

THE
STRATEGIC BRAND MANAGEMENT:
MASTER PAPERS

SBM
STRATEGIC BRAND MANAGEMENT

MASTER PAPERS

Activating Brand Nostalgia:
A case study of Cuba Cola and Igloo

By Rebecka Corell, Rebecca Roos and Zakariae Fouzbi

Sixth Edition

Student Papers

2020
September - October

Strategic Brand Management: Master Papers

The Strategic Brand Management: Master Papers is essential reading for brand strategists in both private and public sector organisations, and academics in universities and business schools.

The papers are written by master student groups and follow an international journal format. The student groups selected the topics of their papers and provided updated and relevant insights into the strategic management of brands.

The mission of Strategic Brand Management: Master Papers is to “present and develop useful tools and theories for the application in practice of managing brands, and to forward the academic field of strategic brand management.”

The intent of the series is to bridge the gap between academic teaching and research.

The series is a result of co-creation between students and teachers in the course Strategic Brand Management (BUSN21 – 7.5 University Credit Points; 8 weeks 50% study time), part of the master program International Marketing and Brand Management at Lund School of Economics and Management, Sweden. The published papers represent the result of the intellectual work of students under supervision of the heads of course. The content of the papers is to be read as student reports albeit the journal format. The papers are free to download and should be cited following international conventions.

Editors

Mats Urde
Associate Professor

Frans Melin
Assistant Professor

Heads of master course Strategic Brand Management (BUSN21), part of master program International Marketing and Brand Management.
Lund School of Economics and Management

SBM

STRATEGIC BRAND MANAGEMENT

MASTER PAPERS

Activating Brand Nostalgia: A case study of Cuba Cola & Igloo

Rebecka Corell, Rebecca Roos, Zakariae Fouzbi

Abstract

Purpose: The purpose of this study is to understand the strategic choices made to activate nostalgia in the relaunches of Igloo and Cuba Cola.

Methodology: Qualitative research based on primary and secondary data. Primary data was created by three interviews. Two case studies were conducted and analyzed over two time periods by applying the 'Corporate Brand Identity Matrix' and '4A:s of retro branding' as frameworks.

Findings: The paper found that both Cuba Cola and Igloo have made changes to their brand in order to activate the nostalgia in the brand identity however they used different strategies due to their differing brand architecture. We found that the most significant aspects for the strategic choices when relaunching Igloo and Cuba Cola was dependent on brand structure, heritage and vision.

Theoretical and managerial implications: This study furthers the understanding of the strategic choices that can be made in order to activate nostalgia in relaunching a brand from a corporate identity perspective. The managerial implications of this study provide several practical examples and ideas of how a brand can activate the nostalgia in a brand relaunch.

Originality/value: The paper is first of its kind to combine the Corporate Brand Identity Matrix and 4A:s of retro branding for the theoretical framework of a case study concerning relaunches.

Keywords: Brand heritage, Retro brands, Nostalgia, Corporate Brand Identity Matrix, 4A:s of Retro Branding, Relaunch

Paper type: Research paper

Introduction

Branding means much more than just giving a brand name and signalling to the outside world that such a product or service has been stamped with the mark and imprint of an organization (Kapferer, 2012, p.31).

Some companies feel the need to refresh themselves or their sub-brands/products lines (Kapferer, 2012). This is referred to as 'relaunching', which will be the focus of this paper. Relaunching can be described as the second life chance of a certain brand or

product that the firm saw potential in (Kapferer, 2012). It represents the complete campaign of revitalizing the brand again. It includes everything from the advertising, to the communication strategy, the product packaging to the pricing of that product (Muzellec, Doogan & Lambkin, 2004).

For the purpose of this research, the light will be shed on two brands: Cuba Cola and Igloo. These two brands were created a long time ago. Yet, for different reasons, their life cycle was not as promising as the management team was hoping for. Therefore, years later, the executives felt

the need to resuscitate both brands with fresh new ideas and spirit. Each of those brands is adopting the relaunching process differently. This specific difference is the key focus of this paper. There are few questions that need to be asked in order to identify each strategy, making the comparison feasible:

- How has Cuba Cola and Igloo activated the nostalgic feeling when relaunching their brands?
- Which strategic changes have been implemented by the brands during the relaunch and why has these changes been made?

Cuba Cola and Igloo are relatively big brands that represent perfect candidates for this research. Initially, personal interviews are conducted with key branding responsible from each brand. Those interviews will be analyzed based on both the corporate brand identity matrix by Urde (2013) and the 'the 4A:s of retro branding' by Brown, Kozinets & Sherry Jr (2003).

Literature Review

Retro marketing

'...the revival or relaunch of a product or service brand from a prior historical period, which is usually but not always updated to contemporary standards of performance, functioning, or taste.' (Brown, Kozinets, & Sherry Jr., 2003. p.20).

According to Fort-Rioche and Ackermann (2013, p. 495), retro marketing is "a generic term used to describe marketing strategies capitalizing on the past to sell up-to-date products and services". The authors imply that retro branding works efficiently to boost sales, considering that retro brands are a combination of popular products of the past and modern products from the present. What makes retro branding attractive is that the customer often finds nostalgia when they can buy products that were popular when they were young (Fort-Rioche & Ackermann, 2013). However, it is

important to distinguish retro branding and nostalgia branding. Retro branding aims to revitalize forgotten brands and combine old and new while nostalgic brands do not take into consideration the importance of updating (Sarıçiçek, Çokay Çopuroğlu & Korkmaz, 2017; Brown, Kozinets & Sherry Jr, 2003). Thus, the major difference is that retro brands include the attribute of updating.

Brown, Kozinets and Sherry Jr. (2003) emphasize that administering retro brands is more than just relaunching old advertisements, embracing the company's history and bringing back delisted brands. The authors underline that in order to be successful a deeper relationship is required between customers and companies where the marketing manager and customers coexist.

Nostalgic brands

One of the most common and cited definitions of nostalgia is Holbrook and Schindler's definition:

According to this logic, nostalgic brands are defined brands that were popular in the past (and are still popular now), whereas the non-nostalgic brands as brands that are popular now (but were less so in the past or did not exist in the past) (Holbrook & Schindler, 1991, p. 330).

According to Davis (1979), nostalgia is related to the positive emotion that is evoked by the past memories of beauty, joy, happiness and other emotions that are related to well-being. In addition, Davis (1979) suggests that the feeling of nostalgia is the belief that it was better before. Nostalgia can be divided into four categories, namely – personal nostalgia, interpersonal nostalgia, cultural nostalgia and virtual nostalgia (Holak, Matveev & Havlena, 2007). Personal nostalgia refers to the link the individual has created with past memories of earlier experiences, interpersonal nostalgia refers to an individual's past memories and experiences

that they have heard from friends and family (Arslan & Oz, 2017). Cultural nostalgia refers to the past experiences related to culture such as easter, finally, virtual nostalgia is the memories that have an indirect connection to them such as books and tales (Arslan & Oz, 2017). The idea with nostalgic brands is to create added value for the consumers by letting them reconnect with beloved memories (Grebosz & Pointet, 2015).

Nowadays, nostalgic brands have become trendy due to the highly personal emotional connection consumers have with the brands they used to consume and can therefore be very effective for current consumers (Vojvodic, 2017). Consumers of an old brand value nostalgic packaging and do not care for updated versions of the design made to the product or brand (Vojvodic, 2017).

Brand heritage

Brand heritage is defined as an aspect of the brand that reflects longevity, historical relationship with the customers, the long-term communicated and/or perceived values of that brand and the use of symbols that are closely or remotely related to the brand over time (Urde, 2007).

Brands acquire a competitive advantage and a sense of authenticity in their customers' minds when using brand heritage (Blindell, 2017). The authors explain that this creates a type of bond between both parties which makes it harder for the customers to switch to competitors. Blindell (2017) explains some factors that are important for any brand to consider while creating brand heritage these are presented below.

Every brand needs to have a story, it is an efficient way of creating a strong relationship with the ideal customer (Blindell, 2017). The heritage must be a part of that story, which shows the consumer that the brand has history and that they are good at keeping the promise they made (Blindell, 2017). Moreover, it will give the impression that the brand is going to keep

that promise for the long future and therefore the long-term customer relationship establishment.

The core values are as important as the name suggests: core. That means that these core values (kernel values) need to remain as they are the essence of the brand's heritage (Blindell, 2017). There are values that might change depending on the products (facet values).

It might seem that heritage and innovation are opposing concepts, which is not true, they are complementary, and both are needed in the whole brand establishment process (Blindell, 2017). If a brand remains on the market for a long time, that signifies that the brand is also innovative (Blindell, 2017). Staying innovative is an efficient way of approaching that issue and sometimes the product needs to change, other times it needs to be replaced (Blindell, 2017).

Brands life-cycles can be revitalized (Blindell, 2017). One way of achieving that is to understand the generation gaps and keep a flexible profile. A brand needs to be able to reach all generations if they want to remain in business (Blindell, 2017). The brand image and visual brand identity need to be refreshed regularly (Hakala, Lätti & Sandberg 2011). This must be achieved with the right communication tools, language and approach on a regular basis (Blindell, 2017). Consequently, the brand needs to keep that modern aspect while holding on to its heritage in an optimal way. This can be highly tricky, yet it is essential.

4A:s of Retro branding

When relaunching an old brand there are certain elements that need to be adopted in order to ensure the success of the relaunch. Brown, Kozinets & Sherry Jr (2003) have established the model – 4A:s of retro branding from themes found in previously published articles concerning retro and nostalgic brands. The model 4A:s of retro branding consists of the elements *allegory* (brand story), *arcadia* (idealized

community), *aura* (brand essence) and *autinomy* (brand paradox).

Allegory refers to the brand story, that is to say all the narratives, metaphors and symbolic stories related to the brand (Brown, Kozinets & Sherry Jr, 2003). Brown, Kozinets & Sherry Jr. (2003) explain that these stories can be changed and updated through time since they are affected by trends in society. In more concrete terms these are stories surrounding the brand shared by the consumers and how they remember the brand which can be related to how their interest with the brand started (Zonnevald & Biggeman, 2013).

Arcadia is related to the idealized community surrounding the brand, the united feeling and emotion that is shared by the consumers of the brand (Zonnevald & Biggeman, 2013). This is something that brings people together to be a part of this brand community (Zonnevald & Biggeman, 2013). Furthermore, this is related to the idea that the past is seen as something magical and idealized, this is used to understand the appeal of retro branding since it combines the valuable memories of the past with today's new technology (Brown, Kozinets & Sherry Jr, 2003).

Aura refers to the essence of the brand, the core and what makes it unique (Brown, Kozinets & Sherry Jr., 2003; Zonnevald & Biggeman, 2013). The brand essence concerns the values a brand possesses and which values the consumers perceive the brand possess (Zonnevald & Biggeman, 2013), specifically what makes the brand unique and authentic.

Autinomy concerns the paradox of the brand, Brown, Kozinets & Sherry Jr. (2003) suggests that every product has two opposing characteristics that is simultaneously satisfied and this in turn becomes crucial for consumer interest. This is constructed through the use of two paradoxical values or characteristics for example old and new or traditional and modern (Brown, Kozinets & Sherry Jr, 2003).

These four elements of retro branding have been used to establish a framework for the analysis by basing the interview questions on these different elements that concerns the success when relaunching a brand.

Corporate brand identity matrix (CBIM)

The Corporate Brand Identity Matrix (CBIM) is a matrix that was initially made to fulfill a serious gap that existed in the business literature concerning the corporate brand identity for any type of brand (Urde, 2013). The matrix touches on different sides of identity and covers the external, internal and the core of any brand (Urde, 2013). The CBIM can be thought of as a hub where the brand identity can be defined with a more comprehensive viewpoint, which has a high degree of usefulness for strategic executives and brand managers (Urde 2013). The matrix has three rows, each row contains three elements and there is a congruent theme for each row. The rows are: internal, external and external/internal (Urde 2013).

At the internal level the element mission & vision, refers to the reason why the brand exists other than making financial profits, in addition to the ultimate long-term objectives that the brand is aiming at attaining (Urde 2013). The culture is basically the organizational culture, how the whole organization works and behaves internally (Urde 2013). Lastly in the internal level there is the competences, this element is the main and unique strength of the brand that gives it edge over the competition (Urde 2013).

The first external aspect is the value proposition which refers to the specific contributions that the brand has to offer, and what is the brand approach on appealing those to all stakeholders (Urde 2013). The relationship refers to the fact that every brand needs to pay close attention to its PR and its relationships with all types of stakeholders (Urde 2013). Urde (2013) further explains that the position mainly touches on the brand's positioning on the market, or in the mind of both the target market and other stakeholders.

There are few elements where both the internal and external aspects intercross. The expression refers to the way the brand communicates with the stakeholders, including the terms, the tone that the communication agents use, and the whole spirit of the corporate communication that makes the brand different and recognizable (Urde 2013). The personality element looks at the brand as an actual person and describes the main traits of that person that makes it stand out and defines the ‘corporate character’. In the middle and core of the CBIM Urde (2013) presents the core values and promises, it sheds the light, as the name suggests, on the core values of the brand and the promise(s) that it is trying to fulfill.

focuses on two specific cases we found that the explorative nature of the study required a qualitative approach in order to purposefully analyze, explain and interpret the gathered data (Williams, 2007). In relation to this, a theoretical framework was created in order to understand the fields relating to relaunching a brand such as retro brands, nostalgic brands and brand heritage.

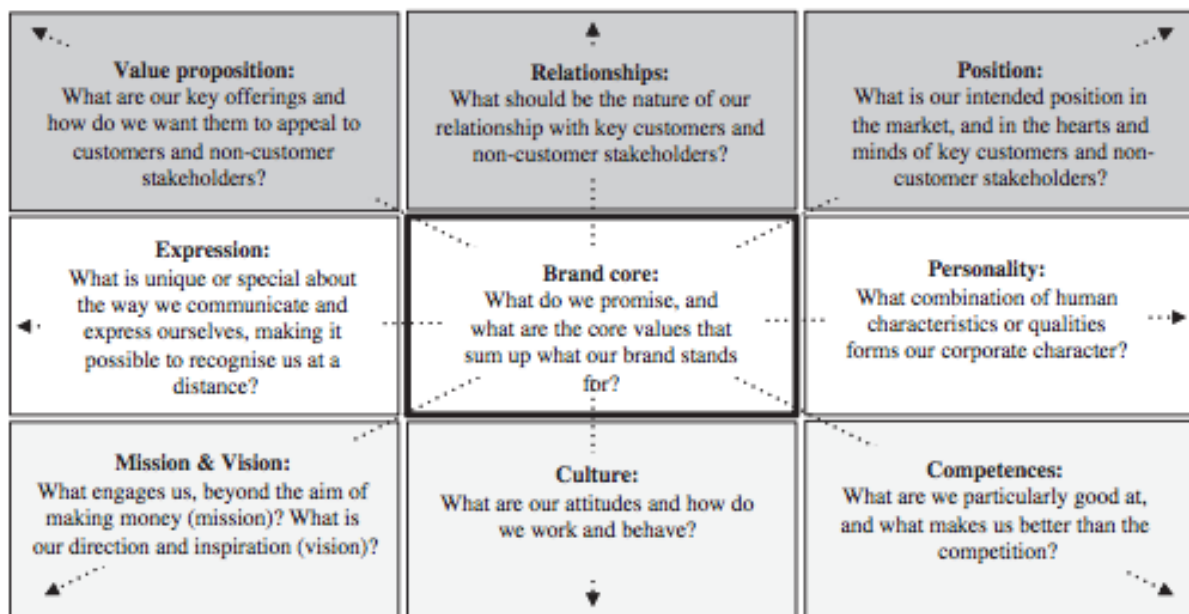


Figure 1: The Corporate Brand Identity Matrix

Source: Urde (2016)

Methodology

In order to analyze the relaunches of Igloo and Cuba Cola we chose to conduct both interviews and a literature review for a comprehensive understanding of the chosen cases. The purpose of conducting interviews were to gather primary data from the brand managers of Cuba Cola and Igloo in order to understand their strategic choices for the brand in the past as well as for the relaunch. Since this is a case study that

We conducted three semi-structured interviews in order to attain rich answers from our interviewees as well as to flexibly steer the direction of the interview (Bryman, 2012). Since Cuba Cola have had different owners over the years we chose to interview both the brand manager of the old Cuba Cola brand – Edward Liepe, CEO and owner of Saturnus and the new brand manager for Cuba Cola – Jon Hilander, senior brand manager for soda brands at Spendrups. We did this to get a

comprehensive understanding of the Cuba Cola brand. In addition, we interviewed the brand manager for GB Glace – Olivia Nilsson to attain information about the Igloo brand.

Our theoretical frameworks CBIM and the 4A:s of retro branding were used as foundations in the creation of interview questions, this was done to get valid and valuable responses that could be used for our analysis and the purpose with this research. We chose to use Urde's (2013) CBIM in order to get a holistic view of the company structures and values at the two separate occasions. In addition, we used the 4A:s of retro branding to relate the interview and analysis to retro branding and nostalgia when relaunching an old brand.

We have chosen to conduct case studies since it is a very useful method when the aim is to explore new insights on a specific phenomenon in the social context (Collis & Hussey, 2014; Yin, 2014). The two brands were analyzed at two points in time, the past brand and the new relaunched brand. The purpose of this was to analyze which changes that had been made to the corporate strategies as well as why these changes had been implemented. Our aim was to understand how they activated the nostalgia in the relaunches.

Presentation of cases

Cuba Cola

Cuba Cola is a cola drink established and previously owned by Saturnus, they are now owned by Spendrups. Cuba Cola launched for the first time in 1953 and became the first cola drink on the soft drink market in Sweden (Cuba Cola, 2020). From February to April 1953, Cuba Cola was the market leader, however the competitors quickly managed to catch up, ie Coca-Cola and Pepsi-Cola. Both Edward Liepe (interview, 30 September 2020) and Jon Hilander (interview, 7 October 2020) explains that the reason why Cuba Cola launched in 1953 is because, until 1953 Swedish authorities had banned caffeine in

beverages outside of coffee. This was also the reason why the giants such as Coca-Cola and Pepsi-Cola were not already on the Swedish market. However, when the regulations changed in 1953, there was an explosion on the market with soda brands. Cuba Cola was a licensed brand in the beginning, thus Saturnus licensed the brand to different breweries (Jon Hilander, interview, 7 October 2020). Edward Liepe (interview, 30 September, 2020) points out that during the sixties there were quite many competitors on the cola market which makes Cuba Cola a survivor that is still present in today's market.

According to Jon Hilander (interview, 7 October 2020), local production and brands have become more relevant for Swedish consumers. Jon Hilander and his team at Spendrups saw an opportunity to be the Swedish offering within the cola category and thus bought Cuba Cola. They researched the cola market and concluded that there were at least three different categories: "the kings" which was Pepsi-Cola and Coca-Cola, the "B"-brand and "Folkhem" which contains Swedish-origin brands that have lived a long time in our society. They concluded that Cuba Cola was between the "B"-brand and "Folkhem" categories and instead of trying to compete with "the kings", they decided to try to push Cuba Cola into the "Folkhem" category. They wanted to position Cuba Cola as really Swedish, authentic and regional and with that kind of positioning, they thought they could be interesting and relevant to Swedish consumers (Jon Hilander, interview, 7 September 2020).

Igloo

Igloo is a water-based ice cream provided by GB Glace. In 1961, GB Glace's ice cream Igloo made its debut on the Swedish market with the flavors cola, orange and raspberry. Igloo remained on the market until 1997 (Allas, 2017). In 2000, Igloo reappeared on the market, but only offering the raspberry flavor (Glace Glimtar, 2010). In 2002, the cola flavor replaced the

raspberry flavor but once again Igloo only made a brief appearance for three years.

When Igloo launched in 1961 it became very popular because of the format itself, you got two ice creams in one. When GB decides to relaunch an ice cream, the product is usually only on the market for two to three years (Olivia Nilsson, interview, 8 October 2020). This is because impulse singles are very news-driven and become unexciting after just a few years. Each year GB evaluates the ice creams and if any of the product relaunches have continued to keep up the good numbers, they consider keeping the product until the following year (Olivia Nilsson, interview, 8 October 2020).

Olivia Nilsson (interview, 8 October 2020) explained that last year (2019), GB launched a campaign on their website and social media called "Comeback of the year" where consumers got to vote for which product they wanted to bring back, Igloo won.

Analysis of cases

Corporate brand identity matrix applied on Cuba Cola

This section will address the changes made to the Cuba Cola brand by applying the CBIM (Urde, 2013) on the Cuba Cola brand from the past and now. As can be seen in figure 2 and 3, one clear similarity between the old Cuba Cola brand and the new one is that they chose to preserve the value proposition "the Swedish option" when relaunching the brand (Edward Liepe, interview, 30 September 2020; Jon Hilander, interview, 7 October 2020). The brand is trying to adopt a strategy away from the cheap cola perception for Swedish people who appreciate local products. They perceive that the nostalgic factor is key, therefore they came up with two strategies to reposition themselves (Jon Hilander, interview, 7 October 2020). They believe that the taste matters, thus they chose to update it for a stronger competitive position (Jon Hilander, interview, 7 October 2020),

despite the risky change in brand attributes (Vojdovid, 2017). The core values appeared to be significant for rebranding Cuba Cola, thus, they have decided to put an emphasis on the Swedish origin, uncovering the fact that it was purely made with a special Swedish heritage touch to it. We therefore found that they have aligned the external and internal elements of competences, brand core and value proposition in the CBIM, thus this further strengthens their corporate brand.

Cuba Cola has a two-part customer segmentation. Jon Hilander (interview, 7 October 2020) means that there are people that are 35 and older that have knowledge of the brand but almost all of them see the brand as a "B"-brand, thus as a low-value brand with bad flavor. In addition, they have the segment of 35 and younger which probably have no previous knowledge of the brand (Jon Hilander, interview, 7 October 2020). Blindell (2017) and Hakala, Lätti and Sandberg (2011) discuss the generational change and that companies need to understand the generation gaps. In order to reach the new generations, their brand image and visual brand identity need to be refreshed regularly with e.g. the right communication tools (Blindell, 2017). The authors explain that in today's society, companies must interact with consumers in order not to be outcompeted and it is not enough to only have a long history on the market. Thus, the relationship to the consumers is one of the big changes in the relaunch. Today, the Cuba Cola brand works strongly with humor, irony and self-distance by saying that they are market leaders but at the same time everyone knows that they are not (Jon Hilander, interview, 7 October 2020). This means that Cuba Cola has understood the importance of updating its brand and with the right communication they can reach the younger generation.

There is a clear paradox to how a company is supposed to be up-to-date to fit today's society but at the same time build its

identity on heritage and history (Brown, Kozinets & Sherry Jr., 2003). Jon Hilander (interview, 7 October 2020) explains that they chose to update the design to blend in with the major competitors giving the customers an easy choice in the store – thus, the expression of the blue and red colors. On the other hand, Vojdovic (2017) explains that the design is one of the key elements that can bring nostalgia which means that if a brand changes their design too much, the nostalgic feeling will be gone. Moreover Blindell (2017) means that heritage and innovation are complementary and that both are needed in the whole brand establishment process. This means that Cuba Cola's choice to modernize the brand and to be innovative with its design can be seen as a strategic move. However, one may ask whether it is innovative to imitate their competitors.

Cuba Cola's products may look a lot like their competitor's products, but their focus is now on creating a clear personality that customers will associate with the brand and in that way the brand will be able to differentiate themselves on another level. Cuba Cola now tries to convey a clear personality with warmth and joy (Jon Hilander, interview, 7 October 2020). Jon Hilander (interview, 7 October 2020) explains that they are to some extent kind of schizophrenic, considering that they have big plans for the brand which implies substantial changes in the brand personality. Even though Cuba Cola has made big changes to the design and product, the brand core values remain the same. As a result, we therefore found that they have aligned the middle row of elements in the CBIM, thus this further strengthens their corporate brand.

There is a clear difference regarding Cuba Cola's mission and vision when comparing the old and the new. When the brand was launched in 1953, their vision was to become the market leader. Today, the company has realized that this is not possible, thus they are aware of the market situation and understand their limitations.

Instead, they strive for a more achievable vision that is becoming “the third-option” (Jon Hilander, interview, 7 October 2020). Although Cuba Cola's vision is more attainable, there is a long way to go. It can be difficult to be the third-choice on a competitive market that contains two exceptionally strong brands. Instead, the company should perhaps invest more in positioning themselves as the ‘Swedish option’ than the third-choice.

| | | |
|---|--|---|
| Value proposition: Cheap cola option, swedish option, value-for-money. | Relationship: The local cola brand for swedish families. Always available in bulk (Rödbacken) at local events/gatherings. | Position: Below average, cheap, third-option on the market, for families and kids |
| Expression: The blue and red coloring. Slogan "piggar upp" (energizing). | Brand core: The exotic swedish cola brand, local, "folkligt" | Personality: The ideal swedish familymember, patriotism, no outstanding characteristics but nice and friendly, family spirit |
| Mission & Vision: To be the leading cola brand. Market leaders. | Culture: Community, inclusivity, competetiveness, swedish ideals | Competences: First on the market, leading the movement, created the need and want for cola-drinks in sweden |

Figure 2: Corporate brand identity matrix applied to the old Cuba Cola brand

| | | |
|--|---|---|
| Value proposition: Swedish option, nostalgic, good flavor. | Relationship: Trying to have a more fun and down-to-earth relationship with their customers. | Position: Third-option, same level as competitors, good and competitive flavor |
| Expression: The blue and red coloring. Heritage and humor. | Brand core: The exotic swedish cola brand, local, "folkligt" | Personality: Warm, funny, schizophrenia, happy followers. |
| Mission & Vision: To be the third-option. Change the perception of the Cuba cola brand - it is not the "B" brand anymore. | Culture: The swedish ideal, actually trying to be competitive, heritage | Competences: Marketleaders in 1953 (february-april), aware of the market situation |

Figure 3: Corporate brand identity matrix applied to the new Cuba Cola brand

A:s of retro branding applied on Cuba Cola Allegory

Although Cuba Cola has been on the market for many years, it has not created a clear and consistent brand story. Due to a lack of distinct communication and market positioning, Cuba Cola was linked to left-wing politics and the Cuban leader, Fidel

Castro during the seventies and eighties. People thought they were supporting Castro when they bought Cuba Cola, subsequently a brand story was created by people who stood for left-wing politics. Therefore, Jon Hilander (interview, 7 October 2020) stressed that the brand today tries to clearly communicate that the Cuba Cola brand has never been associated with left-wing politics and that today's brand is not politically active. However, he means that

the brand did not distance themselves enough from left-wing politics in the past as they should have done. Thus, many believed that Cuba Cola was politically active and that association has thus become a part of the brand's history and narrative.

Blindell (2017) explains how important the brand story is, especially with an integrated brand heritage. This tells the consumers that the brand has history and that they keep their promises, which creates a strong customer relationship. Cuba Cola today tries to have a distinct communication and base their brand story on the brand's heritage but at the same time explains to society and consumers that some parts of the brand story are not true. Jon Hilander (interview, 7 October 2020) explained that since there was no clear communication in the past, customers created their own image of the brand and therefore can it be difficult to change an image that the consumers already have of the brand. The difficult task is to preserve the part of the brand story that creates nostalgia for their consumers but at the same time update it, giving the new consumers the right image of the brand.

Aura

There is not much change to Cuba Cola's old and new core values. The core of the brand has always been to embrace that Cuba Cola was the first cola on the market, it was local, popular and folksy. The difference is that the core values have contrasting meanings. Previously the core values represented the prestige of being the first cola on the market and being the market leader a short while (Edward Liepe, interview 30 September 2020). Today, the core values are more focused on that the company has survived for a long time on a competing market (Jon Hilander, interview, 7 October 2020). Even though the core values' meanings have changed somewhat the core remains the same. Thus, we argue that it was a strategic choice to preserve the core even though much else related to the brand has been changed.

Arcadia

Cuba Cola was a local popular brand in the south of Sweden (Jon Hilander, interview, 7 October 2020), therefore, communities were created in the local cities. The brand's communication was mostly aimed towards families but also the people who wanted to promote the Swedish market and distance themselves from the Americans (Edward Liepe, interview, 7 October 2020). Even though Cuba Cola did not have a clear communication before, they did have a clear target group they wanted to reach. However, one can question whether the brand managed to create a community since the brand was only popular for a short amount of time.

Furthermore, left-wing politics managed to be associated with the brand and created a community where the supporters felt they supported Fidel Castro when buying the cola (Jon Hilander, interview, 7 October 2020). This unforeseen idealized community was created by the consumers themselves and Cuba Cola had a hard time detaching themselves from this purpose and community. Since Cuba Cola relaunched this year, the company has not yet created a strong connection with their consumers, but they have a clear strategy for the future.

Autinomy

Autinomy refers to the brand paradox also known as the two opposing characteristics that is present in the brand (Brown, Kozinets & Sherry Jr, 2003). Spendrups has not been afraid to implement changes in order to keep Cuba Cola relevant. Accordingly, retro branding means that the brand combines old and new and thus keeps the attributes updated in order to fit today's society (Sarıçiçek, Çokay Çopuroğlu & Korkmaz, 2017).

According to Sarıçiçek, Çokay Çopuroğlu and Korkmaz (2017) a retro brand that will relaunch usually needs updating, but at the same time for retro branding it is essential for the nostalgic feeling to be retained which makes the brand unique. We argue

that if a brand changes the core values and personality too much, they may lose the uniqueness and the attributes that make the brand nostalgic. On the other hand, Jon Hilander (interview, 7 October 2020) was very clear that they wanted to keep and embrace the brand heritage of the Cuba Cola brand. Jon Hilander explains:

Well we need push Swedish: Swedish cola and we need to push origin produced in Sweden, developed in Sweden, Swedish heritage and that's how we separate from the other brands (interview, 7 October 2020).

Consequently, there is a clear paradox for the Cuba Cola brand today. The question is when has the brand become too updated and when is it not modern enough. The brand must find a balance with a good mix between the old and the new (Sarıççek, Çokay Çopuroğlu & Korkmaz, 2017).

Corporate brand identity matrix applied on Igloo

This section addresses the changes made to the Igloo brand by applying the CBIM (Urde, 2013) on the Igloo brand from the past and now. As can be seen in figure 4 and 5, Igloo has kept all of their core values when relaunching the brand but added the core value of nostalgia. Olivia Nilson (Interview, 8 October 2020) explains that currently their vision is to keep the interest and want for Igloo for at least one year and if the interest is still strong they might make it into a classic and something consistent in their product portfolio. However, this depends on how Igloo performs during this relaunch. If they would make this shift in vision we argue that this would demand creating more of a heritage brand with more consistent heritage communication of the product and keeping it interesting for the consumers instead of having it as a retro brand available for relaunches every now and then. Nevertheless, Igloo has no real long-term vision for the future considering that their future is completely dependent on 2021 (Olivia Nilsson, interview, 8 October 2020). The lack of a long-term vision rather

limits the aim with the Igloo brand which could have an overall effect on the success of the relaunch and the brand in general.

Igloo's activation of brand heritage and fueling the nostalgia associated with the brand has affected several sections of their brand now such as competences, position, relationship, value proposition and the brand core. Olivia Nilsson (Interview, 8 October 2020) explains for this relaunch they have truly taken advantage of the nostalgia of Igloo by branding it as a comeback, by doing this they have created added value for their consumers that gets to relive their beloved past (Grebosz & Pointer, 2015). Using the nostalgia in branding is today very trendy and effective due to the fact that consumers have a personal emotional connection with the brands they used to consume which in turn creates added value for the consumer (Vojvodic, 2017). Although, it seems as they have focused on the nostalgia of GB Glace and not on the nostalgia of Igloo, considering that the focus was on relaunching one of GB Glace classics and not specifically Igloo.

The changes to the external elements are mostly visible in the positioning on the market. Previously, Igloo was considered to be a unique and innovative product considering the two sticks were a fun and interesting concept. Comparatively, for this relaunch the main focus was on promoting the product as nostalgic and a "comeback", making it something old that has come back to please the consumers and bring back memories (Olivia Nilsson, interview, 8 October 2020). The strategy makes sense since the two sticks are no longer something innovative and to be positioned as innovative they would have to make interesting and visible changes to the product which most likely would make them lose their brand core and unique selling point (USP). It is crucial for a relaunched brand to have made at least a few small changes to stay current and up-to-date with the consumers expectations of a

product on the market (Fort-Rioche & Ackermann, 2013) and since Igloo's changes are rather invisible (small changes to the packaging and recipe (Olivia Nilsson, interview, 8 October, 2020)), the positioning is a valid element to innovate. Nevertheless, the success of the relaunch may be affected if the consumers do not see or realise the changes made. Igloo's minimal change to the packaging may be seen as a strategic choice for nostalgic brands considering that consumers of nostalgic brands do not care for updated versions of the packaging design (Vojdovic, 2017), however the absence of updating makes them more of a nostalgic than a retro brand (Brown, Kozinets & Sherry Jr., 2003).

Igloo's relationship to their consumers have also been adapted and is now more applicable for a retro brand, by making the consumers a part of the relaunch the relationship has the possibility to grow even stronger. Considering that when relaunching an old brand the companies need to create a deeper relationship to the customers where they together can coexist (Brown, Kozinets & Sherry Jr, 2003). Olivia Nilsson (interview, 8 October 2020) explains that when creating this relaunch they were not particularly focused on Igloo the entire time as the consumers were invited to vote for which of their old favorites they wanted to bring back, evidently Igloo won. GB managed to make the consumers feel valued by allowing them to participate in the campaign. Igloo has the possibility to evoke both personal and cultural nostalgia since many consumers have experienced this product firsthand when they were younger and have their own experiences with the brand (Arslan & Oz, 2017) . Moreover, the cultural nostalgia comes from the highly valued Swedish summer when many families eat ice cream and Igloo is therefore associated with the season that holds many memories.

Corporate brand identity matrix applied to the old Igloo brand

| | | |
|---|---|--|
| <p>Value proposition: Fun, inventive (two sticks), good flavor.</p> | <p>Relationship: Sharing is caring. Sharing the joy of the Igloo ice cream.</p> | <p>Position: An innovative product complementing the rest of the GB Glace ice cream portfolio.</p> |
| <p>Expression: The two sticks. Cola, orange & raspberry flavor.</p> | <p>Brand core: The fun and unique popsicle. The cola flavor. Sharing is caring.</p> | <p>Personality: Happy, flirty & kind.</p> |
| <p>Mission & Vision: To be chosen because of the good flavor. Vision: To keep the interest and want for Igloo consistent.</p> | <p>Culture: Market driven, keep the consumers happy.</p> | <p>Competences: Innovative and the specific cola flavor.</p> |

Figure 4: Corporate brand identity matrix applied to the old Igloo brand

Corporate brand identity matrix applied to the new Igloo brand

| | | |
|--|--|--|
| <p>Value proposition: Nostalgic, sharing is caring, good flavor.</p> | <p>Relationship: Sharing is caring. Creating the nostalgic feeling among the consumers.</p> | <p>Position: A nostalgic product that brings back memories for the consumers.</p> |
| <p>Expression: The two sticks. The specific cola flavor.</p> | <p>Brand core: The fun and unique popsicle. The cola flavor. Sharing is caring. Nostalgia.</p> | <p>Personality: Happy, flirty & kind.</p> |
| <p>Mission & Vision: To be chosen because of the good flavor. Engaging the consumers. Vision: To keep the interest and want for Igloo.</p> | <p>Culture: Market driven, keep the consumers happy.</p> | <p>Competences: Activating their brand heritage and the nostalgic feeling. The specific cola flavor.</p> |

Figure 5: Corporate brand identity matrix applied to the new Igloo brand

4A:s of retro branding applied on Igloo

Allegory

Most of Igloos personality is built on the idea "sharing is caring" since the ice cream has two sticks which makes it possible to share the ice cream if one would want to (Olivia Nilsson, interview, 8 October 2020). The personality remains the same since the design of the product has stayed consistent through all years. The design of the two sticks is such a strong USP that it would not be an Igloo anymore if it was a popsicle with only one stick. The stories and narratives can be updated through time in order to stay current and relevant with today's consumers (Brown, Kozinets & Sherry Jr, 2003), but Igloo has chosen to stay consistent with their idea of sharing is caring but now including the strong nostalgic feeling by marketing and communicating the product as the comeback of the year (Olivia Nilsson, interview, 8 October 2020). The comeback of the year campaign strongly creates a sense of history, something that existed in the past and now has been brought back to please consumers. However, since the focus for this relaunch have been mainly at GB heritage and not Igloo specifically they might have lost Igloo's brand story and narrative in the process.

Considering that "sharing is caring" is one of Igloo's kernel values it should be strong enough in the minds of the consumers that it does not need to be included in all communication of the brand. Although, when a brand is relaunched it is important to communicate the core brand narrative to evoke the nostalgia in consumers' minds to ensure the success of the relaunch (Brown, Kozinets & Sherry Jr, 2003). Consequently, we see that Igloo has activated the nostalgic factor for the brand's allegory for this relaunch by communicating it as the comeback as the year, but has the kernel values and narrative of 'sharing is caring' been prominent enough for this relaunch?

Arcadia

Since GB created the campaign "Comeback of the year" by including their consumers to vote for which product they wanted to bring back (Olivia Nilsson, interview, 8 October 2020), this created a sense of community among the consumers. By spreading the poll online on their website and on social media (Olivia Nilsson, interview, 8 October 2020) they included all stakeholders to take part in this decision and since the poll was available on social media this could further promote a two-way communication between GB and their consumers. The choice of making the consumers a part of the relaunch creates added value and an idealized sense of community surrounding the brand for the consumers (Brown, Kozinets & Sherry Jr, 2003) which implies that Igloo managed to fulfill the concept of arcadia when relaunching the brand.

Aura

Igloo has consistently kept the aura and essence of the brand, namely the USP of the two sticks and the specific cola flavor (Olivia Nilsson, interview, 8 October 2020). The aura is clearly present in the relaunch of the brand but with the addition of nostalgia as an extra brand value. The interesting and innovative element of Igloo was and is the two sticks, this is truly something that makes the brand unique and promotes the authenticity of the brand, also known as the aura.

Autinomy

The paradox in the Igloo brand can be found in the combination of the old and new. Especially seen in the campaign "Comeback of the year", which creates the nostalgic feeling of Igloo being an old product and a comeback. By activating the nostalgia in the relaunch campaign they managed to create a brand paradox that would not have been prominent if they just relaunched the old product without the campaign. Assuredly, consumers would buy the relaunched product which brings them nostalgia but by creating the campaign GB truly put emphasis on the combination

of the old and new for Igloo. In addition, as mentioned by Olivia Nilsson (interview, 8 October 2020), they examined the old product packaging to make the relaunched design very similar but not entirely the same. As it is a nostalgic product, they chose to keep the colors on the packaging a bit weaker compared to the other products in the GB portfolio to give it the nostalgic impression. However, their product packaging update might be too invisible for the consumers considering the relatively small changes, which in turn affects the brand paradox of not modernizing the brand enough and therefore the paradox of old and new foremost signifies the old.

Discussion and conclusion

The purpose of this study was to apply the 'Corporate Brand Identity Matrix' (CBIM) (Urde 2013) and the '4As of retro branding' (Brown, Kozinets & Sherry Jr, 2003) on the relaunches of Cuba Cola and Igloo. The research questions concerning what strategic choices have been made and how Cuba Cola and Igloo activated the nostalgic feeling when relaunching their brands have been covered in the analysis part of this research and will be further discussed in this section.

This research has made it clear that the strategic choices are not always obvious when relaunching a brand. There are many questions that arise when the strategic choices are to be decided. For example, what attributes should be preserved, how much of the brand can be updated without the brand losing its core and how the brand should portray themselves in the sense of nostalgia. By comparing the two brands, one could see that there are both great similarities and differences in the strategic choices for the relaunches. Both Cuba Cola and Igloo emphasized that the flavors should be as similar as possible to the old taste in order to keep the nostalgia. However, the two brands showed major strategic discrepancies regarding the design. Igloo chose to keep the design similar to keep the nostalgia. Whereas,

Cuba Cola chose to update its entire product and brand design to blend in with its competitors.

Nevertheless, there is a difference in brand structure. Igloo is a sub-brand to their mother brand – GB Glace. Concerning the Igloo relaunch there was more focus on relaunching a nostalgic ice cream than specifically relaunching Igloo. GB Glace has a wide assortment of ice creams and works more with their mother brand than with the specific individual sub-brands. We suggest that the reason for why GB Glace did not update and differentiate their Igloo brand considerably may be because they have other popular brands and thus did not feel the need to focus a great deal on Igloo specifically. This argument is based on the fact that GB Glace does not have a long-term vision for the Igloo brand implying that they treat Igloo more as a product than a brand. In fact Olivia Nilsson (interview, 7 October 2020) mentioned that they usually do not advertise one ice cream but rather the entire range. This has most likely affected the strategic choices since the relaunch campaign was supposed to be applicable for any classic and not specifically Igloo. The strategic choice to involve and engage GB Glace's consumers in the relaunch created a strong idealized community which will be associated with all ice creams in the GB Glace assortment and not just Igloo. To summarize, there is and will always be a demand for ice cream especially during summer which is great for GB Glace, but which ice cream people want does not seem to matter to GB Glace as long as their profit is good.

Cuba Cola, however, does not have the same brand structure as GB Glace considering that it is a brand with only two products. Thus, the Cuba Cola relaunch demands greater effort in the sense of brand building and communication since it does not use their mother brand (Spendrups) to endorse it. Consequently, Cuba Cola must differentiate itself in order to compete with Coca-Cola and Pepsi-Cola. They chose to

imitate their competitors both with the colors and the design in order to blend in. The question is whether a customer chooses a product just because it has a similar design to their competitors or if a consumer becomes more curious if it is a product that has a more unique design and a design that evokes the nostalgic feeling. Although the analysis shows that there has been much effort to relaunch the brand, the question is whether the changes are too big in order to keep the nostalgic feeling.

As stated in the analysis, Cuba Cola chose to change a big part of their brand identity in order to separate themselves from the left-wing politics that hijacked the brand. Hence, Cuba Cola is not only relaunching a nostalgic brand they also have to reposition themselves in order to align their brand identity and with their image, considering that the brand image was distorted. Accordingly, Cuba Cola has the difficult task to preserve the part of the brand story that creates nostalgia for their consumers but at the same time update it in order for the new consumers to get the right image of the brand. This demands more work with the brand identity and promise. Finally, as Igloo has made rather small changes to their brand for the relaunch they can be defined as a nostalgic brand, whereas Cuba Cola can be defined as a retro brand that works with their brand heritage in their communication.

Conclusion

The two cases are evidence that relaunches can differ significantly. Igloo has made minimal changes in order to create added value for the endorsing brand while Cuba Cola has made big changes to regain control over the brand. The question of which strategic strategy is most appropriate depends on the brand and the fundamental reasons why a brand is relaunched. Both brands have activated the nostalgia and brand heritage in their relaunches and tried to advertise the brand as something nostalgic to enhance the desire for the products. It can therefore be observed that

the strategic choices a brand makes during a relaunch is affected by numerous factors that all depend on the brand's structure, heritage and especially vision.

Theoretical and managerial implications

This study contributes to the existing literature as it provides a unique way of analyzing specific brand relaunches and their management for two time periods, namely the relaunch of Cuba Cola and Igloo. This was done by applying the 'CBIM' (Urde, 2013) and the '4A:s of retro branding' (Brown, Kozinets & Sherry Jr., 2003) on the case studies. The main contribution of the study is that when relaunching a brand the strategic choices are mainly dependent on the brand structure, heritage and aim. Managers can use this knowledge to understand the strategic choices made from a corporate perspective as these real-life examples can be used as guides and illustrations to how one may relaunch an old brand. The case studies showcases several functions to how a brand can utilize and practically activate the nostalgia in a relaunch.

Limitations and further research

A limitation of this study is that the analysis only considers the corporate perspective and not the consumers' perspective, it would therefore be interesting for further research to address both perspectives for a more thorough analysis. Another limitation comes from the fact that this study only covers two cases, to be able to generalize the findings even further more cases should be addressed. Future research related to this could be done using both qualitative and quantitative analysis for more credible results. In addition, this subject can be further research by developing a larger theoretical framework that touches brand architecture in relation to relaunching old brands.

References

Allas (2017). Nostalg: Minns du glassarna från 60-, 70-, 80- och 90-talet?, Available

online: <https://www.allas.se/mat-och-dryck/nostalg-minns-du-glassarna-fran-60--70--80--och-90-talet/132527> [Accessed 6 Oktober 2020]

Arslan, B., & Oz, A. (2017). The Effect of Retro-Looking Products Oriented Consumer Attitude on Brand Loyalty. *PressAcademia Procedia*, vol. 4, no. 1, pp. 158-170, Available online: https://www.researchgate.net/profile/Baran_Arslan/publication/319242754_The_effect_of_retro-looking_products_oriented_consumer_attitude_on_brand_loyalty/links/599d643045851574f4b31569/The-effect-of-retro-looking-products-oriented-consumer-attitude-on-brand-loyalty.pdf [Accessed 29 September 2020]

Blindell, S. (2017). A Relevant Heritage Brand, Available online: <https://howtobuildabrand.org/branding/a-relevant-heritage-brand/> [Accessed 13 October 2020]

Benjamin, W. (1973). Theses on the Philosophy of History, in *Illuminations*, Harry Zohn, trans. London: Fontana, pp. 245–55 Available online: <https://seanstorm.files.wordpress.com/2012/06/benjamin-theses-on-the-philosophy-of-history.pdf> [Accessed 29 September 2020]

Brown, S., Kozinets, R. & Sherry, Jr., J. (2003). Teaching Old Brands New Tricks: Retro Branding and the Revival of Brand Meaning. *Journal of Marketing*, vol. 67, no. 3, pp. 19-33. Available online: <https://eds-a-ebSCOhost-com.ludwig.lub.lu.se/eds/detail/detail?vid=7&sid=912b7395-6c77-4bcf-a5ac-6bb93c762c17%40pdc-v-sessmgr06&bdata=JnNpdGU9ZWRzLWxpdmUmc2NvcGU9c2l0ZQ%3d%3d#AN=10365760&db=bth> [Accessed 29 September 2020]

Burmann, C., & Zeplin, S. (2005). Building Brand Commitment: A Behavioural Approach to Internal Brand Management. *Journal of Brand Management* vol. 12, no. 4, pp.279–300.

doi: 10.1057/palgrave.bm.2540223, Available online: <https://link.springer.com/article/10.1057/palgrave.bm.2540223> [Accessed 29 September 2020]

Clark, P. (2001). Recruitment and Selection Practices in a Selected Organisation, *Journal of Management Practice*, vol. 4, no. 1, pp.166-177, Available online: <http://www.usq.edu.au/business/research/jmp/articles> [Accessed 28 July 2010]

Bryman, A. (2012). Social research methods, 4th edn, New York: Oxford University Press

Collis J., & Hussey R. (2014). Business Research: A practical guide for undergraduate and postgraduate students, 4th edn, London: Palgrave Macmillan Higher Education.

Cuba Cola (2020). CUBA COLA!?, Available online: <https://cubacola.nu/om-cuba-cola> [Accessed 6 Oktober 2020]

Davis, F. (1979). Yearning for yesterday: A sociology of nostalgia. Free Press. Available at: <https://search-ebSCOhost-com.ludwig.lub.lu.se/login.aspx?direct=true&db=cat07147a&AN=lub.1176808&site=eds-live&scope=site> (Accessed 14 October 2020).

Fort-Rioche, L. & Ackermann, C.L. (2013). Consumer innovativeness, perceived innovation and attitude towards ‘neo-retro’-product design, *European Journal of Innovation Management*, vol. 6, no. 4, pp. 495-516 Available online: <https://eds-a-ebSCOhost-com.ludwig.lub.lu.se/eds/detail/detail?vid=9&sid=912b7395-6c77-4bcf-a5ac-6bb93c762c17%40pdc-v-sessmgr06&bdata=JnNpdGU9ZWRzLWxpdmUmc2NvcGU9c2l0ZQ%3d%3d#AN=edsemr.10.1108.EJIM.02.2013.0013&db=edsemr> [Accessed 29 September 2020]

Glacé Glimtar (2010). GB Glacé Glimtar, Available

online: <https://glaceglimtar.blogg.se/category/2002.html> [Accessed 6 Oktober 2020]

Grębosz, M. & Pointet, J. M. (2015). The “retro” trend in marketing communication strategy of global brands. *Journal of Intercultural Management*, vol. 7, no. 3, pp. 119-132, Available online: <https://content.sciendo.com/view/journals/joim/7/3/article-p119.xml> [Accessed 29 September 2020]

Groves, M. (2017). Brand Heritage: Asset or Liability?, Available online: https://conservancy.umn.edu/bitstream/handle/11299/189163/Groves_2017_Capstone_Final.pdf?sequence=1 [Accessed 6 Oktober 2020]

Hakala, U., Lätti, S. & Sandberg, B. (2011) Operationalising brand heritage and cultural heritage, *Journal of Product & Brand Management*, vol. 20, no 6, pp. 447–456. doi: 10.1108/10610421111166595. Available online: <https://eds-a-ebSCOhost-com.ludwig.lub.lu.se/eds/detail/detail?vid=17&sid=912b7395-6c77-4bcf-a5ac-6bb93c762c17%40pdc-v-sessmgr06&bdata=JnNpdGU9ZWRzLWxpdmUm2NvcGU9c2l0ZQ%3d%3d#AN=67670659&db=bth> [Accessed 29 September 2020]

Holak, S. L., Matveev, A. V. & Havlena, W. J. (2007). Nostalgia in post-socialist Russia: Exploring applications to advertising strategy, *Journal of Business Research*, vol. 60, no. 6, pp. 649-655, Available online: <http://resolver.ebscohost.com.ludwig.lub.lu.se/openurl?sid=EBSCO%3aedself&genre=article&issn=01482963&isbn=&volume=60&issue=6&date=20070101&spage=649&pages=649-655&title=Journal+of+Business+Research&atitle=Nostalgia+in+post-socialist+Russia%3a+Exploring+applications+to+advertising+strategy&bttitle=Journal+of+Business+Research&jtitle=Journal+of+Business+Research&series=&aulast=Holak%2c+Susan+L.&id=DOI%3a10.1016%2>

[fj.jbusres.2006.06.016](https://doi.org/10.1016/j.jbusres.2006.06.016)&site=ftf-live [Accessed 29 September 2020]

Holbrook, M.B. & Schindler, R.M. (1991). Echoes of the dear departed past: some work in progress on nostalgia, *Advances in Consumer Research*, vol. 18, no. 1, pp. 330-333, Available online: <https://eds-a-ebSCOhost-com.ludwig.lub.lu.se/eds/pdfviewer/pdfviewer?vid=4&sid=304b6801-74fd-450f-9886-d8f21a15ffc3%40pdc-v-sessmgr06> [Accessed 29 September 2020]

Muzellec, L., Doogan, M., & Lambkin, M. (2004). Corporate Rebranding – An Exploratory Review, *Irish marketing review*, vol 16, no. 2, pp.31, Available online: https://d1wqtxts1xzle7.cloudfront.net/11490664/10.1.1.133.5491.pdf?1330964908=&response-content-disposition=inline%3B+filename%3DCorporate_rebranding_an_exploratory_revi.pdf&Expires=1602844123&Signature=BhtbHy017~R6hJza5bmYtgEa~qqnBDX76wBLayDFkzKHYVbphNkHs8~GbgBcJiYp2XS4scW1aJ2lhe~hz1xFbJxnX~hsJTfug0y44n6B-12WY3geVPmcwOZXIJB0ivOTmlWnE8uWXsZRKcvHqDmCdekrdbi-hwxCudNCC59ikz28BlbMoS8j1MFL0yxRXHDf13yoKGAUGCnZka6zK6K~ozBk39CPGPu4vOf6SrvtYMoIa-9Lqm0rdWuHq2H6yPFINMzG4vXs1ZRbBfKGVu4r0qMaSkbHAVR5KPKQ3mGQN17IVjZr12thJIV5m-IYSC7ma84OsaD1pNQOy88b59emg__&Key-Pair-Id=APKAJLOHF5GGSLRBV4ZA#page=33 [Accessed 15 October 2020]

Rosenbaum-Elliott, R., Percy, L. & Pervan, S. (2011). Strategic brand management. Oxford: Oxford University Press.

Sarıçiçek, R., Çokay Çopuroğlu F., & Korkmaz I. H. (2017) ‘Brand Identity and Brand Image of Consumers in Retro Marketing Context: A Research on GAUN Academicians’, *Gaziantep University Journal of Social Sciences*, vol.16, no. 2, pp. 345–358. doi: 10.21547/jss.300703.

Available online: <https://eds-a-ebSCOhost-com.ludwig.lub.lu.se/eds/detail/detail?vid=3&sid=912b7395-6c77-4bcf-a5ac-6bb93c762c17%40pdc-v-sessmgr06&bdata=JnNpdGU9ZWRzLWxpdmUmc2NvcGU9c2l0ZQ%3d%3d#db=edsdoj&AN=edsdoj.8e8d7f8f6640c9b58c850746ca6881> [Accessed 29 September 2020]

Urde, M. (2013). The Corporate Brand Identity Matrix, *Journal of Brand Management*, vol. 20, no. 9, pp. 742-761, Available online: <https://link.springer.com/article/10.1057/bm.2013.12> [Accessed 7 October 2020]

Urde, M., & Greyser, S. A. (2016). The corporate brand identity and reputation matrix – The case of the nobel prize, *Journal of Brand Management*, vol. 23, no. 1, pp. 89-117. Available online: <https://link.springer.com/article/10.1057/bm.2015.49> [Accessed 7 October 2020]

Vojvodić, K. (2017). Retro brands in the retailing environment: A review and research propositions, *International Review*, vol. 3–4, pp. 130–136. Available online: <https://search-ebSCOhost-com.ludwig.lub.lu.se/login.aspx?direct=true&db=edsdoj&AN=edsdoj.b4842460703c4dca84b0b1f6965e81ef&site=eds-live&scope=site> [Accessed 29 September 2020]

Williams, C. (2007). Research Methods, *Journal of Business & Economics Research*, vol. 5, no. 3, pp. 65-72

Yin, R.K. (2014). Case study research: design and methods, London: Sage.

Zonneveld, L. & Biggemann, S. (2014). Emotional connections to objects as shown through collecting behaviour: The role of ardour. *Australasian Marketing Journal (AMJ)*, vol. 22, no. 4, pp. 325-334, Available online: <https://www.sciencedirect.com/science/article/abs/pii/S1441358213000426> [Accessed 3 October 2020]

Appendices

Appendix 1: Interview-guide – Edward Liepe

Background

- Is it okay if we record the interview? This is so that we can transcribe later.
- Can you tell us a bit about yourself?
- What's your role at Cuba cola and Saturnus?
- Can you in a few words describe the Cuba Cola brand?

Allegory

- What were the core values of Cuba Cola?
- How did you try to advertise your brand?

Aura

- Do you know if there is anything specific, such as the core values, size, shape, colours, that they chose to preserve when they relaunched the brand?
- Which would say was your most important brand attribute in the past?

Arcadia

- Who were you trying to target?
 - What did they have in common?

Antinomy

- Do you know if they made any changes to the brand in order to fit today's society?
 - If yes, which?
 - If no, why?

What was your vision?

Is there anything more you would like to add or something you feel we have missed to talk about?

Appendix 2: Interview-guide – Jon Hilander

Background

- Is it okay if we record the interview? This is so that we can transcribe later.
- Can you tell us a bit about yourself?
- What's your role at Cuba cola and Spendrups?
- Can you in a few words describe the Cuba Cola brand?

Allegory

- What are the core values of Cuba Cola?
- Did you change the brand story (narrative) when you relanchd the brand?
 - If Yes, why?
 - And how?
- What are the main changes to the brand values compared to the values in the past?
- How are you trying to advertise your brand?
- How does your current marketing strategy differ from the previous one?

Aura

- Is there anything specific, such as the core values, size, shape, colours, that you chose to preserve when you relaunched the brand?
 - Something that you felt was needed to maintain because it was a part of the brand heritage/legacy?
- Which would say is your most important brand attribute now?
 - Did it change over time? If yes, why?

Arcadia

- Would you say that the nostalgic factor, in your consumers' mind, was a strong reason for you to relaunch the brand now?
- Who are you trying to target?
 - What do they have in common?
- Is there a characteristic or something about the old product/brand that you have tried to avoid associating it with now?

Antinomy

- Have you done any changes to the brand in order to fit today's society?
 - If yes, which?
 - If no, why?
- What choices have you done to keep the loyal/old consumers happy?

If your brand was a person, how would you describe it in three words?

What is your vision?

Is there anything more you would like to add or something you feel we have missed to talk about?

Appendix 1: Interview-guide – Olivia Nilsson

Background

- Is it okay if we record the interview? This is so that we can transcribe later.
- Can you tell us a bit about yourself?
- What's your role at GB and Igloo?
- Can you in a few words describe the Igloo brand?

Allegory

- Why did you choose to relaunch this year?

- What are the core values of Igloo?
- Did you change the brand story (narrative) when you relaunched the brand?
 - If Yes, why?
 - And how?
- What are the main changes to the brand values compared to the values in the past?
- How are you trying to advertise your brand?
- How does your current marketing strategy differ from the previous one?

Aura

- Is there anything specific, such as the core values, size, shape, colours, that you chose to preserve when you relaunched the brand?
 - Something that you felt was needed to maintain because it was a part of the brand heritage/legacy?
- Which would say is your most important brand attribute now?
 - Did it change over time? If yes, why?

Arcadia

- Would you say that the nostalgic factor, in your consumers' mind, was a strong reason for you to relaunch the brand now?
- Who are you trying to target?
 - What do they have in common?
- Is there a characteristic or something about the old product/brand that you have tried to avoid associating it with now?

Antinomy

- Have you done any changes to the brand in order to fit today's society?
 - If yes, which?
 - If no, why?
- What choices have you done to keep the loyal/old consumers happy?

If your brand was a person, how would you describe it in three words?

What is your vision?

Is there anything more you would like to add or something you feel we have missed to talk about?