash-up strategy to increase their company's brand value and to bring new benefits to their customers. This book can be a powerful tool for top management, business leaders, marketing

professionals, and business developers working in organisations and companies of all sizes. It is also for anyone who would like to keep up with the latest marketing techniques, and it can be used as teaching material in university courses.

BRANDS ARE PART OF OUR DAILY LIVES

Brands and branding are part of our everyday language, and one could say that the average person is familiar with these concepts. Because brands even have a life of their own, they have a past and a present and thus want to stay alive in people's minds forever.

Sometimes, however, it may be even better to create a completely new brand (i.e., rebranding) or give a brand a new life by collaborating with some other brand (i.e., a mash-up). Typically, in a rebranding case a brand is killed off or its history is erased either in part or fully; in a mash-up situation, however, one can revitalise a brand by adding new elements. For example, although Louis Vuitton has collaborated with artists, its products still feature its classic name and logo.

It may be wise to erase brand images that are not favourable or viable and to bring exciting new elements to heritage or legacy brands, which are longstanding brands that have been on the market for decades. Brands with a deep history have "brand heritage," which means the brand has long-established customer experiences that affect today's experience. Because a brand history is also personal, meaning each person's relationship with it begins upon their first encounter, a brand mash-up could provide the necessary touch for reviving the brand and

creating new customer experiences. Such is the case with many luxury brands.

WHY BRAND MASH-UPS?

Building a brand from scratch can be an expensive process. The brand mash-up concept we introduce in this book is one solution for cost-effectively pinpointing desirability among customers and for finding new target markets. This concept also fits into contemporary, high-speed business culture where product life-cycles appear to be shortening. In addition, one does not have to reinvent the wheel because companies can use existing data and consumer awareness to facilitate the process.

A mash-up is the ideal strategy when you want to move forward quickly, increase sales, and find a home in your potential customers' minds without years of brand-building. If we add artificial intelligence (AI) and big data to the process, there are yet more possibilities for analysing the brand's various building blocks. You can, for example, connect existing brands with your future product or service offerings by analysing what you aim to do with the new brand. It is up to you to decide whether you want to change radically by using the mash-up technique or if you want to continue to have a branded house.

But first consider this: data, and especially the intelligent combining of various data pools, has become the new gold. Artificial intelligence provides opportunities for automating the use of data so that new brand mash-ups can be more effectively generated.

The question thus remains: Should brand mash-ups be spon-

taneous (such as an idea sparked by something on social media), created by marketing consultants, or generated through a systematic approach in which a machine suggests mash-ups based on certain attributes?

To answer this, we will later cover tools for building a brand mash-up.

We have witnessed the credibility brand mash-ups can create in the digital world. They can create benefits for consumers (such as functionality and aesthetics) and can help a brand access new consumer segments (like Generation Z). Brand mash-ups can also connect legacy brands in different ways, be it with other legacy brands, with new (and brandable) technology, or with start-up brands.

A prime example of this is the Nike-Apple mash-up, in which Apple is offering its digital solutions to traditional retail brand Nike. The result is a new product, Apple Watch Nike+, which combines a physical product with an application. Another successful mash-up like this is Angry Birds-Star Wars. Or would you like to increase your brand value by collaborating with a brand that has a brand value as high as yours – or even higher?

The decision to create a brand mash-up depends on which growth strategy a company will take. The possibilities are endless.

BRAND MASH-UPS, ARTIFICIAL INTELLIGENCE, AND MACHINE LEARNING

In this book we discuss how artificial intelligence and machine learning can be used in marketing and especially branding. At its core, artificial intelligence means teaching machines to solve

problems. However, computers can also start to learn things on their own – this is called machine learning. Machines can simply learn which is the right criteria and then compile data and generate results for us.

IBM's Watson, a computer system capable of answering questions posed to it in natural language, is already creating a better brand experience in the digital context, and the sky is practically the limit when considering the possibilities artificial intelligence can bring to mashing up new brands.

AI can use big data (the act of gathering and storing large amount of data) to create meaningful concepts by, for example, extracting which brand values are the most attractive from the consumers' point of view. In the future we will see brands dissected in the digital world, and consumers will even respond to various, smaller facets of brands and may even create their *own* brands.

In addition to IBM, an increasing number of innovative players are appearing in this field. In the chapter about AI and brand mash-ups, we aim to elucidate the possibilities AI brings to this concept.

THE BRAND MASH-UP TOOL: COMBINING, COLLABORATING, AND MASHING-UP EFFICIENTLY

The mashing up of brands is a modern method for not only launching a new brand faster but also for creating the wildest combinations of brands from different fields and industries. Limiting the scope to one's own industry prohibits growth and

rejuvenation of one's image, and as such has become history in many fields.

In Finland we can already see this taking root. The postal service, for example, is now providing healthcare services, and fast food chain Burger King opened a sauna in Helsinki for its customers.

These collaborations (as we also may refer to them) will:

1. innovatively and quickly reinvigorate a brand
2. increase brand value
3. provide cost effectiveness for product development
4. extend the life cycle of a brand
5. help brands differentiate from competition

Mash-ups are not always successful, however, and to avoid failure we will examine some of the less-successful ventures.

The brand mash-up tool is cost-effective because it uses existing brand information and existing brands to create new brands. In addition, we offer methods for creating completely new brand mash-ups based on existing customer data. This is what we consider the future of branding: utilising artificial intelligence to combine existing data pools.

We will present different options for brand mash-ups through various case studies. We will also elaborate on theoretical concepts that create better understanding of the concept and which connect brand mash-ups with the so-called brand discourse.

The tool we are presenting has many similarities with growth hacking, in which non-traditional marketing practises are combined to create rapid, cost-effective growth. Growth hacking is often seen as something that does not necessarily create user retention and sustainable growth. On the other hand, growth

hackers have started to take this into consideration. Growth hacking is frequently used by start-ups aiming to acquire a vast user base and high conversion rates. Search engine optimisation, website analytics, and content marketing are typical methods in growth hacking.

And while brand mash-ups share similarities with growth hacking, mash-ups concentrate more on the use of existing data about brands. In brand mash-ups we are scrutinising brands and their DNA (more about our definition of brand DNA on page 102), and we are especially concentrating on increasing brand value, instead of merely increasing the user base or conversation rate. Brand mash-ups are suitable for all kinds of businesses, and some of the growth hacking techniques may be applied simultaneously.

OUR MISSION

With this book we hope to support the discovery of new ideas, thereby keeping consumers interested, and to help companies form new revenue streams from their current offerings. Brands today are, more than ever, clear avenues for growth.

Top management can use the brand mash-up techniques in their visioning work. Marketing professionals can use the brand mash-up techniques when creating new brand strategies. The brand mash-up tool can also be highly valuable for research and development and within companies' innovation labs. Start-ups and large corporations can be triggered into action through the application of the brand mash-up techniques as well.

We believe that in the future consumers will create brands themselves and even form brand mash-ups with the help of artificial intelligence. On that note, we may use the term “brand collaboration” or even “brand partnership,” though they essentially mean the same thing.

Mergers and acquisitions are instances in which ideas similar to mash-ups are applied; acquisitions sometimes follow the more experimental campaign-based mash-ups. Thus, we will cover the pros and cons of brand mash-ups in this context.

So, as you prepare to delve into this book, ask yourself: How can you create a new and valuable brand without spending several years on brand-building? How can you think outside the box – i.e., your own industry or area of focus – to create innovative new products and ideas? How can you cross into other industries or combine products and platforms to evoke a new customer response and reawaken brand loyalty through fresh design?

This book offers you the answers by exploring these new techniques and new perspectives, as well as provides guidance throughout the process.

Welcome to the world of brand mash-ups!

BRANDS AND BRANDING: PERSPECTIVES AND DEFINITIONS

When reading a basic handbook on the topic of branding, we become acquainted with the history of branding and how it was a way to mark one's cattle before setting them out into the fields. Brands back then simply demonstrated property rights. Today, however, brands still function as visual signs, demonstrating a connection to the owner (the brand's legal copyright holder), so in that sense nothing has changed.

Product brands were for a long time quite tangible and connected to a product, but nowadays they are also symbols for intangibles like services, ideas, and values. Think Uber, Airbnb, and eBay: they sell nothing – only facilitate sales – but their individual brand values are enormous, not to mention their net worth.

Traditionally, companies launched their marketing campaign strategies by establishing a brand identity (how the business or product is presented and seeks to be perceived) that they wanted to communicate to their target groups. Then, based on the marketing and communications signals, the target groups

then created their own brand image (meaning their own, actual psychological perception of the brands).

Companies concentrated on creating as much compliance as possible between brand identity and brand image. This means, for example, that if consumers were perceiving a certain brand of diapers as softer, easier to use, and of higher quality than budget brands, the marketing strategy would reflect that – as would the cost.

Through the rise of social media and different brand communities, the focus has shifted to consumers and how buyers themselves create the brand through their talk about the brand using different brand-to-consumer channels. The earlier perspective on brands focused on measuring the similarities between brand identity and brand image (i.e., the target group's understanding), but when we instead focus on how consumers create the brand, we must apply more agile means of developing and refining the brand's qualities. Shifting the focus to consumers also means that a brand will exist through its customers' experiences and interactions with the brand and through different media and digital channels.

Companies are still creating brands by deciding on a brand's visual design, its brand values, and ways to communicate about and differentiate the brand. This process can take time. The key actors are graphic designers and marketing professionals. In this process the values of the brands are decided by the companies and not by the consumers. Today, we are buying online a good deal, and brand values are created through such digital encounters. There is thus a need for a new way to include the consumers in brand creation along with the use of existing data about brands,

data about consumers' personal values, and the reasons behind their choice of certain brands.

In the early years of branding, it was mostly important to emphasise how central brands were in making purchase decisions. It was also important that companies found appropriate tools to brand their products. The consumer was important mostly as a decision-maker in the purchase and more or less a target for different marketing activities.

Segmentation of the consumer market was key to success, and the brand message was designed to reflect the information about the segments. With different constructs of the marketing mix, companies aimed at having a bigger market share. The consumer was a passive receiver and not active in the brand-creation process. That is why most of the brand discussions were about acts that companies performed (for example, positioning) and how they built the brands and their identities within the company. In short, one could say that it was the era in which the perspective of marketing was to emphasise sales at all costs.

Brand messages are still created, but today these can take various forms, such as content creation like blogs or social media placement, with "influencers" being recruited to gain traction for the brand and interactions (and at the end, drive sales). Instead of being passive receivers, consumers are now active contributors: through social media and private communication, they are helping to make visible their different experiences with a brand, whereas in days past this was solely the realm of marketing and advertising departments.

BRANDING IN CONNECTION WITH VIEWS ON MARKETING

As such, branding has always been influenced by the history of marketing. In the 1980s and 1990s, there occurred an important paradigm shift within the traditional view of marketing. The consumer was not considered as a passive receiver and the perspective developed into a relationship-oriented view of marketing, meaning the development of a long-term relationship, one that extends beyond a single isolated sale.

Companies now had to consider this shift in their branding activities. It was not as important to build a brand for the consumers, as it was to understand *how* the consumer created their image of the brand in their minds. It was important to establish a relationship with the consumers and understand how strongly they felt or reacted to a brand; their relationships with brands became central.

Tools such as customer satisfaction surveys and means for measuring brand awareness were implemented in order to understand the value of the brand. When consumers with different relationships and feelings toward brands and products were brought together, it created the possibility for groups to evolve into subcultures (such as Harley-Davidson riders). You could even say that there are brand cults (for example, in the early days of Apple's history). One of Nokia's advertising campaigns in the '90s was, "Get together do whatever." This clearly gave the impression that the company was able to provide a community for people to share their experiences with the brand. The experience was a combination of product, service, and online experience.

DEFINING “BRAND MASH-UP” THROUGH EXAMPLES

Typical of contemporary mash-ups is the unexpectedness of brand collaborations to surprise consumers. One excellent example is Curiosity Lager, a limited-edition beer produced by local Stanley Park Brewing for Vancouver-based Yoga clothing company Lululemon. The beer has been sold at Lululemon’s half marathon after-parties and in stores. For Lululemon, a brand mash-up with a beer company offered a way to expand their customer base by reaching male consumers. The can itself was designed to be colourful and playful, just like Lululemon yoga pants, and the taste was touted by consumers as refreshing and simply perfect for drinking after yoga use. This collaboration raised a lot of discussion, garnered numerous headlines, and thus served as a PR campaign.

Corporate rebranding is a concept similar to the process of the brand mash-up. In rebranding brand names, visual elements or symbols are combined or are rethought and even redesigned. In the creation of a brand mash-up, we suggest that brand values or “the brand DNA” are scrutinised first and rebranding considered at the end. The reoriented brand can target a new market, take on a slightly different look, or be entirely new. The aim is usually to gain market share or become more efficient in the process of brand-building.

In mash-ups we usually want to be able to see which brands are involved, so it is not always a question of rebranding. Ideally, when the DNA of the two brands are combined, the result is a product that resembles the old iteration yet is fresh and slightly different. (On page 107 you can see the brand mash-up canvas and how a brand mash-up can be structured.)

Many fashion brands like to collaborate with fashion designers or celebrities; Adidas–Stella McCartney is an example of this. We, however, believe that brand mash-ups are more than merely combining two brand names and do not necessarily require the combining of brand names in the form of a logo or other marketing activities. Rather, it extends all the way to the most innovative solutions (examples are provided later in the book). Therefore, when two existing brands unite and something new emerges, this, in our definition, is a brand mash-up. This thinking very much stems from the idea that a brand is more than a logo, and that almost everything a company does is brand building.

Brand mash-ups are a way to increase brand value, provide an innovative way to quickly renew a brand, provide cost effectiveness for product development, and extend the life cycle of a brand.

Mash-ups can mean that completely new products emerge from existing brands. In addition to new products, mash-ups can result in mergers or even partnerships that give birth to new services. In addition to shortening the time between conceptualisation and launch, brand mash-ups can be a way to establish credibility in the digital world, provide added value to your customers, and perhaps get access to new consumer segments.

MASH-UP PARTNERSHIPS: FROM THE INTUITIVE TO THE UNEXPECTED

The brands in a mash-up sometimes share the same design values – the same DNA – and have more commonalities than differences. For example, Finland’s Iittala has values similar to

Issey Miyake of Japan, such as aesthetics and attention to detail in design, and the end-result is a beautiful collection utilising the strengths of both companies. (You will read more about the Iittala x Issey Miyake collaboration later.)

However, it is also possible to surprise consumers by combining something unexpected. Burger King in Helsinki launched the world's first in-store spa, leveraging the popularity of the Finnish sauna. The population of Finland is 5.5 million, with an estimated 2 million saunas, so many that it is said there are more saunas than cars. The Finnish sauna has become a brand of its own, different from the iterations found in other countries, and people have an image of what a Finnish sauna looks like and what the experience offers. The concept was more of a "Why not?" idea born out of the existence of a sauna in the building where the Burger King restaurant was to be launched. You can have a sauna experience in a Burger King-branded sauna, play games afterward, and then order your food to go or have it in-store. This is an example of a service innovation utilising the idea of a mash-up.

Finnish retail chain Kesko has collaborated with pharmaceutical and health product distributor Oriola, which can use the large-scale retail knowledge and strong consumer branding of Kesko to offer a complete series of health products in at least 100 retail stores and through its online shop. If Finnish legislation permits this collaboration, it will make it possible to sell medicine directly to consumers in the future. A mash-up in this case brings clear price benefits and offers a broader selection of products to consumers.

CROSS-INDUSTRY COLLABORATION LEADS TO A MASH-UP OF SERVICES

The Finnish governmental postal service, Posti, has brought logistics services to a new level by adding home care to its offerings through the acquisition of Hoiva Oy. Perhaps in the next stage of collaborations we will see delivery robots collaborating with traditional postal companies and brands. These are examples of our contemporary mash-up culture in which imagination is the only limit in introducing new brands. Today's fast-changing markets require innovative approaches, and mash-ups have become tools for renewal and growth. It seems that in today's world, there are endless opportunities for various types of collaboration.

The car industry has been active in collaborations lately. Ford has a deep brand heritage but recently collaborated with the dating application Tinder by offering five couples karaoke-themed dates in Ford Mustangs. In this partnership, Tinder benefits from Ford's reputation, brand equity, and heritage, while Ford gets a very up-to-date and "cool" brand to collaborate with. Although their values may differ, the brands can exploit each other's strengths. Similarly, the BMW and DriveNow (car-sharing service) partnership is a good example of a sharing economy mash-up, offering the chance to drive a BMW for the short time you need it without ever having to outright purchase one. In our exercise with the upper secondary school students, we saw imaginary Cases like Gucci interiors for the most sold car brands.

Typically, companies have used mash-ups as a way to innovatively refresh their brands. Finnish Marimekko prints can be seen on Finnair airplanes, providing peace of mind through a touch of class and style for passengers.

An example of an unexpected collaboration by a young and trendy brand and a classic one is that of Louis Vuitton–Supreme. Hip and trendy New York streetwear brand Supreme, founded in 1994, has collaborated with many classic brands, including some, like Louis Vuitton, that have deep heritage. Today, a line of bags made by Louis Vuitton bear the trademark Supreme colours (red and white) with the Louis Vuitton initials in matching colours. We are witnessing this new world of branding where new successful trends can easily be born “on the street,” and the brands with deep heritage need to keep up with such trends to stay up to date.

Or why not mix the colours of lip balms and sneakers? Keds, a footwear company, realised how much young girls love the colourful lip balms made by beauty products brand eos and launched a line of sneakers matching the lip balm colours. Keds’ inspiration for this mash-up came from Instagram, where a young girl had posted pictures of both products side by side. A somewhat similar mash-up for teenagers took place between Coca-Cola and cosmetics brand OPI: the companies created a line of nine nail lacquers inspired by Coca-Cola products, the theme of the collaboration being “happiness in a bottle.” These brands have a common target group, teenagers, and both are keen to distribute their products globally.

This was also the case with the collaboration by the *Star Wars* series and makeup brand Cover Girl, who dubbed their makeup

collection “the light side” and “the dark side,” a partnership that brought something exciting to their target group. Marimekko for Clinique will include a series of cosmetics benefiting from Marimekko’s modern aesthetics and Clinique’s energy. Both share a positive attitude toward life. In the fashion, food, and design industries, mash-ups more and more aim at targeting new customer segments for old brands or creating a new brand experience. (Several examples of mash-ups involving glassware, tableware, food, home decoration, and clothing are covered later in this book.)

USING MASH-UPS TO INCREASE VALUE THROUGH CREDIBILITY AND REACH

A brand mash-up can sometimes happen inside a company instead of between two separate companies and their brands. In the UK, department store chain John Lewis and supermarket chain Waitrose decided to merge their two companies to get more out of a specific target group. Previously, they had marketed these brands separately, but merging the marketing campaigns of the two brands resulted in the top 10% of the partnership’s retail customers driving 60% of overall revenues, with people purchasing products from both brands. In this case a single campaign likely reduces costs and increases loyalty for the brands.

For a start-up company, a mash-up could be a way to secure funding or establish a brand endorsement. For example, Finnish gaming company Next Games partnered with American enter-

tainment company AMC to develop *The Walking Dead* games based on the hit television series of the same name. Next Games raised \$10 million for its *The Walking Dead* mobile title. The game has so far been downloaded more than ten million times.

Or, for a start-up, mash-ups can be a way build credibility and gain more users, as in the case of YOU-app by Fifth Corner. The company collaborated with famous cook and TV star Jamie Oliver, who promoted the app focusing on well-being and healthy eating habits. Rovio Entertainment Corporation has also undertaken mash-ups with moviemakers with the Angry Birds–Star Wars collaboration and the *Angry Birds Rio* mobile games, based on the *Rio* movie from 20th Century Fox. (We cover the Next Games and Rovio collaborations later in the book.)

Uber collaborated with Spotify to provide music services to premium Spotify subscribers in cars booked through Uber: riders would climb into the car and be welcomed by their favourite play list. For Spotify this was a way to get more subscribers for their premium service, and for Uber it enabled them to differentiate themselves from regular taxi services. It can also be said that these companies share a similar target group and values typical of start-ups.

MASH-UPS AND CELEBRITY PARTNERSHIPS

Celebrity mash-ups can quickly bring revenue to a company, with celebrities acting as brand advocates. Puma reported a 10.2% increase in revenue in all areas over a nine-month period in 2016, a significant portion of which was attributed to the

Rihanna x Puma collaboration; apparel saw the highest growth rate, up 12% to €966.6 million (\$1.05 billion) in revenue. Celebrities are using channels like YouTube, Facebook, and Instagram to build their personal brands while at the same time acting as brand advocates for companies with whom they are collaborating.

Google is one of the world's most valuable brands and has used the brand collaboration strategy to stay on top. One of the most powerful collaboration tools for Google is the YouTube video platform onto which virtually anyone can upload content and place advertisements. With YouTube, Google is providing a platform for a massive amount of collaborations to take place. Key to success is providing authentic content that does not look like traditional advertising but instead seems like an organic part of the story being shared with viewers.

In addition to acting as a platform for collaborations, Google, for example, tends to use a branded house strategy for the products it rolls out to the public, meaning it is dominated by the single strong brand name: Google Maps, Google Books, Google Groups, etc. (For more on branded house strategy, please see page 62.)

MASH-UPS FOR SCALING AND GROWTH

Instead of mashing up one product per company, mash-ups can include an entire product range. This kind of large-scale collaboration can take up to three years to execute, as in the case of Wedgwood-RHS (see the case study on pages 83-86). In such a situation, one will have several mash-up projects spread out over

a longer period of time, meaning that mash-ups can become a component of a long-term strategy.

Then you have brands seeking to expand their core business into new areas. Many car companies are not only selling cars but also renting them to customers.

As you can see, there is a large variety of mash-ups, and the purposes of these collaborations differ depending on the type of mash-up being executed. In the next chapter, we will summarise the different types of mash-ups.

CASE STUDY: NEXT GAMES-THE WALKING DEAD

Next Games-The Walking Dead is a start-up collaboration between world-famous entertainment brands and is an example of proper use of consumer touchpoints and licensing. We spoke with Next Games CEO Teemu Huuhtanen to get his take, and we provide our own analysis after the interview.

How would you describe brand-building in the world of entertainment, especially for games and for you?

At Next Games, we work with already existing brands and entertainment franchises, such as blockbuster TV shows or movies, and thus we rely on well-known brands to build our games on. For us it is of utmost importance to understand the brand and the phenomena we will base our game on and really get to know the fans and how they consume the original entertainment franchise in order to create the best possible gaming experience. We take great care in making sure the team understands this and do dedicate a considerable amount of time to this in the early stages of the game development process.

How would you describe consumer touchpoints with your brand?

Mobile games are digital, so our consumer touchpoints are mostly digital as well. We have a wide range of channels in use, ranging from TV advertisements to Facebook ads. When talking about interaction between us and our players, our player engagement activities are perhaps more interesting than traditional one-way advertising or even social media marketing.

You can't deliver a winning player experience if the whole company culture does not fully embrace a player-focused mindset. It's just that simple. From the very beginning we wanted to make sure being player-focused was a priority and deeply rooted in our company culture and values. We wanted to make sure everyone understands who our players are, what they think and feel in a very concrete way. So we set up a "Player Support Bootcamp" where everyone in the company, from our CEO to game designers, coders, artists, and marketers, have a chance to experience interacting with the community first-hand. As a company, we are looking at player experience in a holistic way, and it's everyone's business here to deliver an extraordinary experience to our players. Many of the world's leading organisations base their success on extraordinary service that is at the core of the company. It's valued similarly to creating the product itself, and games companies have a lot to learn in that respect.

How did you discover The Walking Dead? Can you describe the value added to you and them through the collaboration?

It all started in 2013, the year Next Games was founded, when the first five Next Gamers got together to crystallise the company strategy. Since the world is full of fantastic stories and

IP [intellectual properties] that people love – great platforms to build games on – we wanted to create the company strategy with games based on the world’s best entertainment franchises.

When that was decided, we just simply went to the IP we loved and the world loves, and the decision to go after *The Walking Dead* was done. We feel that it is imperative that the game team is passionate about the IP they are working on in order to make a good game. We put a lot of effort into the concept, went through a lot of work to get through to the right people at AMC, and pitched hard. We and AMC had very similar thoughts on how the show would translate into a game and what the experience should be.

This is a very important point and extends to every detail of the whole project, including marketing. We wanted to combine this great IP with deep marketing collaboration to find the best way to reach the show’s fans, focus on being on-brand and close to the TV show, as well as involve the show’s talent to create an authentic experience for the show’s fans.

The benefit for us, of course, is that we can base our game on a narrative that is already engaging millions of people globally, which helps us with building the right product for the right audience. AMC, in our opinion, is one of the trailblazers among entertainment companies, who see games as a true extension to their franchises, not just a marketing gimmick.

The game was crafted specifically with the show’s audience in mind, which is why it was not a copy of an existing formula. As such, the game’s audience does not by and large differ from the audience of the show, which includes quite an even distribution of women and men in the 18–49 age bracket. Part of the show’s

appeal is its mature take on a post-apocalyptic world and the inherently painful decisions associated with that. Cutting these elements from the game would have destroyed the soul of the brand. *The Walking Dead: No Man's Land* is rated 17+ on the app markets, so we certainly are targeting an adult audience with this game.

What kind of steps have you taken in this collaboration?

Our game development process is based on milestones where you first create a concept, then prototype it, then move on to pre-production. During pre-production, you define the scope of the project, the features, mechanics, visual style, and production schedule. After that the project moves into production and then to a so-called soft-launch, when the product is tested with real players by releasing it in limited markets. When your metrics look good, you are all set for launching globally, and that is when you start the hopefully years-long journey of creating new content and engaging activities for your players in the live game. Next Games' marketing team is working closely with both the brand owner and the games team throughout the whole process. We like to treat our brand partners as team members and work with them as closely as possible. That is the key to delivering winning licensed games.

How long did the cooperation take, from concept to launch?

It took about two years.

ANALYSIS

The Next Games–The Walking Dead example is an example of a “new product brand” where the funding is secured thanks to collaboration and a new kind of product (in this case a game) was developed.

This collaboration was a way to lift the Next Games brand. It probably would have taken time for the company to develop its own brand compared to using an already well-known brand like The Walking Dead. It always takes time to not only develop a brand from scratch but to get the users to become familiar with it. Certainly, it has been a way to build credibility, and for a start-up company like Next Games to also raise funding.

We can regard this cooperation also as an example in which digital consumer touchpoints are used to understand the user (players, in this case), which is essential for a successful game. For the show’s producer, AMC, the Next Games collaboration generated new ideas for how to leverage the popular show by providing more channels for the fans beyond mere TV.

How long will consumers be attached to *The Walking Dead*? In licensing-based collaborations, there is always a risk that the appeal will not last for a considerable time. Movies and TV programs come and go, but who knows? Maybe the next licensing deal is already waiting around the corner for the zombie-based brand.

AGILE BRANDING IS CRUCIAL

As with any kind of cooperation, it is wise to save time and resources by collaborating with a company familiar with the process, knowledgeable of specific areas, and who already has a strong brand image. Consider Apple: they are seeking new avenues for growth and would like to explore fresh and exciting ideas for renewing their product lines. They probably performed extensive research to find companies with the same values and target groups, and in the process, they honed in on Nike. Instead of learning about running and athletics and then developing an Apple sports brand identity from scratch, they probably found it more convenient and efficient to mash-up their brand with a well-known existing one.

Although we concentrate on brands in this book, in many cases mash-up decisions involve a product-centric innovation process. In addition to the benefits to the product-development process, a thorough analysis of both brands should always take place, covering brand image, brand values, brand tonalities, and consumers' emotional connections to brands.

Usually, brand building takes time, and one needs to establish several connections between brands and consumers to create value and brand loyalty.

START-UP CULTURE AND THE NEED FOR SPEED

Where does the drive to build branding more quickly than ever before come from?

Firstly, the world is moving into rapid, real-time communication. Examples are WhatsApp and Facebook Messenger: instead of waiting for an email to download, users can send a message through these applications more easily and faster. As such, brand recommendations among friends can take place in mere seconds, and as a result, brands need to do three things: move onto real-time communication, find agile processes for reaching consumers, and create new brands before the trend elapses – at which point consumers start to discuss something else on various chat forums, social media channels, and messaging apps.

Start-ups usually have a different approach to branding than large corporations. Start-ups do not face the weight of a large organisation's processes nor require several rounds of approval for operational marketing decisions. Because of this, start-ups provide a good experimental base for thinking about the larger brand-building of a company.

Typically, a start-up launches its marketing activities by getting a logo designed by a professional designer. Companies like 99designs provide several versions of logos from various independent suppliers who will offer a design based on the brief

given by the start-up. There also exist online services that design a logo for you as soon as you give them your business name and a brief description of your company. Some of these services are even free.

A good question is: has branding become automated, and how far can intelligent systems be built to help establish an overall brand? A start-up usually prepares a unique and personal story, launches a logo, shoots some pictures, creates a website, and captures the company's vibe and premise with a video. All this can be done within a time span of a few weeks to a few months, instead of a year or even several years for the brand-building process.

Start-ups are keen on using collaborations to build credibility, which enhances the adoption of more users – which in the end drives investments. Start-ups represent well the practitioners of agile branding methods, embracing “the next big thing.” Another worthwhile question is, “How much strategic thinking is needed in a branding process?” Large corporations are spending more time creating marketing strategies aligned with the company's vision and are using professionals to make this happen. This can be quite time consuming. A start-up would spend less time on this process and usually rely primarily on their own resources. In such a case, a strategy could be formulated in even just a few words.

Usually, the complexity of a product and service offering, and perhaps whether or not there already exists a broad customer base, makes it important to align strategies and secure approval across a firm's various departments. Mash-ups can be seen as a strategic extension to basic branding operations. At some point,

when the basic branding is already in place, companies need to find new avenues for growth. We therefore suggest the mash-up strategy to start-up companies that have passed from the seed stage to the growth stage, and naturally to larger companies as well.

How can we measure a successful brand in the case of a start-up? Instead of measuring brand value using traditional measuring tools typically reserved for large companies, the success of a brand can be measured by traction and social interaction with a brand. Naturally, the amount of seed or venture capital investment affects the value of a start-up brand.

A FRESH START: BUILDING YOUR BRAND FROM SCRATCH OR COMBINING EXISTING BRANDS

Building a truly global brand for an individual product or service varies, but normally it takes from twelve months to three years. One can reduce this span significantly by uniting with existing brands. As mentioned earlier, the brand steering wheel, developed by an agency in the '90s, is a simple and convenient tool for determining a brand's identity, and in using it one can ensure consistency. However, building your brand from scratch using this kind of tool can be time consuming and still yield a slower process than when using existing and perhaps mature brands.

Many global brands like Nokia, Rovio (Angry Birds), and Porsche have used the brand steering wheel approach in developing their global brand, including taglines like Nokia's "Connecting People." However, this took place long before the

global start-up boom, and there now seems to be a clear need for more agile and consumer-driven tools. Instead of starting to develop a new product or service brand using traditional tools, one can use our Brand Mash-up Canvas and Mash-Up Interaction Wheel.

This is especially true if one is adding new products and services to a portfolio: there is no need to go through various time-consuming brand-building steps. This was the case, as we will see, with the Angry Birds–Star Wars collaboration: Rovio’s partner Lucasfilm was already fully familiar with the licensing process, so licensing the Star Wars brand to Rovio was a rather straightforward process. This not only saves a company time but also costs, since one does not need to learn about and implement a new facet of business.

Whenever a brand aims for fast results, one still needs to take into account what consumers think about the products and services. Therefore, just as one must test a product concept with a consumer test group in order to understand customer values, one needs to test the brand mash-up with a segment from its existing customer base as well. One could even develop different ideas for a mash-up, develop the concept, and then ask consumers what they think. As with every research process, the process should be as simple as possible. Sometimes it is even enough to ask friends and relatives for their input. (Many start-ups use this method when developing their applications.) Moreover, one would still need to give their mash-up a chance and let markets decide whether it is successful or not.

Do not be afraid of trial and error. One of the greatest assets a company has is the ability to learn continuously, take feedback,

and most importantly to improve where necessary. One could say that brand building is a journey where the driver has many stops along the way, with check-ups aiming to improve their vehicle's performance after each stop. If companies have Chief Digital Officers, they could now consider Chief Improvement Officers!

Check-ups can be done using the data available from channels like social media. When a mash-up is launched, brands can follow its journey through consumer touchpoints on digital channels and can easily see what excites consumers and what needs to be improved. It must also be noted that a mash-up itself is not necessarily exciting; its value is materialised the moment consumers make a connection with it. These check-ups need to be efficient, and actions to improve need to be implemented quickly. Otherwise, one cannot fully delve into the agile mash-up process.

CASE STUDY: ANGRY BIRDS-STAR WARS

Rovio is well known for its Angry Birds collaboration with Lucasfilm's Star Wars property. The collaboration has been highly successful for the company, which used to be known only for its Angry Birds mobile games, bringing to Rovio a whole new world of entertainment and all that goes with it. Currently, Rovio is a "games-first" entertainment company. Here's our interview with Rovio's Marketing Director, Kai Torstila.

What did the Lucasfilm (Star Wars) collaboration mean for Rovio?

The collaboration was a key ingredient in establishing Angry Birds as a top-tier entertainment brand.

How did it all start and where did the idea come from?

Rovio's first large collaboration with NASA was the original spark that created the opportunity to launch new top-tier partnerships. Following Angry Birds Space, Rovio was wondering where to take it next. Being huge *Star Wars* fans, we decided to approach Lucasfilm. They were interested and excited to work together and wanted to make the collaboration as big as possible, as they saw great potential in the Angry Birds brand.

What were the benefits of the cooperation for Rovio and Lucasfilm, as well as for consumers?

The Angry Birds–Star Wars games I and II, the integration of physical-digital toys (Telepods), consumer products, books, and animation brought the Star Wars brand to a whole new demographic. The Angry Birds brand had universal, fresh appeal, allowing fun gaming for a wide range of players and consumer products for the younger audience. Both parties benefited greatly from the integrated brand exposure.

What similarities are there between Lucasfilm (Star Wars) and Rovio (Angry Birds)? What differences complemented each other?

Star Wars is a massive evergreen franchise, something that Angry Birds aspires to be. Star Wars has a long legacy and story that springs from the original movie trilogy, whereas Angry Birds is a relatively new mobile-game-first franchise. Both brands are iconic entertainment brands in their own right. Angry Birds is heavily comical and cartoon style, which is radically different from the original *Star Wars* trilogy. Also, the fact that both franchises' stories have two clear conflicting sides made things a lot easier from a brand story point of view! The *Star Wars* saga has the Light and the Dark Side of the Force, whereas the Bad Piggies are the enemies of the Angry Birds.

Was the aim for Rovio to find new markets, segments, fresh ideas, or something else?

Rovio has always strived to aim high. Star Wars is about as high as one can take it in the entertainment world. The original Angry Birds already enjoyed massive four-quadrant (young/old,

female/male) popularity. We wanted to provide new premium products to the market and also just really establish ourselves and Angry Birds as a top entertainment brand. At the time, the mobile games market was still heavily premium based, which meant that the products were slightly less service-based. Bringing out a stream of new titles and sequels was commonplace, as the life cycle of a product was shorter than in the “freemium” service-based economy.

Which departments were involved in the process? What was the role of Rovio and that of Lucasfilm in the implementation?

All Rovio business units (games, marketing, consumer products, animation, books, legal) were heavily involved. It was definitely more about creating an Angry Birds–Star Wars franchise rather than a single game. Lucasfilm licensed the Star Wars brand and assets to Rovio to create an Angry Birds–Star Wars mash-up universe with a brand and products.

How long did it take for this collaboration to come to life? What is easy? What was difficult?

The process took approximately a year from the original idea up to the publishing of the first joint products. The process was relatively conventional, as licensing the Star Wars brand was standard practise for Lucasfilm. However, it is of course challenging to establish the rights and resolve the ownership questions when creating a mash-up between two super popular franchises. Undertaking all the different processes, interrelations, and timing between mobile game development, animation, and the toy industry necessary to work together is naturally an extremely challenging and difficult process.

How has the collaboration felt within Rovio? Any cultural differences?

The collaboration was an iconic milestone in Rovio's history. It is something that all Rovians will always be very proud of. Rovio was a relatively young and entrepreneurial start-up that was just establishing itself, which is very different from the position Lucasfilm operated from. Rovio definitely had a more experimental nature that Lucasfilm was interested in collaborating with.

Do you have any data about how consumers have reacted to this collaboration?

A few data points to illustrate the scale. The Angry Birds–Star Wars games have been downloaded over 215 million times (AppAnnie). The original Angry Birds–Star Wars trailer has been viewed over 55 million times on YouTube. The physical-digital Telepod character toys that could be scanned into the game, created in collaboration with Hasbro, were scanned over 30 million times.

What effect has this collaboration had on the brand value of Rovio? Has this been measured before and/or after the collaboration, and if so, what kind of results have you seen?

It is extremely difficult to measure the impact on the brand values. Rovio was on a great growth trajectory, which resulted in multiple successful collaborations and eventually the blockbuster *The Angry Birds Movie*. So the strategy worked. Consequently, in 2017, with the successful transition to the free-to-play strategy, Rovio games is achieving great results.

How were intellectual property rights (IPR) handled? Were there any challenges from a brand collaboration point of view? Can you tell us a bit about the brand-naming strategy for this collaboration? What was the reason for keeping both brand names?

Angry Birds is a Rovio trademark and hence is always included in the franchise products. Perhaps a funnier detail was deciding which of the Angry Birds characters shared the most traits with the Star Wars characters and which made for the best character mash-ups.

ANALYSIS

This mash-up clearly opened up a totally new world of entertainment for Rovio, helping the company find new areas for growth. Starting their own entertainment company and growing it organically would have taken years to achieve the same level of success. Instead, by partnering with Lucasfilm, the results came much more quickly.

We can assume this was an expensive process for Rovio and at the same time quite risky. Still, with Star Wars being such a formidable brand, the risk was mitigated for the smaller company. This must have been a huge lift for the Angry Birds brand worldwide.

The question remains, however, why Lucasfilm would mix their Star Wars characters with the characters of Angry Birds. This we do not know. Perhaps it was an innovative way to delight the fans with something new, or perhaps they were impressed with Rovio's capabilities in building addictive, world-class games.

BRAND MASH-UPS AND SOCIAL DYNAMICS

Today, Instagram has more than 600 million users. As an almost purely visual form of media, Instagram offers an excellent opportunity to convey your brand's identity and at the same time get consumers to talk about their favourite brands. This social media channel is especially popular among smaller lifestyle brands. Celebrities and influencers use Instagram, Pinterest, or their personal blogs to show off the collaborations they are working with and to spark dialogue. Thus, these days an influencer is someone whose original content is able to attract a large number of followers on such social media channels.

When we talk about brand mash-ups, we have to talk about the web and the social dynamics of its various channels. Early concepts of branding were created in a context where campaigns and marketing were more feasible, as media forms were simpler and easier to manage. Thus, from a brand manager's point of view, consumers' encounters with brands were predictable. Nowadays, the encounters are different: they are part of a more complex media landscape, especially where social media is concerned.

(Later on, we will use our Mash-Up Interaction Wheel to show how a brand experience can be supported throughout the different stages of interaction.)

In their 2014 paper “Web and social media dynamics and evolutionary and adaptive branding: theories and a hybrid intelligent model,” Shuliang Li and Jim Zheng Li present a model in which social media dynamics play an important role. They define social media dynamics as: “social media buzz, trends, growth, evolution, co-evolution, the dynamic behaviour of social media contributors or users, and in particular how they interact with each other, how they interact with online web resources, what contents they generate, how they share information and knowledge, what they like and dislike over time.”

This pattern of interaction will be part of our development of brand-mash-up tools, meaning that the selection of brands for a mash-up could be based on the most-liked brands in social media or the brands that most often spark positive dialogue among online consumers. It is important to note that social media brands have shifted their focus toward users (see, for example Pont, 2013) in the branding process, which is a more contemporary perspective of how brand experience is born.

When studying brands, we need to understand consumer behaviour and how it is changing. Consumers are switching between different mobile apps more and more. For example, a user may be on Facebook for a while, where they click a news link that may direct them to a pop-up advertisement for a certain brand; then they may decide whether the brand is attractive enough to investigate further and even go shopping, and then perhaps go back to Facebook or switch to a messaging app.

Companies can no longer control how consumers experience advertising. Because the amount of attention brands are receiving is decreasing as consumers switch between social media channels and apps on their phones and other personal devices, brands are seeing lower retention rates. Thus, the actual success and survival of certain brands are shifting away from companies and toward consumers: consumers are actively recommending brands through their social media posts, both privately and publicly, as well as criticising other brands. Consumers are deciding not only how much time they will spend on brands but also which brands they will ultimately choose. New, trendy brands that already rank high in social media may get more attention and be perfect mash-up candidates for more traditional brands.

Another key concept is that of advocacy, which is when the interaction concentrates on showing support for a cause but in the business context of a brand. The aim is to utilise advocacy as well as social media dynamics as part of the framework in creating tools for brand mash-ups.

New kinds of platforms provide ways for companies to mash-up creative content and thus form new brands. One example of this is Ello, which provides a networking channel for creatives to share and sell their digital content. One can, for example, create a branded magazine by mixing pieces of multimedia content from several creators.

Pieces of data, when combined, therefore become a brand of its own. The service is truly global, as creative-content-based mash-ups can be engineered anywhere, anytime. Although this is not an example of combining existing brands but rather pieces of data, the model is worth exploring, as similar activities

could be envisioned in a future where consumers are creating brand mash-ups.

THE LIFE CYCLE OF A MASH-UP

Mash-ups often take place at the product level and are seen as campaigns. This is especially true with celebrity mash-ups. The purpose of having several short-term mash-ups is to get consumers excited about the brand all over again.

However, we have also seen that mash-ups can work in the long term, as in the case of Finnair and Marimekko, a collaboration that started in 2012 and which is still ongoing. RHS and Wedgwood have agreed to collaborate for three years. Therefore, the lifespan of a mash-up all depends on the case. Naturally, it mostly depends on consumers and how long their interest will last. This is especially true with high street fashion brands.

It is therefore essential to track consumer response throughout the entire life cycle of a mash-up to understand how long the excitement lasts, just like with any campaign. Sometimes, what started as a cooperation can end up as an acquisition, as in the case of BMW and DriveNow. Mash-ups can therefore shift from short term to long term.

Is it possible to lengthen the lifespan of a mash-up? We believe it is. This could be done by introducing new elements to a current mash-up. In the case of an airline, it could be new patterns, textiles, and cups, for example.

What is best timing for a mash-up then? As seen in many of the examples provided, most of the brands are at the mature

stage, when brands have already succeeded in getting traction. However, we have also seen that in the case of a start-up, mash-ups can take place early on when teaming up with an established brand. Therefore, there is no right or wrong time to start a mash-up. For a start-up company, a mash-up can speed up the process of go-to-market and therefore increase traction.

Although we do recommend these analyses, it must be noted that conflicts may arise, just like with any project. To prevent these types of conflicts, it would be good to discuss company culture when starting the project and to communicate as much as possible during the project.

FAILED MASH-UPS

Not all mash-up ideas are necessarily successful. If brands are clearly competitors or brand names are strongly protected, it may be difficult to establish a suitable collaboration. This was the case when Burger King proposed combining sandwiches with McDonald's: the final product would have been called the McWhopper. The collaboration was declined by McDonald's, perhaps for brand protection purposes.

Different news scandals may end collaboration or if the collaborating partners are not clear about their vision or able to agree on a common one. This was the case with luxury department chain Neiman Marcus, aiming for the mainstream by placing their collections in Target, a middle-market department store chain. The collection was priced much higher than Target customers were willing to pay, and the collection itself did not

attract consumers as expected. It was, according to Business Insider, “a flop.”

In 2018 Nike featured NFL player Colin Kaepernick in its ad campaign. The celebrity became controversial for his strong stance against racial discrimination. Nike initially experienced a \$4 billion loss when a segment of fans abandoned and even protested the brand. However, the brand is now seeing a record high brand value, as investors saw the risky move as a long-term winning strategy for Nike.

At the time of this writing, Spotify is considering ending its partnership with Uber. There has also been some concern about brands “over-collaborating,” meaning collaborating with a variety of brands that do not necessarily help either brand to be endorsed but instead give rise to negative effects such as the loss of credibility. It is better to focus on a few brands that are in line with the company’s values and overall strategy; one can then arrange various collaborations with the selected brands.

One way to test the acceptance of a potential mash-up is to ask consumers directly. This is exactly what was done by Heinz when they announced the MayoChup, which combines Heinz mayonnaise and ketchup. They asked people to vote on Twitter, and if 500,000 voted “yes,” they would release the product. Not all were excited about the product, and even those that voted “yes” were said to be sceptical. The majority, however, thought it a good idea, though the name MayoChup (according to many voters) needed to be changed. Discussion continues on Twitter as of the writing of this book, but this proves that integrating consumer touchpoints into development early enough helps avoid mistakes associated with mash-ups.

We can imagine situations where cultural and political differences pose difficulty for mash-ups, just like in any kind of merger or acquisition. As well, situations where there is imbalance of benefits may make for an impossibility as collaborative partners: the collaboration must be a win-win situation for both brands in order for a mash-up to be successful. Thus, the strategic questions we presented (see pages 65-66) must be answered before the brands can commit to a mash-up.

SOCIAL RESPONSIVENESS AND MASH-UPS

In most cases mash-ups are created with the aim of increasing brand value. However, there are exceptions to this. Social responsiveness programs have become a tool for branding, especially with millennials who expect companies to provide transparency in their operations and who tend to take part in various community efforts.

In London several cafes are donating a portion of their profits to charities or have made it possible for customers to donate to a cause. Cafes like Paper & Cup, a non-profit social enterprise created by a trust, support homeless people in the city. Brand mash-ups have thus become a way to show compassion and empathy.

Lacoste, a classic brand known for its crocodile logo, launched a campaign called Save the Species and partnered with another classic brand, the International Union for Conservation of Nature. Together they launched limited-edition shirts featuring endangered animals. The logos follow the same embroidery style

as the classic Lacoste crocodile logos, except that the shapes are different. A portion of the sales of these shirts will go to conservation work. This is good example of social responsiveness and sophisticated use of a brand with deep heritage.

Rotary International is collaborating with the World Health Organisation and the Bill & Melinda Gates Foundation to launch a cause called End Polio Now whose goal is to reduce polio cases throughout the world. Therefore, it is not always a question about brand equity; combining forces makes it possible to create programs with higher impact.

Department store Stockmann partnered with The World Wildlife Fund Finland to encourage shoppers to reduce plastic bag use when shopping. Stockmann started charging for plastic bags, and when a customer opted not to buy a plastic or paper bag, the store pledged five cents of every purchase toward protecting the Baltic sea.

There is great concern around packaging, such as the recyclability and use of plastics. Companies like Coca-Cola, Starbucks, and McDonalds have all announced initiatives to start tackling these types of issues. Starbucks and McDonald's, although seen competitors in certain ways, agreed to a future cooperation in the development of a fully recyclable cup, including straws. This proves that collaboration is key for solving the world's problems, and these types of collaborations offer opportunities for brand mash-ups.

In the UK, Coca-Cola has announced that they are joining forces with WWF, Ocean Conservancy, Keep Britain Tidy, and the Ellen MacArthur Foundation. We are excited to see what kind of brand mash-ups will come out of these!

Companies small and large have various social responsiveness or responsibility programs. These may be related to environmental protection, human rights, poverty, climate, health, or anything related to the challenges the world faces. Many companies have development programs of their own, but there remain numerous opportunities to save resources and time, by collaborating with charity organisations who specialise in tackling these issues.

BRANDS AND SOCIAL RESPONSIBILITY

Today, an important consideration within marketing is the question of social responsibility. There is a quest for transparency, sustainability, and operations that can be considered ethical. This affects how different brand manoeuvres are reported and how consumers understand the ways branding affects one's choices. We could even say that branding should facilitate not only decision-making but also consumers' grasp of the branding process. We should consider how brands could manipulate and distort facts if thorough supporting information is not available. There is always the question of authenticity and how it can be branded. Branding is always about creating a tool for consumer decision-making that is fast, transparent, and suitably sustainable.

With the brand mash-up technique, we can provide a tool for scrutinising brand values and how they are communicated to the consumer. We have to consider transparency in creating mash-ups, both from the company's and consumer's point-of-view. Any brand can claim to be sustainable, but consumers today can use various sources to determine exactly how sustainable a brand really is.

Companies must provide honest brand experiences, including detailed information, to consumers about matters such as production facilities, workforce treatment, distribution, and even cost of production, an issue which we recently saw in the case of Finnish luxury brand Lovia, a sustainable brand that creates artisan-quality accessories from high-quality leftover materials, all while operating with 100 % transparency. Lovia shares this information about their entire product range.

Branding at its best is always about creating a tool for quick and effective consumer decision-making, but it should also stand for sustainability. The best brands today also provide personal and delightful experiences for people who ultimately select brands that reflect their personal needs and enhance their social acceptance. Mash-ups can thus be a way to positively exceed customer expectations – and much more.

Brands are one of the most valuable intangible assets a company has, and thus have been central in various marketing efforts spanning decades. Brands also offer important growth potential, even if the growth comes in the form of a new product or services being added to a brand. This is the result of the intangibility of brands, which makes brand growth difficult to grasp without a more detailed definition of the value of brands.

TOWARD A BRAND MASH-UP ARCHITECTURE AND STRATEGY

As explained, brand mash-ups represent different processes for connecting either existing brands with each other or connecting new brands with established ones. But to really have an appropriate tool and an overview of where mash-ups are most useful, we need to understand brand architecture and brand life cycles. Both are important in analysing whether mashing-up is a sound tactic.

A brand architecture is a useful schematic for larger organisations engaged in the process of organising several brands and determining the interrelations between brands, as well as the roles of different brands in a brand portfolio. In some cases, mash-ups could even happen between two brands of the same company, although it is more common to look for mash-ups (as brand endorsements) outside one's own brand architecture.

Rajagopal and Romulo Sanchez present a model for brand architecture constituents with three main categories that define a brand relationship: “house of brands,” “branded house,” and “brand endorsements.”

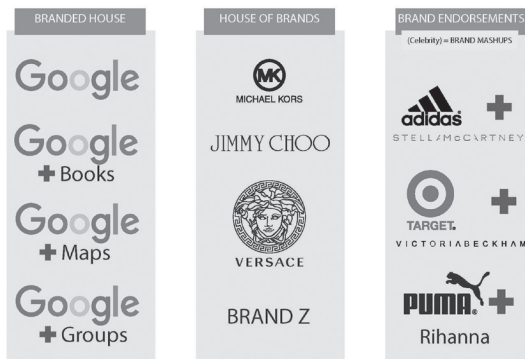
Brands that stand alone create a “house of brands” and indicate a process of separation (see Muzellec & Lambkin for

BRAND MASH-UP

more on this topic) in contrast to the “branded house,” where there is only one strong brand and where new brands are more or less integrated into the portfolio.

Chanel uses a branded house strategy for its products, as do most of the car brands (Honda, Nissan, etc.); so does Google. Unilever with its different brands (Dove, Knorr, Magnum) uses a house of brands strategy, and the Unilever trademark/brand is more or less invisible. Michael Kors’s recent acquisition of Jimmy Choo is also a house of brands strategy, as each brand has its own role in the house.

A “brand endorsement” strategy has similarities with the branded house strategy, the difference being that the company brand can be seen in connection with the product brand. Brand endorsement is a process in which the established corporate brand provides credibility and certain values to the endorsed brand or celebrity endorsements of a brand. Mash-ups can be defined as a certain kind of brand endorsements, depending on how the two brand owners want to define the cooperation. We can thus add “brand mash-up” as a new category to the brand architecture because it has overlapping features and because it vitally emphasises the role artificial intelligence will play in the future.



Brands are always connected to something, and the brand in itself does not provide functional benefits; organisations, products, and services provide these connections. Rajagopal and Sanchez propose different brand strategies in connection with the product life cycle and provide four different strategy options: “brand development, brand reinforcement, brand repositioning, and brand redesigning.” A mash-up process can sometimes happen when introducing a new product or service and when developing a new brand, but in that case it is more or less used as a testing tool to see whether the brand is complete and flexible enough to hold its own in the existing market.

The so-called brand life cycle concept can also be added to this context. Brands have a life cycle due to different communicative acts (word of mouth, advertising campaigns, content creation and marketing, etc.). Brands should sometimes be left to wither on the vine, and sometimes they should be reanimated. Brand heritage is prevalent when the brand’s history spans several decades and people retain certain conceptualisations about the brand from years prior. In other words, we have to be aware of the fact that there is an important time dimension involved with branding.

We aim to develop the brand mash-up strategy in connection with the concept of the brand life cycle. When studying the diagram and comparing the branded house and brand endorsements (mash-ups), one will notice that a mash-up is usually a campaign or meant to last for a certain period of time, unlike with a branded house in which you are creating a strategy meant to endure for years or decades.

Returning to a point we made earlier, we especially suggest

brand mash-up to companies experiencing rapid changes in consumer behaviour and seeking to either maintain or even increase brand value.

As brands are born in a dialogue with the consumers, there should exist a strategy for how mash-ups are communicated. Is there a common understanding of how the mash-up should be made visible and how it should be communicated, without deteriorating the values or promises conveyed by the mashed-up brands? Is the mash-up in fact a communication strategy with a visibly differentiated design?

In the food industry, mash-ups can be a way to not only earn visibility on shelves but also on social media. Mash-ups are usually seen as something new and exciting and encourage consumers to try them and talk about them. Some examples of well-known food mash-ups are Taco Bell and Doritos, Dunkin' Donuts and Pop Tarts, and Heinz ketchup and Heinz mayonnaise. Mash-ups have become popular in the food industry mainly because of the need to differentiate from competition and find new avenues for growth. Our brand mash-up exercise with the upper secondary school students in Finland revealed an imaginary case where Oreo would launch Fanta flavoured Oreo cookies!

STRATEGIC QUESTIONS IN CREATING A MASH-UP

Several questions need to be answered when considering a brand mash-up. The following must at least be sorted out inside a company before moving on to the commitment stage:

- ◇ Why are we pursuing a brand mash-up?
- ◇ How does the brand mash-up fit into our current brand strategy and brand architecture?
- ◇ Should the brand be acquired or should there be a brand mash-up campaign?
- ◇ What kind of life cycle are we expecting for the mash-up?
- ◇ What kind of brand mash-up are we looking for – product development or a marketing mash-up (collaborations, brand endorsements)?
- ◇ What are the potential benefits of a brand mash-up?
 - Could it provide access to new customer segments?
 - Better experiences?
 - A possibility to renew the old brand?
 - A chance to do something exciting?
 - Better brand image?
 - Access to new markets?
 - The possibility to create new products or services?
 - New functionality or digitalisation of current offering?
 - New distribution channels?
 - To ensure funding by collaborating with a strong brand?
 - To gain credibility?
 - To quickly increase revenue?
- ◇ What kind of resources and mindsets (attitudes) are needed to create a brand mash-up?
- ◇ Who makes decisions in the mash-up process?
- ◇ What kind of competences are needed?
- ◇ How does a brand mash-up affect departments like R&D and their production cycles?
- ◇ How will brand mash-ups be communicated to different stakeholders?

- ◇ What is our naming strategy? Do we keep our current brand name or are we ready to sacrifice it in lieu of a new one?
- ◇ How do we test consumer acceptance?

Creating brand mash-ups requires an open mind and the ability to accept failure. Brand mash-ups should be approached like start-ups, and just like in any innovative process, it is important to keep in mind that the best innovations are, ultimately, judged by the market. Therefore, trial and error are better than not trying anything new. All this requires flexibility from the organisation and people with a growth attitude, as well as a willingness to introduce new ideas and be resilient in times of change.

Through the cases in this book, you can see various cases of collaboration and at the same time find answers to some of these questions. In the case of Marimekko for Finnair and Target, the collaborations provided access to new markets; in the case of Next Games and *The Walking Dead*, the mash-up was a way to secure funding and to create new products, among other things. We have analysed each case based on these questions as far as they are relevant to each one.

CASE STUDY: MARIMEKKO FOR FINNAIR

This design collaboration between a classic Finnish textile brand and Finland's venerable airline helps provide peace of mind to passengers through classy design elements. We interviewed Marimekko's Communication department for this case (and several other departments offered comments).

Finnair was a natural partner for Marimekko. In the designer's opinion, Finnair was the first airline in the world to elevate design by firmly placing it at the centre of its service. Through a collaboration, they wanted to show how design could influence people positively in different moments of life. Furthermore, the design collaboration with Finnair supported Marimekko's growth strategy, particularly in the Asia-Pacific region, which is one of Marimekko's key market areas.

In setting out to launch a collaboration, Marimekko wanted (and this is still very much valid today) to connect their colourful design and fashion with other surprising parties and forms of art, such as ballet, modern dance, and visual arts. Thus, it was time to do something unforeseen up in the sky.

Finnair's CEO at the time, Mika Vehviläinen, said in the announcement of the brand collaboration: "Finnair has a strong design heritage, and this cooperation brings our design thinking to a new level. Our goal is to become a design airline and bring our customers unique experiences for all five senses. Cooperation with Marimekko is an important step toward this target. Finnair aircraft will become roving ambassadors of timeless Finnish design and creativity, giving our customers a special experience when they fly with us. Both of these brands are about bringing positivity, high quality, and peace of mind to customers. We believe this collaboration will help generate new experiences and lasting, positive memories for a whole new generation of Finnair passengers in Asia."

In addition to adding value to the customer experience, both companies were eager for the collaboration to help build brand awareness: both companies had long-established presence in Japan but were growing in other Asian markets, China in particular.

The Marimekko for Finnair collection was designed according to the airline's needs by Marimekko designer Sami Ruotsalainen in collaboration with Emma Isola, using original Marimekko patterns by Maija Isola.

The design collaboration between Marimekko and Finnair began in 2012, and Marimekko for Finnair textiles and tableware were introduced to all of the Finnish airline's aircraft in 2013. Additionally, to celebrate the partnership, two of Finnair's long-haul aircraft were decorated in a colourful livery based on Marimekko's iconic Unikko ("poppy") floral print from 1964. The Airbus A340 was launched in 2012 and in 2014 the sister

aircraft, an Airbus 330, was painted in a special blue colourway inspired by Finland's thousands of lakes and beautiful, clean nature. In 2017, Finnair unveiled a brand new airbus A350 with Marimekko "Kivet" (stones) livery.

In 2015 a series of Marimekko amenity kits in three different prints were designed for Finnair. Special attention was given to functionality: the tableware is produced using lightweight materials (15% lighter than the previous Finnair tableware), which reduces the total weight of the aircraft and thus supports more sustainable flying. In addition, democracy was one of the criteria for the design. The same atmosphere and design can be seen in both business class and economy, giving passengers a feeling that someone has been thinking of them in every detail. Maija Isola's classic designs Silkkikuikka, Kivet, Kissapöllö, and Koppelo can all be seen in the textiles and tableware designed by Sami Ruotsalainen from Marimekko.

The design collaboration's purpose is to strengthen the peace of mind and flying experience of passengers. Additionally, it supports Marimekko's and Finnair's growth strategies, especially in the Asia Pacific region, which for both partners is one of the main target markets. Today, brand collaborations are part of Marimekko's business model.

ANALYSIS

For Finnair this was a clear step toward becoming a design-centric airline, as Marimekko is a Finnish design icon. This is an example of a courageous mash-up in which designs ended up

not only in textiles and cups but on the aircrafts' exteriors. We can surely regard this as an innovative, product-based mash-up.

For Marimekko, as the article stated, this was also clearly a direct route, both literally and marketing-wise, to the Asian market. Marimekko tends to establish stronger brand awareness in different geographical markets through mash-ups, which can also be seen in another case featured in this book, Marimekko for Target.

Marimekko for Finnair is a good example of a long-enduring (several years and still ongoing) mash-up that can adapt to trends. Both are Finnish companies, and thus their cultures of collaboration, styles, general sensibility, and use of the Nordic lifestyle are quite similar. While for Marimekko the benefits of the mash-up seem clear, it's difficult to quantify how much this mash-up has raised the brand value for Finnair or whether it was mainly to make the passengers' journey a bit more pleasant. What is assured is that the mash-up places Finnair among the other notable innovative and design-focused airlines that are willing to take a chance on their customers' behalf.

CASE STUDY: MARIMEKKO FOR TARGET

Marimekko for Target (a popular North American retailer) includes a collection featuring playful, print-centric pieces that span outdoor décor, furniture, and entertaining essentials, as well as beach- and swimwear and accessories for women and girls, specifically designed for the North American market. The answers we received are courtesy of the Marimekko Communications Department, with several departments involved in the interview.

Why did Marimekko choose Target and vice versa? How did the idea of the cooperation originate? What is the greatest benefit to Marimekko? What are the differences between the brands? Similarities?

Target pioneered the concept of design partnerships. Following the celebrated previous Target design partnerships with brands such as Missoni, Jason Wu, Peter Pilotto, and others, we were very excited to collaborate with Target on a new collection. Marimekko was created to bring colours and happiness into people's everyday lives. We were thrilled to share our storied

colourful designs and lifestyle thinking, inspired by Finnish summer outdoors living, with Target's guests in all stores across the United States, as well as online, in the spring of 2016.

Target's design team spent time in Helsinki, where Marimekko is rooted, and were struck by one observation in particular: Finland has four distinct seasons, and once the cold and dark of winter fade away, Finns could not be happier to get outside with friends and family to enjoy some much-deserved sunshine. That glimpse into the Finnish culture and lifestyle gave birth to the idea behind the Marimekko for Target collaboration: two iconic brands joining forces to create the feeling of an eternal summer and carefree outdoor living by offering items that bring people together and encourage them to play.

Did the collaboration surprise consumers?

The limited-edition collection attracted great interest among the media and consumers alike in the United States and Finland.

How would you compare the values of Marimekko and Target? Do values matter when Marimekko chooses a partner and if so, how?

Regardless of what we do, everything must be and happen in accordance with our values.

Were you looking for new markets with the cooperation? Distribution channels? Or new target groups? Something else?

Marimekko, traditionally, has deep roots in the US market, and we are now focusing on building our brand recognition among new generations. The wide visibility from the partnership with Target gave us a good basis for expanding our recogni-

tion and strengthened the foundation from which we continue to build our brand awareness in the long term, especially in the North American market.

Who was involved in the process within the companies? What was Marimekko's role and what was implemented by the partner?

The whole project started when the Target team travelled to Helsinki to visit Marimekko's headquarters. We spent several days building up the partnership and getting inspiration for the upcoming collection from the four seasons in Finland and, of course, from Marimekko's prints and colours.

Both the Target and Marimekko teams were heavily involved in the design process.

How was the marketing campaign for the brand collaboration executed and what role did both parties have?

Target led the partnership marketing, which included social, digital, print, and broadcast campaigns, as well as a consumer-oriented launch event on the High Line in New York City.

How did consumers react to the brand collaboration?

The limited-edition collection attracted great interest among the media and consumers alike in the United States and Finland. On launch day we saw a lot of excitement from Target guests.

What was the impact of the collaboration on Marimekko's brand value? Has this been measured?

The wide visibility from the partnership with Target gave us a good basis for expanding our recognition and strengthened the

foundation from which we continue to build our brand awareness in the long term, especially in the North American market.

Does Marimekko do other brand collaboration projects, and if so, what is the biggest benefit of these? What about negatives? Are brand collaborations part of a marketing strategy or just an occasional activity?

Selected brand collaborations are part of Marimekko's business model.

Describe the brand collaboration process. In short, what steps did the cooperation involve?

The Target design team worked hand-in-hand with the Marimekko team on everything from concept inspiration to final designs.

ANALYSIS

In terms of types of mash-ups, this case represents a product-based collaboration. For Marimekko this collaboration must have been a big step in terms of strengthening their foothold in the North American market, as well as in finding a new customer segment. Although Marimekko must have had clear views on designs, especially when it comes to prints, the collection was developed in cooperation with the distributor.

For Marimekko this partnership offered clear benefits, as they likely benefited from Target's experience, including the collaborative process. But was this collaboration necessary for Target?

Perhaps less so, but at least it offered a new type of Nordic collection to their customers and a campaign time-frame that extended beyond their typical collaborations. Previous collaborative partners (well-known brands) for Target had obviously already secured strong positions in the North American market, and their items sold more quickly than Target originally thought – and faster than the Marimekko for Target collection.

Perhaps Target was not exactly the right kind of partner for Marimekko price-wise: Marimekko's items are usually more expensive than what is sold at Target. A partner in a more premium segment would have perhaps been a better match. There is a fine line between how consumers perceive the brand after collaborations like these. After this collaboration, could the brand manage to switch categories in consumers' minds?

BRAND HERITAGE AND LUXURY PRODUCTS: MASH-UPS MEET TRADITION

Brands have a life cycle and are practically living entities. Consumers have early memories of their experiences with different brands, and these affect the consumers' psychological perception, or image, of the brand – much as one might consider another person a friend, an acquaintance, a colleague, or a foe, or may simply feel indifferent toward them. In other words, a consumer's relationship with a brand goes through different stages: it may be strong, fading, or even non-existent.

If a company decides to revive an old brand, it should always consider the fact that consumers may have strong brand associations from the brand's earlier history. These associations could be so strong that they affect how the consumer experiences the brand, even if there has been a change of visuals, values, and of marketing and overall communication practises (meaning the totality of the efforts to communicate a brand's qualities). The current version of the Apple brand, for example, has almost nothing to do with the original Apple Computer Company brand founded in 1976.

In creating mash-ups, we have to understand the power of brand heritage and how difficult it can be to destroy the associations with a brand if one brand in a mash-up is too strongly represented. In any collaboration one must consider the balance between the brands and their associations.

Then again, legacy companies with deep brand heritage like Louis Vuitton have succeeded in maintaining the same kinds of association in people's minds for hundreds of years. One could say that the company has succeeded in closing the gap between brand identity and brand image in a short time frame, which was not necessarily the case with Apple (although the situation with Apple is completely different today).

Louis Vuitton's strategy from the very beginning was to create a luxury brand, and they have not even attempted to try to please the masses or radically renew the brand. This is the so-called luxury paradox, in which better turnover is made possible by keeping the production at the same level and by using marketing tools to uphold the dream of a luxurious lifestyle (through pricing and advertising).

Typical to the luxury strategy is that one seldom sells functionality unless selling a luxury car like Tesla, never even mentioning the price. Brands can attract consumers by selling those dreams. There exists in this genre something called the "snob effect," the aim of which is to create a desire for expensive and unique products or services. In the case of many luxury products today, consumers buy these for social desirability and in some cases to demonstrate sustainable living choices. Many highly prized electric cars are good examples of this. The goal is to encourage ecologically sustainable consumer behaviour where social influ-

ence, habit formation, individual self, feelings, and tangibility all play a role.

Nevertheless, what happens to luxury in the digital era? According to professor and brand expert Jean-Noel Kapferer, it is interesting to compare how luxury businesses are operated with how digital businesses are run. Today, the culture of consumption is predominantly “click-and-buy,” meaning a shopper can get their hands on a product or service whenever they need or want it.

One of the key traits of a successful luxury business, however, is the creation of desire: a consumer can never obtain their product immediately, nor directly. In luxury businesses, one applies a model of obstacles that includes waiting time, a higher price, and a distribution channel where every step is controlled by the luxury brand. These obstacles are now vanishing in the digital context, and at a first glance this could be an obstacle for a brand mash-up, one in which the *other* brand is a luxury brand.

Technology is developing continuously and rapidly, and products and services are released at a point when the technology is always undergoing improvements, updates, and refinements. Porsche traditionally sells a product that rolls out of the showroom with zero problems, but it is becoming clear that more and more cars are becoming computerised and thus require constant updates and specialised service and expertise.

Do we therefore require new perspectives on the luxury customer when selling products and services that rely on technological development? Do we need a new view of luxury consumption when talking about brand mash-ups?

LUXURY BRANDS AND HERITAGE

Many luxury brands provide an easy, experimental base for brand mash-ups because the brand identity and brand image are quite often rather identical to start with. This is the result of the work that has been ongoing for many years, the focus of which has been to bridge the gap between brand identity and brand image (as described earlier in the section about branding). Louis Vuitton's image has succeeded in keeping the same kind of association in people's minds for hundreds of years.

The focus is shifting to consumers more and more, and today it may not be so easy to continue attempting to close the gap between brand identity and image. Situations may change quickly due to ever-evolving trends and movements on social media. Even brands with heritage and high brand value are looking for new ways to brand: as mentioned, Louis Vuitton collaborated with street brand Supreme, which has quickly become one of the most popular brands in the world for youth.

When we conducted a branding exercise with high school students, they imagined that no matter which brands Supreme collaborates with, the resultant mash-up would be a success. They also came up with the idea to combine Gucci, which has lately become a huge success among youth, with one of the most valuable brands, Apple. In the ideal collaboration, Gucci would provide Apple with covers for their phones. This would, according to these students, sell like crazy! This is another theoretical example combining a luxury brand (with heritage) with one of the most valuable brands.

One example of a company with strong brand heritage is the

example in this book of British Royal Horticultural Society. The company has collaborated with another classic brand, Wedgwood, known for its fine tableware, as an example of leveraging the heritage of two companies that share the same vision. (The Wedgwood-RHS partnership is described in more detail on pages 83-86.)

BMW and Louis Vuitton teamed up on specially designed luggage, including four pieces suited superficially for BMW's i8 model. Style and quality are common values for both of these brands, and both have very strong brand heritage and the same kind of target audiences. The luggage design and appearance are said to fit BMW's image of being sleek, masculine, and high quality. The companies have combined their budgets and marketing outlets. This prime example of a mash-up shows that it's not only about products but also about channels.

Brands with deep heritage may be struggling lately in some specific markets due to changing consumer needs. Collaborations have provided a way to renew such brands through sophisticated and innovative reimaginations. Luxury or premium brands like Louis Vuitton have introduced collaborations with brands especially attractive to centennials in European markets and have thus seen a new kind of boom. Louis Vuitton's brand value has risen significantly in a recent year. Michael Kors in the US just announced the acquisition of shoe brand Jimmy Choo from London for \$1.2 billion. Jimmy Choo is a trend leader and has the scale, while Michael Kors has the heritage.

American Coach has undertaken an acquisition strategy for collaborations and has thus bought American handbag and accessories company Kate Spade. These two brands have prod-

ucts in the same price range and with acquisition are likely to catch a bigger share of the market, especially among millennials. (Later on, we heard that the acquisition proved to be challenging for Coach as Kate Spade was very much relying on online clearance sales, unlike Coach.)

Looking at these collaborations, one must ask again, how important the strict brand identity is for the companies today. It could be enough to get the basics right when building your company's identity, because trends and consumers may force the identity to undergo a quick modification. Also, one may ask, "What kind of strategy is best for collaborations?" Coach and Michael Kors are probably aiming to build a house of brands through acquisitions instead of choosing a mash-up campaign. Whatever the strategy is, it should be noted that the companies' distinct operational methods should be carefully analysed.

As well, a new type of luxury is emerging, one based on the fact that people are looking for more authentic and ecologically minded brands or brand experiences. These are usually brands that do not necessarily have heritage like many traditional luxury brands. Typically, many brands that upcycle materials provide benefits like reuse, which may become more important values for consumers. These types of brands could collaborate with recycling companies, for example, or could provide branded experiences like nature trips and collaborations with travel agencies or equipment providers.

CASE STUDY: WEDGWOOD-RHS

We interviewed Wedgwood's Communications Department in the UK about their collaboration with the Royal Horticultural Society (RHS), an example of a heritage-based mash-up.

Wedgwood and the Royal Horticultural Society have shared the same roots since John Wedgwood, who had an extensive interest in botany and horticulture, founded the RHS in 1804. John Wedgwood (1766–1844) was the eldest son of famous English potter and entrepreneur Josiah Wedgwood, who founded Wedgwood in 1759. The partnership started in 2017, when the RHS approached Wedgwood, and continues in 2018. As part of the partnership with the RHS, this year Wedgwood will launch its very first RHS Chelsea exhibition garden, the Wedgwood Garden. The reunion of Wedgwood and the RHS is not only the coming together of two British icons that share the same past, but a unification of two who share a similar vision for the future: to enrich people's lives by celebrating nature, championing sustainability, and creating healthier and happier communities.

Sue Biggs, Director of RHS, comments on the partnership at the time of the 2017 launch: “John Wedgwood first came up with the idea for the RHS in 1801, suggesting a horticultural society in a letter to one of George III’s head gardeners – little did he know how far-reaching his idea would become! We feel that Wedgwood is an ideal fit for the RHS and are delighted to renew our historic links with Wedgwood through this important and exciting partnership.”

Christian Bachler, SVP, Head of English & Crystal Living Division at Wedgwood, comments on the 2018 partnership: “Jo Thompson has captured Wedgwood’s core values of innovation, design, and craftsmanship for the inaugural Wedgwood Garden, RHS Chelsea Flower Show 2018. We are looking forward to seeing the visitor’s reactions to this phenomenal design. The Wedgwood Garden highlights how excited we are to continue our celebration of joint heritage with the Royal Horticultural Society, with the founding of the RHS by John Wedgwood, Josiah Wedgwood’s son, in 1804.”

These companies share the same vision, ideology, aspirations and audiences. Both believe in enhancing everyday life. This partnership is a milestone for Wedgwood, helping it to evolve into a premium British lifestyle brand. Wedgwood will engage global audiences with new experiences in an authentic and unexpected way, bringing to life its vision to enrich people’s lives by celebrating nature and championing sustainability.

The Wedgwood marketing departments have taken the lead role in launching this collaboration, which took less than six months, and it has been a great collaboration involving all the Wedgwood and RHS departments, from product design and manufacturing to licensing and marketing.

Wedgwood and the RHS are working in collaboration across all areas; this partnership will last three years. Wedgwood's first initiative within this new partnership was the Wedgwood Tea Conservatory at the RHS Chelsea Flower Show, an updated tea experience meant to attract millennials. Wedgwood's first global tea curator, Bernadine Tay, designed a range of innovative, bespoke tea blends for Wedgwood, as well as a tea pairing menu all inspired by the new Wedgwood Wonderlust collection. To take the experience home, people can also purchase a selected range of Wedgwood products, including signature teas.

So far, the collaboration has received a tremendous response. There is little knowledge of the fact that John Wedgwood founded the RHS, and this point has sparked people's imagination. There is genuine intrigue as to what the companies are planning and launching. The project went live at RHS Chelsea on 22 May, 2017. In 2018 the partnership will be visible at three flower shows, and Wedgwood will be launching their key collections under the heading "Bringing Nature Into Your Home."

The products developed alongside the partnership provide the true omnichannel approach, meaning a fully orchestrated strategy across all available platforms and consumer touchpoints – from traditional retail stores to online shopping to experiential retail outlets – to create consumer engagement with a brand.

Wedgwood is part of the Fiskars (Finland) portfolio, which serves consumers and customers around the world with globally recognised brands such as Gerber, Iittala, Royal Copenhagen, and Waterford.

ANALYSIS

Unlike many collaborations described in this book, this is a collaboration related to brands that are obviously very well known locally, in England (especially the RHS). What is different about this collaboration is the fact the both of the brands share the same kind of roots, so the inspiration emerges from their shared history.

This is an example of product-based mash-up in which a new kind of Wedgwood garden was created according to values of nature, including physical products. We can say this is a good fit between the brands, which share the same roots and probably thus share the consumers of Wedgwood products – and likely are those who enjoy the RHS flower shows as well. For Wedgwood this likely helped lift the brand locally and extend the brand experience beyond products into nature experiences.

For RHS this collaboration must have been more value-based, serving as a historical reminder. What is fascinating about this collaboration is that it is an example of a long-term cooperation rather than campaign based, and we can already see this as an enduring collaboration that takes different forms, whether collections or garden designs. Brand mash-ups that are longer-term usually generate steadier revenues. As well, the time between agreement and launch took only six months, which proves that mash-ups can be executed rather quickly. It is too early to say what the outcome of this mash-up will be.

BRAND VALUE MEASUREMENTS

For many companies, mash-ups are ways to increase brand value and take important strategic steps. In this chapter we focus on how to measure brand value. We also consider how the unification of two brands affects brand value. Before that, however, let us look at the world's most valuable brands.

As of the writing of this book in 2018, Apple is the most valuable brand in the world, at an estimated \$214.5 billion, according to brand consultancy firm Interbrand. Google is in the second slot with a value of \$155.5 billion, while Amazon sits in third at \$100.8 billion. In a mash-up situation, one might imagine that the brand value would double if two powerful brands were to unite, or there would at least be an increase in value. If Apple and Google were to merge, the brand value of Apple (and Google) would increase significantly. It is, of course, possible that if the brand mash-up were unsuccessful, the brand value would decrease, although it is unlikely. Just like in mergers and acquisitions, when due diligence is implemented, the brand value elements of mash-ups should be analysed as well. We call this method “Brand Due Diligence.”

MEASURING BRAND EQUITY

Global market research and a consulting firm IPSOS uses “the latest thinking in neuroscience and behavioural psychology with a validated market approach and clear actions that lead to brand growth.” The version for measuring brand equity offered by Young and Rubicam, another global strategic consultancy, is known as the “brand asset valuator,” or BAV. The BAV measures brand vitality and brand stature annually. Another well-known brand equity measure is presented by the International Organization for Standardization’s proposed specification ISO 10668, which concentrates on measuring brand value from a financial, legal, and behavioural perspective, differing to some extent from most other brand value measurements.

One of the most well-known concepts when it comes to the value of brands is brand equity, which is when the focus is on the connection to customers’ minds. At the same time, brand equity also shifts its focus from products and services to the perception of brand names. One of the most cited brand equity models, the customer-based Brand Equity Model, focuses strongly on the communicative processes of a company and suggests that the most important thing in brand equity creation is to assess how customers think and feel about your brand (as explained by Kevin Lane Keller in his article “Conceptualizing, Measuring, and Managing Customer-Based Brand Equity”). This is the core of all contemporary marketing efforts, and today the focus lies even more on value co-creation.

Social media enhances discussion of brands, as well as brand advocacy, even if these processes are more connected to products

or services. Social media is, in other words, a perfect tool for brand engagement, which is crucial to brand equity.

BRAND DUE DILIGENCE AND BRAND VALUE

Let us start with a single company. Brand value estimates are already part of the typical due diligence process and, in fact, if a company is a listed company and thus following International Financial Reporting Standards, one is required to conduct a post-acquisition brand valuation. To prepare for this prior to acquisition by conducting a Brand Due Diligence analysis makes sense, because one can downsize the risks related to a brand.

Brand value can be defined in many ways, but there is no standard and agreed-upon definition. The challenge in defining brand value is that it is not completely measurable but rather quite psychological, existing in people's minds.

Usually, when we talk about company value we talk about the financials and how much someone is willing to pay for the company were it for sale. Brand value should always be considered part of a company's value. Even when measuring company value, it is not a straightforward process but requires some estimates, such as the competences of its team. Profit margins and market share are distinct numerical values, and brand certainly has an effect on these values. Most commonly, however, brand value is based on qualitative measures like prestige.

Due diligence is the process through which a potential acquirer evaluates a target company or its assets for an acquisition. The theory behind due diligence holds that performing this type of

investigation contributes significantly to informed decision-making by enhancing the amount and quality of information available to decision-makers and by ensuring that this information is systematically used to deliberate in a reflexive manner on the decision at hand and all inherent costs, benefits, and risks.

Brand awareness can be a good measurement when a company wants to understand how many people actually recognise the brand. This can be done by using different surveying methods. (We are not delving into the measuring of brand awareness in this book but assume that readymade value models like these are sorted out before a mash-up analysis takes place).

Brand value can also mean its attractiveness over other brands, as Seth Godin describes here:

“A brand’s value is merely the sum total of how much extra people will pay, or how often they choose, the expectations, memories, stories, and relationships of one brand over the alternatives.”

Think about Lego. If it not for Star Wars, consumers probably would not pay as much for original Legos as for Lego Star Wars toys. Lego is currently one of the fastest-growing brands and has been able to renew itself several times through partnerships and innovation. It is important to also look at the growth rates of the brands in addition to annual brand values. Amazon is another brand that has very high brand value growth at 56% (as reported in Interbrand’s 2018 report).

The most-known brand value model is Interbrand’s model for brand valuation, which includes financial data and projections of the company, as well as tangible assets. Interbrand associates brand value with company growth and lists internal and external

factors essential for growth and for being considered one of the best global brands. Internal factors include clarity, governance, commitment, and responsiveness. External factors include authenticity, differentiation, relevance, consistency, engagement, and presence. Put simply, the model brings together market, brand, competitor, and financial data.

During the Brand Due Diligence process, brand value elements are analysed by combining different methods available on the market and as described above. Sometimes, one needs to work with the current available data and use quantitative methods to come up with the total brand value. As mentioned earlier, just like defining a company value, defining a brand value is in most cases based on qualitative data. This means that the process will always require a gut-feeling analysis of how the brand is positioned in people's minds – and that does not mean merely customers but the general public.

A brand mash-up could be used in business-to-business environment as well; then it's just about bringing together these two packages of brand diligence results. The good thing is that these brands that are coming together have developed their value over time and are already developed, although they may be at different stages.

There is no need to start building your brand from scratch using different brand-building methods, as a mash-up creates ready-made and polished brands that have already gone through the various stages of market testing. Further, brands have usually already been registered and legal matters have been addressed. A brand mash-up can be a way to get your brand onto Interbrand's most valuable brands list!

Brand Due Diligence is simply good conduct, independent of whether or not you will retain your partner's brand name in the new product. We also suggest cultural issues be taken into account, in addition to behavioural, financial, and legal aspects. Brand Due Diligence will also reveal any inherent challenges or difficulties before you commit your company to a mash-up.

It is also useful to consider how your brand value will develop over time; especially once the mash-up has been launched, so we suggest you conduct a Brand Due Diligence at least once a year.

ISO STANDARD FOR BRAND VALUE MEASUREMENT

Although Interbrand's model is commonly used, there have lately been efforts by International Organization for Standardization to create an ISO standard, ISO 10668, for brand value measurement. Fourteen countries, including Germany, Austria, Australia, Bulgaria, China, Finland, France, Japan, Luxembourg, the Netherlands, Spain, Sweden, the UK, and South Korea have committed to making brand value a standard. ISO 10668's value areas are economic, behavioural, and legal. The contents of the standard are available from ISO national member institutes.

A negative brand value is a possibility, the cause of which is usually negative publicity that has had a direct impact on brand reputation. A mash-up could be a solution for reversing such a negative brand value. This would require the company to offer something valuable to its partner company. A brand mash-up should always be a win-win situation for both. Still, it's rare that a failed mash-up decreases the previous value of the brands involved.

What happens when a company decides to mash-up brands? An

agreement of ownership of the brand is essential for protecting both parties. Usually, a brand mash-up allows each company to retain the legal ownership of their brand. It appears when a company may be undergoing acquisitions or two companies are discussing a merger. This kind of approach is also needed when two brands are brought together, whether a brand is acquired or not. A brand mash-up could take the form of a partnership while still keeping the brands legally separate and owned by their respective companies, and this kind of partnership may have a positive effect on potential partner companies' brand value. Some basic tips when doing brand mash-ups:

- ◇ Make sure you have protected trademarks for both brands.
- ◇ Use a trademark (™) or registered trademark (®) sign with brand names if possible.
- ◇ Determine the use of trademarks in a separate contract with the partner company.
- ◇ If you are developing a completely new product in the form of an R&D partnership, file a patent application. Meanwhile, be sure to document any commercial appearances of the brand names.

DIFFERENT PARTNERSHIP SITUATIONS AND BRAND DUE DILIGENCE

We have listed here the most common approaches for partnerships:

1. Mergers & Acquisitions

Example: Michael Kors–Jimmy Choo; BMW–DriveNow. These are typically part of long-term strategies and can be part of a house of brands strategy or actual brand mash-ups.

2. R&D and brand partnership

Example: Lego–Star Wars, Apple Nike+: mash-up.

3. R&D or innovation partnership

A totally new brand will be created based on two existing brands.

Example: Finnish jewellery brand Kalevala Koru joined with safety device manufacturer Biisafe for a partnership that became Kalevala Buddy, a smart jewellery mash-up.

4. Completely digital mash-up

New brands created by utilising large amounts of data and artificial intelligence: mash-up.

In case 1. Strong effect on company and brand value. A complete Brand Due Diligence, especially the financial aspects, is recommended.

In case 2. Basic Brand Due Diligence is recommended, focusing on basic financial, behavioural, qualitative, cultural, and legal aspects.

In case 3: Basic Brand Due Diligence is recommended, focusing on behavioural, qualitative, cultural, and legal aspects.

Brand Due Diligence includes analysing the brand value of both companies – weighing the economic, behavioural, and legal aspects. A standardised method is especially used when the company is listed and considering a merger or acquisition. Usually, this is done by analysing the brand of the company to be acquired. A company that is acquiring another company is responsible for performing Brand Due Diligence. If the company

is not listed on the stock exchange, it is still recommended to conduct a Brand Due Diligence to reduce risk toward customer acceptance (and for legal reasons it might be required down the road).

Consultants are able to conduct Brand Due Diligence for your company, depending on what kind of Brand Due Diligence is needed.

In the case of a start-up, the brand value can be measured by how much traction there is for the company. This could mean the number of users or social engagement. The success of a start-up brand is measured many times by the company value and the amount of capital raised.

INTERACTING WITH BRANDS

Today, you can interact with brands through artificial intelligent agents. US-based health food chain Whole Foods is already communicating with their customers this way on Facebook. Users can search for recipes by entering some keywords, and the agent will generate some options. Whole Foods carries, and therefore represents, various high-quality brands whose products are then mentioned or recommended for use in the recipes it generates. Whole Foods is assisting – and delighting – their customers with not only high-quality ingredients but with these additional services.

Brands aim to create a customer experience that not only evokes emotions but also develops trust by standing for certain values that the customer expects or is seeking. In the process of creating different experiences, brands have relied on a certain logotype with well-thought-out colours and design elements. The brand visuals are usually connected with adequate advertising and spokespersons, such as in the recent case of Nike and Colin Kaepernick.

In the past, decisions on how to brand have mostly focused on selecting the right channels and communication in the physical space. Earlier, customer interaction with brands were about tangibles, but when brands are digitised and therefore exist in another reality, the interaction is slightly different, as is the customer experience.

We have to consider that mash-ups will most likely create some interaction in augmented and virtual realities, with brands appearing in immersive digital environments that may offer the possibility to make in-app purchases.

MASH-UPS WITHIN AN AUGMENTED REALITY

Katie Salen and Eric Zimmerman present four modes of interactivity in their book *Rules of Play*, and we present these modes as adapted by Galit Ariel to fit into the general modes of interaction: Functional Interactivity, Explicit Interactivity, Cognitive Interactivity, and Beyond-the-Object Interactivity.

In the brand mash-up context, functional interactivity refers to interaction with both physical and virtual brands and components of feedback. Brand mash-ups aim to create an experience through a story or narrative. All the actions and reactions, as well as decision-making based on this narrative, are defined as explicit interactivity. Brand mash-ups also evoke emotions and seek to create bonds with the customer; this is called cognitive interactivity. Whenever a surprising, magical interaction occurs – when customers experience something that was not planned and the experience exceeds expectations – we use the concept “beyond-the-object interactivity.”

These four interactions help the brand mash-up developer in creating the most adequate interaction scheme for the brand, one that is not only available in reality but also in the virtual world, i.e., augmented reality. Let us say that we have a game where brands are placed within the game; interaction, then, is happening in a playful setting in an augmented reality.

BRAND MASH-UPS CREATE CUSTOMER DELIGHT

Customer delight directly affects the bottom line, as customers will be recommending the product or service to others and are most likely to make repeat purchases. When you earn more loyal customers, your marketing becomes easier, as it is well known that more effort is required to acquire new customers compared to maintaining the current customer base. Customer delight usually occurs at the end of the buying process but can also happen pre-purchase and along the journey while interacting with the brand.

All of these actions increase the brand value of the company. Mash-ups provide an opportunity to bring consumers surprise and delight by adding something extra to the current offering. It can mean new kinds of experiences that are not possible with the current brand offering.

All this requires the right kind of culture and people employed to interact with customers. Whether it is offline, such as in a physical store, or in an online shop, communication with an empathetic vibe is key to evoking true customer delight. To make this happen, companies should make sure that they have the right kind of representatives, ones who are as excited about brand collaboration as consumers are.

TOOLS AND MODELS FOR MASH-UPS

Brands are born within a complex reality of encounters in different networks. To find the best methods for creating new brand mash-ups, we simply have to understand these complex encounters and how experience and associations with brands are born. We still believe in brands and branding, even if there is a constant flux of meanings and identities that different realities propose to us, be they augmented (online), virtual (in separate but self-contained digital environments), or in a physical location.

Today, we can easily describe two brands that create a new meaning as a mash-up. In a time of accelerated changes in the area of brand development, brand meaning will also change more quickly, and we have to consider this with the brand tools we use. That is why we suggest that the Brand Mash-Up Canvas be used in conjunction with our canvas in order to locate different touchpoints along the consumer journey. (More about this in the next chapter/paragraph.)

INVESTIGATING A BRAND'S DNA

Earlier in this book, we mentioned the importance of brand DNA. To understand the techniques involved with creating brand mash-ups, we need an understanding of the brand's DNA, or its core makeup (see Chapman & Tulien, 2010). The following processes and concepts are part of that makeup.

A brand creates impressions, it evokes an emotional bond with people, and it stands for consistency and defined values. A brand can possess its own history and heritage. A brand has a life cycle, which is determined by both brand owners and customers. While a brand has an identity defined by the brand owner, a brand's image is created in customers' minds. To mash-up two or even several brands, we have to determine the DNA of the brands involved.

As in human DNA, brand DNA consists of information from four bases (in human DNA it consists of chemical bases). These bases are the concepts mentioned above: Values (value and identity), Consistency (communication), Heritage (history), and Impressions (image). These concepts should be analysed before creating the mash-up. Humans are 99% similar DNA-wise, but brand DNA should contain more distinctive features.

To create a winning brand mash-up, both brand owners should first describe their brand architecture strategy (are they aiming to add an endorsed brand, add a brand to their house of brands, or are they aiming to have a branded house?). In determining such an architecture, both brand owners will be able to negotiate which brand will be the stronger in the mash-up or, if this is to be an entirely new brand, one that is not connected to

either brand owner. This could be the case with new services or a product creation.

The decisions about the brand architecture will serve as the basis for analysing the mash-up process as well as for creating the necessary consumer associations connected with the mash-up.

DEFINING BRAND ARCHITECTURE

If you have several brands, you have to decide how the mash-up relates to your brand architecture. If you have a house of brands, it is easier to fit in a new brand, but if your strategy is to use a branded house, the negotiation with the other brand owner is different. With a branded house strategy, the brand owner will probably see the brand mash-up more as a functionality that is added to its brand. Both brand owners could also subscribe to the same brand architecture strategy and see the brand mash-up as a part of a portfolio of hybrid brands or see their partner brand as a brand endorser. As mentioned earlier, we usually see brand mash-ups as short-term campaigns.

Another important concept to consider is brand identity, which in brief defines how the brand owner wants the consumers or customers to see its brand.

UNDERSTANDING YOUR BRAND'S IDENTITY

Going deeper into brand DNA, we will use David Aaker's classic model to identify brand identity. We suggest that in the canvas, one concentrates on the following part of Aaker's model:

BRAND MASH-UP

- ◇ Brand as a product (product scope, product attributes, quality/value, uses, users, country of origin). When mashing up two brands, one may easily focus solely on this part of the identity. This is obvious, as brands are often too abstract to grasp.
- ◇ Brand as an organisation (organisational attributes, local versus global). In our model we allocate this part to its own concept, and as such it is not included in brand identity. We emphasise the organisational culture in the mash-up-process.
- ◇ Brand as a person (brand personality, brand-customer relationships). It is important to figure out the personality of the brand. Are the brands, for example, sporty, aggressive, humorous, young, romantic, or something else? The brand-customer relationships are born and nurtured through the use of the Mash-up Interaction Wheel. The wheel combines the customer relationship life cycle with the brand touchpoint wheel, as well as the customer-dominant logic in a service context.
- ◇ Brand as a symbol (visual imagery/metaphors and brand heritage). Students presented their mash-ups with videos and/or pictures. The mash-up was always presented as a visual narrative, and we truly recommend this way of presenting a “visual prototype.” In our first canvas, we had brand heritage as a different block, but we realised that it is better to include it in the discussion about brand identity. It is crucial to consider a brand’s heritage, because it will affect your brand mash-up strategy. Please read more about the brand heritage concept on pages 12-13.

UNDERSTANDING A BRAND'S IMAGE

Brand image is the consumers thoughts and feelings about brands. The brand owner can decide what brand identity they want to create, but they can never be sure how their customers will interpret the result of those branding activities. To be able to create a brand mash-up, it is crucial to research and investigate such potential interpretations. Brand owners should be aware of all the moments, even micro-moments, when customers are in touch with their brand and what impressions and associations these create. Such analysis may seem like mission impossible, but different tools for measuring brand awareness and association can make it feasible.

DEFINING A BRAND'S WORTH

Brand equity can be defined as “the marketing and financial values linked with a brand’s strength in the market, including actual proprietary brand assets, brand name awareness, brand loyalty, perceived brand quality, and brand associations.” (Pride & Ferrell, 2003) In any situation where a brand is changing owners or cooperating with another brand (be it a mash-up or in joint marketing), one must analyse the brand’s worth using an appropriate tool for this financial endeavour.

For a start-up collaboration with larger company or a product mash-up, market size and potential should be estimated in addition to the steps described above. There should be an understanding, especially in the case of innovations, what problem or need the product or service is solving.

BRAND MASH-UP

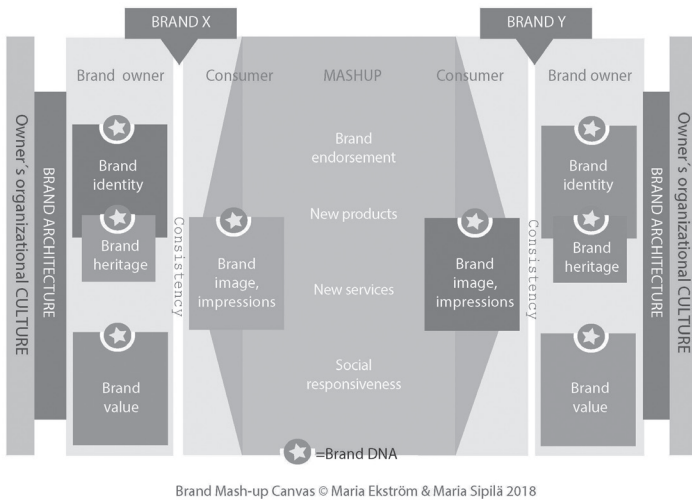
Typically, a start-up mashes its brand with an established brand that has already built credibility in the marketplace. A result can be an innovation bearing a new brand name or a combination of both companies' brand names; the company with the stronger brand value often keeps its brand name and the start-up needs to give up its brand name. For a start-up the benefits of a mash-up usually include much-larger distribution channels, sharing of resources, and a marked increase in sales. Additionally, for established brands a Brand Due Diligence exercise, explained on pages 89-92, is recommended. Further, for all mash-ups an agreement on common goals and effectiveness measures should be hammered out.

The brand owner should also thoroughly analyse its brand value through a tried-and-true valuation instrument, such as the ISO 10668. In order to understand the values connected with the brand, or the soul of the brand, the brand owners should consider the brand's heritage and how it affects the consumer's image of the brand. The associations born during the life cycle of the brand will affect future associations, which is why a brand's heritage should be considered when creating the mash-up, especially if the owners want to erase earlier memories (such as with the example of Apple).

SOME WORDS ABOUT OUR BRAND MASH-UP PILOTS

We have co-created and developed the Brand Mash-Up Canvas tool (see picture on page 107), with 120 master's degree students (divided into four groups) in the MBA Growth Leadership

programme at Laurea University of Applied Sciences in Finland. Most of the students are professionals working full time, so they have experience with how brand-building works in practise and in the companies they work for. The concepts in the Brand Mash-Up Canvas were introduced in the preceding chapters.



The first time the brand mash-up was introduced, in year 2015, students analysed brands that were addressing a target group they were interested in. During the next step, within the brand-mashup phase, students created a connection between two brands they had chosen and described their collaboration. The first time we aimed at being acquainted with this technique and the idea of further developing the technique of brand-mashups was born.

The second time we tested the mash-up technique, in 2016, we used a well-known traditional Finnish design brand that wanted

to add a technological element in order to rejuvenate its brand image. The students were instructed to go through different brands that might be suitable to connect with the known, older brand and create a new offering with a new brand name. The combinations were astonishing and innovative and showed that by using existing brands and technology, the first steps of brand building occurred more rapidly than we thought. The students learned how to create different innovative mash-up product development combinations for a well-known Finnish consumer brand. Applying new technologies, students could discover both innovative established brands and start-up brands to combine. At the same time, they learned to come up with new brand names for mash-ups. They then reflected upon the brand values of the two brands and revealed the new mash-up in a video advertisement. These mash-ups were more about connecting new, innovative, and fresh functionalities with a legacy brand bearing deep heritage.

One problem was that technological feature was typically not represented by a known brand but rather by a start-up, and it would never reach a strong brand value on its own if it were not connected to a well-known brand. Or on the other hand, the process of brand-building would be slower. In other words, it would be necessary to negotiate how the brands would be portrayed in a new mash-up. Would the mash-up be a totally new brand or should it be an endorsed brand? For the new mash-up products, the Finnish brand decided to use their own brand name and combine it with a new brand name that was not associated with a start-up (illustrated in the “Brandstorming” chapter). In mashing up two brands, strategic discussion is

mandatory: both brand owners should analyse their brands before negotiating how the mash-up will materialise.

The third time, in a co-creation session in 2017, we used more thorough brand concepts for the master's programme students to consider when analysing the brands; these concepts are presented in our Brand Mash-Up Canvas. In this phase, the ideas were innovative and even hilarious but we missed the interaction with the customer. In the fourth co-creation session, in 2018, The Brand Mash-Up Canvas was introduced together with the touchpoint wheel. The third and the fourth phase of co-creation sessions helped us further develop The Mash-Up Interaction Wheel that is introduced in the next chapter. At first the process was rather simple: two brands were compared, and the mash-up process focused on comparison and benchmarking. Through this the students' understanding about a superior brand, and how it addresses a certain target group, deepened. Our Brand Mash-Up Canvas, included some traditional brand concepts (brand equity, brand image, brand identity, brand heritage, and brand architecture). Students were now creating brand mash-ups with a more analytical touch. The canvas was useful but required additional concepts and features to emphasise the process of communicating the mash-up to consumers. We thus added the Mash-Up Interaction Wheel, and beginning in autumn 2018 our students tested its usability and provided feedback to help us continue developing its features.

Even during our third iteration they were all thrilled by this innovative concept for analysing and scrutinising brands through a completely new lens. One of our students, a lawyer, said that the tool is useful in strategy development. Another student, a platform specialist, created a tool based on the idea of mash-ups:

the idea was to find out what online stories are available about different brands and in order to use them to generate customer profiles. It was the first step toward generating data about brand components through the use of artificial intelligence. The data could then be used to create new brands by mashing them up.

USING THE CUSTOMER TOUCHPOINT CYCLE TO CONNECT YOUR MASH-UP WITH CUSTOMERS

A well-known tool for creating value with customers is the brand touchpoint wheel created by Scott M. Davis and Michael Dunn, which they cover in their book *Building the Brand-Driven Business*. It emphasises customer experience and interactions with the brand. We use the wheel as the basis for our Mash-up Interaction Wheel but have made some adjustments to bring it up to date.

The wheel should be used in connection with the canvas, as the touchpoints are the ones that make the brand mash-up a reality. In addition, we use the perspective of relationship-building in customer relations introduced by Christian Grönroos in *From Marketing Mix to Relationship Marketing: Toward a Paradigm Shift in Marketing*, as well as the perspective of a customer-dominant logic of service developed and refined by Heinonen and Strandvik in their 2010 article, “Customer-dominant logic: foundations and implications.”

In branding one must be aware of the evolving view of the consumer’s role in creating the brand experience, as well as brand associations. Heinonen and Strandvik use the interaction

arena as a concept for explaining where the service, associations, and experiences take place. In creating our Mash-up Interaction Wheel, we emphasise brand as a service, meaning that a brand association is born out of various stages of interaction and that the brand is creating value for the consumer as a facilitator of choice. In other words, brands are created to give a promise.

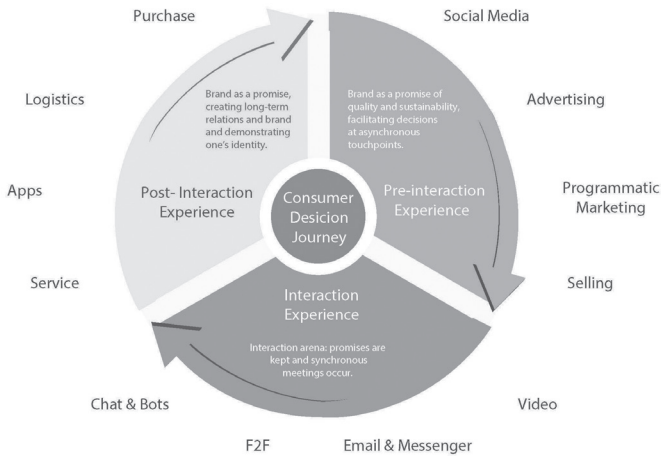
The different stages of experience are facilitated and boosted by the use of social media, bots, applications, and other touchpoints. Companies should consider how they can connect with consumers through, for example, Facebook, Instagram, Snapchat, Twitter, LinkedIn, and WhatsApp in appropriate way during the different phases of the touchpoint wheel.

Touchpoints range from physical spaces like retail stores or company premises or can be applications or bots – channels where interaction takes place. The more closely you want to interact with the consumer, the more personal the social media tool or physical setting should be. It is also important to decide if the company will be interacting in real-time or asynchronously. Companies need to be up to date with touchpoints but also able to understand consumers' various individual journeys related to brands.

It must be noted that some touchpoints exist outside of typical interactions and can even exist pre-interaction, during interaction, and post interaction; this is the case with many loyalty apps. For example, with the Finnair app one can book flights, read up on one's travel destination, and go shopping before or after the flight. At the airport the app serves as the traveller's ticket (i.e., an interactive experience). By the time the traveller has boarded the plane, they have interacted with the brand passively through

BRAND MASH-UP

multiple touchpoints without ever feeling marketed to or redirected toward an obvious advertisement. The Mash-Up Interaction Wheel takes into account both the customer and consumer who may have received the products or services as a gift or is a potential customer. Through social media the brand needs to be in dialogue with all consumers in order for brand mash-up to be developed further.



The Mash-Up Interaction Wheel @ Maria Ekström & Maria Sipilä 2018

“ BRANDSTORMING” - DETERMINING YOUR MASH-UP STYLE

Choosing the ideal model for a mash-up depends on what the company seeks to achieve with a mash-up, be it to expand to new segments, discover new and innovative services, endorse a brand, renew an old brand, or bring functionality to its product line. New ideas are important, but deciding where to start may be fraught with confusion and difficulty.

The first step is a brainstorming session where the company explores and then decides what it seeks to achieve (see the previous chapter on strategic questions). For example, in 2004 Nokia aspired to appeal more to youth. Nokia thus selected MTV Europe as a collaborative partner, thinking that the channel would more convincingly promote their mobile phones, since MTV has long been a credible player in the youth segment. At the same time, a fun product support campaign targeted at youth was launched.

So, while MTV Europe was providing its brand and, above all, its expertise in communicating to youth, Nokia was offering its latest youth-targeted phones, all of it taking the form of an inter-

active site called “MTV Starzine.” Nokia was visible through phones: people could take pictures with their latest Nokia and not only post but also share their content with other people, all under the MTV brand.

A general outline of the steps taken to address any segment when doing a mash-up are as follows:

1. Perform a strategic analysis of one’s own capabilities (management) and product/market fit.
2. Assign a marketing team to take ownership for the exercise.
3. Identify the credible players in the particular segment.
4. Identify why these players are credible: What kind of attributes do they provide to their customers, and why are these attributes important to the target segment?
5. Examine the collaboration from the perspective of similarities such as culture, values, or brand identity. Are there strategic similarities in values or even attributes shared by both brands?
6. Determine differences by analysing added value for both brands: win-win.
7. Execute with agreement of common goals.
8. Monitor consumer feedback and make changes as necessary.
9. Follow-up on the results of the mash-up (traction, brand value)

Remember that a brand mash-up exercise does not always need to involve brands that have a good deal in common. Differences complement each other, just like in marriage. In the case of Nokia and MTV Europe, both sought to attract youth and were serving youth customers. Nokia needed to find a credible way to appeal to youth, and MTV Europe wanted to launch exciting

new mobile services, so it was clearly a win-win situation. For youth this mash-up provided a means for sharing their mobile content and having fun with their new Nokia camera phones. For them to share their content through an MTV-branded microsite was likely more appealing than to do so through a Nokia corporate website.

Sometimes, the partner can be found within one's own network, or maybe someone has experience working with a company that later becomes a brand mash-up partner, someone who understands the company's methods. This was the case with the Iittala x Issey Miyake brand mash-up, which we cover in our next case study.

One way to look at a brand is to see it as covering everything a company is doing, meaning not only the company culture but also the attitudes of its employees. All employees should be part of the brand building process; this very much comes down to company culture. In a mash-up case, the company could, for example, analyse whether the companies share similar elements of work culture. Do they have the level of ambition and drive in jointly creating a new brand? If there is a gap, execution may not be as fluid as in cases where the cultures are similar.

MASH-UP TYPES: AN OVERVIEW

Based on the types of mash-ups we have discussed herein, along with the case studies found throughout, we have created the following list for the different types of mash-ups, according to their purpose:

BRAND MASH-UP

1. Value-based mash-ups (sharing the same values)
2. Service innovation mash-ups for creating new services
3. Reduced price mash-ups
4. Unexpected mash-ups (contrast)
5. Refreshing of an old brand or brand with heritage
6. Common target group mash-ups
7. Cost-saving and loyalty-driving mash-ups
8. Mash-ups to secure funding
9. Celebrity or influencer mash-ups for quick sales increase
10. A means to outsource manufacturing
11. A way to strengthen brand awareness in new geographical markets
12. The possibility to expand the core business to provide added value to customers

	BRAND ENDORSEMENT / CELEBRITY COLLABORATIONS Adidas-Stella McCartney Victoria Beckham-Target Rihanna-Puma
	NEW PRODUCTS Angry Birds-Star Wars Apple Watch-Nike Marimekko for Finnair, Target, Clinique, Uniqlo
	NEW SERVICES Kesko (Retail)-Oriola (Pharmaceuticals) Burger King-Sauna BMW-DriveNow
	SOCIAL RESPONSIVENESS End Polio Now (Rotary International, WHO, Bill & Melinda Gates Foundation) Starbucks-Local Non Profits Paper & Cup-Homeless people

Mash-up Categories © Maria Sipilä 2018

Mash-ups can happen across the four categories or outside them. However: although we have created these categories for generalisation, it must be noted that typical of mash-ups is the underlying sense of the unexpected or even incongruent.

Brand endorsement is a collaboration in which a celebrity typically either appears in public with the product or is part of the advertising campaign itself. The result is a new product brand that often serves as a short-term marketing campaign whose aim is to quickly generate revenue. This also increases brand desire and makes it more valuable; thus, the celebrity endorses the brand. Sometimes, celebrities collaborate with a brand more deeply by, for example, designing their own collection. The end result is a new product. Local influencers have become popular lately especially for the upcoming design brands alongside with media. Sometimes, celebrities have shorter interest in brands unlike influencers who may have high interest because of their expertise in the sector and thus become attached to the brand. Influencers may also have followers that are exactly the right kind of a target group for a brand. Today anyone with high number of followers can become an influencer on Instagram. For an upcoming local brand seeking for international expansion it may be easier and more cost effective to work with an influencer in target market rather than a celebrity who usually collaborates with large global brands. Thingtesting is taking typical influencer collaboration a bit further by offering product reviews on new innovative products on Instagram from an investor point of view. Thingtesting in this case acts as an influencer.

A new product brand is usually the result when two existing brands unite and typically involves the R&D departments. Mash-ups can be campaign-based or a long-term cooperation.

Lately, we have seen innovative car industry mash-ups in the areas of fashion and robotics. For example, Japanese retail company Muji partnered with Finnish start-up Sensible 4, combining style and technology in the form of an autonomous shuttle bus.

Rovio has developed a game based on licensing characters from the Star Wars brand. The end-product is a game called Angry Birds–Star Wars, which leverages the strong brand of Star Wars with the popularity of Angry Birds.

The Marimekko for Finnair collaboration involves several Marimekko designs outside and inside Finnair airplanes and has been ongoing for several years. Marimekko for Uniqlo, Marimekko for Clinique, and Marimekko for Target are all campaign-based collaborations (new collections).

These types of collaborations between two well-known brands help both benefit from each other's expertise in order to create innovative new products. They can, for example, take place between an unknown brand and a well-known brand to elevate awareness of the lesser-known brand (typically, a start-up partners with a well-known brand) and to introduce innovative traits to the larger brand.

Mash-ups can include agreements on brand licensing, as in the case of Angry Birds–Star Wars. The end results can also be a totally new brand devoid of the collaborators' names.

New services are the result of a mash-up to create added value for consumers. Typically, these are unexpected and serve as platforms for testing acceptance of new, innovative ventures like we saw in the case of BMW and DriveNow or between established brands such as in the collaboration between Finnish elevator

company KONE and IBM, in which IBM's Watson IoT Cloud Platform will help develop new solutions and experiences for KONE's customers. New services may also involve acquisitions.

Social responsiveness mash-ups aim to provide not only benefits to consumers but also to the community. Consumers are most often liable to support brands that take part in building better societies. Thus, for brands to make a more powerful impact, it would make sense to collaborate with those who already have strong brand position or resources in the area in which they are operating. For example, World Health Organization has knowledge of healthcare. Rotary International maintains a worldwide volunteer network. The Bill & Melinda Gates Foundation funds projects to assist communities in third-world countries.

All these mash-ups are driven from end users' various needs, one of which is to help consumers differentiate from competition. In the case of lipsticks, the selection is so broad that what is left is really the brand and quality perceived by a consumer; in other words, it essentially comes down to appearance and catching the customer's eye with something novel and attractive. It makes sense to do a mash-up to get the attention needed among shelves containing maybe hundreds of lipsticks. Something like Clinique lipstick with a Marimekko print can be a refreshing and eye-catching option for a consumer who is overwhelmed with the array of choices.

CASE STUDY: IITTALA X ISSEY MIYAKE

We interviewed members of various departments at Fiskars-Iittala involved in the collaborative project. This partnership between Iittala and Issey Miyake was driven by similarities in cultural and design values, marketing and communications strategies, and business development.

Iittala x Issey Miyake is a unique collaborative collection of high quality ceramics, glass, and textiles. Finland's Iittala, known for its high-quality glassware and ceramics, wanted to develop a line of inspirational products with fresh design elements and thus sought to collaborate with Japanese fashion designer Issey Miyake, an iconic brand with whom they shared the same values. The outcome was that both brands learned from each other's processes and methods, but they also learned about materials, production, and design preconditions. Issey Miyake, according to Iittala, is a very progressive and innovative brand that doesn't necessarily follow trends but finds its own way to reach consumers. Iittala had long admired the brand. The collaboration was clearly a win-win situation for both, a combination of

hard and soft materials in a collection based on the core competences of both companies.

Iittala first chose Issey Miyake because their designer Harri Koskinen had worked with the Miyake design studio before, so starting a dialogue came naturally. They very quickly realised that they share the same kind of aesthetic and design values, which include quality, harmony, and craftsmanship. Iittala could also expand their presence in the Asian and Japanese markets. Iittala was established in 1881 and thus, in Finnish terms, has a strong brand heritage. Issey Miyake is a younger brand but in its own field is iconic. Both brands have similar backgrounds, with footholds in consumers' minds. This formed a solid base for a mash-up.

Of course, the collaboration was a learning process in terms of cultures too. Although the companies come from two different countries, their aesthetic considerations are similar, focusing on a need for not only high-quality work but also high attention to details. As in the merging of any cultures, there are both personal and cultural differences to keep in mind in communication, and in-person meetings are needed to confront any issues that may arise. According to Iittala, the collaboration was made all the richer because both companies learned not only from designers but also from the different cultures.

The brand mash-up process took four years, a rather long time compared to the typical one-to-three-year product development process. This was because the collaboration started completely from scratch without defining the type of physical products for the collaboration. The brand mash-up began with a conceptualisation phase, listing all possible ideas in the areas of home

decoration, based on the changing personal values and habits of consumers. Finally, the current range was developed with inspiration from nature and its transformation when emerging from spring. The products were designed to leave some room for consumers to be surprised: things are not always as they seem.

In addition to the concept research, time was needed for the development of mock-ups, decision-making, commercialisation, and preparing production guidelines. Product details, including design and colour, were carefully planned, as the colours needed to perfectly fit the designs. Market-specific product testing is necessary when launching collections like these on international markets. Additionally, marketing and point of sales were planned carefully to match the product story. The collaboration was given a new logo that highlights the equality of the two brands. The majority of the work was done by the teams at Iittala and Miyake Design Studio along with a product manager. Naturally, in terms of launching the collection, everyone participated in the process, from R&D and production to sales and marketing.

Iittala believes that this mash-up has brought their brand substantial added value and will go down in history as an innovative manoeuvre for the company. They think that in consumers' minds, Iittala is now seen much as more than just a maker of glass and ceramics. For Iittala this was a design-driven project from the beginning, a meaningful and fresh approach.

ANALYSIS

Iittala x Issey Miyake is an example of a product mash-up that combines the form factors and styles of both Iittala and Issey

Miyake. It is also an example of a collaboration where both share the same kind of design and production values. Both are obviously aiming for perfection in their design work but stem from vastly different cultures.

Cooperation between these types of teams can be smooth when both share the same sources of inspiration, but cultural issues may arise that can make the process run longer and involve more face-to-face meetings. Instead of mixing existing products, the companies decided to design a completely new collection, which obviously took a rather long time.

What if existing products were used, or elements of the existing products? Would the mash-up process have been executed more quickly? Perhaps. But the end result would have been quite different. The collaboration started in 2016 and today, in 2018, these products are still for sale. We can say this was an enduring collaboration, not just a short campaign.

ARTIFICIAL INTELLIGENCE AND BRAND MASH-UPS: UNITING COMPLEX DATA WITH CLASSIC MARKETING

It is estimated that artificial intelligence will be a \$150 billion market in five years (according to Bank of America Merrill Lynch, 2016). Companies like IBM, Intel, Google, Facebook, and Apple have been developing AI for a long time, and today the results can be seen in the form of advanced algorithms. There are so many areas where AI can be applied, so a good question is: Where can it *not* be used?

No brand can simply ignore the role of AI and the effects it will have on branding. Instead of getting deep into the technology behind AI, however, we will concentrate on the application of AI in branding. If we think about brands, especially interesting areas where artificial intelligence is already in use, the retail environment is foremost, but it extends to digital marketing, ecommerce, and finance as well. With the use of AI, one can optimise websites, increase conversion, drive more sales, engage customers, and create efficient financial transactions.

Advertising becomes even more targeted with the help of AI. Instead of clients selecting marketing channels themselves, AI

can purchase ad placements for them and then monitor brand mentions on social media. Push notifications can be targeted to potential buyers with the help of AI. IBM talks about going to the dark side of data (the invisible made visible), meaning that the analysis of data includes tone of voice, video, image, speech, text, and personality. Today, with the help of AI, consumers' personalities can already be analysed; they are then targeted with campaigns on social media. The accuracy of such an analysis depends on how far, in terms of user privacy, the algorithms can be analysed. There is still an element of bias in AI systems, and the results depend on the quality of the data a machine is given. It is important to ask, how accurate is the data, where does the data come from? Because these are not simple questions, clients still need expert staff to accurately interpret results and perhaps even add data manually.

In online shopping AI helps consumers find exactly what they are looking for by first asking several questions about the shopper's needs and then suggesting a solution. For example, if you are shopping for a wedding gift but are not sure what to buy, an online shop can present alternatives based on the parameters you provide. Individual brands are using AI to match products with consumers' individual needs.

Now, imagine this happening around the world for single brands. With the help of AI, one could predict and act in real time for the consumer's needs, independent of time and location. The North Face, an outdoor clothing brand, provides an online experience where visitors provide information about their ideal training conditions, including parameters such as temperature, climate, and geographic location, and the shop suggests

precisely the right kind of a sports jacket for them. (This experience is powered by IBM's Watson, mentioned earlier.)

In their presentations and talks, IBM includes amongst its definition of artificial intelligence Machine Learning, Deep Learning, and Cognitive Computing, all of which have the principles of Purpose, Transparency (which is particularly important in in healthcare), and Skills (as AI enables the handling of complex data and gives birth to a whole new type of skillset needed). "Cognitive" means the interaction between the machine and human; the machine needs to understand human needs, and the challenge is to make machines more lifelike. This is seen in the naming of artificial services like Apple (Siri), IBM (Watson), and Amazon (Alexa), as well as in the tone of voice and language they and chatbots use when interacting with humans.

Chatbots themselves have become more intelligent over time, and today companies like Whole Foods, as mentioned, are using chatbots to suggest recipes to their customers. This open-source technology is also available to smaller brands, and anyone with basic IT skills can use these for both the brands' and customers' benefit. These types of services provide avenues for mash-ups to be created.

Under Armour is a US-based sportswear company combining user data related to consumer sports habits and third-party data on nutrition and fitness. The result is that the brand can provide relevant training advice based on personal habits. IBM's press release offers a more specific example of cognitive computing, saying, "A 32-year-old woman who is training for a 5km race could use the app to create a personalised training and meal plan based on her size, goals, and lifestyle. The app could map routes

near her home/office, taking into account the weather and time of day. It can watch what she eats and offer suggestions on how to improve her diet to improve performance.”

For a marketing department, artificial intelligence may bring faster processes and thus result in faster decision-making. The main role of a chief marketing officer will perhaps evolve. Instead of buying advertising space and performing other routine tasks, his or her role could be to seek out innovations and oversee strategic planning. Today, artificial intelligence is already doing the mechanical and even analytical work, and in the future, it may even be considered emotionally analytical, so we are seeing a shift in the work expected of marketing departments.

ARTIFICIAL INTELLIGENCE MASHES UP CONSUMER DATA

IBM's Watson allows the mashing-up of consumer data and at the same time offers a platform where different mash-ups could be born. This could be, for example, sportswear companies collaborating with nutrition companies. IBM's Watson can already find collaboration partners for brands based on certain attributes the client provides. Partners like social influencers can be found on social media channels and matched with the right kind of brands. One such company called Influencer is providing this service.

Remember buying something from your favourite online shop and getting recommendations for additional purchases? Usually, you are guided toward purchase matching products and services that other users have bought. These are not necessarily the same

brands but can be provided by different companies. This is one example of a mash-up in which various brands are on the same page in front of you. Then it is up to you to decide which product or brands to pick.

Another example is the website *Fragrances of the World*. It is founded by Michael Edwards, a British fragrance expert and on the website you can match your favourite perfume brand with a similar brand. If for example our favourite perfume brand is “L’interdit” the match process gives us three other similar perfume brands that are from the “Fragrance families, Floral Oriental, Crisp, White Flower”.

Search optimisation works similarly. Let us say that you are reviewing a restaurant on the internet and your review includes “the best beef restaurant in Helsinki.” When someone searches for *best beef restaurants in Helsinki* on the internet, the user is guided directly to a particular restaurant where the review took place. In addition to product recommendations, the shops could in the future make recommendations using voice recognition.

In addition to online shops, physical retail has experimented with robotic customer service. How the voice sounds and how the machine serves you is part of your brand identity, whether you are shopping online or in a physical store. Google is using Rank Brain, an AI system, to find relevant content and even interpret voice search.

Deep learning is a more accurate version of machine learning and is based on complex neural networks. Speech recognition, audio recognition, and natural language processing are examples in which neural networks are being used. An example of audio recognition could be a piece of piano music; the machine is able

to learn the piece and make an exact copy as composed by a human. However, how much emotion involved in playing the music piece can be copied remains to be seen.

Facebook has its own artificial intelligence researchers who are continuously looking for ways to use AI on their platforms. They are doing this by engaging with researchers, academia, and AI communities. This is called open-source development, but one could call it a mash-up of artificial intelligence. It is about combining different pieces of information to develop services of the future. Today Facebook, Google, and Apple are talking with your customer; earlier, it was probably brands and their teams. And in the future, who knows, maybe it's Google who is not only talking to the brands but also selecting the brands for you based on your interests, all without your involvement (i.e., through information supplied by something like Google Home, an interactive assistance device).

ARTIFICIAL INTELLIGENCE AND BRAND MASH-UPS

Let's now leap into the future of artificial intelligence and brand mash-ups. We can consider Google Maps being combined with real estate brands as an early experiment of brand mash-ups (brand collaboration) powered by artificial intelligence. In this case artificial intelligence is an enabler for consumer-friendly mash-ups in the aim for better and faster services. Instead of moving back and forth between Google Maps and a real estate-branded webpage, the service automatically locates the house. This is an example of a simple, early stage brand mash-up

utilising artificial intelligence in a Web 2.0 world; by this we mean a customer- or user-centric environment where the user is generating content.

Today, with the help of artificial intelligence, a person can order a whole service package based on their interests. Let's say you are interested in booking a holiday for your family; a machine then suggests a combination based on your habit of flying with Finnair, staying at Marriott, and renting a car from Hertz.

Imagine if the machine could mix the data in a way that brand mash-ups could be born. In other words, one could find the perfect brand collaborations for a company or for you as an individual. In a mash-up creation process, AI allows massive amounts of mash-ups to take place and shortens the planning time that "handpicked" mash-ups would take. However, it must be noted that AI is still in search of an optimal speed when it comes to crunching all of the needed data; it can currently take days, but great efforts are being made to reduce the amount of time to hours.

The good thing is that by using AI, the result is a more customer-focused mash-up, but one created more quickly and more accurately, rather than creating a mash-up concept first inside a company and then tested for consumer acceptance. An automatic mash-up process using AI could be done by engineering algorithms consistent with the brand identity.

For example, if in search of an ideal brand collaboration in the area of heritage, one could create algorithms based on values and lifestyle. We could look for brands whose customers are interested in traditions and history and during their free time study art and history, perhaps spending their weekends in the country-

side manor, just to give you an example. By calculating based on these attributes, AI links to the brands that are connected with those type of customers.

Once a consumer begins to search for a service or a product that represents their values and lifestyle and creates a profile or enters their needs online (via search terms), the algorithm will first discern whether there are existing brands that fit the profile. If not, the algorithm will try to create a new brand that is mashed up from existing ones.

If the fit does not please the consumer, the next step will be to try to find a totally new one. In other words, this means that the consumers will be part of the creation of new brands, and the brand building will be more dynamic. Therefore, in the future, it is likely that brands will be fragmented into smaller brands and spread throughout the digital world – similar to how one can envision worker skills as pieces of data for companies to select from and apply as needed. This we call a mash-up of brands or skills as empowered by artificial intelligence.

Just as brand value involves an emotional component, so too must artificial intelligence. Although artificial machines can react to consumers, brands need to find emotional connections with consumers, or otherwise AI may in fact decrease brand value. This is especially true in customer service.

There may even be a need to mash-up different pieces of voice recordings to find the perfect tone for your customers, one that aligns with the company's brand image and with its assumptions about customers' feelings during different shopping experiences, be it happiness or frustration. What about current customer bots then? These don't necessarily have a friendly tone of voice but

have rather machine-like voices or merely communicate through text. One must consider how bots can be developed to sound and act more human. And do bots need to be aligned with brand identity? If a customer is happy about service, who cares about brand identity? Brand, then, is defined by the consumer as their experience with the brand through consumer touchpoints.

This is the next challenge for AI: To what extent can we assume the machines will be able to handle customer experience at an emotional level, and how much human interaction is needed to really be able to evoke emotion? Machines will hardly ever be able to compete with humans in emotional experience, although a great debate about how far AI can actually go will rage for years to come.

In the future we can imagine that a massive number of brands will become available to consumers on the internet, creating all kinds of collaborations according to their personal interests. Instead of trying to use only search engines, artificial intelligence and consumers will select the brands to be mashed-up.

There is a lot of talk of how brands are no longer designed by creative people but rather by anyone – even a machine can create content such as paintings. One example is the Next Rembrandt project in which an original Rembrandt painting was replicated perfectly through artificial intelligence. If we think about the best brands in the world, they all have well-orchestrated brand-creation processes working in the background but also let consumers participate through certain campaigns. Some even ask customers to come up with ideas for the brand's name.

It is exactly the same with AI and mash-ups. We will still need creative people to develop quality brands, including brand

stories, but we can also use methods such as AI in something like routine content creation. In this case we would let artificial intelligence build content based on large amounts of data and specific attributes.

One must realise, however, that both creativity and artificial intelligence are part of brand building, and artificial intelligence alone cannot create quality brands, at least not yet. It is predicted that in the future, an entire campaign based on a brief provided by humans can be created by using artificial intelligence. However, we are not yet quite there. Artificial intelligence is currently at its best when combining existing information for the benefit of consumers, but for new products and services to arise from the current world, a creative approach involving creative people is crucial. Technically, it is already possible to create brand mash-ups by taking a perfect benchmark like a piece of artwork, teaching artificial intelligence the relevant style (i.e., provide data), and the current brand (i.e., a logo) and letting artificial intelligence combine the content. Voila! A new logo inspired by a piece of art is born!

We can also imagine that having some of the tasks automated will free up more time for other types of creativity, which is an essential part of any brand mash-up process. Artificial intelligence can, for example, be used to measure the performance of social media campaigns by analysing budgets and clicks and even silent signals. So if one is considering AI in the mash-up process, one must still involve creative teams and customers.

If one day AI replaces brands or at least shifts the decision-making power of selecting the right brands from consumers to a “machine,” marketers will have to consider how to create

brands based on customer information available online. If today one's friends are determining which brands are cool, perhaps the next step is for machines to determine such "coolness" based on information about connections and sharing you have made on social media. Will brands become meaningless if the only thing that matters is supply-meets-demand, or do brands evolve based on preferences ("likes") and sharing patterns? In that case, the role of brands would only be to show up for the machine to do the advertising.

CONCLUSION

The future of branding is about creating connections and experiences in the digital space. The mashing-up of brands is real; the examples herein are evidence. We see mash-ups everywhere, because they are the future. This process of co-creating can bring innovation to your business or organisation and can help you understand your brand values, especially in contrast to those of others.

The mash-up is also a great pedagogical tool and at the same time helps not only students but also companies understand what brands are and what value they bring to a company's strategy. However, to delve into the soul of branding is, pedagogically speaking, a challenging task. One can teach students different brand concepts (and there are a few) by showing models and by connecting them to practical examples. In such a model, however, there is something missing, as brands are reduced to mere superficial visuals. To dive deeper into the dynamics of how brands are born and how we can develop new brand innovations, we need appropriate pedagogical tools.

BRAND MASH-UP

Approximately 120 master's degree students have thus far tested our brand mash-up concept, and every student has provided important input in the process of validating our models. We now have conducted three development iterations and the fourth is ongoing.

We believe that mash-ups are an innovative and effective branding strategy for all kinds of companies and organisations and a way to maintain growth and increase brand value. The only limit to what you can do with mash-ups is your imagination, and we are excited to see what mash-up combinations will be created this year and in the years to come!

ACKNOWLEDGMENTS

Thank you for joining us on this ride through the brand mash-up world! In this book we strived to find a definition for mash-ups and to provide concrete examples. We started the discussion about the future of branding by introducing this concept, which we feel is a new strategy for increasing brand value. We also wanted to explore collaborative perspectives on branding, as we see tremendous amount of collaboration happening across different sectors around the world. In this book the brands we examine are dissected, and those parts can then be connected. When connecting parts that stress either similarities or the differences, new brand experiences are born.

Hopefully this journey has been as exciting for you as it has been for us! We realise that this may be the first book ever written about brand mash-ups, so we definitely want to keep the conversation on this topic going. For example, we touched upon the possibilities artificial intelligence already poses for consumers, and we are very eager to follow this development as it evolves. We imagine that the moment when consumers create their own brand mash-ups is very close indeed.

We want to thank all the brand owners that have shared their insights. We would like to express our deepest gratitude to the companies and executives involved in cooperating with us so that we could learn more about their brand collaboration methods: Iittala, Marimekko, Next Games, Rovio Entertainment, and Wedgwood. Thank you for the time and energy put into your interviews. We highly value your efforts and input and hope these case studies have brought flavour to our readers while also demonstrating concrete ways to conduct brand collaborations and partnerships that bring value to customers.

Moreover, we are grateful to the MBA students at Laurea University of Applied Sciences who tested the idea and provided valuable concepts for the model. Their prototype mash-ups revealed new and interesting combinations of technology with older brands. Mashing-up also created a better understanding of what brands are all about. Upper secondary school students in Kauniainen, Finland, gave us some insight into the brands favoured by millennials and Gen-Z. We had a fun session creating all kinds of wild mash-up combinations. Thank you for your energy and enthusiastic attitude toward this subject!

We also want to thank Hanna Lahtinen and Jari Kyrö from Laurea. Their insightful comments were extremely valuable and added more focus and clarity to our manuscript.

Our past and present colleagues and customers have been involved in the content of this book and its many examples. They have been part of some of the greatest innovations in the world of branding.

We would also like to thank Linda Norrgård from Boco IP Oy Ab agency for providing us with a legal perspective on IPR and branding.

We could hardly have written this book without Christopher Ryan's support. Thank you for the insightful comments and your creative editing. Warm thanks to Nik Andreev for the beautiful cover design, Amie McCracken for making enjoyable reading experience possible and Jennifer Ramírez for designing the graphic elements.

Our respective families have been great support for us during the writing process. Without their encouragement, we would not have been able to spend evenings and weekends working on this book. We are sincerely thankful for their support. We feel also that this has been a great learning process for both of us.

ABOUT THE AUTHORS

Maria Sipilä is CEO of Sipilä Consulting. She is a leading thinker on growth and advises companies of all sizes and public organisations on growth strategies and brands. *Brand Mash-Up* is her third book, and she has written several articles for business papers. Her book *Heart of Growth* (*Kasvun sydän* in Finnish) covers high-growth companies and modern marketing techniques. Her love for marketing and collaborations was seen at Ericsson, where she introduced to the Finnish market a new method called Joint Marketing. She later held global leadership roles with Nokia's marketing from 1997–2005, when Nokia's brand value was at its highest. Maria is also known for her work with start-ups and in venture capital. Maria has been a visiting lecturer at Laurea University of Applied Sciences. She holds a master's degree in marketing from Helsinki School of Economics and Business Administration.

Maria Ekström is Principal Lecturer at Laurea University of Applied Sciences, where she is head of the Growth Leadership master's program. Maria is known for her innovative pedagogy and is an appreciated coach for her students. The brand mash-up was used for the first time in autumn 2015 during a master's course titled "Branding for Growth." Maria holds a PhD in consumer culture and marketing from Hanken School of Economics, Finland, and has often been an invited speaker on the topic of senior consumers. Previously, she developed the virtual university and pedagogy at Hanken School of Economics as Senior Lecturer (2001–2009). Maria was also Senior Lecturer in marketing at Arcada University of Applied Sciences from 1997–2001. She is currently working on a cross-cultural research project on the subject of consumption patterns in Finland and France, as well as a research project on emotions in learning. Maria is fluent in five languages.

REFERENCES

LITERARY

Aaker, D. A., & Joachimsthaler, E. (2012). *Brand leadership*. Simon and Schuster.

Ariel, G. (2017). *Augmenting Alice: The Future of Identity, Experience and Reality*. BIS publishers.

Chapman, C. E. (2006). *Conducting Due Diligence*. Practicing Law Institute, New York, NY.

Chapman, C., & Tulien, S. (2010). *Brand DNA: Uncover Your Organisation's Genetic Code for Competitive Advantage*.

Davis Andrew M. (2012). *Unleashing the Power of Partnerships*, Chapter 10.

Davis, S. M., & Dunn, M. (2002). *Building the brand driven business: Operationalize your brand to drive profitable growth*. San Francisco, CA: Jossey-Bass.

Farris, Paul W.; Neil T. Bendle; Phillip E. Pfeifer; David J. Reibstein (2010). *Marketing Metrics: The Definitive Guide to Measuring Marketing Performance*. Upper Saddle River, New Jersey: Pearson Education, Inc. ISBN 0137058292.

Heinonen, K., & Strandvik, T. (2015). "Customer-dominant logic: foundations and implications." *Journal of Services Marketing*, 29(6/7), 472-484.

Hoskisson, Robert E.; Hitt, Michael A.; Ireland, R. Duane (2004). *Competing for Advantage*. Mason, OH: South-Western/Thomson Learning. p. 251. ISBN 0-324-27158-1.

Grönroos, C. (1994) "From Marketing Mix to Relationship Marketing: Toward a Paradigm Shift in Marketing," *Management Decision*, Vol. 32 Issue: 2, pp. 4-20.

Keller, K. L. (2016). "Conceptualizing, Measuring, and Managing Customer-Based Brand Equity." *AMS review*, 6(1-2), 1-16.

Kendall Nick (2015). *What is a 21st Century Brand?* Kogan Page.

Li, S., & Li, J. (2014). *Web and social media dynamics, and evolutionary and adaptive branding: theories and a hybrid intelligent model*.

Muzellec, L., & Lambkin, M. (2006). "Corporate rebranding: destroying, transferring or creating brand equity?" *European journal of marketing*, 40(7/8), 803-824.

Pride, W. M., & Ferrell, O. C. (2003). *Marketing: Concepts and Strategies*. Boston: MA: Houghton Mifflin Company.

Rajagopal and Sanchez, R. (2004). "Conceptual analysis of brand architecture and relationships within product categories." *Journal of Brand Management*, 11(3), 233-247.

Rindell, A., Santos, F. P., & de Lima, A. P. (2015). "Two sides of a coin: Connecting corporate brand heritage to consumers' corporate image heritage." *Journal of Brand Management*, 22(5), 467-484.

Salen, K., & Zimmerman, E. (2004). *Rules of play: Game Design Fundamentals*. MIT press.

Yu, J. (2017). "A Model of Brand Architecture Choice: A Branded House vs. A House of Brands." Unpublished thesis.

White Katherine and Habib Rishad (2018). "A review and framework for encouraging ecologically sustainable consumer behavior." *SITRA studies* 132.

WEB PAGES

3 Keys to a Successful Brand Collaboration – ANA
<http://www.ana.net/magazines/show/id/ana-2017-02-3-secrets-to-successful-brand-collaborations>

4 Mash-up Brand Namings Explained – High Names
<http://highnames.com/4-Mash-up-brand-namings-explained/>

8 Ways Intelligent Marketers Use Artificial Intelligence – Content Marketing Institute
<http://contentmarketinginstitute.com/2017/08/marketers-use-artificial-intelligence/>

10 Examples of Successful Co-Branding Partnerships (And Why They're So Great) – Hubspot

<https://blog.hubspot.com/marketing/best-cobranding-partnerships>

11 of the Best Strategic Brand Partnerships In 2014 – Forbes

[https://www.forbes.com/sites/](https://www.forbes.com/sites/michellegreenwald/2014/12/11/11-of-the-bestsmartestmost-interesting-strategic-brand-partnerships-of-2014/#1a326f4638f8)

[michellegreenwald/2014/12/11/11-of-the-bestsmartestmost-interesting-strategic-brand-partnerships-of-2014/#1a326f4638f8](https://www.forbes.com/sites/michellegreenwald/2014/12/11/11-of-the-bestsmartestmost-interesting-strategic-brand-partnerships-of-2014/#1a326f4638f8)

14 of the Best Brands on Instagram Right Now – Hubspot

<https://blog.hubspot.com/marketing/instagram-best-brands>

15 Applications of Artificial Intelligence in Marketing – Robert Allen

<https://www.linkedin.com/pulse/15-applications-artificial-intelligence-marketing-robert-allen>

32 Unexpected Brand Collaborations – Trendhunter

<http://www.trendhunter.com/slideshow/unexpected-brand-collaboration>

A Balancing Act: How brand mash-ups make delicious innovations—and profits –Food Dive

<http://www.fooddiver.com/news/a-balancing-act-how-brand-mash-ups-make-delicious-innovations-and-profit/434897/>

Adidas-Stella McCartney introducing first true sport performance – Adidas Group

<https://www.adidas-group.com/en/media/news-archive/press-releases/2004/adidas-stella-mccartney-introducing-first-true-sport-performance/>

Alibaba is spending \$15 billion on researching quantum computing, AI – The Verge

<https://www.theverge.com/2017/10/11/16458486/alibaba-research-investment-fund-15-billion-ai>

Apple Watch Nike+ – Apple

<http://www.apple.com/fi/apple-watch-nike/>

DriveNow becomes wholly-owned subsidiary of BMW Group – BMW Group

<https://www.press.bmwgroup.com/global/article/detail/T0278280EN/drivenow-becomes-wholly-owned-subsiidiary-of-bmw-group?language=en>

Branding Artificial Intelligence – Forbes

<http://www.forbes.com/sites/kimberlywhitler/2016/12/01/how-artificial-intelligence-is-changing-the-retail-experience-for-consumers/#56461cb61d6a>

Brand partnerships that failed miserably – Urbo

<https://www.urbo.com/content/brand-partnerships-that-failed-miserably-and-a-few-that-worked/>

BRAND MASH-UP

Brand Value: What It Means (Finally) and How To Control It – Forbes

<http://www.forbes.com/sites/steveolenski/2015/09/15/brand-value-what-it-means-finally-and-how-to-control-it/#396432d21546>

Burger King sauna – Monthly Mash-up news

<http://www.connect-group.com/news/2016/5/31/monthly-brand-Mash-up-15-may>

Burger King sauna: Munchies blog post – Jelisa Castrodale

https://munchies.vice.com/en_us/article/bm3xga/i-ate-a-big-sweaty-whopper-at-the-burger-king-sauna

Celebrity Fashion Collaborations – Harper’s Bazaar

<http://www.harpersbazaar.com/uk/fashion/fashion-news/news/g22393/celebrity-fashion-collaborations/>

Coach acquires Kate Spade – Securities and Exchange Commission

https://www.sec.gov/Archives/edgar/data/1116132/000156761917000921/s001691x1_ex99-1.htm

Coach declines after Kate Spade Acquisition – Bloomberg

<https://www.bloomberg.com/news/articles/2017-08-15/coach-declines-after-kate-spade-acquisition-weighs-on-forecast>

Cocal-Cola joins crusade against plastic in “World Without Waste” recycling campaign – The Drum

<https://www.thedrum.com/news/2018/01/21/coca-cola-joins-crusade-against-plastic-world-without-waste-recycling-campaign>

Cross-Brand Collaborations – The Wishlist

<https://www.campaignlive.co.uk/article/cross-brand-collaborations-wishlist/1445263>

Digital-Physical mash-ups – Harvard Business Review

<https://hbr.org/2014/09/digital-physical-mash-ups>

Ford Mustang and Tinder – Ford

https://media.ford.com/content/fordmedia/feu/en/news/2017/01/05/tinder-users-_swipe-right-for-blind-dates-in-a-mustang.html

Fragrances of the World

<https://www.fragrancesoftheworld.com/>

From AI to old folk: The nine global trends that will drive customer engagement – MyCustomer

<https://www.mycustomer.com/experience/engagement/from-ai-to-old-folk-the-nine-global-trends-that-will-drive-customer-engagement>

Fundamentals of brand building – Slideshare

<https://www.slideshare.net/enitanodetayo/fundamentals-of-brand-building>

Gender and artificial intelligence: The five laws of branding AI/Thinking – Landor

<https://landor.com/thinking/gender-and-artificial-intelligence-the-five-laws-of-branding-ai>

Gucci Confirms Collaboration with Dapper Dan – Highsnobiety

<https://www.highsnobiety.com/2017/09/10/dapper-dan-gucci-collaboration/>

Here's the Upcoming Supreme x Louis Vuitton Collection – Highsnobiety

<http://www.highsnobiety.com/2017/01/19/supreme-louis-vuitton-collection-official/>

How about a Coca-Cola Manicure? – ABC News

<https://abcnews.go.com/Lifestyle/coca-cola-manicure/story?id=23713099>

How Artificial Intelligence is Changing The Retail Experience for Consumers – Forbes

<http://www.forbes.com/sites/onmarketing/2016/10/04/branding-artificial-intelligence/#146ce0f94a2b>

How strong is your company's brand? An ISO standard can help you

<https://www.iso.org/news/2010/10/Ref1364.html>

How to Mash-up a Brand – American Express Open Forum

<https://www.americanexpress.com/us/small-business/open-forum/articles/how-to-Mash-up-a-brand-1/>

IBM Claims Big Deep Learning Breakthrough – Fortune.com

<http://fortune.com/2017/08/08/ibm-deep-learning-breakthrough/>

IBM Newsroom

<http://newsroom.ibm.com>

Ikea to explore the importance of scents with Ben Gorham of Buredo – Ikea Newsroom

<https://newsroom.inter.ikea.com/news/ikea-to-explore-the-importance-of-scents-with-ben-gorham-of-byredo/s/3d77ade8-3db7-4735-8263-e9c566d5c77d>

Influential

<https://influential.co/>

Interbrand Best Global Brands 2017

<http://interbrand.com/best-brands/best-global-brands/2017/>

Interbrand Breakthrough Brands 2017 Report – Interbrand

http://interbrand.com/wp-content/uploads/2017/06/Interbrand_Breakthrough_Brands_2017_Report.pdf

Interbrand report 2017 – Interbrand

http://interbrand.com/wp-content/uploads/2017/09/BGB_2017_Report.pdf

Interbrand Best Global Brands 2018

https://www.interbrand.com/wp-content/uploads/2018/10/Interbrand_Best_Global_Brands_2018.pdf

Is Artificial Intelligence the Future of Branding? – Above Intelligent

<https://aboveintelligent.com/is-artificial-intelligence-the-future-of-branding-145ce56d0a42>

Official launch of the new YOU-app – Jamie Oliver

<https://www.jamieoliver.com/news-and-features/features/official-you-app-launch/>

Jez Frampton, Growth in a changing world

<http://interbrand.com/best-brands/best-global-brands/2017/articles/growth-in-a-changing-world/>

Jeff Slater, Smashing Brands Together

<http://www.themarketingsage.com/smashing-brands-together/>

John Lewis and Waitrose test joint marketing campaigns – Marketing Week

<https://www.marketingweek.com/2017/05/09/john-lewis-waitrose-test-joint-marketing-campaigns/>

John Lewis partnerships annual report 2017 <https://www.johnlewispartnership.co.uk/content/dam/cws/pdfs/financials/annual-reports/jlp-annual-report-and-accounts-2017.pdf>

<https://www.johnlewispartnership.co.uk/content/dam/cws/pdfs/financials/annual-reports/jlp-annual-report-and-accounts-2017.pdf>

Keds Unveils All-New Collaboration With Skincare Brand eos – Cision PR Newswire

<https://www.prnewswire.com/news-releases/keds-unveils-all-new-collaboration-with-skincare-brand-eos-300053270.html>

Kesko and Oriola to establish a chain of health, beauty and well-being stores across Finland – Kesko

<https://www.kesko.fi/en/media/news-and-releases/stock-exchange-releases/2017/kesko-and-oriola-kd-to-establish-a-chain-of-health-beauty-and-well-being-stores-across-finland/>

Lacoste-Icun-Collaboration – It's Nice That

<https://www.itsnicethat.com/news/lacoste-icun-collaboration-fashion-010318>

Kapferer, J.N (2017). “Le business model du Luxe : les 8 commandements de Kapferer.”

<https://youtu.be/efVv0YtI9Bg>

Lego Dimensions is One Seriously Ludicrous Brand Mash-up – *Wired*

<https://www.wired.com/2015/09/lego-dimensions-2/>

Kapferer, J.N. (2016) “Le paradoxe du luxe : une croissance qui fait problème.”

<https://youtu.be/VFFkesm8tXg> accessed 28th of May 2018

Louis Vuitton-BMW partner to create luggage of the future – Louis Vuitton

<https://us.louisvuitton.com/eng-us/articles/louis-vuitton-bmw-i-partner-to-create-luggage-of-the-future>

Marimekko for Clinique – Marimekko US

<https://us.marimekko.com/marimekko-clinique>

Michael Kors to Buy Jimmy Choo in \$1.2 Billion Deal – The New York Times

<https://www.nytimes.com/2017/07/25/business/dealbook/jimmy-choo-michael-kors.html?action=click&contentCollection=Business%20Day&module=RelatedCoverage®ion=EndOfArticle&pgtype=article>

BRAND MASH-UP

Muji just made a driverless shuttle bus
and it's a minimalist wonder on wheels
https://www.fastcompany.com/90260258/muji-just-made-a-driverless-shuttle-bus-and-its-a-minimalist-wonder-on-wheels?partner=rss&utm_source=facebook.com&utm_medium=social&utm_campaign=rss+fastcompany&utm_content=rss

Neiman for Target – Business Insider
<http://www.businessinsider.com/neiman-marcus-for-target-was-a-flop-2013-1?r=US&IR=T&IR=T>

Nick Dorra –Blog/Brand Mash-up sightings
<http://www.nickdorra.com/blog/2014/02/brand-Mash-up-sightings-pt-i/>

NIKE market value
<http://fortune.com/2018/09/23/nike-market-value-colin-kaepernick-ad/>

NOOK Press
<https://print.nookpress.com/>

OP to build a new hospital network in Finland under the Pohjola brand
<https://www.pohjola.fi/pohjola/group/business-lines/non-life-insurance?cid=-1599>

Coffee with a conscience: the rise of social enterprise cafes
<https://www.theguardian.com/sustainable-business/2016/jul/14/coffee-conscience-rise-social-enterprise-cafes-brexit-homelessness-addiction>

Posti acquires HR Hoiva – comprehensive home care services for customers
https://www.posti.fi/private-news/english/current/2017/20170110_hoiva.html#

Puma Profits Jump 92.2 percent & It's not Hard to See Why – Highsnobiety
<https://www.highsnobiety.com/2017/04/26/puma-net-income-increase/>

Puma and Rihanna collaboration – Fashionista
<https://fashionista.com>

Retailers look to artificial intelligence to bag sales – Financial Times
<https://www.ft.com/content/6e13a474-afb4-11e6-a37c-f4a01f1b0fa1>

Copy-and-Persist: The Logic of Mash-Up Culture – John Shiga
<http://www.sfu.ca/cmns/courses/2011/488/1-Readings/Shiga%20Logic%20of%20Mash-up%20culture.pdf>

Slack report: Intelligent Automation for the Modern Marketer
https://a.slack-edge.com/2bc97/marketing/downloads/resources/Intelligent_Automation_for_the_Modern_Marketer.pdf

How Much Data is Created on the Internet Each Day? – Micro Focus blog

<https://blog.microfocus.com/how-much-data-is-created-on-the-internet-each-day/>

Starbucks and McDonald's team up to rethink cups – Fast Company

<https://www.fastcompany.com/90202133/exclusive-starbucks-and-mcdonalds-team-up-to-rethink-cups>

Style Sector: The Best Brand Collaborations of 2017 – The Source

<http://thesource.com/2017/04/06/style-sector-top-brand-collaborations-in-2017/>

Target's Marimekko Collection Gets More Tepid Response on Launch

<http://fortune.com/2016/04/17/target-marimekko-2/>

The 10 Most Valuable Brands in 2018 – Inc.

<https://www.inc.com/business-insider/amazon-google-most-valuable-brands-brand-finance-2018.html>

The Best Celebrity Fashion Collaborations – Bra Doctor's Blog by Now That's Lingerie

<https://www.nowthatslingerie.com/bradoctor/blog/runway-style/the-best-celebrity-fashion-collaborations-of-2017-so-far/2017/04/21>

The best celebrity makeup collaborations to get your hands on
– Business Insider

<http://www.businessinsider.com/the-best-celebrity-makeup-collaborations-to-get-your-hands-on-2017-7?r=US&IR=T&IR=T>

The Best Designer Collaborations 2017 – Glamour UK
<http://www.glamourmagazine.co.uk/gallery/best-designer-collaborations>

The Best Fashion Collaborations of 2016 – Complex, Rihanna-Puma

<http://www.complex.com/style/2016/06/the-best-fashion-collaborations-of-2016-so-far>

What is an Endorsement in Advertising? – The Balance
<http://www.thebalance.com/endorsement-38518>

The Mash-Up: A New Archetype for Communications – Wiley
Online library <http://onlinelibrary.wiley.com/doi/10.1111/j.1083-6101.2009.01463.x/full>

The State of Fashion 2017 – Business of Fashion
http://www.businessoffashion.com/site/uploads/2016/11/The_State_of_Fashion_2017.pdf

Uber partners with Spotify – Business Insider
<http://www.businessinsider.com/uber-partners-with-spotify-to-personalize-music-in-rides-2014-11?r=US&IR=T&IR=T>

What Does Artificial Intelligence Mean for The Creative Mind
– Weekly Mash-up 147

<https://blippar.com/en/resources/blog/2016/08/12/what-does-artificial-intelligence-mean-creative-mind-weekly-Mash-up-147/>

What does artificial intelligence mean for the creative mind?
Media Network – The Guardian

<https://www.theguardian.com/media-network/2016/aug/10/artificial-intelligence-the-new-creative-mind>

When Two Become One: The Power of Brand Partnerships –
Vivid Brand

<http://vividbrand.com/views/when-two-become-one-the-power-of-brand-partnerships/>

Which brands go and which brands grow during an M&A –
Views -Interbrand

<http://interbrand.com/views/which-brands-go-and-which-brands-grow/>

Why brand building takes time – Millward Brown

<http://www.millwardbrown.com/global-navigation/blogs/post/mb-blog/2014/06/09/why-brand-building-takes-time>

Why Brands Must Evolve – Forbes

<http://www.forbes.com/sites/patrickhanlon/2015/05/26/why-brands-must-evolve/8/#2bce390359be>

Why Target's Neiman Marcus Collaboration Was A Horrible Flop – Ashley Lutz

<https://www.businessinsider.com/neiman-marcus-for-target-was-a-flop-2013-1>

World Intellectual Property Organisation

<http://www.wipo.int/reference/en/branddb/>

WWF and Stockmann Baltic Sea campaign – Stockmann Group

<https://bit.ly/2mCX3XK>

Young & Rubicam – About

<https://www.yr.com/about>

THIS IS **NOT** YOUR ORDINARY BRANDING BOOK

Forget slow marketing tools – “mash-ups” are the newest and most innovative method for gaining traction and building value for your brand. **BRAND MASH-UP** presents an array of compelling and inspiring examples of partnerships, from luxury brands teaming up with sneaker manufacturers to clever gaming and design collaborations. Our case studies examine success stories of Finnish collaborations with well-known international brands, and we provide insight into other international team-ups that soared and ones that simply didn't get off the ground.

In **BRAND MASH-UP** you'll find tools for experimenting with and creating brand mash-ups, developed and tested by over one hundred MBA students at Laurea University of Applied Sciences. You can also familiarise yourself with the growing role of artificial intelligence in marketing and brand building and learn why an increasing number of mash-ups are taking place in all types of businesses.

This book is a powerful tool for business leaders, marketing professionals, and creative teams in companies of all sizes, as well as for anyone seeking to keep up with the latest and boldest marketing techniques.

WELCOME TO THE WORLD OF BRAND MASH-UPS!

