

## **The Modern Uses of Nostalgia**

An empirical investigation of the effects of nostalgia and authenticity in the  
21<sup>th</sup> century

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**ABSTRACT:** The use of nostalgia in marketing has increased in popularity lately, especially when launching new brands. Even so, the theory surrounding nostalgia is not entirely complete. Up till now researchers have focused on the beneficial effects of nostalgia without considering if the effects are still applicable to the upcoming generation, "Generation Y", nor if the perceived authenticity of the brand is affected by the discrepancy between the release date and the time referred to. The purpose of this article was therefore to investigate if general, historical and personal nostalgia could be evoked in Generation Y and their possible effects. Further, the perceived authenticity was measured providing information about the release date of the brand in order to examine the consequences of using nostalgia when launching new products.

This article found no proof that personal nostalgia could be evoked in Generation Y, unlike previous articles examining the whole population. However, proof was found that general and historical nostalgia could be evoked and produced higher ad attitudes. These results oppose earlier knowledge about personal and historical nostalgia, a result of the fragmented environment Generation Y grew up in, which obstructs the formation of common personal nostalgic cues. Furthermore, perceived authenticity was not shown to be affected by the information given on the release dates of the brands, which suggests that new companies can use historical nostalgia when targeting Generation Y.

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# 1. INTRODUCTION

You are walking down a crowded street on a hot summer day. You are thirsty and decide to get something to drink. You walk into a café and check out their beverage assortment. You consider whether to get a Coke, a Pepsi or a Trocadero. It strikes you that all of the three drinks are offered in a glass bottle with a vintage looking label. You consider the fact that a glass bottle can hardly be the most efficient way to bottle a soda, nor the most practical bottle to bring with you, so how come they still make glass bottles? and why do the labels look so old and shabby?

After purchasing your drink you meet up with a friend and you decide to go shopping for clothes. As you stroll down the main street you see tons of vintage stores selling used clothes and accessories. Even when you enter the new and popular shops you see that most of them have a section for retro and vintage clothing. Why does every shop suddenly sell vintage clothing? When did it all start?

Later that evening when you return home and turn on the TV, a show called “That 70’s Show” comes on. The show is quite new, but it is set during the 70’s. You like the show and start to consider why it is set such a long time ago. You think about some of your favorite shows that you used to watch a lot. “Freaks and Geeks” used to be one of your favorite shows, you watched it as a teenager at the beginning of 2001, but it strikes you that it was actually set in the 80’s. You also used to watch re-runs of “Happy Days”, a show produced during the 70’s but set in the 50’s. You never thought about this before, but all your favorite shows are actually set a long time before they were made.

## 1.1 Background

Where does all this come from? How come so many products are vintage or made in that fashion? The start of the 21<sup>st</sup> century has been characterized by immense technological evolution, but it seems like as technology evolves a longing for the past erupts simultaneously. A lot of brands today are built around a vintage image and are also marketed through retro-looking marketing efforts. Researchers call this trend “a flourishing of nostalgia” (Holbrook and Schindler, 1993). Nostalgia is an ancient phenomenon, reaching back all the way to the biblical times, it is an emotional response described as a painful

yearning to return home (Havlena and Holak, 1991). Nostalgia was first recognized as a clinical syndrome by Johannes Hofer during the 17th century, he described it as an illness resulting from a longer absence from home. It has since evolved as a concept and is nowadays referred to in a more positive manner.

As more and more researchers are examining this topic, it has become increasingly popular as a marketing technique. Does it really work for every product on every target audience though? Are the effects of nostalgia real? Can you target young people, the new “Generation Y” and still be effective? All previous research has focused on a wide selection of subjects in their experiments and not focused on how people differ between generations. Can the same nostalgic marketing techniques that were used in the 80’s really apply to the new generation?

The new Generation Y, also called the “Millenniums”, is quite different from previous generations. They grew up at a time where marketing efforts were abundant, where everywhere you turned you would see new commercial messages feeding you with information. As they are used to these fabricated marketing campaigns, can nostalgic messages still feel real and genuine? This brings us to another marketing subject, the subject of authenticity. In parallel to the rising nostalgia trend, more and more researchers are also examining something called authenticity, which is a term describing how genuine and “real” a product or brand is perceived to be (Beverland, Lindgreen & Vink, 2008). No previous research, however, connects authenticity with nostalgia.

The authors of this thesis believe that the two terms authenticity and nostalgia goes hand in hand. As Generation Y is more used to fabricated marketing efforts, they are also used to fabricated claims of nostalgia. The only way to differentiate a brand making nostalgic claims would therefore also be to make authentic nostalgic claims. A generation used to fabrication and concerned with image can distinguish between the real and the fake, something that most companies do not seem to care or know about.

## **1.2 Problem**

As the new Generation Y surfaces and grows in purchasing power and therefore importance, the question remains: Is nostalgic marketing still effective when targeting this new generation? Can any company make nostalgic claims without having any authentic relationship to the time-period they are referring to? There is a need for a deeper understanding of nostalgia in order to successfully be able to use it in marketing. One needs to consider the target audience intended and their values and to do so it is necessary to understand the relationship between authenticity and nostalgia.

## **1.3 Earlier Research**

Most studies have been done to analyze the effects nostalgia has on consumer behavior. The classic division between historical and personal nostalgia that this thesis uses, has been applied consistently within this field of research (Darrel D. Muehling and Vincent J. Pascal, 2011, et. al.). Whereas others have decided to target and focus to explore either of the two (Havlena and Holak, 1992; Marchegiani and Ian Phau, 2011 et. al.) Personal nostalgia has in some cases proven to be more effective in terms of positive effects and ad attitude compared to historical nostalgia and non-nostalgia (Darrel D. Muehling and Vincent J. Pascal, 2011). The thesis that focused on either of the two types has also shown that nostalgia can be used to increase the attitude in a positive way. Many studies, however, are based on the assumption that all respondents falls into the first order of nostalgia (Holbrook and Schindler, 2003; Muehling and Spratt, 2004), which is not the case in reality (Stern, 1992). This study aims to instead investigate how different levels of nostalgia proneness will affect the aroused feelings and dependent variables such as ad attitude.

One thing that previous research has not focused on is the target audience and their generational cohorts. The aim for these articles was to study the fundamental reactions upon nostalgia in marketing. No account was therefore taken regarding specific groups of the society. Thus, whether Generation Y, the group explored in this study, will show the same results as previous research is uncertain.

Even though nostalgia may be aroused in Generation Y further investigations have to be done to better understand if nostalgia, by itself, will be a cause of a more positive view

towards the ad and the brand. This study will therefore try to connect earlier research about nostalgia with the insights about authenticity. Authenticity is often stated to be of great importance for consumers, yet it is quite hard for consumers to really evaluate the authenticity (Beverly, Lindgreen and Vink, 2008). The latter study investigated both to what degree respondents valued authenticity and if they could separate the original from the fabricated brand. By doing so they could see that even to persons who stated that authenticity was of great importance they had a hard time choosing the “right” brand. No further conclusion regarding if it actually was the nostalgia portrayed that hampered the selection or not, was made.

No previous study has strived to link nostalgia and authenticity together and by doing so we believe that a deeper understanding for both nostalgia and authenticity as well as how Generation Y acts can be made.

## **1.4 Purpose**

The purpose of this paper is to examine how Generation Y responds to products with different kinds of nostalgic marketing, using both personal and historical nostalgia in printed ads. The relationship between authenticity and nostalgia is also examined by creating two versions of each ad, one that claims that the product was released last year and one that claims that the product is old and has a rich heritage. The authors use current theory about nostalgia, authenticity and generational theory to pinpoint how the fact that the brand does not have a previous relationship with the consumers, affect consumers responses.

To fulfill the purpose of the paper, the following hypotheses will be examined:

H1: The presence of historical nostalgic design on printed ads as opposed to personal and non-nostalgic designs will result in:

H1a: A higher level of evoked general nostalgia.

H1b: A higher level of evoked historical nostalgia.

H1c: A lower level of evoked personal nostalgia.



H2: The presence of historical nostalgic design on printed ads as opposed to personal and non-nostalgic designs will result in:

H2a: Higher purchase intentions.

H2b: A more positive brand attitude.

H2c: A more positive ad attitude.

H3: Information that a product is new when using nostalgic design on printed ads will result in:

H3a: Lower perceived approximate authenticity using historical nostalgic design.

H3b: Lower perceived approximate authenticity using personal nostalgic design.

H4: Information that a product is new when using nostalgic design on printed ads will result in:

H4a: Lower purchase intentions.

H4b: Lower brand attitude.

H4c: Lower ad attitude.

These hypotheses will help explain Generation Y's attitudes towards new products using nostalgic marketing and how statements concerning the year the product is released affect these attitudes.

## **1.5 Limitations**

To be consistent with the expectations of a scientific report certain limitations have been enforced. Standard measures associated with this kind of research have been used, such as brand attitude, purchase intentions, trial intentions, general liking of the add and word-of mouth. Standard measures concerning nostalgia has also been used, the NOST-scale measuring level of evoked nostalgia and the nostalgia proneness scale measuring the level of proneness towards feeling nostalgic in general, have been included in the survey (Holbrook, 1993 & Pascal et al. 2002). Several additional measurements have been examined, but excluded as the most important ones were concluded to be those related to brand building and general appreciation for the product. The length of the questionnaire has been taking into consideration since the number of questions can affect the quality of

the answers and the number of participants completing the survey. (Galesic, Mirta and Bosnjak, Michael 2009; Hoerger, Michael 2010 et. al.) So, even though several more measurements have been examined, only the most important ones for this thesis were included; nostalgia and authenticity measures and those related to brand building as well as general appreciation for the product.

Authenticity related questions have been included in the main survey to measure effects as explained by earlier research on the subject. These questions have been entirely formulated by the authors to measure the subjects' relevant views of the authenticity of the product, as there are no standardized questions on this subject. These questions measure the general level of authenticity and genuineness of the ads, as well as the authenticity related to the manufacturing of the products, both in accordance with earlier research. The general type of authenticity (indexical or iconic) is already stated through the text in the ads.

The thesis is restricted to printed advertising like most research before it. Printed advertising was used because it is commonly used by companies trying to build a nostalgic brand (Coca Cola, McDonalds, Heinz, etc.).

The study was conducted based on a real brand to avoid problems associated with amateur-like design. Since the thesis examines authenticity, it is important for the brand used to be real and perceived as such. Two of the three ads have been created by the authors to examine the differences in reactions between the two types of nostalgia, as well as the absence of nostalgia in the ads. This was necessary because the product only uses 19<sup>th</sup> century inspired ads in real life. The adverts were inspected by a focus group consisting of 10 people to verify their nostalgic design before conducting the main survey. Questions designed to measure the general view of the ads themselves were also added to the main survey to detect any variations in attitude due to an unprofessional design.

The product category chosen is alcoholic beverages, more precisely gin, as this industry is associated with a high dependence on brand building and repeatedly uses nostalgia in its advertisement. Several brand intense industries were considered beforehand, but this

specific brand was chosen due to its anonymity in Sweden and the design of the product, which can be used both as a nostalgic cue and as a non-nostalgic product.

## **1.6 Contribution**

The subject of nostalgia in marketing has been quite unexplored and no focus has been placed on the target audience and how to reach them, nor the direct relationship between nostalgia and authenticity. As a lot of companies are targeting the upcoming Generation Y, insights into how and if they respond the same way to nostalgia, and how they value authenticity are important. This thesis will examine these effects and contribute a more thorough understanding of how the subjects of nostalgia, authenticity and generational theory are related and how they can successfully be used in marketing strategies.

## **1.7 Disposition**

The article is divided into five different chapters, starting with this one. The second chapter concerns the collected theory about the subjects researched in the following order:

Nostalgia, authenticity, Generation Y and other variables. This approach strives to present the different subjects and its surrounding theories, as well as measurements used in the empirical investigation. In the third chapter the methodological approach to both theory and empirics is explained to further understand the details of the procedure. The fourth chapter presents the results of the hypotheses that were introduced in the initial chapter and the final chapter elaborates on the underlying reasons, consequences and implications of these results.

## **1.8 Definitions**

New company/product – Refers to a company or product that has been introduced to the market during the last year.

Nostalgic cues – Objects and designs used in marketing as a way to remind the potential customer of the past and induce nostalgic feelings.

Perceived authenticity – The level of authenticity perceived by the customer.

Perceived nostalgia – The level of nostalgia experienced by the customer.

Generational cohorts – Characteristics related to a specific generation.

## 2. THEORY

### 2.1 Nostalgia

Nostalgia as a phenomenon is well known and has been used for centuries. Especially by authors and poets, where Marcel Proust contribution *Remembrance of Things Past* (1913) may be the greatest example. The episode where Madeleine re-experiences her youth through rose-colored glasses by just tasting a Madeleine cake has been a metaphor for nostalgia and used all around the world. Nowadays marketers and advertisers have also embraced the term.

Nostalgia as a scientific term refers to an idealized yearning for the past (Davis 1979). Unlike autobiographical memories, that simply are memories of earlier events in one's own life, nostalgia is when a deeper longing to one's past is formed (Baumgartner, Sujan, and Bettman 1992; Tulving 1985). Some more complex definitions have also been developed, Holak and Havlena (1998) describes nostalgia as "a positively valenced complex feeling, emotion, or mood produced by reflection on things (objects, persons, experiences, ideas) associated with the past". They continue and state that nostalgia may evoke a kind of bittersweet response, where emotions such as happiness and sadness arouse simultaneously (Hirsch 1992; Holak and Havlena 1998). It is thus stated that nostalgia may evoke different traditional emotions. Emotions are, in the marketing theory context, fundamental feelings such as joy and fear and are proven to influence the consumers' behavior, a lot of the decisions made by consumers are made emotionally and not rationally. Emotions are therefore very important for marketers and often used in order to raise interest and purchase intentions (Magnus Söderlund, 2003). Even though nostalgia does not have the privilege to be part of the overall literature that surrounds the field of emotions, as times goes by nostalgia and its effects gets more accepted and becomes more similar to the effects of emotions.

Like the story about Madeleine, nostalgic feelings may arouse after exposure to certain things, such as a taste, a scent or a physical item, but it might also be triggered by a specific experience. Even though this phenomenon usually goes under a broader label in everyday speech, such as sentimental feelings for example, it is vital to see the differences between

just being attached to an object and an object that actually does make the owner remember the past.

### **2.1.1 Orders of Nostalgia**

Some common ground has been established during the decades the nostalgia phenomenon has been investigated, one of the most widely accepted aspects of nostalgia are the orders of nostalgia. Nostalgia consists of several orders, which is argued in the seminal work by Davis (1979) and has been well adopted in most research. With help from Davis's sociological perspective, three different orders of how people may react to nostalgic messages have been established: first order (simple), second order (reflexive), and third order (interpreted) nostalgia. The first-order of nostalgia is most widely used by scholars since it is most consistent with the notion that individuals believe that "things were better in the past" and is therefore well adopted to marketers' and consumer psychologists' earlier perspective of nostalgia. Even though people included in the first order of nostalgia have the emotional posture that things were better in the past, the yearning for it usually comes with ambivalent feelings of impossibility, a feeling that the past is positive but also a realization that it is unreachable today (Davis 1979).

It would be foolish to simply neglect the other two orders since they illuminate the degree of self-criticism an individual may face under exposure of nostalgic communication that will ultimately affect the outcome of a certain nostalgic marketing campaign. The second order, also called reflective nostalgia, is characterized by Davis (1979) as people who question or analyze the simulated nostalgia rather than embrace and sentimentalize it. The third order, the interpreted nostalgia, goes even further. Instead of simply asking questions like; "was it really that way?", they analyze the nostalgic content to a much higher extent in terms of why they feel nostalgic. "While second order nostalgia attempts to analyze the past critically, third order nostalgia analyzes the nostalgic response itself" (Havlena & Holak 1991). Individuals that challenge the veracity of a nostalgic message can be problematic for marketers, independently if it is under the second order, their own recollections, or if it is due to the third order, questioning their own reactions to the nostalgia itself. To avoid neglecting all three orders of nostalgia, this thesis uses a measure of nostalgia proneness to determine how the subjects feel about nostalgia in general (Holbrook & Schindler, 1993).

### **2.1.2 Types of Nostalgia**

In addition to how people may respond to nostalgia, various forms of nostalgia can be identified within the marketing context. The most established divisions are between personal and historical nostalgia (Stern 1992), distinguished by a variety of elements, such as setting, plot, action, characters, value and tones. The process and response also differs between the two types. Historical nostalgia is idealized feelings towards a time not experienced, often a “presentation of the past as the time before the audience was born” (Stern 1992, p. 13). Personal nostalgia is the idealization of a person’s own life and experience. Cues used to arouse personal nostalgia have to be genuine and the viewer has to perceive them as reliable. Historical nostalgia cues on the other hand, also called false nostalgia, can be used more freely. The actual content does not have to be as trustworthy or realistic as in personal nostalgia. Fictitious environments and creatures can be used in order to portray a dream-like world with no worries (Stern 1992).

### **2.1.3 Formation of Nostalgic Bonds**

Since nostalgia is an emotional bond to the past connected to an object or experience, it is important to know when this bond is formed and expressed. Researchers have found that this in part varies between different products, but regardless of product type, two different main factors seem to affect what bonds one makes to these objects and experiences: age and nostalgia proneness.

The age factor explains what one connects with one’s own past and therefore what one associates with nostalgia. It turns out that the emotional nostalgic bonds developed mainly depend on what age one was when exposed to the object or experience in question. In general it seems to be adolescence and early adulthood that is most alluring for the formation of nostalgic emotional bonds, regardless of the product type (Davis, 1979 et. al.). This is the peak of when most nostalgic bonds are established. This theory is supported by Holbrook & Schindler (1989), who found that the peak preference for forming musical taste was 23,5 years, which is to be considered early adulthood. Furthermore Schuman & Scott (1989) found that the peak for remembering historical events occurred around 20 years of age, which is also considered to be late adolescence, early adulthood. In general, the most important aspect of the formation of nostalgic bonds seems to be age, regardless of the product type or general liking of the products themselves. This means that the music one

listens to and the historical events that happen when in the period of late adolescence/early adulthood are the things that one is most likely to make a nostalgic bond to.

The other factor that explains the formation of nostalgic bonds is general nostalgia proneness, which is the likelihood of developing a nostalgic bond to an object or experience (Holbrook & Schindler, 1993). Nostalgia proneness is related to the personality of an individual and as it turns out, different personality types can affect how likely one is to develop such a bond. Holbrook & Schindler (1993) examined movie preferences in connection to nostalgia proneness and developed an index with 20 nostalgia related questions to measure a psychographic aspect of the likelihood to develop nostalgic bonds. They found that regardless of age, nostalgic consumer preferences also depend on one's proneness towards nostalgia as a personal trait. Furthermore, nostalgic bonds are often established during a period of time when the individual felt "safe" and grounded (Holbrook & Schindler, 2003). The past seems to hold a certain level of security for consumers and in times of uncertainty objects of the past can remind the consumer of this safe feeling.

All in all, the cognitive window when emotional bonds are formed towards objects of the past seems to depend on two major factors; age and nostalgia proneness.

#### **2.1.4 Expressions of Nostalgic Feelings**

The expression of nostalgic feelings has been found to depend on different factors.

Holbrook & Schindler (2003) found that consumers tend to experience yearnings towards the past mostly in times of change, during periods in which they feel disconnected to their past and the sense of security that comes with it. These times of change can be when immigrating to a new country, breaking up with a loved one, or due to a large societal crisis (like the 9/11 terrorist attack). Havlena & Hovlak (1991) also found that nostalgia in marketing is effective when targeting consumers in life cyclical change, which is when they are transitioning between different parts of their lives.

#### **2.1.5 Effects of Nostalgia In Marketing**

Nostalgia has over the years been proven to affect customers' attitudes towards brands.

Muehling & Pascal (2011) studied printed ads and proved empirically that personal nostalgia increased the amount of self-directed thoughts compared to ads using historical nostalgia or

no nostalgic messages at all. They also proved that personal nostalgia created a more positive view of the ad, as well as of the brand. It also created a more positive feeling overall. Historical nostalgia was also shown to have the same effects as opposed to non-nostalgic messages, but not as great effects as personal nostalgia. Ads using non-nostalgic messages were shown to mediate the messages of the ads better and subjects seeing these ads remembered the content to a greater extent as opposed to personally and historically nostalgic designed ads.

Further research has also been conducted on the effects of personal and historical nostalgia individually, as opposed to non-nostalgic marketing. Sultan, Muehling & Sprott (2010) came to the conclusion that personal nostalgic messages in printed ads added to a more positive feeling about the brand, as well as higher purchase intentions as opposed to non-nostalgic messages for products used in one's childhood, in an experiment only covering personal nostalgia as opposed to non-nostalgic marketing. Marchegiani & Phau (2010) examined historical nostalgia in an attempt to further investigate its effects on marketing efforts. They showed how an increasing level of historical nostalgia affects customers when used in broadcast-style advertising. The paper proved that when increasing the number of historical nostalgic cues, the ad attitude and purchase intentions increased significantly. Brand attitude only demonstrated a significant change between high and low levels of historical nostalgic cues.

Both the use of personal and historical nostalgia in advertising has proven to affect the attitude towards the ad and the brand in a positive way (Muehling & Pascal 2011, Phau & Marchegiani 2011 et. al.) However, when examining both types of nostalgia at the same time, personal nostalgia seems to affect the consumer at a higher degree and outperform historical nostalgia in terms of the amount of self-directed thoughts, positive effect, and attitude toward the ad, at least under the assumption that the perceived nostalgia fits into the first order (Muehling & Pascal 2011).

Even though research has proven that nostalgia has an effect on consumer behavior, little has been said about how the results differ between different products. Stern (1992), however, elaborates on this. Products that are used at home or attached to the home



environment, such as food, pieces of furniture etc., can better utilize the effect of personal nostalgia, due to the nature of its implications; a yearning for home, which is considered to be a “safe haven” (Stern 1992, Martin Lindstrøm, Brandwash). Historical nostalgia, on the other hand, may advantageously be suited to socially visible products; items that reflect the owners personality or idealize it. Such products are used in public and can be everything from watches, cars to what kind of drink one orders in a bar (Stern, 1992). Thus, historical nostalgia is of interest for this thesis. The conclusion by Muehling & Pascal that personal nostalgia outperforms historical nostalgia in some parameters can simply be due to the nature of the marketed product.

## **2.2 Authenticity**

The term authenticity refers to how genuine a product is (Beverly, 2005). The definition of what “genuine” really means is somewhat fussy however, nowadays it is mostly used in marketing as a description of a product that tries to differentiate itself on certain values. These values should differ from the values of more commercialized brands, creating a feeling of originality. The use of authenticity in marketing has become more popular lately. “Consumers want to buy the real from the genuine, not the fake from the phony” (Pine & Gilmore, 2008). As advertising gets more common in today’s society, consumers get more fed up with it, they expect it and thus get more critical towards it. To successfully market products and still convey a message of authenticity, the marketing message needs to be true to itself and in congruence with the product.

Authenticity is entirely measured by the consumer; it is not a tangible trait. Research has confirmed that individuals make an assessment of authenticity based on physical attributes filtered by the individual’s personal experiences (Leigh, Peters & Shelton, 2006). Therefore the authenticity level of the brand and product is entirely dependent on the consumer’s view of the congruence between claims that the organization makes and the products themselves (Pine & Gilmore, 2008).

### **2.2.1 Types of Authenticity**

There are several types of authenticity, as experienced by the customer. Different researchers have assigned slightly different names to the types, but the basic idea is the same. Authentic products can be deemed as such when they either have a direct connection

to the past, like a relic, or they resemble something from the past, thus creating a genuinity to it (Leigh, Peters & Shelton, 2006). Authenticity can therefore be seen as comparing objects with their origin. Grayson & Schulman (2000) named these two types; indexical authenticity (a direct connection to the past) and iconic authenticity (resemblance of the past). However, Beverland, Lindgreen & Vink (2008) defined these types slightly differently. They determined three levels of perceived authenticity through a study on authentic marketing messages. These types also describe a connection to the past, but more emphasis is put on the physical attributes of the product itself and the claims that the producing company makes. The first and most salient level of authenticity is “pure authenticity”. Pure authenticity is when everything about the product is genuine; the production, the workers making it and the brand values are perceived to be authentic. This involves making actual claims of authenticity. The second level is “approximate authenticity”. This level is less connected to the actual level of authenticity and more about the feeling conveyed through marketing efforts. The product displays iconic cues to the past, which doesn’t have to be directly connected to the production of the product itself. Approximate authenticity is often displayed by styling product labels as old and genuine without claiming to actually be traditional by definition. The third level of authenticity is “moral authenticity”. Moral authenticity displays a genuine interest and passion for making the product. The product doesn’t have to be produced in a certain way, nor does it have to be connected to the past, it only has to convey a message of passion for the production of the product. Whereas approximate authenticity helps the consumer achieve self-authentication through a connection with a place and time, moral authenticity does this through a connection with personal moral values.

### **2.2.2 Fabrication of Authenticity**

The perception of authenticity is entirely driven by the individual, which is the reason for the existence of different types of staged authenticity (Approximate authenticity, moral authenticity and iconic authenticity). The individual constantly finds authenticity in seemingly constructed and staged objects (Beverland & Farrelly, 2010). Grayson & Martinec (2004) find evidence that consumers constantly blends fiction and reality on purpose to construct authenticity, such as believing in the actual residence of Sherlock Holmes, a fictional character. What they construct in their minds moves from being subjective and

abstract to being a concrete reality. Thus, authenticity is a subjective view and can therefore vary between individuals and effectively be altered by marketing efforts.

### **2.2.3 Conveying Authentic Messages Through Text**

Stern (1992) states: *"Briefly, authenticity in advertising can be defined as follows: an authentic advertisement is one that conveys the illusion of the reality of ordinary life in reference to a consumption situation."* Conveying in this sense refers to transmitting a message through advertising text to get a specific response from the intended audience. This is true for both authentic and nostalgic messages. Writing a text with this type of content can be seen as a sort of storytelling. Storytelling persuades the audience by entertaining and imitating reality (Stern, 1989). This means that advertising can convey an emotional message through storytelling that can induce specific emotions through fiction, which imitates reality and is the reason for the use of a picture combined with text in this thesis. This thesis, however examines the possibility of diverging reactions between subjects that are presented with a fictional story that conveys nostalgia and authenticity without the knowledge of its fabrication and subjects that know that the story is fabricated and that the product is without a clear connection to the message it is trying to convey.

### **2.2.4 Effects of Authenticity**

Unlike nostalgia, there has not been explicit research focusing on the direct relationship with measureable attributes such as attitude and purchase intentions. Instead the research has been qualitative and focused on why consumers choose to purchase certain brands over others, in relation to how authentic they believe them to be (Beverland, Lindgreen & Vink, 2008; Damien, 2006 et. al). These papers have focused on two different areas; sub-cultural purchases and general purchases.

The research focused on sub-cultural purchases have studied different consumer patterns in groups that are sub-cultures of society. These can be both brand related, such as the Harley Davidson community (Schouten & McAlexander, 1995) and non-brand related, such as the Australian hip hop community (Damien, 2006). This research shows that by purchasing certain objects, members of the community can use them to reflect their personality as well as claim their belonging to the group. Although sub-cultures are not examined in this paper,

the conclusion that perceived authenticity can alter the consumers attitude towards the product can be used.

Concerning general purchases, which are not related to a certain culture, research has shown that perceived authenticity can alter consumer attitudes. When a consumer perceives a product to be authentic in anyway (pure authenticity, moral authenticity or approximate authenticity), they seem to prefer them to products that are not perceived to be authentic in any way (Beverland, Lindgreen & Vink, 2008). They cannot seem to distinguish between the different types of authenticity though. The same article also found that all three types of authenticity can be effectively used in advertising.

### **2.3 Generation Y; "the Millennials"**

Generation Y, also often referred to as "the millennials", is a term referring to people born between 1980-1994. The size of Generation Y is estimated to be somewhere between 31-70 million people around the world (Cui et al., 2003; Tsui and Hughes, 2001; Wolburg and Pokrywczynski, 2001) and they are currently spending between \$153-\$155 billion a year (Bush et al., 2004; Cui et al., 2003; Lippe, 2001; Tsui and Hughes, 2001). The size and spending power of the Millennials have made them popular as target consumers and more and more companies are focusing on trying to reach them with attractive offers. However, this generation is quite different from other generations when it comes to purchasing patterns and their view of brands and marketing efforts in general, which makes them hard to target (Lazarevic, 2012).

Generation Y grew up in a time when marketing and brands were very popular and common (Merrill, 1999). As they are used to fabricated marketing efforts, they are more skeptical towards them (Heaney, 2007), they grew up believing society is materialistic in general (Bakewell and Mitchell, 2003). Seeing marketing as a natural part of ones everyday life creates several consequences; the credibility of ad claims are more criticized and authentic messages becomes more important to them.

As ads and other commercials are common, they are often perceived to be boring and ordinary for Generation Y, what has emerged as an alternative is instead experiences and

authentic messages such as sponsored concerts, movies and social networking sites (Lazarevic, 2012). Being presented with advertising in a relaxed and natural environment seems to be more effective than traditional marketing when targeting this generation.

Another important aspect of this generation is how they view brands and commercialized products in general. As they grew up in a seemingly materialistic world, they view products as a sort of token representing their own identities (Belk, 1985). This creates a greater emphasis for choosing the right product to represent one's own image. The idea of products as self-representation assigns a greater importance to how other people view these products, which in turn makes word-of-mouth (WOM) very important when targeting this generation.

## **2.4 Other Measurements**

### **2.4.1 Attitudes**

Attitudes have been used frequently in many previous experiments concerning nostalgia (Muehling & Pascal, 2011 et. al.). It is one of the most common measurements in marketing theory. Attitudes measure the collected thoughts about a brand or ad, it adds up all the views an individual has about it, both negative and positive, and creates a general attitude about it (Fishbein & Azjen, 1975; Keller, 1993). The measurement summarizes several factors that impact how the consumer feels about the product or ad (Söderlund, 2001). Attitude is a good measurement when evaluating a marketing campaign, because you can measure how the target audience feels about the product and a positive attitude often leads to higher purchase intentions (Percy, Rossiter & Elliott, 2001).

### **2.4.2 Ad Attitude And Its Relationship With Brand Attitude**

The relationship between attitudes towards ads and brands has been well established over the years (Burke, 1989; Gardner, 1985; Mitchell & Olson, 1981, et. al.). The relationship is positive, which shows that an ad that induces positive feelings in the consumer will have a spillover effect on the brand of the product advertised (Mitchell & Olson, 1981, McKenzie & Lutz, 1983, et. al.).

### **2.4.3 Intentions**

Purchase and trial intentions measure the actual behavior of consumers more precisely than attitudes (Morwitz & Schmittlein, 1993). It is a measure of how likely the consumer is to try

or buy a product in the future (Söderlund, 2001). The reason for the difference between attitudes and intentions is that there are often other obstacles in the way of buying a product (Fishbein & Ajzen, 1975). In having intention measures, and not only attitude measures, one also gets a measurement of how much effort the consumer is willing to go through in order to buy a specific product (Ajzen, 1991).

### **3. METHOD**

The idea for this thesis was developed after reading an article written by Martin Lindström, a reknown marketing writer (<http://www.fastcompany.com/1775388/nostalgia-hendricks-gin>). The article was about using nostalgia to connect with customers and described how many new companies do this without any prior relationship with the customer. After conducting more research we found that this phenomenon was quite unexplored and the actual effect of this strategy had not been researched scientifically. We also found that most scientific reports did not consider younger audiences, even though a lot of companies target young people today, i.e. Generation Y.

The study is based on peer reviewed scientific research about nostalgia, authenticity and generational theory, which built the foundation for the development of the hypotheses and the experiment itself. After getting a better understanding of the terms used, the main structure of the experiment was designed. Two pre-tests were conducted in order to establish relevant connections between Generation Y and what they felt nostalgic about in general, as well as what they thought about the ads created to further examine the validity of the experiment.

The main survey examined the relationship between independent and dependent variables according to a causal design (Malhotra, 2010). The relationship between nostalgia, authenticity and brand attitude, word-of-mouth and purchase intentions was established.

#### **3.1.1 Selection**

The selection of subjects, Swedish citizens between the ages of 18-36, represents young Swedish adults that are legally permitted to buy alcohol in Generation Y. This selection was chosen from the theories about cognitive learning and nostalgia, as described in the theory.

Generation Y is also very popular to target among companies using nostalgic marketing, which makes them interesting for this report. The target audience represents an age in which most people are forming their preferences that will last for the rest of their lives and so they can easily be attached to both personal experience and historical references. This age is the peak for remembering historical events, which is useful when measuring historical nostalgia. At the same time theory suggests that nostalgic bonds are often established during periods when the individual feels safe and grounded and expressed in times of change and turbulence. As the ages of 18-36 is often characterized by life-cyclical changes and uncertainties, such as starting a new education or entering a serious relationship, these ages are therefore also suitable for measuring personal nostalgia. As Havlena & Hovlak (1991) found, nostalgic marketing is often successful when targeting people in life-cyclical change, which is why this age-span is very suitable for our survey.

The main survey was distributed electronically through Facebook and e-mail and reached 280 subjects. Distributing the survey electronically was mostly due to convenience.

### **3.1.2 Product**

Hendrick's gin was selected as the test product in the report. Alcohol products are one of the most brand intensive products and are therefore relevant in measuring differences in opinions of the brand. Theory suggests that historical nostalgia is most suitable when marketing socially visible products and personal nostalgia is most suitable for marketing products attached to the home (Stern 1992, Martin Lindstrøm, Brandwash). Since gin is both socially visible and also often consumed in the home environment, it should be a relevant product for testing both types of nostalgia.

We chose an already existing product, because we wanted to create a realistic experiment using a brand that has been professionally developed and designed. Hendrick's is not a reknown brand in Sweden, which lowers the risk of people having preconceptions of the product (This was also examined in the main survey). The backside of choosing an existing product is that people can have previous knowledge about its heritage and production, which would alter the answers in the survey.

### **3.2.1 Pre-test 1**

Before the main survey an email was sent out to 15 people between the age of 20-25. The subjects all had personal relationships with the authors, but had no idea what the main survey was about and was not involved in it in any way. The purpose of the test was to establish what people in the targeted audience relate to their personal youth, to get a grasp of which years they associate with their childhood and what items they can look back on with fondness and feel strongly about. The subjects were asked to list as many items they used in their youth and which years they associate with them. The answers were then used to create the personal nostalgic cues used in the main survey.

### **3.2.2 Pre-test 2**

After the establishment of personal nostalgic cues, the authors created two artificial ads, in addition to the existing ad, to evoke non-nostalgic feelings and personal nostalgic feelings. A focus group consisting of 10 people were then asked what they thought about all the three ads, what kind of feelings they evoked and what era they resembled. This second pre-test was conducted in order to establish the validity of the ads made by the authors.

## **3.3 Main Survey**

The purpose of the main survey was to measure the variables presented by the theory by measure respondents' perceptions of the manipulated surveys.

### **3.3.1 Sample and Procedures**

The main survey was created in five different versions in Qualtrics (see appendix).

1. Historical nostalgia 1 (H): Used a picture created in order to resemble the 19<sup>th</sup> century, as well as an accompanying text to further convey the feeling of the 19<sup>th</sup> century.
2. Historical nostalgia 2 (Hf): Used the same picture and text as the previous version, adding the information that the product was released 2011.
3. Personal nostalgia 1 (P): Used a picture created in order to resemble the 1990's, as well as an accompanying text to further convey the feeling of this time.
4. Personal nostalgia 2 (Pf): The same as above, adding the information that the product was released 2011.



5. Non-nostalgia (N): Used a modern ad without any nostalgic cues in addition to a text conveying non-nostalgic feelings.

280 participants took the survey. The respondents were selected through convenience sampling and distributed over the Internet through social media and e-mail. Participation was voluntary for who that received an invite and no reward was assigned for those that agreed to answer. The data were then imported to SPSS, a computer program used for statistical analyses.

20 participants that had answered the questionnaire were too old to fit into Generation Y or had been in contact with the tested product before. After visual inspection, where the cases were evaluated in terms of if they fitted into the rest of the answers, it was decided to eliminate the ones who were born before 1976 and keep those who were familiar or had previous contact with Hendricks Gin. 4 answers were also eliminated due to the answer rate was less than ten percent in the questionnaire and further testing would be impossible. Consequently, the sample used for testing the hypothesis consisted of 267 respondents. The age range in the used sample was 18 to 36 with a mean age of 23,7 years. Men represented 58,0 percent of the answers. Since participation was optional did the mean of age and gender differ slightly between the five surveys, no significant differences could, however, be observed.

### **3.3.2 Attitude Measures**

The classic measurements such as brand attitudes ( $A_b$ ) and attitudes towards the ad ( $A_{ad}$ ) were based explicit from received theory. Both brand attitude and ad attitude were based on five questions with a seven step interval scale; bad/good, dislike/like, uninteresting/interesting, worthless/valuable and unattractive/attractive (Cronbach's  $\alpha = .93$  and  $.95$  respectively). In addition, an ad control index was created to ensure the validity of the different ads. Similarly, a seven-point scale and four different items were used to allocate the general attitudes towards the design of the ads; unprofessional/professional, ugly/pretty, negative/positive and poor with information/rich with information (Cronbach's  $\alpha = .83$ ).

A gin attitude index was also constructed to see if the general gin attitude differed between the groups. The overall attitudes towards gin (Cronbach's  $\alpha = .96$ ) was constructed in the same way as brand attitude and ad attitude.

### **3.3.3 Intention Measures**

In order to be able to see how people responded and may act after exposure, three different measurements were created, well-aware of that the respondents only contact with the product was one ad with additional text. Both trial and purchase intention as well as word-of-mouth indexes were created by three questions, "I would consider...", "I want..." and "I will...", on a seven-point scale, 1=strongly disagree and 7=strongly agree. The average of the three questions, trial intention (Cronbach's  $\alpha = .91$ ), purchase intention (Cronbach's  $\alpha = .94$ ) and word-of-mouth (WOM) (Cronbach's  $\alpha = .94$ ), was used as intention measurements.

### **3.3.4 Nostalgia Measures**

The NOST-scale presented by Pascal, Sprott, and Muehling (2002) based on Holbrook and Schindler's (1991) theoretical work was used to allocate nostalgic feelings. From these ten questions there were three different nostalgia measurements created in order to allocate historical, personal and the general aroused nostalgia, according to Muehling and Pascal (2011). The historical index (Cronbach's  $\alpha = .93$ ) was created by three items such as "it reminds me of the good old times" to capture to what degree the ad made the respondents look back at a time before their birth. Second, the personal nostalgia index was formed in a similar way. Statements focusing on past events in the respondents life such as "Makes me think about when I was younger" and "Helps me recall pleasant memories" were used on a seven-point Likert scale (Cronbach's  $\alpha = .90$ ). The third measure of nostalgia created was the overall general nostalgia, based on the same technique as above, three questions were used; "Makes me feel nostalgic", "Reminds me of the past" and "Makes me reminisce about a previous time" (Cronbach's  $\alpha = .87$ ).

In addition, a fourth measure was created in order to see the responsiveness of nostalgia in the tested sample, nostalgia proneness. Eight questions designed by Holbrook and Schindler (1993) were used to determine how the respondents felt about the past and how previous they were to nostalgic cues overall (Cronbach's  $\alpha = .73$ ).

### **3.3.5 Authenticity Measures**

Authenticity responses were measured in two ways, according to theory, moral and approximate authenticity. Moral authenticity was based on questions that focused on passion and how careful the making of the product appeared (Cronbach's  $\alpha = .94$ ).

Approximate authenticity, on the other hand, was created to assess the more general authentic feelings that the ad evoked. The overall authentic feelings, as well as if the respondent thought the ad was too commercial and artificial, was captured in this index (Cronbach's  $\alpha = .83$ ).

## **3.5 Quality Checks**

Both validity and reliability are taken into consideration while evaluating a study of this caliber, in order to determine the legitimacy and quality of the study. Validity and reliability are strongly connected, but not identical. While validity refers to in what degree certain questions actually measure the terms in question (Bryman and Bell 2003 s.95), reliability treats matters relating to the measurements trustworthiness and consistency (Malhotra, 2010).

### **3.5.1 Reliability**

High reliability is achieved, among other things, if one can replicate the study and get similar results over time. Naturally, the outcome is perceived to be more reliable if a number of studies produce the same result. One can hasten this by using well-known measurements that have been used in similar contexts as the particular study and in addition use multi-indicator measures, that is, multiple measurements on the same theoretical variable. When several questions are used to measure the same theoretical variable it is possible to merge them together in order to increase the reliability and create indices with help of Cronbach's Alpha. According to Malhotra (2010), a Cronbach's Alpha over 0.6 can be accepted, this study has however considered a Cronbach's Alpha of at least 0.7 to be valid. The questions used in this study have also been pre-tested to ensure that people would understand the meaning of them and not interpret them in different ways. This study have used proven measurements as far as possible and received results excess 0.8 of Cronbach's Alpha in almost all cases, which indicates a high internal consistency and thus a high degree of reliability.

### **3.5.2 Validity**

High validity, in general, is achieved when the intended theoretical variable has successfully been measured. Thus, validity has advantageously been divided into two subgroups; internal and external validity.

Internal validity aims to ensure that changes in the depended variable truly is a cause of changes in the independent variable, thus, ensuring a causal relationship between the variables (Malhotra 2010 s.250). This article strived to test both nostalgia and authenticity and by doing so different ad layouts had to be produced in order to make the ads as realistic as possible. Besides the controlled differences between the versions the ads were made to look the same in terms of the overall color palette, the information provided and the length of the text. The question followed by the ad was the same and had the same order in the different versions. However, using one or more latent independent variable complicates experiments (Perdue and Summer, 1986). The authors tried to reduce this by not letting the respondent know about the change of authenticity. Instead, the change of authenticity was captured by comparing different groups with each other. If the respondents had first been exposed to a story and in a later stage been informed of the true authenticity of the product, the test would have been skewed.

Furthermore, to minimize the risk that other factors than the intended would impact the outcome the survey was identical every time, all respondents were given the same information regarding the purpose of the survey and all answers were collected within a week to reduce the impact of external circumstances. Since the survey was distributed through Internet, no controls of how the survey was taken could be made. There will always be certain variations between different groups, which will alter the comparability between them. Some actions to reduce the uncertainty were, however, used. Gender distribution, age, general attitude towards gin, and nostalgia proneness where all tested between the groups and no significant differences could be found which indicate that tests between the groups were feasible.

External validity is whether the results can be applied in reality, outside the fabricated situation (Söderlund 2010 s.199). The authors of this study tried as far as possible to create

ads that reflected how marketers would work with nostalgia and authentic cues in reality in order to make them as trustworthy as possible. An attempt that would increase the validity compared to other marketing studies that are so strapped and delimited that they do not provide useful information. A word of warning can, however, be raised about the nature of this kind of studies in general since people are tempted to read and look through the ad provided more thoroughly than they otherwise would, which will alter the results. On the other hand, the respondents are only exposed to the ad once compared to reality, where they can come in contact with the message several times.

The respondents' understanding and expectations of the purpose of the experiment would also affect the external validity, our discretion about the content of the study was therefore justified.

## **4. RESULTS**

### **4.1 Hypothesis 1**

The first hypothesis suggests that the level of evoked nostalgia that Generation Y can experience is limited. The first part examines whether the presence of historical nostalgic design on printed ads can evoke a higher level of general nostalgia as opposed to personal and non-nostalgic design. One-way ANOVA-tests supported this hypothesis,  $F(4,262) = 6.47$ ,  $p < 0.01$ . When comparing the different ads H was shown to present a higher level of evoked general nostalgia ( $M=3.67$ ) than N ( $M=2.55$ ,  $p < 0.02$ ), and the two personal nostalgic ads: P ( $M=2.72$ ,  $p < 0.05$ ) Pf ( $M=2.75$ ,  $p < 0.04$ ). Hf also showed the same tendencies ( $M=3.73$ ) with significance levels of: N ( $p < 0.02$ ), P ( $p < 0.05$ ), Pf ( $p < 0.05$ ). There were no significant differences between the two historically designed ads as expected and the general level of evoked general nostalgia was quite low as well, all under  $M=4$  which indicates that the respondents did not feel general nostalgia to a large extent in any of the ads.

The second part of the hypothesis examining if the presence of historical nostalgic design on printed ads as opposed to personal and non-nostalgic designs will result in a higher level of evoked historical nostalgia was only partly accepted after conducting one-way ANOVA-tests,  $F(4,262) = 3.92$ ,  $p < 0.01$ . When comparing the different ads, H showed a significantly higher

**TABLE 1**  
**Cell Means**  
**Ad conditions**

Dependent variable	Historical (H) (n=63)	Historical False (Hf) (n=47)	Non-nostalgic (N) (n=45)	Personal (P) (n=51)	Personal False (Pf) (n=60)	Findings*
<i>Hypothesized</i>						
General nostalgia	3.67	3.73	2.55	2.72	2.75	H>N,P,Pf; Hf>N,Pf
Historical nostalgia	3.22	3.09	2.32	2.58	2.27	H>Hf
Personal nostalgia	2.30	2.44	2.46	2.53	2.34	H=Hf=N=P=Pf
Approximate authenticity	5.04	4.78	4.06	4.16	3.84	H>N,P,Pf; Hf>Pf
$A_b$	5.03	4.86	4.54	4.39	3.95	H>Pf; Hf>Pf
$A_{ad}$	5.39	4.95	3.94	3.7	3.27	H>N,P,Pf; Hf>N,P,Pf
Purchase intentions	3.81	4	3.59	3.22	2.77	H>Pf; Hf>Pf
<i>Other</i>						
Moral authenticity	5.52	5.44	4.7	4.77	4.55	H>Pf
Trial intentions	4.78	4.74	4.46	3.98	3.64	H>Pf; Hf>Pf
Nostalgia proneness	3.26	3.32	3.16	3.24	3.06	H=Hf=N=P=Pf

\* > and < denote mean differences significant at  $p < .05$  or better; = and relations not stated denotes nonsignificant mean differences.

level of evoked historical nostalgia ( $M=3.22$ ) as opposed to Pf ( $M=2.27$ ,  $p<0.04$ ). Hf also showed the same result ( $M=3.09$ ) as opposed to Pf ( $p<0.04$ ). However, neither H nor Hf showed significantly higher levels of evoked historical nostalgia as opposed to N ( $M=2.32$ ) and P ( $M=2.58$ ), although the same tendencies can be seen as they both have a lower mean value. There were no significant differences between the two historically nostalgic designed ads H & Hf and all levels of evoked historical nostalgia was below  $M=4$  and therefore quite low.

The third part of the hypothesis examining if the presence of personal nostalgic design on printed ads as opposed to historical and non-nostalgic designs will result in indifference in evoked personal nostalgia was accepted according to one-way ANOVA-tests,  $F(4,262) = 0.23$ ,  $p<0.92$ , as there were no significant differences between the levels of evoked personal nostalgia between any of the groups: H ( $M=2.30$ ), Hf ( $M=2.44$ ), N ( $M=2.46$ ), P ( $M=2.53$ ), Pf ( $M=2.34$ ). The mean level was also very low, under  $M=3$ .

## 4.2 Hypothesis 2

The second hypothesis proposed that the presence of historical nostalgic design on printed ads as opposed to personal and non-nostalgic designs would result in higher purchase intentions, a more positive brand attitude and a more positive ad attitude. One-way ANOVA-tests supported one of the proposed differences in the variables, H2c: a more positive ad attitude  $F(4,261) = 22.24$ ,  $p<0.01$ . Further examination showed that H ( $M=5.39$ ) had a significantly higher ad attitude than N ( $M=3.94$ ,  $p<0.01$ ), P ( $M=3.70$ ,  $p<0.01$ ) and Pf

( $M=3.27$ ,  $p<0.01$ ).  $H_f$  ( $M=4.95$ ) showed the same results as it was significantly greater than  $N$  ( $p<0.02$ ),  $P$  ( $p<0.01$ ) and  $P_f$  ( $p<0.01$ ). The hypothesis that ad attitude would be greater when using historically designed ads was therefore accepted.

The other two variables examined, brand attitude and ad attitude, was only partly accepted. When examining the one-way ANOVA-test concerning brand attitude,  $F(4,261) = 5.06$ ,  $p<0.01$ , only some significant differences were shown.  $H$  ( $M=5.03$ ) was significantly greater than  $P_f$  ( $M=3.95$ ,  $p<0.01$ ),  $H_f$  ( $M=4.86$ ) was also significantly greater than  $P_f$  ( $p<0.04$ ). No other significant differences were found, but the tendencies were there as seen by the mean values:  $N$  ( $M=4.54$ ) &  $P$  ( $M=4.39$ ), which are both lower than both historical ads. When examining purchase intentions,  $F(4,260) = 4.24$ ,  $p<0.01$ , the same significant differences were found.  $H$  ( $M=3.81$ ) was significantly greater than  $P_f$  ( $M=2.77$ ,  $p<0.04$ ),  $H_f$  ( $M=3.99$ ) was also significantly greater than  $P_f$  ( $p<0.02$ ).

### **4.3 Hypothesis 3**

The third hypothesis stated that the information on the year the product is released would affect the perceived approximate authenticity. Perceived moral authenticity was assumed to be the same, since these statements did not change between the different versions. One-way ANOVA-tests supported differences between groups  $F(4,261) = 8.04$ ,  $p<0.01$ . However, differences between the paired groups  $H$  ( $M=5.04$ ),  $H_f$  ( $M=4.78$ ) and  $P$  ( $M=4.16$ ),  $P_f$  ( $M=3.84$ ) did not show any significant differences. Both parts of the hypothesis were thus rejected, but the intended trends were obvious.

### **4.4 Hypothesis 4**

The fourth hypothesis suggests that information that the product is new using nostalgic design on printed ads will produce significant differences in brand attitude, ad attitude and purchase intentions. One-way ANOVA-tests rejected all three parts of the hypothesis, the brand attitude tests showed no significant differences between  $H$  ( $M=5.03$ ) and  $H_f$  ( $M=4.86$ ), the same results were found when comparing  $P$  ( $M=4.39$ ) and  $P_f$  ( $M=3.95$ ). When looking at purchase intentions, no significant differences were found. Comparing  $H$  ( $M=3.81$ ) and  $H_f$  ( $M=3.99$ ) no significant differences were found,  $H_f$  was actually slightly better than  $H$ . When comparing  $P$  ( $M=3.22$ ) and  $P_f$  ( $M=2.77$ ), no significant results were found, thus both parts of the hypothesis were accepted. When looking at ad attitude no significant

results was found either. Comparing H (M=5.39) to Hf (M=4.95) produced no significant differences and comparing P (M=3.7) with Pf (M=3.27) did neither produce any significant differences.

## **5. DISCUSSION**

One can argue that nostalgia as a phenomenon has been around for as long as mankind. The concept however, has only been explored by consumer marketing researchers during the last few decades. The recent increase of nostalgia in advertising has inspired researchers to investigate its plausible effects on consumers. Countless numbers of dissertations have sought to resolve the complex nature and different settings that nostalgia brings to the market. Yet, the whole picture is not completely understood, pieces are still missing. Up till now, focus has been on proving that nostalgia has a great beneficial effect on consumer behavior, all research has been done under the assumptions that respondents fall into the first order of nostalgia. Even though, the primary aim of this study was to increase the knowledge of nostalgia and its effect on consumer marketing, many other aspects have been taken into consideration. Since no single theory has yet completely captured the whole picture of nostalgia in a marketing context, knowledge from the theory of authenticity, storytelling, cognitive perspective as well as generation characteristics have been used in an attempt to integrate nostalgia as a marketing parameter with other theories of marketing communication.

Earlier research has not considered the target audience, nor how nostalgia may affect the perceived authenticity of a product, a shortcoming that have up till now narrowed the broader understanding on nostalgia as a marketing tool. In assuming that all audiences react the same way to nostalgic messages in commercials and ads, one disregards one of the most important aspects of nostalgia, that it is governed by generational cohorts and collective memory. Since a generation's collective memory is such a key factor in understanding nostalgia, the generation targeted must be completely understood to predict the effects of nostalgia in a specific marketing campaign. The results found when examining hypothesis 1, if nostalgia was successfully evoked in the five different ads, suggests that historical nostalgia and nostalgia in general can be evoked when using historical nostalgic cues, but personal nostalgia on the other hand cannot be evoked by personal nostalgic cues when



targeting Generation Y. The underlying reason for this is in the special character of this particular generation. Unlike previous generations, Generation Y has been brought up in a world full of choices and opportunities. Where before there only were a few TV-channels and therefore only a few TV-shows to watch, now there are countless channels and shows. Where before there were only a few popular sodas, now there is an abundance of different assortments and brands. The new generation has a much wider spread of objects associated with their childhood than generations preceding them. This creates a different situation for the establishment of a coherent generational collective memory. Before Generation Y came along, creating nostalgic cues that a large group of people could relate to was relatively easy, now it is much harder. How do you find a common symbol for a generation brought up doing very different things from one another? Historical nostalgia is a completely different case though. When using historical nostalgic cues there does not have to be a collective memory as a foundation. Historical nostalgia is quite abstract and can be evoked simply by referring to the past, it is not necessary for the target audience to have any specific connections to the nostalgic cues, as is necessary when using personal nostalgia in marketing. As a result, historical nostalgia can be evoked in Generation Y, but personal nostalgia is much harder to use due to the discrepancy of memories the individuals in the generation have. However, it should be mentioned that both types of nostalgia could refer to specific historical events, what determines if personal or historical nostalgia is evoked is whether the audience lived and experienced the specific event. This usage of nostalgia has not been examined, but one can speculate that it could produce different results concerning personal nostalgia since even Generation Y has experienced the same historical events, like the Swedish football success during the World Cup 1994 and the millennium shift and therefore has a collective memory of these events.

Another important aspect of Generation Y is to how they view the past in general in contrast to the present and future. Are they nostalgic people in general? This is an important fact to consider when targeting them with nostalgic marketing, as it determines how they will react to nostalgic cues. As previously mentioned, most earlier research have assumed that all subjects fall into the first order of nostalgia and does not think critically about the past and the time that the nostalgic cues refer to. However, it is important to really understand how the target audience's view the past in order to fully understand how

they will respond to the marketing efforts. The survey conducted used nostalgia proneness, a measure developed to capture the general opinion of the past as opposed to the future. The results of this measure showed that subjects in all groups viewed the future in a much more positive light than the past. General nostalgia proneness had a mean of below 4 for all the different groups and there were no significant differences between them. What this result suggests is that Generation Y in general is a forward-looking generation. They have grown up in a time of immense technological evolution and they associate technological progress with positive benefits. This is a generational trait that impacts the effects of nostalgic marketing. It is hard to use nostalgic cues to create positive effects when the generation in general associates the past with a worse living standard than we presently have.

The second hypothesis explored what impact the different designs of the ads had on ad attitude, brand attitude and purchase intentions. Differences in ad attitude showed the most interesting and clear results. As hypothesized, the historical nostalgic ads had significantly higher ad attitude values than both the personal nostalgic ads and the non-nostalgic ads. This result is different from earlier research, which suggests that personal nostalgia should have the most positive effect on ad attitude. It is not surprising that the results differ however, because this study only examines individuals from Generation Y and, as previously explained, personal nostalgia is harder to evoke in this generation and should therefore not have the same positive impact as opposed to non-nostalgic ads, as historical nostalgia. Although, as historical nostalgia can still be used on this generation, the positive effects that has been explored by earlier research should still manifest themselves in these ads. When examining brand attitude and purchase intentions, the same tendencies were shown, but only some of the differences were significant. This could be a result of the nature of the experiment. Purchase intentions display how willing the individuals in the survey are to buy the drink themselves. However, it was clear that most people in the survey had a quite negative view of gin in general, so even though the ads evoked positive feelings the subjects might be reluctant to actually buy the product themselves. When considering brand attitude, the lack of significant differences between groups might just be because they had not actually tried the product. They might instead feel more comfortable expressing positive feelings for the ad, than for a product they have not tried. However, as

established in the theory chapter, the link between ad attitude and brand attitude is well researched and very strong. Therefore the results found when examining ad attitude should be sufficient to explain the results.

How nostalgia affects the perceived authenticity of a product was another important aspect of nostalgic marketing that this article strived to explore. Authenticity has increased in popularity as a tool to differentiate products and brands, as well as a claim associated with positive benefits. Since authenticity refers to how genuine and “real” a product is, it should be considered when using nostalgic marketing, as nostalgic marketing makes references to the past, which is something that relates to authenticity as explained by previously developed theory. When new companies, that does not have a previous relationship with the customer, uses nostalgic marketing, they should consider how the target audience reacts to the fact that they are making references to a time when they did not actually exist. Since authenticity has increased in importance during the last decades, this article hypothesized that the knowledge of how old the product actually was would impact the general attitude to the brand and purchase intentions. This hypothesis was rejected however. No significant differences were found concerning these variables between the paired groups (H & Hf, P & Pf). We also saw that approximate authenticity did not differ between these groups. These results are very interesting and can probably be explained by generational cohorts associated with Generation Y. As previously mentioned, Generation Y grew up at a time when marketing efforts were very intense. They are used to being exposed to commercials everywhere. They are also used to products being commercialized and mass-produced. Since they are used to all this, the statement that the brand did not actually exist in the past does not have an impact on their view of the brand. They expect most brands to be commercialized and “phony” to some extent. The information that they are a new company may actually have the opposite effect; they might view the honesty in the ads as authentic themselves. A negative impact might only occur when the ads make claims that are not actually true and hide them from the consumer. This suggests that companies might be able to stick with this strategy, as long as they are truthful about their claims.

## **6. LIMITATIONS AND FUTURE RESEARCH DIRECTIONS**

Although, it might look like this study more or less disaffirms previous research in the subject, it was not our aim nor is it the case. We believe that this study fits and contribute to the existing literature of nostalgia which is growing rapidly. However, the object was to extend the existing approach and break the unidirectional view that has been used. Well aware of that more research has to be done, this study can be looked upon as the first step of a greater insight into how nostalgia can be used in 21<sup>TH</sup> century. Even though we do not reject nostalgia as an effective marketing tool one has to consider other aspects such as the authenticity, channel used and targeting segment while using nostalgia.

Based on earlier research this study was made using a printed ad layout. Due to a convenience approach it was distributed through Internet, which basically made the printed ad appear on a display instead of a real piece of paper. How that effected the output is hard to say, but we do believe that the technical channel used affected the nostalgic feelings in a negative way since the target group for this survey was not born with it. The channel itself contradicts the purpose of the ad. However, one has to take into account that cyber commercial increases markedly and since people are online more often the total exposure of online ads compared to traditional ads increase as well. Thus, if marketers want to use nostalgia in their presentation it is hard to distribute the message without using Internet in some way. It is therefore important to understand it may be harder to evoke nostalgic feelings using this channel. That, on the other hand, does not mean that nostalgia would not work in the future. As Internet and other technological solutions emerge and become a part of everyday life, it is possible to look back on a personal level and become nostalgic over old technology. Comparable with what we can see happening to old LP-records today.

More can definitely be said about Generation Y, the upcoming generation, an interesting group to target for today's advertisers and marketers. But what we have found, supported by theories of generational characteristics, is that Generation Y seems harder to reach by personal nostalgia than generations before them (Lazarevic, 2012), which may be caused by the fragmented media of today. Yet, we have seen an increase in the use of nostalgic cues in marketing. One of the most popular uses of nostalgic marketing is in TV-shows with nostalgic themes, such as "That 70's Show" and "Mad Men". New as well as old productions

show nostalgic brands during the commercial as well as product placements in the show itself in order to slip under the viewer's critical eyes. It would be interesting to find out to what degree these kinds of attempts actually affect the viewer's behavior. Thus, further research into what channel suits nostalgia best is warranted.

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## APPENDIX 1

### NOST-scale translated by Holm (2008)

Reminds me of the past  
Påminner mig om det förflutna

Helps me recall pleasant memories  
Hjälper mig minnas positiva minnen

Makes me feel nostalgic  
Får mig att känna nostalgi

Makes me reminisce about a previous time  
Får mig att se tillbaka till en tid förr

Makes me think about when I was younger  
För mig tillbaka till tiden jag var ung

Evokes fond memories  
Framkallar hjärtliga minnen

Is a pleasant reminder of the past  
Är en trevlig påminnelse om det förgångna

Brings back memories of good times from the past  
Tar fram minnen från bra tider från förr

Reminds me of the good old days  
Påminner mig om den gamla goda tiden

Reminds me of good times in the past  
Påminner mig om härliga tider från förr



## APPENDIX 2

### Main Survey

#### Historical Nostalgia\*



1800-talet var alkemisternas, uppfinnarnas och gentlemännens tid, en tid fylld av mystik och karaktär. Himlen var fylld av luftballonger och zeppelinare och barnens glädjetjut fanns alltid närvarande. Denna känsla av mystik präglar Hendrick's Gin än idag, det är en särpräglad gin för alla som längtar efter något utöver det vanliga. Dess fina arom innehåller toner av rosenblad och färsk gurka, ett botaniskt urval som gifter sig utmärkt med dryckens bittra smak.

Hendrick's Gin är en specialtillverkad gin från Skottland som tappas upp i apotekarliknande flaskor a la 1800-tal. Drycken lanserades 1885 (2011) och tillverkas endast i små kvantiteter på max 450 liter åt gången, för att förädlingen ska kunna kontrolleras och kvaliteten garanteras. Serveringen sker endast på ett fåtal utvalda etablissemang av kunniga bartenders som serverar drycken i små tekoppar tillsammans med färsk gurka och mynta.

\* Two versions were made. One with a release date corresponding with the nostalgia portrayed and another with 2011 as the release date

## Personal Nostalgia\*



Kommer du ihåg 90-talet? Pojkbanden, hiphop-modet och "skatearna". Musiken som ljöd från boomboxen, tiden då man fortfarande samlade på cd-skivor och singlar. 90-tals känslan av ungdom och originalitet präglar Hendrick's Gin än idag, det är en särpräglad gin för alla som längtar efter något utöver det vanliga. Dess fina arom innehåller toner av rosenblad och färsk gurka, ett botaniskt urval som gifter sig utmärkt med dryckens bittra smak.

Hendrick's Gin är en specialtillverkad gin från Skottland som tappas upp i apotekarliknande flaskor. Drycken lanserades 1995 (2011) och tillverkas endast i små kvantiteter på max 450 liter åt gången, för att förädlingen ska kunna kontrolleras och kvaliteten garanteras. Serveringen sker endast på ett fåtal utvalda etablissemang av kunniga bartenders som serverar drycken i små tekoppar tillsammans med färsk gurka och mynta.

\* Two versions were made. One with a release date corresponding with the nostalgia portrayed and another with 2011 as the release date

## Non-Nostalgia\*



I vardagens höga tempo gäller det att ta vara på speciella tillfällen när de väl uppstår. Det gäller att skapa spänning och leva i nuet. Med Hendrick's Gin blir varje tillfälle annorlunda, spännande och speciellt. Det är en särpräglad dryck för alla som längtar efter något utöver det vanliga. Dess fina arom innehåller toner av rosenblad och färsk gurka, ett botaniskt urval som gifter sig utmärkt med dryckens bittra smak.

Hendrick's Gin är en specialtillverkad gin från Skottland som tappas upp i apotekarliknande flaskor. Drycken lanserades 2011 och tillverkas endast i små kvantiteter på max 450 liter åt gången för att förädlingen ska kunna kontrolleras och kvaliteten garanteras. Serveringen sker endast på ett fåtal utvalda etablissemang av kunniga bartenders som serverar drycken tillsammans med färsk gurka och mynta.

\*Control group

## APPENDIX 3

### Pictures from the questionnaire

Vad tycker du om produkten?

Dålig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Bra
Tycker inte om	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Tycker om
Ointressant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Intressant
Irrelevant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Relevant
Inte tilltalande	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Tilltalande

Hur ställer du dig till följande påståenden?

	Håller ej med 1	2	3	4	5	6	Håller fullständigt med 7
Produkten ger ett autentiskt intryck	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produkten känns genuin	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produkten tillverkas med passion	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produkten tillverkas med omsorg	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produkten känns konstgjord	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produkten känns kommersiell	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Den här produkten:

	Håller ej med 1	2	3	4	5	6	Håller fullständigt med 7
Påminner mig om det förlutna	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hjälper mig minnas positiva minnen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Får mig att känna nostalgi	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Får mig att se tillbaka till en tid förr	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
För mig tillbaka till tiden jag var ung	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Framkallar hjärtliga minnen	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Är en trevlig påminnelse om det förgångna	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Tar fram minnen från bra tider från förr	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Påminner mig om den gamla goda tiden	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Påminner mig om härliga tider från förr	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Hur stämmer följande påståenden överens med dig?

	Håller inte med 1	2	3	4	5	6	Håller fullständigt med 7
Jag skulle kunna tänka mig att köpa produkten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jag vill köpa produkten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jag kommer att köpa produkten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jag skulle kunna tänka mig att prata med mina vänner om produkten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jag vill prata med mina vänner om produkten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jag kommer att prata med mina vänner om produkten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jag skulle kunna tänka mig att pröva produkten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jag vill pröva produkten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Jag kommer pröva produkten	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Vad tror du produkten kostar? (SEK)

Hur mycket skulle du vara villig att betala för den? (SEK)

Vad tycker du om annonsen?

Dålig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Bra
Tycker inte om	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Tycker om
Ointressant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Intressant
Irrelevant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Relevant
Inte tilltalande	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Tilltalande
Amatörmässig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Proffsig
Ful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Snygg
Negativ	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Positiv
Inte informationsrik	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Informationsrik

Har du någon gång smakat eller kommit i kontakt med Hendrick's Gin?

☐ Ja

☐ Nej

Hur mycket identifierar du dig med följande uttryck?

	Håller inte med 1	2	3	4	5	6	Håller fullständigt med 7
Saker görs inte lika bra längre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Saker var bättre på den gamla goda tiden	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Produkter blir bara sämre och sämre	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Teknologiska framsteg leder till bättre tider	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Den mänskliga välfärden har ökat stadigt med tiden	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vi upplever just nu en försämring av Livskvalitén	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Stadig tillväxt i BNP har lett till ökad glädje	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Moderna företag levererar ständigt en bättre morgondag	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Hur är din inställning till gin?

Dålig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Bra
Tycker inte om	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Tycker om
Ointressant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Intressant
Inte tilltalande	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Tilltalande
Irrelevant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Relevant

Hur ofta konsumerar du gin?

☐ Aldrig

☐ 1-4 ggr per år

☐ En gång i månaden

☐ Flera ggr i månaden

☐ Minst en gång i veckan

Jag är

☐ Man

☐ Kvinna

Födelseår? (åååå)