

Steffi Gal

*The Influence of Evoked Nostalgic
Memories on Consumers'
Response to Brand Communications*



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List of Abbreviations and Acronyms

ANCOVA	Analysis of Covariance
ANOVA	Analysis of Variance
adj.	adjusted
AGFI	Adjusted Goodness of Fit Index
AVE	Average Variance Extracted
CAD-scale	Compliance-Aggressiveness-Detachment-scale
CAU	Christian-Albrechts-Universität zu Kiel
cf.	confer (lat.): compare
CFA	Confirmatory Factor Analysis
CFI	Comparative Fit Index
CR	Composite Reliability
EA	Emotional Attachment
EFA	Exploratory Factor Analysis
e.g.	exempli gratia (lat.): for example
EMB	Embarrassment
emp.	empirical
et al.	et alii; et aliae; et alia (lat.): and others
etc.	et cetera (lat.): and so on
EUR	Euro
EV	Explained Variance
GFI	Goodness of Fit Index
d.f.	degrees of freedom
i.e.	id est (lat.): that is
IFC	Item Factor Correlation
Index.	Indexicality
MIP	Mood Induction Procedure
MANOVA	Multivariate Analysis of Variance
neg. nost	negative nostalgia
NFC	Need for Cognition
NFI	Normed Fit Index
nost	nostalgic memories
NP	Nostalgia Proneness
p.	page
pos. nost	positive nostalgia
RMSR	Root Mean Square Radius
Mood _i	induced mood
Mood _p	post stimulus mood
SD	Standard Deviation
sic	sic (lat.): thus, so, in such a manner
SNI	Susceptibility to Normative Influence
vs.	versus

List of Symbols

α	Cronbach's Alpha, reliability
β	Beta Coefficient
C	conflicting reaction
D	dominant reaction
F	F-distribution
η	Eta, measure of effect size
H	hypothesis
M	mean value
N	number of participants/evaluations
p	significance level
R	range
$R^2_{adj.}$	adjusted explained variance
t	t-distribution
χ^2	Chi Squared

1. Introduction

1.1 Motivation and Scope

“The past is everywhere”, the historian David Lowenthal (1985, p. XV) states, and he adds “remembering the past is crucial for our sense of identity” (p. 197), “whether it is celebrated or rejected, attended to or ignored, the past is omnipresent” (p. XV).

It comes as no surprise then that nostalgia, the sentimental or bittersweet yearning for the past (Menzel Baker and Kennedy, 1994), has received attention from various fields of study. Historians (e.g., Lowenthal, 1985), physicians (e.g., Brunnert, 1984), anthropologists (e.g., McCracken, 1988), sociologists (e.g., Davis, 1979), psychiatrists (e.g., Hirsch, 1992), and psychologists (e.g., Wildschut et al., 2006) have attempted to gain more insight into the nature of nostalgia by approaching the subject from different angles. Much research in these disciplines has been directed towards a deeper understanding of the nostalgic aspects of the human condition.

However, nostalgia has also become an increasingly popular theme in the field of marketing. Particularly over the last two decades, there has been a growing interest in nostalgia in consumer research. Theorists and marketing practitioners observed a large number of companies using nostalgia to position their products in the marketplace in order to differentiate themselves from competitors. In doing so, they address the consumers’ need to recapture an idealized past through nostalgic consumption. “Nostalgia is big business” (Goulding, 2001, p. 565). Retailers who are specialized in selling nostalgic products, like the German company Manufactum, generate a total revenue of up to 100 Million Euros per year (Bönisch, 2007). Especially at times when life is becoming more uncertain and challenging, marketers use the power of nostalgic themes to encourage consumers to return to the “warmth, security, and love” of the past (Stern, 1992, p. 16). It seems that when people feel unsure about the world they tend to benefit from nostalgia the most. Many products and packages inspired by the past have been (re)introduced in order to appeal to consumers’ nostalgic feelings (Havlena and Holak, 1991; Stern, 1992; Rindfleisch et al., 2000; Reisenwitz et al., 2004). Advertising campaigns that emphasize the merit of the ‘good old days when things were better’ are nearly ubiquitous.

Despite the increasing attention paid to nostalgia in consumer research and in the marketplace, questions remain to further complete the understanding of nostalgia from a consumer behavior perspective. While most of the research dealing with nostalgia in marketing has been concerned with advertising, little academic research has attempted to

determine the influence of nostalgia (in particular nostalgic memories) on consumption-related issues. Understanding consumers' responses to nostalgic brands with a simultaneous consideration of consumers' individual differences should help marketers to effectively generate desired responses.

The present thesis addresses several fundamental questions about nostalgia in marketing in three consecutive, empirical studies that investigate the influence of nostalgic memories on nostalgic consumption. Several individual difference variables that determine consumer behavior are examined via psychometric assessment. The results obtained shed insight on the emotional and design nature of more and less authentic nostalgic brands and their perception by consumers, the mood-boosting function of consumers shopping for authentic nostalgic brands, the influence of individual hope and need for cognition on mood boosts, and the inconspicuous nature of nostalgia shopping manifested in consumers avoiding potential embarrassment when they are aware of others present. All three studies are linked together by the common goal to provide marketers with new insights assisting them in successfully crafting and managing nostalgic brands.

First, study I offers new evidence that underlines empirically the so far only qualitatively described idea of nostalgia as an ambivalent construct. Central to this research is the ability of a brand to evoke differential levels of nostalgic memories and subsequent mixed emotions with consumers. Findings computed in study I confirm the ambivalent nature of nostalgic memories elicited through brand stimuli. Furthermore, extrinsic brand characteristics are analyzed and discussed that have the potential to evoke positive emotions in certain customers more or less prone to nostalgia.

Second, results were obtained in study II indicating that nostalgic brands work as mood boosters. Unfortunately, little research to date has addressed the roles nostalgic memories and mood regulation play in shaping the consumers' preferences for brands. Study II attempts to address this shortcoming by investigating the relationship of the mood regulative function of nostalgic brands and by focusing on relevant individual difference variables. The study uses a mood induction experiment and underlines the mood-boosting function of nostalgic brands.

Last, study III investigates consumer embarrassment during nostalgia shopping in consideration of further pertinent individual difference variables (e.g., susceptibility to normative influence). While study I and II focus on a highly personal perspective, study III explores the more public aspects of nostalgia shopping. In relation to past research on consumer

embarrassment, the data obtained in study III bring to light that embarrassment is a relevant emotional construct in purchase situations that involve nostalgic products. In sum, the last study examines the susceptibility of nostalgia shopping to public scrutiny in a conformity and compliance framework.

1.2 Organization of the Thesis

The thesis proceeds as follows. After this introduction, chapter 2 provides an overview of the psychometric assessment and the determination of individually different responses to marketing stimuli and explains the approach of statistical reasoning in the fields of psychology and marketing. In chapter 3 the sociology of nostalgia is explained in general and with regard to the field of marketing with a review of relevant literature. Chapter 4 reviews the creation of desirable brand impressions and focuses on salient cues and package design elements. Chapter 5 introduces the conceptual framework that underlies the empirical studies presented in this thesis and develops hypotheses. Then, three empirical studies are put forward for testing the hypotheses. The thesis continues with a discussion in chapter 6 which contains three sub-chapters that focus on the advancement of theory, explain managerial implications, outline research limitations, and propose future research. Chapter 7 is dedicated to the summary of the main results and chapter 8 gives a similar summary written in the German language. The applied questionnaires and experimental instructions are provided in the appendix of this thesis in addition to several tables containing overviews of selected results.

2. Psychometric Assessment and Determination of Individually Different Responses to Marketing Stimuli

2.1 Psychometric Method and Psychological Measurement

Derived from its Greek roots, the term psychometrics means measuring the mind. In modern psychology, the field of psychometrics is primarily concerned with psychological testing (Kline, 1979). It involves the study of measurement instruments such as questionnaires and tests to measure cognitive, personality, emotion, attitudes, ability, or behavioral variables (Kline, 1998; Murphy and Davidshofer, 1998; Rust and Golombok, 1999). Measurement, in the most general sense, is the process of associating numbers (or other familiar mathematical entities) with objects in such a way that specific properties of objects are faithfully represented by properties of numbers (Krantz et al., 1971). Since the subject matter of psychology is different from that of the natural sciences, this definition has to be refined when applied to psychological measurement. Psychological measurement, then, is the method of assigning numbers to persons in such a way that some attributes of the persons being measured are faithfully reflected by some property of these numbers (Ghiselli et al., 1981; Murphy and Davidshofer, 1998). Psychological measurement bears some difference to natural sciences like physics or mathematics. Not every behavior can be manipulated or controlled, and feelings and emotions are private and may not be obviously suited for observation, one of the necessities of the scientific method. It is common knowledge that psychological measurements rarely, if ever, can provide exact, definite measures of human behavior. Measuring intelligence or individual difference variables means something different than measuring the span of a building. However, the subject matter of psychology is not entirely subjective. A panel of the National Academy of Sciences concluded that psychological tests generally represent the best, fairest, and most economic method of obtaining the information necessary to make sensible decisions about individuals (Wigdor and Garner, 1982 cited in Murphy and Davidshofer, 1998). In fact, the field of scientific psychology depends on good measurement (Kline, 1998). The development of tests, scales, and inventories makes it possible to measure a wide range of psychological attributes which is particularly relevant to the process of making decisions about individuals and helping them make decisions about themselves (Murphy and Davidshofer, 1998). For the investigations conducted in the present thesis established measures were available and employed. In order to guarantee the translation quality, pre-tests were performed in ambiguous cases, so that the applied items conveyed the same meaning as the original measure.

2.2 Statistical Reasoning in Psychology and Marketing

Testing or measuring psychological variables and constructs is an established procedure in marketing and consumer research. Many of the research methods in consumer psychology run parallel to the research methods used in marketing (Haugtvedt et al., 2007). However, before factors that describe psychological characteristics of a person can be systematically determined, those very characteristics must be described first. This is the main purpose of psychological measurement. Measurement in psychology and marketing is concerned with the methods used to provide quantitative descriptions of the degree to which individuals manifest or possess specified characteristics, attitudes, values, interests, and beliefs, among others. Therefore, it is essential to address some theoretical and practical problems of psychological measurement and to discuss the use of quantitative descriptions produced by those methods of measurement.

The main problem in psychological testing is to determine if a test provides an adequate measure of a certain attribute. More precisely, it is decisive to determine if test scores really reflect the attributes of an individual being measured (Murphy and Davidshofer, 1998). That is why reliability and validity are important prerequisites in psychological testing.

In psychometrics, a *reliable* test is one that yields the same score when a person takes two alternative forms of the test or when a person takes the same test on two or more different occasions (Kline, 1986; Murphy and Davidshofer, 1998). In other words, a test is reliable when it is self-consistent (Kline, 1986). It therefore implies consistency and precision. Note that some authors (Rust and Golombok, 1999) point out that there is a difference in the meaning of test reliability in natural sciences and test reliability in the field of psychology. While the measure of the length of a building will in all likelihood yield the exact same result every time it is taken, results of psychological tests of people might not yield the exact same results since people do not react the same every day (cf. Murphy and Davidshofer, 1998). Therefore, to provide an adequate measure of a certain attribute, a psychological test must at least assign scores in a consistent fashion (Murphy and Davidshofer, 1998). That is why one form of reliability is test-retest reliability (Kline 1986, 1998; Hair et al., 1998). Test-retest reliability of a survey instrument like a psychological test is estimated by performing the same survey with the same respondents at different moments of time. The closer the results obtained the greater the test-retest reliability of the survey instrument (Hair et al., 1998; Kline, 1998; Marcoulides, 1998). Another measure of reliability is internal consistency, which applies to the consistency among the variables in a summed scale. If a test measures a

particular variable, it is obvious that the individual items of the scale should all be measuring the same construct and as a result be highly intercorrelated (Kline, 1998; Hair et al., 2006). The most common index to test the consistency of an entire scale is Cronbach's Alpha, which has become the virtual standard of scale reliability. Cronbach's Alpha will generally increase when the correlations between the items increase. It ranges from 0 to 1, with values of .60 to .70 deemed to be the lower limit of acceptability (Hair et al., 2006).

The second fundamental characteristic of a good test is *validity*. A considerable number of theorists have proposed statistical methods that can be used to assess the degree of validity. A test is valid if it measures what it claims to be measuring. More precisely, validity is the extent to which a scale or set of measures accurately represents the concept of interest (Hair et al., 1998). There are several categorization systems in use, but the major groupings include content validity, which some researchers put on a level with face validity, and other forms of validity that are measured empirically by the correlation between theoretically defined sets of variables (Hair et al., 1998). "Content validity is the degree to which elements of an assessment instrument are relevant to and representative of the targeted construct for a particular assessment purpose" (Haynes et al., 1995, p. 238). In other words, content validity examines the extent to which a test reflects its particular purpose (Rust and Golombok, 1999). Although measures cannot be verified based on content validity evidence alone, the demonstration of content validity is a fundamental requirement for the assessment of measuring scales. The other previously mentioned forms of validity are convergent, discriminant, and nomological validity. Convergent validity confirms that the scale is correlated with other known measures of the concept; discriminant validity ensures that the scale is not similar to (diverges from) other similar concepts to be distinct; and nomological validity ascertains if the scale demonstrates the relationships shown to exist based on theory and/or prior research (Hair et al., 1998). Note that even though there are many approaches to validity presented in the literature (Kline 1979, 1998, 2000; Marcoulides, 1998; Murphy and Davidshofer, 1998; Rust and Golombok, 1999), researchers agree that validity refers to the extent to which a study truthfully reflects the specific concept that one is attempting to measure. While reliability is concerned with the accuracy of the particular measuring instrument, validity is concerned with the scale's success at measuring what the researcher sets out to measure.

The ability of a summed psychological measurement scale to portray complex concepts in a single measure makes it a valuable research instrument in psychometrics. According to Miller

(1991) there are literally thousands of scales and indices to measure social variables. However, researchers are still constructing new measures despite the fact that scales of high reliability and validity are available. Although psychometricians argue that constructing new measures is a wasteful practice (Miller, 1991), marketing researchers often must do so in order to investigate specific attributes of different stores or products (Peter, 1981). Note that the selection of scales to be used for the present research was based on such criteria as reliability, validity, and appropriateness.

2.3 Individual Differences as Determinants of Consumer Behavior

Before turning to the description of the performed empirical analyses, a few fundamental background information about consumer behavior in general should be given. Understanding consumer behavior is a crucial requirement before taking any strategic marketing decision. Knowing when, why, how, and where consumers buy or do not buy products is the key for any marketing success. Consumer behavior is significantly influenced and shaped by psychological processes and individual differences which will be explained now.

There are two kinds of individual differences: states and traits (Cattell and Kline, 1977). States are transient and may last for quite a short duration (Kline, 2000). In contrast, traits are stable characteristics of individuals that are relatively unchanging over time. This distinction between state and trait sources of variation in psychological variables is important for marketing implications.

Note that there are real, relatively stable differences between individuals in a variety of areas like e.g. behavior, personality, attitudes, preferences, interests, perceptions, values, and beliefs. The goal of the previously described psychometric method is to devise systematic procedures for translating these differences into numeric terms (Murphy and Davidshofer, 1998). These are values that present descriptions of individuals which can be manipulated to provide further information about those individuals (Ghiselli et al., 1981). A plethora of studies has now accumulated that investigate individual differences in a great variety of different research disciplines. Engel et al. (1993), for example, have suggested that individual differences are a major factor influencing consumption-related behavior. Since more and more marketers carefully target customers on the basis of their psychographic profiles with highly personalized product offerings and messages that show they comprehend their needs and desires, psychological measurements in the field of consumer research is essential.

Haugtvedt et al. (2007) examined the articles published in the Journal of Consumer Research from 1995 to 2005 and found that in about 15 percent of the described studies measures of individual differences were employed.

In the present thesis quantitative research methods are used to investigate the response of individuals towards nostalgic brands with the help of individual difference variables. For a better understanding of the studies described in chapter 5 relevant terms are explained in the following.

2.3.1 The Nature of Personality

While several (sometimes controversial) definitions of personality exist, Schiffman and Kanuk (2004, p. 120) refer to personality as "...those inner psychological characteristics that both determine and reflect how a person responds to his or her environment". Contrary to this definition some theorists focus on a concept of personality that refers to an individual's unique psychological makeup and how it consistently influences the way someone responds to environmental stimuli (Engel et al., 1993; Blackwell et al., 2001). In recent years, the nature of personality has been debated in this regard since newer studies have found that people not always behave consistently (Solomon, 1996; Schiffman and Kanuk, 2004). Individuals are unique in the sense that no two people are exactly alike. Many individuals may be similar in terms of a single personality characteristic but not in terms of others. Moreover, they do not behave in identical ways in all situations as under certain circumstances (e.g., major life events) personalities can change (Solomon, 1996; Schiffman and Kanuk, 2004). This argument seems to be a bit hard to accept since researchers as well as laymen tend to see others in a limited range of situations, and so it looks as if most people act consistently (Solomon, 1996). Although individuals may not be completely consistent across situations, many people show similar patterns of behavior. Therefore, the description of broad personality types may be useful to group individuals meaningfully in a way that accurately describes some important behavior patterns (Murphy and Davidshofer, 1998; Baumgartner, 2002). Sheth et al. (1999) argue that individuals develop a personality in order to build a standard repertoire of responses to environmental stimuli since thinking up a new response for every new situation might not be efficient.

The study of personality is especially relevant in the context of marketing. Companies try to appeal to consumers in terms of their personality. Each individual's distinct personality influences his or her buying behavior (Kotler et al., 2005). That's why products and brands (e.g., nostalgic brands) can also be aimed at particular personalities. In the psychology and

consumer research literature several theories of personality have emerged, some of which are described below.

Freudian Theory

Sigmund Freud, the founder of psychoanalysis, suggested that personality is driven by conscious and unconscious needs or drives (Schiffman and Kanuk, 2004). Using the metaphor of an iceberg, Freud described his theory about personality in order to demonstrate that nine-tenths of it was submerged in the realm of the subconscious (Engler, 1999). He believed that personality has three structures: the id, the ego, and the superego (Engel et al., 1993; Schiffman and Kanuk, 2004). The *id* is the Freudian structure of personality that controls the most basic needs and urges such as thirst, hunger, and sex (Assael, 1998; Schiffman and Kanuk, 2004). In Freud's view, the id is totally unconscious and consequently has no contact with reality (Assael, 1998). The id is driven by a principle that strives for immediate gratification of all needs, wants, and desires; it seeks immediate satisfaction (Schiffman and Kanuk, 2004). The id is the most primitive part of the personality and the first to develop. It is present in the newborn baby whose behavior is governed totally by the id (Assael, 1998). The id operates by what Freud called the pleasure principle (Freud, 1966). The *ego* helps the individual to respond in socially acceptable ways since it uses reasoning to make decisions. The ego is the conscious mediator. It mediates among the demands of the id, the realities of the world, and the demands of the superego (Sheth et al., 1999). The *superego* of the Freudian structure of personality is the moral side of the psyche that expresses ethical codes of conduct (Sheth et al., 1999; Schiffman and Kanuk, 2004). It represents the internalized value system of society, the ideal state of how the individual should behave. The superego is formed from the punishment and praise of parental figures and social institutions (Freud, 1966).

The Freudian theory is seen as the conceptual basis for the motivation-research movement and as forerunner of lifestyle studies. Astonishing examples can be found in the literature describing psychoanalytical explanations of consumer-related issues (cf. Dichter, 1964). Engel et al. (1993, pp. 354-355) give an example when they explain: "A man who buys a convertible sees it as a substitute mistress; a woman is very serious when baking a cake because, unconsciously, she is going through the symbolic act of birth; and men want their cigars to be odoriferous to prove their masculinity". In the same way, Durgee (1991) argues, that consumers might buy gourmet foods, foreign automobiles, or perfume in order to communicate their own individuality. Although the psychoanalytical approach might be controversial and the consumer's personality is a result of more than just subconscious processes, it can't be denied that a great deal of contemporary advertising campaigns, for

example, place emphasis on sexual and other deep-seated biological instincts (Engel et al., 1993). Even more recent studies (cf. Bargh, 2002, for a review) have documented that a considerable number of consumer decisions are nonconscious.

Social Theory

Another theory dealing with personality is the socio-psychological theory. Although Sigmund Freud's understanding of the human psyche had been enormously influential, it became subject of considerable criticism already during his own lifetime. Contrary to Freud's psychoanalytic perspective the socio-psychological approach recognizes the interdependence of the individual and society (Engel et al., 1993; Blackwell et al., 2001). According to the socio-psychological theory, the individual strives to meet the needs of society, while society helps the individual to attain his or her goals (Blackwell et al., 2001). Therefore, this theory combines sociological and psychological elements¹. Researchers that approve of the socio-psychological theory argue that social variables rather than biological instincts are the most important determinants in shaping personality (Blackwell et al., 2001). The social theorist Karen Horney (a contemporary of Sigmund Freud) believed that personality is developed as an individual learns to cope with basic anxieties originating from parent-child relationships (Horney, 1945, 1950). According to her, there are three approaches to coping with these anxieties. Individuals could move toward (compliance), could move against (aggressiveness), or could move away from others (detachment) as manifestations of their character development (Coolidge et al., 2001). Individuals, whose style is to move toward, have a high need for approval and a tendency to deny self-assertion in order to please other people. The moving against type has a need for controlling and exploiting others. The last type of people are those who move away from others because they fear closeness (Magnavita, 2002). Based on Horney's work Cohen (1967) developed a compliance-aggressiveness-detachment-scale referred to as CAD-scale.

Researchers like Cohen (1967) have applied the CAD-scale, which is a 35-item inventory, to explain consumption-related issues. He found that compliant individuals use more mouthwash and toilet soaps, while aggressive types use more cologne and after-shave lotion. Detached individuals who are characterized by a self-sufficient and independent personality type drank more tea and less beer. Such results would thereby suggest that marketers might implement communication strategies that aim at focussing on social approval in the case of mouthwash and toilet soap, that emphasize social conquest in the case of colognes and after-shaves, and

¹ For a detailed explanation of this perspective see Hall, C.S. and G. Lindzey (1978), *Theories of Personality*, John Wiley & Sons, 154-155.

that might use a traditional or subdued context relating to the marketing of tea (cf. Cohen, 1967). Since measures like the CAD-scale were constructed for marketing applications, some authors (Engel et al., 1993; Assael, 1998) attest to the scale's usefulness in providing suitable explanations of how consumers behave and decide. Table 1 combines the Horney paradigm with Cohen's (1967) hypothesis.

Intuitively, it seems obvious that there are different types of personalities. It also seems apparent that an individual can express his or her personality in purchased objects. However, precise measures of personality and product or brand choice on the basis of the CAD-scale seem to be difficult to obtain.

Table 1: Horney's Paradigm and Cohen's Hypothesis

Horney's Paradigm	Cohen's Hypothesis
<i>Compliant Type:</i> Individuals need love, acceptance, and appreciation	<i>Compliant Type:</i> Tends to respond favorably to products enhancing social relationships
<i>Aggressive Type:</i> Competitive in nature, finds strength and power appealing	<i>Aggressive Type:</i> Prefers products associated with high status and successful images
<i>Detached Type:</i> Desires independence and values self-sufficiency	<i>Detached Type:</i> Inclined towards products appealing to his or her independent nature

Sources: Horney, 1950 and Berkman and Gilson, 1986

Trait Theory

Trait theory is a quantitative or empirical approach to personality that postulates that personality is composed of a set of traits (or identifiable characteristics) which describe general response predispositions of a person (Solomon, 1996; Assael, 1998; Sheth et al., 1999). A trait is more specifically defined as any distinguishing, relatively enduring way in which one person differs from another (Guilford, 1959). For example, people can be distinguished by the degree to which they are conservative, outgoing, trusting, suspicious, or assertive (Sheth et al., 1999). Therefore, it comes as no surprise that trait measures of personality are used to expand the understanding of consumer behavior. Traits that seem to be especially relevant to consumer behavior include not only innovativeness, materialism, and ethnocentrism (Schiffman and Kanuk, 2004) but also self-consciousness, need for cognition (Solomon, 1996) and compulsiveness, aggressiveness, and detachment (Assael, 1998). A great deal of research has now been accumulated that tries to gain more information on how personality influences consumption behavior. Studies by Gottlieb (1958), Koponen (1960),

and Kassarian (1971) might be seen as early attempts to obtain knowledge that enables marketers to better understand customers and to segment and target those customers in such a way that they respond as intended to marketing actions. In the recent studies in this field of research, theorists use more specific measures of personality traits in order to yield meaningful results (Solomon, 1996) as done in the present research.

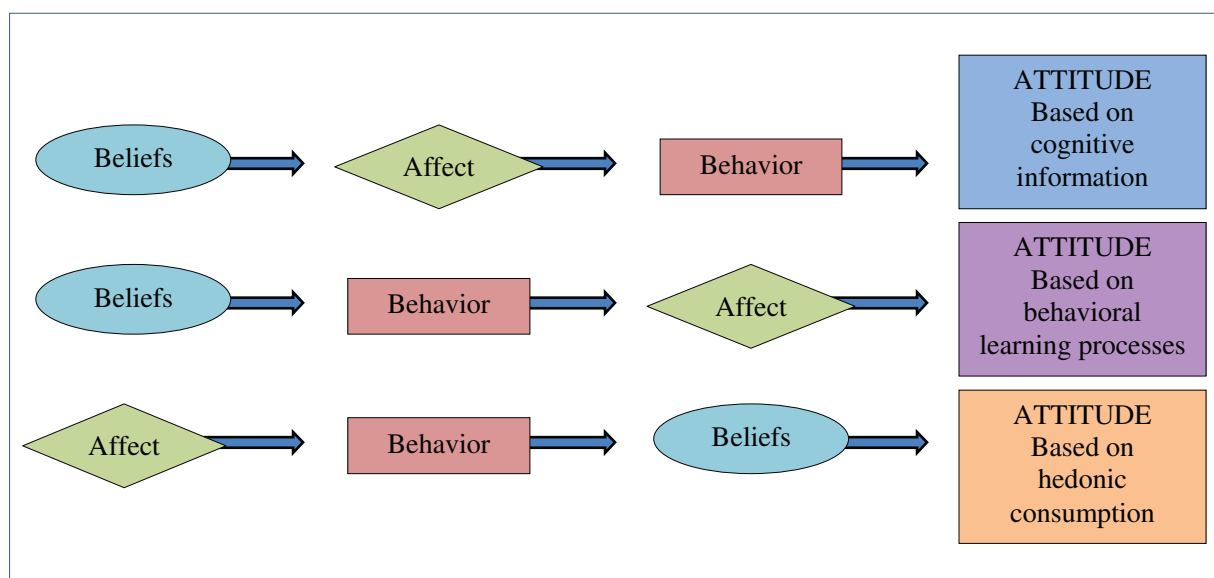
There seems to be a universal agreement in personality research in general, and in research related to consumer behavior in particular, that personality reflects individual differences (Schiffman and Kanuk, 2004). One possible way to evaluate an individual's personality is through the use of personality questionnaires which usually consist of a set of items (statements about feelings and/or behavior) that together make up a scale. These are widely favored in psychological testing (Kline, 2000). For the present studies only personality traits (e.g., nostalgia proneness, or need for cognition) were measured that are well defined.

2.3.2 The Nature of Attitudes and Preferences

Besides other influencing variables like information, peer group influence, or experience, a consumer's personality moderates (mediates) attitudes (Assael, 1998). Generally speaking, *attitudes* symbolize a lasting, general evaluation of people (including oneself), objects, or issues (Baron and Byrne, 1987). Applied to the field of consumer research one can find adapted versions of this traditional definition that describes attitudes as predispositions to behave in a consistently favorable or unfavorable way with respect to given objects like product categories or brands etc. (Cacioppo and Berntson, 1994; Schiffman and Kanuk, 2004). Consequently, attitudes are a subject of major importance to marketers. More precisely, it may be essential to know why a certain attitude is held before attempting to change a product or modify marketing activities. Additionally, one should be aware of the fact, that two individuals can each have the same or a similar attitude towards a brand or product for very different reasons.

On the basis of past research most theorists agree that an attitude has three components: affect, behavior, and cognition. These three components can be remembered as the ABC model of attitudes or three-component model of attitudes (Solomon, 1996; Assael, 1998; Sheth et al., 1999). Affect refers to how an individual feels (e.g., brand evaluations), behavior refers to an individual's intentions to do something (e.g., intention to buy), and cognition refers to what an individual believes about an attitude object (e.g., brand beliefs, Assael, 1998). Solomon (1996, p. 160) states that: "This model emphasizes the interrelationship

among knowing, feeling, and doing”. But how are the three components related to each other? Behavioral researchers have structured the interrelationship of the three components of attitudes as shown in figure 1. The first hierarchy of attitudes shown in figure 1 is the cognitive (or learning) hierarchy in which cognitions (beliefs) come first, affect next, and behavior last. In this hierarchy brand beliefs underlie the feelings toward the brand. These brand beliefs lead to feelings which could result in a purchase of the product. The highly-involved consumer seeks out information and weighs alternatives before he or she comes to a considered decision in this careful choice process. This scheme occupied a central position in the earliest attempts to build systematic models of buyer behavior (Holbrook and Batra, 1987). In the second hierarchy the consumer is not motivated to seek out a lot of information and does not have a strong preference for a certain brand. Here the consumer believes first (beliefs), then acts (behavior), and feels last (affect). Accordingly, purchase decisions are based on limited knowledge, and an evaluation of the brand takes place after the purchase. In the third hierarchy the consumer feels first (affect), then acts (behavior), and thinks last (beliefs). Here, based on the consumer’s emotion, an attraction toward a certain product or brand occurs, which leads to an embracement of the product or brand that then results in a purchase. Step three in this chain is then learning through experience (Solomon, 1996; Assael, 1998).



Source: Solomon, 1996

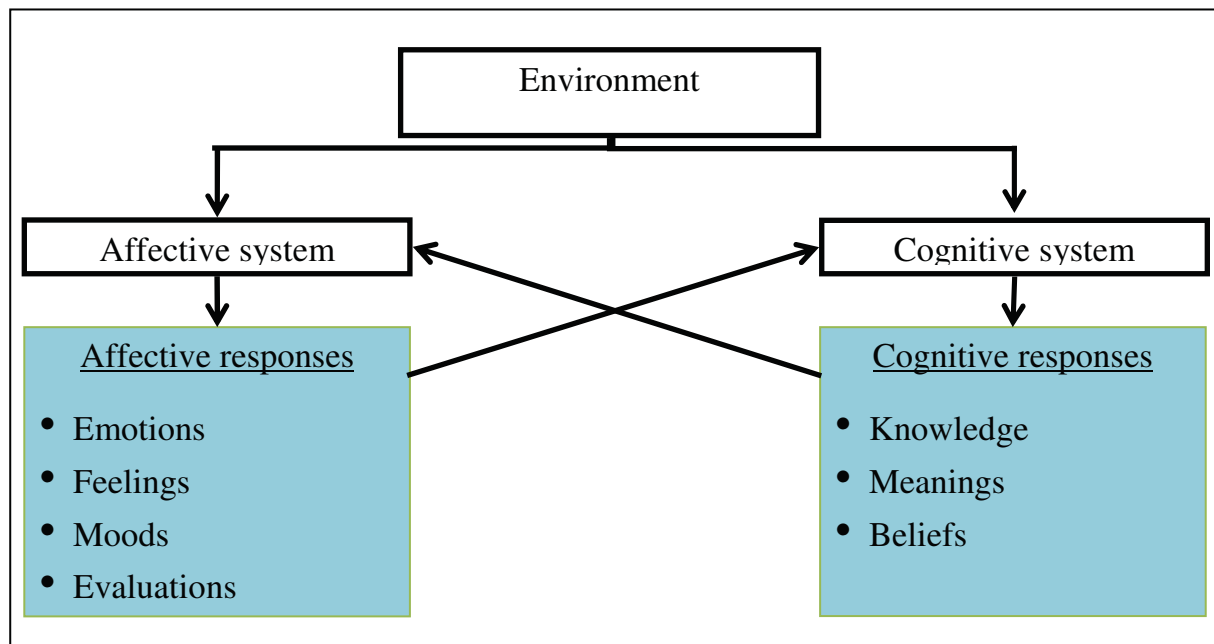
Figure 1: Three Components of Attitudes

Similar to personality traits, attitudes can be measured by scales. Purchase intentions, for example are generally measured on a scale from “definitely will buy” to “definitely will not buy” as employed for the performed studies described in the present thesis.

Several researchers have conjectured that attitudes are learned (Assael, 1998; Sheth et al., 1999; Schiffman and Kanuk, 2004). While favorable attitudes toward a product do not automatically translate into favorable purchase intentions, holding a favorable attitude toward a product is almost always an essential prerequisite for a completed purchase. An individual may like one product of a certain product category but intends to buy another brand that he or she likes even better. Therefore attitudes are sometimes measured in the form of *preferences* (Blackwell et al., 2001). According to Blackwell et al. (2001, p. 289) “preferences represent attitudes toward one object in relation to another”. Attitudes as well as preferences play a central role in marketing strategy, and it is helpful to have a fuller understanding of them. More precisely for the present research: Although consumers may express nostalgic feelings that manifest their longing for past times (affect), marketers as well as consumer behavior researchers want to know how these feelings influence consumers’ behavior in the present.

2.3.3 The Nature of Affect and Cognition

Although affect has already been mentioned in the previous chapter, it is necessary to take an even closer look at this topic in order to give an account of the distinction between affect and cognition. This is important for a better understanding of how consumers respond to marketing stimuli (e.g., nostalgic brands) and their environment. Affect and cognition are different types of psychological responses. Affect refers to feeling responses (Solomon, 1996). Cognition refers to thinking (knowledge, believes) responses (Peter and Olson, 2008). There are several theories involving affect and cognition (Tsal, 1985). A few researchers argue that the affective and cognitive systems work independently under certain circumstances (Zanjon, 1984). Some other researchers claim that affect is largely influenced by the cognitive system (Lazarus, 1984). Still others believe that the two systems are highly interdependent (Peter and Olson, 2008). Peter and Olson (2008) demonstrate that the affective responses (emotions, feelings, or moods) produced by the affective system in reaction to stimuli in the environment can be interpreted by the cognitive system. These cognitive interpretations, on the other hand, may be used to make decisions. More precisely, and following Peter’s and Olson’s (2008) arguments, consumers could state “I wonder why I feel so nostalgic” or “I don’t like this nostalgic brand because it reminds me of my unhappy childhood”. The relation between the affective and cognitive systems is shown in figure 2.



Source: Peter and Olson, 2008

Figure 2: The Relationship between the Affective and Cognitive Systems

2.3.4 The Nature of Emotions

There are several emotional components of nostalgia (Holak and Havlena, 1998). Moreover, nostalgia is sometimes even classified as an emotion (cf. Davis, 1979; Sedikides et al., 2004) or emotional state by some theorists (Stern, 1992). On this account it is necessary to discuss the nature of emotions first for a better understanding. Emotions have been the subject of intense study not only in the field of psychology but also in the field of consumer research. While the term is used very frequently by laymen, psychologists, and scientists, the question “What is an emotion?” rarely generates the same answer since there is little consistency in the use of terminology related to emotion. According to Keltner and Gross (1999, p. 468), emotions are “episodic, relatively short-term, biologically-based patterns of perception, experience, physiology, action, and communication that occur in response to specific physical and social challenges and opportunities”. Despite this seemingly clear-cut definition there are literally hundreds of theories of emotion, not counting all the ones that have been proposed (see also Stets and Turner, 2007, for a detailed classification of emotions). Oatley and Johnson-Laird (1987, p. 35) claim that emotions are evoked “at a significant juncture of a plan ... typically ... when the evaluation (conscious or unconscious) of the likely success of a

plan changes". Similarly, Scherer (2001)² and many other theorists demonstrated that emotions are generally triggered by a stimulus. Scherer (2005) explains that something must happen to stimulate a reaction after having been evaluated for its significance. According to him, often such stimuli "will consist of natural phenomena like thunderstorms or the behavior of other people or animals that may have significance for our wellbeing. In other cases, one's own behavior can be the event that elicits emotion, as in the case of pride, guilt, or shame. In addition to such events that are more or less external to the organism, internal events are explicitly considered as emotion elicitors by the definition. These could consist of sudden neuroendocrine or physiological changes or, more typically, of memories or images that come to our mind. These recalled or imagined representations of events can be sufficient to generate strong emotions" (Scherer, 2005, p. 700). In a nutshell, emotions can be triggered by an event that is either experienced or recalled (Manstead, 2008). However, different people can have different emotional reactions (or no emotional reactions at all) to the exact same event or happening (Bagozzi et al., 1999).

Note that although a certain event can trigger an emotion, it is not the event that produces the emotion but rather the unique psychological appraisal (that can occur consciously or unconsciously) made by the individual evaluating and interpreting the event. The assumption that emotions are elicited by evaluations (appraisals) of events is called appraisal theory in psychology (Ortony et al., 1988; Lazarus, 1991; Roseman, 1991; Scherer et al., 2001). The appraisal theorist Lazarus (1991) claims that three primary appraisal components are crucial for emotion formation: goal relevance, goal congruence, and type of ego-involvement. Broadly defined, goal relevance answers the questions: Do I care or is there anything at stake? Goal congruence refers to the extent to which a transaction is consistent with what the person wants or simply put: Is the stimulus beneficial or harmful? Lastly, ego-involvement refers to diverse aspects of ego-identity or personal commitments.

While some theorists classify nostalgia as an emotional state (see the explanation below), it is necessary to apprehend that emotional states are rarely steady states. In fact, they are undergoing constant modification, and in doing so, allowing a quick readjustment to changing circumstances or evaluations (Scherer, 2005).

Usually, emotions are seen as a preparation to act (Berthoz and Weiss, 2006) or as mental states of readiness (Bagozzi et al., 1999) which is especially relevant for marketing

² According to Scherer (2001, p. 93) emotion is defined "as an episode of interrelated, synchronized changes in the states of all or most of the five organismic subsystems in response to the evaluation of an external or internal stimulus event as relevant to major concerns of the organism".

implications. In any way, emotions are ubiquitous in marketing. Bagozzi et al. (1999, p. 202) subsume that emotions “influence information processing, mediate responses to persuasive appeals, measure the effects of marketing stimuli, initiate goal setting, enact goal-oriented behaviors, and serve as ends and measures of consumer welfare”. Since emotions are complex reactions, it became a common procedure to isolate parts of what could be called an *emotional state*. An emotional state serves as an indicator of emotions and can be measured with self-report questionnaires (Niedenthal et al., 2006). Researchers substantiate this *modus operandi* by assuming that emotions are at least potentially conscious, that individuals are able to reflect on those conscious states, and that they can quantify them (Niedenthal et al., 2006). A self-report questionnaire is usually an arrangement of questions that are posed to a sample of the relevant population. The questionnaire can either be highly structured, with fixed alternative responses which can then be collated and analyzed, or it can contain open questions where the respondents are able to express themselves in their own words. Additionally, it should be mentioned here that emotions can also be classified as physiological reactions. Therefore, they can as well be measured by assessing heart rate, electrodermal responses, or by analyzing facial expressions. These methods do not require conscious emotional responses (Clark, 1992; Niedenthal et al., 2006). However, for the studies documented in the current thesis self-report questionnaires were used to assess the respondents’ emotional states.³

2.3.5 Moods versus Emotions

A key feature of nostalgic consumption is that it relates to consumer affect. Both mood and emotion are considered relevant affective states but there are several differences between both phenomena that require to be shortly explained at this point.

Although mood is related to emotion (Thayer, 1989), there is one universal truth supported by decades of research, i.e. that moods should be distinguished from emotions. Three primary features common to both emotion and mood are experience, expression, and physiology (Lang, 1979). Emotions tend to be short-lived but more intense; whereas moods are long lasting, mild, pervasive, and generalized affective states (Isen, 1984; Parkinson et al., 1996; Gross, 1998). Scherer (2005, p. 702) distinguishes between emotions and moods as follows: “Conversely, as emotions imply massive response mobilization and synchronization as part of specific action tendencies, their duration must be relatively short in order not to tax the resources of the organism and to allow behavioral flexibility. In contrast, low intensity moods

³ Note that the term “affect” is “considered a general category for mental feeling processes, rather than a particular psychological process per se” (Bagozzi et al., 1999, p. 184).

... can be maintained for much longer periods of time without showing adverse effects.” Seconding this view, Panksepp (1994, p. 90) states: “For instance, whereas the full emotion of anger may last for only a few seconds or minutes, an annoyed or irritable mood may last for several hours or even a few days”. According to Thayer (1989, p. 14): “Often, mood is a subtle background state that is difficult to identify, but emotion is more likely to be identifiable and also quite changeable”. Emotions occur in response to changes in specific plans or goal-relevant events (Oatley and Johnson-Laird, 1987). Oatley (1992, pp. 64, 91-92) conjectures that emotions are manifest as “transitions from one sequence of action and another,” but moods occur “when the cognitive system is maintained in an emotion mode for a period”.

Mood and emotion are bodily events, associated with distinctly acute (emotions) or more tonic (mood) physiological states. Perhaps more importantly, emotions often have a distinct cause and an object of reference. With moods, a causal incident or event is often not identifiable (Morris, 1989; Larsen, 2000). Furthermore, Morris (1992) argues that emotions provide information about the environment. Moods, on the other hand, provide information about our internal state of affairs. As Larsen (2000, p. 130) puts it “moods nag at us, emotions scream at us”. Also, because moods build up gradually, it is difficult to identify exactly when they start, peak, or stop (Larsen, 2000). It should also be noted that some theorists like Thayer (1989) identify a fundamental food-mood connection and that moods can be very influential during attitude formation (Blackwell et al., 2001) since they play an important role in how a message (e.g. marketing stimuli) is decoded (Schiffman and Kanuk, 2004). Furthermore, being in a certain mood can enhance the encoding or retrieval of memories that share the same valence (Blaney, 1986). Typical examples for certain moods are being cheerful, gloomy, listless, buoyant, or depressed (Scherer, 2005). Table 2 shows an attempt to compare some of the previously discussed features of preferences, attitudes, emotions, and moods.

It should be recognized here that the terms attitudes, emotions, and moods are still sometimes used inconsistently in the literature.⁴ It is therefore necessary to pay attention to how the respective researchers define certain terminologies and how they measure the variables to which the terminologies refer (Bagozzi et al., 1999).

⁴ See Fedorikhin and Cole (2004) on positive and negative moods on attitudes.

Table 2: Features of Selected Types of Affect

Features Type of Affect	Rapidity of Chance	Behavioral Impact	Intensity	Duration
Preferences	very low	medium	low	medium
Attitudes	low	low	medium	high
Emotions	high	high	high	low
Moods	medium	medium ⁵	medium	high

Sources: author's classification and Scherer (2005)

2.3.6 Autobiographical Memories

A considerable number of researchers has investigated the nature of memories and contrasted them with autobiographical memories⁶. However, some theorists like Brewer (1986) claim that the field of autobiographical memories is one of the least well-developed areas in the study of human memory. Nevertheless, there are several perceptions in this research area that most theorists agree with. Neisser (1988, p. 361), for example, describes autobiographical memories as a type of memory in which the events of one's life "memoria" is recalled. According to him, people recall brief episodic events of their past, also enduring or even recurrent experiences, memories that are particularly significant in their lives. His view reflects that of other theorists like Brewer (1986), Baddeley and Wilson (1992), and Berkerian and Dritschel (1992). One universal notion of these theorists is that autobiographical memories involve a recollection of important episodes and events, related to one's self, or how Rubin (2005, p. 79) puts it: "Autobiographical memories are episodic memories: recollected events that belong to an individual's past" (see Conway et al., 1992 for a review). The events that are recalled as autobiographical memories by individuals are usually multimodal. They may involve vision, hearing, smell, taste, touch, or body sense; they vary in spatial, temporal, emotional, and narrative content; and they have personal relevance (Rubin, 2005). Studies by Brewer (1988) and Baumgartner et al. (1992) confirm the affective quality of autobiographical memories. Moreover, Sujan et al. (1993, p. 423) argue that "with the passage of time the bulk of our autobiographical memories that remain 'intact' involve emotion". Autobiographical memories are such powerful elicitors of emotion that researchers use it to put people into positive or negative moods by asking them to recall a happy or sad

⁵ Scherer (2005) assumes a high behavioral impact of moods. Other theorists like Bagozzi et al. (1999) state that moods are not as directly coupled with action tendencies as emotions are.

⁶ Some authors (e.g., Ross, 1991, p. 4) use autobiographical and personal memories interchangeably.

memory (Mather, 2006). It seems obvious that, depending on their content, autobiographical memories can either enhance or depress mood. Some people use different strategies in order to maintain or create happy autobiographical memories; for example they take pictures, buy souvenirs, or make vacation videos. These often help retrieve happy memories when people are in a negative mood (see Joorman and Siemer, 2004, on mood repair). Psychologists have also come to realize that the stronger the emotion associated with an event, the greater the vividness of recollection (Rubin and Kosin, 1984; Walker et al., 1997). These emotional autobiographical memories are more likely to be recalled than autobiographical events that lack emotional significance. Moreover, evidence suggests that emotional memories seem to last longer than neutral memories. In other words, the rate of forgetting emotional episodes is slower than that of neutral episodes (Burke et al., 1992). Consistent with this notion, Mills and Coleman (1994) find that even moderately to severely demented elderly people can still recall their emotionally subjective past. Such emotional autobiographical memories of the individual past can be evoked through diverse stimuli (e.g., through the use of reminiscence and counseling skills). So, emotion and cognition seem to have a relationship that can clearly be seen in the recall of nostalgic memories.

In his much-cited book “The Past is a Foreign Country”, Lowenthal (1985) presents a complex conglomeration of collected works of diverse authors, combined with ideas, notions, experiences, and mindsets associated with the past. Since his book represents a highly erudite, almost encyclopedical survey, some of his statements about memories should therefore be mentioned here. The historian Lowenthal (1985) about memory (note that he means autobiographical memory):

- “All awareness of the past is founded on memory. Through recollection we recover consciousness of former events, distinguish yesterday from today, and confirm that we have experienced the past” (p. 193).
- “Private memories also feel like private property” (p. 195).
- “Remembering the past is crucial for our sense of identity” (p. 197).
- “Memories proved wrong or inaccurate are not thereby dispelled; a false recollection can be as durable and potent as a true one, especially if it sustains a self-image” (p. 200).

As versatile and complex autobiographical memories are, some of them will apply to an individual’s behavior as a customer. Findings presented by Baumgartner et al. (1992) suggest

that customer's autobiographical memories involving products and product usage experiences can be affectively charged. This may occur when the affect is inherent in the product itself, or when it is inherent in the function and usage situation respectively, or when the product can be associated with a certain event (Baumgartner et al., 1992). Marketing practitioners sometimes use subtle marketing stimuli in order to try to evoke positive autobiographical memories in their (potential) customers. By encouraging the retrieval of such memories, marketing stimuli may influence consumers' shopping-related decisions. Focusing on automobile customers Braun-LaTour et al. (2007, p. 45) claim that "people's earliest and defining product memories can be used as a projective tool to help managers more fully understand consumers' relationship to their brand". Note that they also claim that "people's earliest and defining experiences have an important influence on current and future preferences in predictable ways across the consumer life cycle" (Braun-LaTour et al. 2007, p. 45). From their perspective, understanding what a product or brand means to the customer today is bringing to light what he or she remembers about the usage in the past.

Nevertheless, little attention has been given to evoked nostalgic memories, that is, autobiographical nostalgic memories in a consumer fleeting state, and its potential influence on (shopping) behavior. The purpose of the research conducted is to further explore the role nostalgic memories play in a consumer behavior context.

3. Nostalgia in General and in Marketing

3.1 A Brief History of the Sociology of Nostalgia

The term nostalgia is made up of two Greek roots (νόστος = nostos = returning home, and άλγος = algos = a painful condition/longing). The literal meaning of nostalgia, then, is the suffering caused by an intense yearning to return home. The term nostalgia was first introduced by the Swiss physician Johannes Hofer (1669-1752) in the late 17th century (Davis, 1979; Brunnert, 1984). He wrote his dissertation⁷ on the topic of nostalgia (Brunnert, 1984). According to him, nostalgia is a medical disease characterized by symptoms such as persistent thinking of home, bouts of weeping, anxiety, irregular heartbeat, anorexia, and insomnia among others (Wildschut et al., 2006). Even self-mutilation and suicidal tendencies were seen as possible consequences of the nostalgic condition (Brown, 2001). Johannes Hofer was the first who transformed an emotional problem into a medical disease. Until then, only the related disease called “Melancholia ex amore” was known and medically documented in all its details (Brunnert, 1984, p. 4). During that time, physicians were just beginning to generate an inventory and a classification of diseases analog to the system established in botany. To set up a “Genera moborum” in medicine it was necessary to search for varieties in order to enrich the repertoire (Brunnert, 1984, p. 4). As a result of Hofer’s dissertation the nostalgic disease became a part of accepted nosology. Formerly of provincial origins, the newly described medical disease attained soon universal recognition (Brunnert, 1984). Hofer suggested that Swiss mercenary soldiers suffered from nostalgia (or homesickness) which he describes as “a cerebral disease of essentially demonic cause,” (cited in Sedikides et al., 2004, p. 50). Nostalgia was compared to the feared Black Death (plague) in its epidemic dispersion (Brunnert, 1984). The German-Swiss physician Johann Jacob Scheuchzer (1672-1733), a contemporary of Hofer’s, found another explanation for the cause of nostalgia and suggested that nostalgia was due to “a sharp differential in atmospheric pressure causing excessive body pressurization, which in turn drove blood from the heart to the brain, thereby producing the observed affliction of sentiment” (cited in Davis, 1979, p. 2). It was widely believed at that time that nostalgia was a disease confined to the Swiss. Some military physicians who treated Swiss mercenaries even proposed that nostalgia was largely confined to the Swiss because of the incessant clanging of cowbells in the Alps, which inflicted damage upon the eardrums and

⁷ „Dissertatio medica de Nostalgia oder Heimwehe“. Praeases J. J. Harder, Basel 1678 cited in Brunnert, 1984, p. 2.

brains (Davis, 1979). Although purging, bleeding, red-hot branding irons, or the threat of being buried alive (Brown, 2001) were seen as eligible remedies during that time, only an immediate homeward journey seemed to cure the afflicted in the end (Brunnert, 1984). Until today dictionaries refer to Nostalgia (Heimweh, Homesickness) as “Schweizer Krankheit” (Swiss Disease). The idea of nostalgia as a medical or neurological disease persisted throughout the 17th and 18th centuries (Wildschut et al., 2006). Although the definition of nostalgia had shifted by the early 19th century, nostalgia remained relegated to the field of psychological disorders for the first half of the 20th century (Wildschut et al., 2006). By the mid-20th century, psychodynamic approaches considered nostalgia a subconscious desire to return to an earlier life stage. It was then labelled as a repressive compulsive disorder (Sedikides et al., 2008) or a “monomaniacal obsessive mental state causing intense unhappiness” (Fodor, 1950, p. 25). Soon thereafter, nostalgia was downgraded to a variant of depression, marked by loss and grief (Sedikides et al., 2008). Frost (1938, p. 801), for example, refers to it as “immigrant psychosis”. In the latter part of the 20th century, however, nostalgia obtained a separate conceptual status which will be explained in the following chapter.

3.2 Contemporary Conceptions of Nostalgia

As described above, nostalgia is regarded today as different from homesickness. Researchers as well as laymen make a clear distinction between these two terms. Today nostalgia refers to a longing for the past, a yearning for days gone by, and a fondness of possessions associated with past times (Peters, 1985; Holbrook and Schindler, 1991; Sedikides et al., 2004; Sierra and McQuitty, 2007). Davis (1979) argues that this yearning for yesterday is expressed by attempts to recreate aspects of one’s life, either by reproduction of past activities or by the recollection of symbolic representations in memories. He defines nostalgia as a sociological phenomenon that helps individuals maintain their identities in the face of major life transitions. Lowenthal (1985, p. xix) uses a more philosophical mindset to explain nostalgia. For him, “Nostalgia transcends yearnings for lost childhoods and scenes of early life, embracing imagined pasts never experienced by their devotees or perhaps by anyone”. Basically, there are two main ways to stimulate nostalgic responses in individuals. First, nostalgia can be stimulated by external stimuli associated with the past. These triggers can be social (e.g., friends, family, parties, reunions, etc.) or nonsocial (e.g., objects, music, smells, products, brands, possessions) (Havlena and Holak, 1991; Holbrook, 1993; Holak and Havlena, 1998). Second, nostalgia may also be caused through reflection. According to Davis

(1979) in either case, a direct or indirect comparison is made between past and current experiences.

The nostalgic emotion may be intensified by negative experiences of the present or negative perceptions of an individual's life situation. This results in the past being re-examined through 'rose-tinted' glasses, which in turn only serves to increase dissatisfaction with one's life situation when this past is contrasted with the present (Goulding, 2001). According to Sedikides et al. (2004, p. 210), "nostalgia is typically triggered by a threatening stimulus (e.g., death of a loved one, health problems, relationship dissolution, and income loss) or is a deliberate response to an uncomfortable psychological state (e.g., sadness, loneliness, anxiety, and alienation), although it can also be triggered by fortuitous stimuli (e.g., old photographs, letters, or CDs)". Holbrook and Schindler (1991, p. 330) focus exclusively on preferences towards objects rather than on the nostalgic memories evoked by those objects when they confine nostalgia to "a preference (general liking, positive attitude, or favorable affect) toward objects (people, places, or things) that were more common (popular, fashionable, or widely circulated) when one was younger (in early adulthood, in adolescence, in childhood, or even before birth)". Table 3 gives an overview of some contemporary sample descriptions of nostalgia. However, questions remain concerning the interpretation and classification of the nostalgia. Previous research associates nostalgia with positive, negative, or bittersweet emotions.

Nostalgia and Positive Emotions: Dictionary.com (2008, 09/12/2008) defines nostalgia as "a wistful desire to return in thought or in fact to a former time in one's life, to one's home or homeland, or to one's family and friends; a sentimental yearning for the *happiness* of a former place or time" or "something that elicits or displays nostalgia". According to The New Oxford Dictionary of English (1998) nostalgia is "a sentimental longing or wistful affection for the past, typically for a period or place with happy personal associations".

Several researchers have conjectured that nostalgia can be classified as a positive emotion. Davis (1979, p. 18) for example considers nostalgia as "a positively toned evocation of a lived past" and states that "the nostalgic ... experience ... is infused with imputations of past beauty, pleasure, joy, satisfaction, goodness, happiness, love ...". Other theorists like Chaplin (2000) argue that nostalgia reflects appreciation, if not reenjoyment, of past experiences. Kaplan (1987) describes nostalgia as a warm feeling about an earlier period, a past that is imbued with happy memories, pleasure, and joy. The notion that nostalgia is associated with positive emotions is shared by Holak and Havlena (1998), Wildschut et al. (2006), and Gabriel (1993), amongst others. Similarly, the columnist Caen (1975, Editorial) once

explained: “Nostalgia is memory with the pain removed”. It softens emotional pain according to the popular saying: “Time heals all wounds”.

Table 3: Contemporary Sample Descriptions of Nostalgia

Author	Sample Descriptions of Nostalgia
Menzel Baker and Kennedy (1994, p. 169)	“A sentimental or bittersweet yearning for an experience, product, or service from the past”.
Belk (1990, p. 670)	“A wistful mood that may be prompted by an object, a scene, a smell, or a strain of music”.
Hirsch (1992, p. 390)	“Within the psychiatric framework, nostalgia may be considered a yearning to return home to the past -- more than this, it is a yearning for an idealized past -- a longing for a sanitized impression of the past, what in psychoanalysis is referred to as screen memory -- not a true recreation of the past, but rather a combination of many different memories, all integrated together, and in the process all negative emotions filtered out”.
Davis (1979, p. 18)	“A positive toned evocation of a lived past”.
Holbrook and Schindler (1991, p. 330)	“A preference (general liking, positive attitude, or favorable affect) toward objects (people, places, or things) that were common (popular, fashionable, or widely circulated) when one was younger (in early adulthood, in adolescence, in childhood, or even before birth)”.
Holbrook (1993, p. 245)	“In general, nostalgia refers to a longing for the past, a yearning for yesterday, or a fondness of possessions and activities associated with days of yore”.
Longman Dictionary (1987, p. 706)	“Nostalgia: a feeling of fondness for something from the past, often mixed with a hint of pleasant sadness ...”.
Lowenthal (1985, p. 4)	“Nostalgia is today the universal catchword for looking back. It fills the popular press, serves as advertising bait, merits sociological study; no term better expresses modern malaise”.
Sinclair (1992, p. 979)	“Nostalgia: is a slightly sad and very affectionate feeling you have for the past, especially for a particularly happy time”.
Stern (1992, p. 11)	“... an emotional state in which an individual yearns for an idealized or sanitized version of an earlier time period”.

Source: author’s selection

Nostalgia and Negative Emotions: As just noted, some researchers see nostalgia as a negative emotion. Ortony et al. (1988), for example, view nostalgia as part of the negative subset of wellbeing emotions. The point of view that nostalgia is associated with negative affect is shared by Peters (1985) and Hertz (1990). They categorize nostalgia under the distress and loss emotion when they argue that the experience of nostalgia is immersed in sadness, as the nostalgic individual realizes that the past is irredeemably lost. Therefore, the affective state of nostalgia is considered sadness and mourning about the past. Peters (1985) asserted that nostalgia varies from a fleeting sadness and yearning to an overwhelming craving that persists and strongly interferes with the person's attempts to cope with the present. Fodor (1950) argues that nostalgia entails some degree of psychological pain. Hirsch's interpretation (1992) goes even further when he discusses the consequences of nostalgic behavior. He proposes that the nostalgic urge to recreate the past explains why some abused children marry abusive spouses, and why children of alcoholics marry alcoholic spouses. According to him, they do not do that because their childhood was happy but rather because they seek to recreate their idealized, sanitized memories by identifying with symbolic manifestations of the past. Obviously, nostalgia allows the re-shaping of past incidents and relationships. Consequently, an actual unhappy childhood may be sanitized by repressing recollections of a dysfunctional past, and instead rewriting it as an idyllic state (Stern, 1992). Forgetting unhappy events from the past seems to provide an obvious benefit.

Nostalgia and Bittersweet Emotions: A third category of theorists emphasize the bittersweet (or ambivalent) nature of nostalgia. Werman (1977) claims that nostalgia involves a wistful pleasure tinged with sadness. Wildschut et al. (2006) refer to theories developed by Johnson-Laird and Oatley (1989) who view nostalgia as a happiness-related emotion that at the same time invokes sadness because of the realization that some desirable aspects of the past are out of reach. This bittersweet association with the past to which nobody can return has also been adapted by Menzel Baker and Kennedy (1994, p. 169). They define nostalgia as a "...bittersweet yearning for an experience, product, or service from the past". Sedikides et al. (2004), however, regard nostalgia as a disproportionately positive emotion with bittersweet elements.

It should be mentioned here that some theorists identify different dimensions or groups of nostalgia. For example, in his much-cited book "Yearning for Yesterday" Davis (1979) differentiates between personal and communal nostalgia. The former is associated with an individual's own life cycle while the latter occurs on a societal level. Likewise, Stern (1992, p.

19) distinguishes between personal and historical nostalgia. Just as personal nostalgia idealizes the personally remembered past, historical nostalgia idealizes the imaginatively recreated past. In both cases, the past is viewed as superior to the present. Assigning her thoughts to the advertising context, she claims that personal nostalgia seems suited for claims associated with “cocooning” or “nesting” products, while historical nostalgia seems more useful for the marketing of publically visible products, status claims, and appeals to the consumer’s ideal self-concept. Holak et al. (2007) propose a four-way classification of nostalgia. They distinguish between personal, interpersonal, cultural, and virtual nostalgia. Mainly, their idea of personal nostalgia resembles that of Davis’ (1979) and Stern’s (1992). With interpersonal nostalgia, however, they refer to indirect experiences like stories told by friends or family members or from information in books, movies, or other media. Cultural nostalgia – that Wallendorf and Arnould (1991) investigate regarding consumption rituals like Thanksgiving – involves direct experiences where members of the group share a similar response that helps them create a cultural identity. The forth class of nostalgia that Holak et al. (2007) term virtual nostalgia is an indirect collective experience, an equivalent of virtual reality.

3.3 Consequences of Nostalgia

When it comes to the study of nostalgia it is useful to understand what consequences nostalgia has for people. In research that comes closer to examining the function of nostalgia, it has been suggested that nostalgia bolsters social bonds, increases positive self-regard, and generates positive affect (cf. Kahn and Isen, 1993; Wildschut et al., 2006). It seems that nostalgic reminiscence helps individuals to strengthen feelings of social belonging and to deal with negative repercussions of loneliness. In a study by Wildschut et al. (2006) participants had to list as many desirable and undesirable features of nostalgia as possible. The three most prominent categories (social bonds, positive self-regard, and positive affect) were capturing 67 percent of all expressed desired features of nostalgia. Other desired features related to nostalgia’s capacity to conserve positive memories and to promote personal growth. However, the authors point out that although participants listed fewer undesirable than desirable features of nostalgia, 95 percent of the participants of the study expressed at least one undesirable feature (e.g., negative affect, sadness, loneliness) which again underscores nostalgia’s ambivalent nature.

Nostalgia sometimes serves people as a way to escape from the here and now (Stern, 1992) and as a way to enjoy the reputed warmth of the past. It seems that the personally remembered

past and the sentimentalized home of one's childhood (Davis, 1979) help to deal with the difficulties of today and serve as a mechanism for coping with the present. According to Davis (1979), nostalgia provides people with a sense of continuity, especially during hard times (e.g., times of great change). Along these lines, Tannock (1995) suggests that nostalgia serves as a great help to cope with the experience of discontinuity and separation. In sum, nostalgia allows people to replenish a sense of belonging, positive self-regard, and positive affect. By looking back, it empowers them to meet the challenges of the present.

3.4 Nostalgia in Marketing

Although nostalgia has received attention from various disciplines like history (Lowenthal, 1985), medicine (Brunnert, 1984), sociology (Davis, 1979), anthropology (McCracken, 1988) psychiatry (Hirsch, 1992), and psychology (Werman, 1977; Wildschut et al., 2006) the focus of the present thesis lies on nostalgia in marketing. Nostalgia has attracted the attention of marketers for quite some time. It is a prominent theme underlying many of the current marketing and advertising campaigns. Marketers are realizing the appeals nostalgia hold for many customers. Therefore, more and more companies choose nostalgic elements when using marketing strategies in order to refer to the 'good old times when things were better' to evoke nostalgic feelings in their customers. Especially, at a time when life is becoming more uncertain, marketers use nostalgia to encourage customers to return to the "warmth, security, and love" of the past (Stern, 1992, p. 16). Companies try to transfer these (anticipated) positive associations with the past to the perceptions of their brand.

Many products and packages inspired by the past have been (re)introduced in order to appeal to consumers' nostalgic feelings (Havelena and Holak, 1991; Stern, 1992; Rindfleisch et al., 2000; Reisenwitz et al., 2004). Retro-Marketing campaigns are quite common (Brown 1999; Lyon and Colquhoun, 1999; Brown, 2001; Brown et al., 2003, Metzenmacher, 2004; Brewes and Gavin, 2005) with example brands ranging from soft drinks (e.g., Coca Cola in old-fashioned packages), to cars (e.g., Volkswagen Beetle), watches (e.g., Fossil), and shoes (e.g., Adidas tennis shoes emblematic of late '70s designs), to chocolate bars (e.g., Hershey's 1912 "Vintage Edition"). Brand new campaigns like the one from Kellogg's draw on the company's heritage (unknown author, Case Study Kellogg's, Dec2008/Jan2009). Even small companies that offer products to niche markets try to position nostalgia-tinted brands to create a certain image or identity. The company *in't veld-Schokoladen* (www.intveld.de) from Berlin, for example, was founded only 2002, but uses a self-designed retro-package for their branded chocolates that suggests a long history.

Advertising slogans and campaigns that underline the merit of the ‘good old days’ appear in several countries (Holak et al., 2007). Table 4 shows examples of contemporary food products merchandized by using nostalgic elements that aim at consumers’ nostalgic emotions.

Table 4: Contemporary Food Products Merchandized by Conveying Nostalgia



Source: author's selection

To capitalize on customers’ nostalgic memories, advertisers sometimes even reactivate commercials that are decades old. Solomon (1996, pp. 505-506) constitutes his observation of the use of nostalgia through the revival of old advertising campaigns as follows: “For one thing, it is virtually risk free – that is, it reminds viewers of a product’s long history, anchors the item in a country’s cultural history, and is widely recognized by many consumers. Since awareness of the product is already high, the company does not have to work so hard to create attention and get the perceiver to think about the ad”. Lehu (2004, p. 136), discussing the problem of aging brands, finds that “the process has become a bit more complex, but the revival of a brand remains nevertheless a seducing brand management option, particularly as retro-marketing has become a common possible way of managing an old brand”. Marketing communications with nostalgia-effect represent a widely used method for revitalizing a perceived ageing brand, mainly since it can produce quick effects when it succeeds (Ewing and Fowlds, 1995).

Unsurprisingly, companies use nostalgic promotions to appeal to the consumer’s desire to identify with a past era, marketing a wide range of products and services. Two cases in point are the direct mailing catalogs from Manufactum (Germany) and J. Peterman (USA). Here, even the tonality of the described products (or brands) in the catalogs is designed to underline

that the products possess an additional benefit because they are associated with an idealized past. Manufactum's slogan "The good things in life still exist"⁸, for example, refers to the company's claim to be offering only high-quality products that are traditionally produced with only the best materials for a surpassing longevity. This additional value is targeted on convincing customers that the nostalgic offerings are different and better than the contemporary products of conventional businesses. J. Peterman (2008) promises the visitors of their website and the customers who leaf through their mail-order catalog "a place you can get away to anytime you want to make life more the way it ought to be".

Even the tourism industry uses the nostalgia niche to appeal to the customers who want (at least imaginary) return to the past. The German company Nostalgiereisen and other more internationally orientated businesses (e.g., <http://www.finesthotels.net/nostalgic/program.php>) of this sector offer diverse old-style travel options of nostalgic character. Travelling by nostalgic trains or undertaking nostalgic river cruises seem to enjoy great popularity. Some companies rent nostalgic automobiles and busses to their customers, mostly for weddings or for corporate travel activities (<http://www.nostalgiatravel.com>).

Another product category that shows a nostalgic disposition is toys. Many suppliers sell nostalgic toys all over the world. Even during the last recession sales of traditional toys seemed to boom (Lewis, 2009). This popularity might be attributed to the consumer's desire to convey his or her past of enjoyable memories to the next generation.

Solomon (1996, p. 113) points out that the appeal of nostalgia is growing as the baby boomer generation ages. As evidence of this trend he refers to the increasing number of radio stations that are turning into what is called the "adult standard" format, also known as nostalgia radio. Pascal et al. (2002) argue that baby boomers are beginning to reflect about their own mortality and might therefore seek the opportunity to act and feel young again through nostalgic products and advertising. Stern (1992, p. 13) detects that marketers seek the command of the baby boomers' attention by reviving old-style packages and by increasingly turning to other reminders of the past (consumer icons). She further states: "The 50 to 65 year old [sic] age group is especially likely to show attachment to possessions that evoke pleasurable memories, ... for recollection of past joys escalates as the likelihood of future ones diminishes ...". Belk (1988, p. 148) observed the same phenomenon, claiming that "possessions are a convenient means of storing the memories and feelings that attach our sense of past".

⁸ Original German Slogan: "Es gibt sie noch, die guten Dinge".

The same development has been observed in particular in countries that went through major corporate and social changes. Images, old-style packages, or reintroduced brands from past times can be seen in modern Russian society or other countries of the former Eastern Bloc. Former East Germans exhibit “Ostalgie” (derived from the German word “Ost” for East and nostalgia) when they experience a certain nostalgic sentiment for their ‘sanitized’ version of the past. Clarke and Niven (2004, p. 187) describe “Ostalgie” as “... an apparently nostalgic preoccupation with aspects of life in the old East German state”.⁹ Kopf and Wolf (2007) are able to discern the importance of social connectedness for individuals in former East Germany and the prevalence of nostalgic feelings. They speculate that the changing consumption patterns that former East Germans had to experience after the unification increased the feeling of alienation and isolation. Therefore, the authors conclude, these feelings create a strong attraction to consumption experiences where social interactions can take place. This phenomenon might occur unconsciously. People of the former European communist countries joined the European Union, but at the same time they return to brands with which they grew up under communism. Holak et al. (2007) discuss this observation by investigating nostalgia in post-socialist Russia where they explore applications to advertising strategy. In a different context, Sedikides et al. (2008) raise the questions whether nostalgia serves a coping function and whether nostalgia would be able to counteract loneliness. It seems that when people feel unsure about the world they tend to benefit from nostalgia (or nostalgic brands) the most. For this reason, nostalgia may be seen as a psychological resource that protects an individual’s mental wellbeing.

Completing the discussion, companies that focus on “vintage” should also be mentioned here. There are several brands that are marketed by highlighting a certain period of origin or manufacture. Lehu (2004, p. 146) claims that the “vintage lever”, as he calls it, can partly be tied to the nostalgia effect. According to him, it is also a way to remind customers that the brand has a long history, a rooted expertise, and real authenticity. Particularly, apparel brands (e.g., Asics, VF, Fila, and Le Coq Sportif) seem to implement vintage strategies often (Lehu, 2004; cf. Rousseau and Venter, 1999). Even on the Internet a large number of companies (mainly in the fashion business) are specialized in marketing vintage products that focus on certain time periods (e.g., www.vintageous.com; www.shopvintage.com; www.americanvintageclassics.com; www.thatvintageshop.com; www.hemlockvintage.com).

⁹ How powerful “Ostalgie” is can be demonstrated by one of the participants of study II of the present research. The interviewed claimed that her East German husband always buys the chocolate brand Bambina, a brand that already existed during the time of communism. Interestingly, she stated that her husband does not like the taste of the chocolate at all but buys it because he likes the brand and style of package and the nostalgic memories associated with the brand. According to her, he wants to be occasionally transported back in time.

Thus looking to the past for marketing inspiration is an established procedure. Products, promotions, and packages, and even travel options associated with past times are used to satisfy the customer's need for recollection. Investigations by Wildschut et al. (2006) revealed that about 80 percent of the participants of their study experienced nostalgia at least once a week, and 42 percent stated that they experience nostalgia at least three to four times a week. These findings indicate the auspicious potential nostalgia holds for marketing implications.

3.5 Critical Thoughts on Nostalgia in Marketing

Although the nostalgic consumer cannot return to the past in the literal sense, he or she can try to recreate it by consuming certain nostalgia-related products. Many articles have documented how consumers attach themselves to nostalgic brands. Studies that used an interpretive approach have presented statements of consumers emphasizing how much they love certain nostalgic products and brands or how attached they are to them (Holak and Havlena, 1992; Goulding, 2001; Brown et al., 2003b; Holbrook and Schindler, 2003). The growing number of companies that implement brand communication strategies using nostalgic elements shows how substantial the need might be for such goods. However, there are some critical aspects of nostalgia in the marketing context that should not be concealed at this point. As already pointed out, the nostalgic consumer longs for a “sanitized” (Hirsch, 1992, p. 390; Stern, 1992, p. 11) version of the past as an escape from the here and now. This emotional set-up implicates a certain loss of objectivity. Some companies capitalize on the consumers' need for this illusory state by offering products that glorify historical times and epochs known to be crude from a contemporary perspective. One example mentioned by Stern (1992, p. 15) is a shirt headlined “Out of Africa, circa 1906” sold by the J. Peterman Company. Nostalgia for this period of time exemplifies “imperialist nostalgia” (Rosaldo, 1989, p. 107) – a colonizing culture's longing for the way of life that colonization itself has destroyed. Rosaldo (1989, p. 107) finds that: “Evidently, a mood of nostalgia makes racial domination appear innocent and pure”. He further states: “In any of its versions, imperialist nostalgia uses a pose of ‘innocent yearning’ both to capture people's imaginations and to conceal its complicity with often brutal domination”.¹⁰

Ross (1991, p. 183) conjectures: “It could be argued that many of these nostalgic claims are commercially inspired and therefore embody a fake nostalgia rather than a true one”.

¹⁰ A congeneric critical thought on nostalgia concerns its association with sexism (Doane and Hodges, 1987). Doane and Hodges (1987) criticize and discuss nostalgia in the means of a patriarchal society's longing for the supposedly vanished days of male supremacy. Nostalgia for them stands for a “degeneracy of American culture brought about by the rise of feminist authority” (Doane and Hodges, 1987, p. xiii).

Therefore, socially responsible marketing managers should consider the ambiguous values their campaigns might communicate.

Another critical thought on nostalgia concerns the fact that some companies offering nostalgic products claim prices that do not seem to be reasonable. Even commonplace contemporary products marketed by promoting special traditional features are sold at exorbitant prices. Sometimes campaigns for such products are designed to persuade consumers that the products possess “value added” since they are associated with an idealized past (Stern, 1992, p. 15). Not just a few people love nostalgic products and firmly believe that what appears old is necessarily good. It seems that some consumers perceive an additional benefit if they spend the extra money even on mass-produced products endowed with history in association (Stern, 1992), in order to fulfill their utopian fantasies about the past. While such price setting activities might be justified for reasons concerning brand management and brand positioning, the implementation of nostalgic themes in marketing requires a deliberated execution.

3.6 Nostalgia Research in Marketing – A Literature Review

Nostalgia is an emotion or mood evoked by reflecting about the past. It has the capacity to produce preferences for products that generate nostalgic responses (Holak and Havlena, 1998). That is one reason why companies are using nostalgia to position their products in the marketplace. Seconding this development, researchers have been investigating nostalgia in the marketing context. A great deal of research has now accumulated that suggests that specific objects (Holak and Havlena, 1992), advertisements (Pascal et al., 2002), music (Baumgartner, 1992), movies (Holbrook, 1993), tastes and smells (Hirsch, 1992; Orth and Bourrain, 2008), or other things (Holak and Havlena, 1992) serve as a stimulus for nostalgic effects on people. Furthermore, a few studies exist in marketing research that propose that nostalgia can be experienced through special occasions like holidays, vacations, weddings, reunions, religious events, or family gatherings (Holak and Havlena, 1992). Christmas, Easter, or other major holidays induce a nostalgic longing that has a great impact of nostalgic drives in most people (Hirsch, 1992).¹¹

The notion that the “dear departed past” (Holbrook and Schindler, 1991, p. 331) may be used as a source of market value had a strong impact on both marketing practice and research over the past decade (Rindfleisch et al., 2000; Brown et al., 2003a, 2003b). Past research has focused on very few individual differences (i.e., age, materialism, nostalgia proneness) in a

¹¹ This is particularly relevant for associated specialized businesses in the holiday sector.

person's desire for the past or a liking for possessions and activities of days gone by (e.g., Holbrook, 1993), and has linked consumer nostalgic memories (i.e., a fleeting consumer state) to consumer responses to *advertising* (Sujan et al., 1993; Pascal et al., 2002; Muehling and Sprott, 2004). Nostalgia has become a popular theme with advertisers. Concurrently, most of the research dealing with nostalgia in marketing has been concerned with advertising. An explorative study by Pascal et al. (2002) investigates the influence of evoked nostalgia on the consumer's response to advertising. Although preliminary in nature, their results show that nostalgic reactions to advertising affect attitudes toward advertising, brand attitudes, and purchase intentions. More precisely, nostalgic reactions are capable of generating more favorable perceptions of an ad and of an advertised brand, and indicate a greater purchase intention. In addition, thoughts and attitudinal responses of consumers exposed to nostalgic vs. non-nostalgic ads seem to vary with regard to their content (Muehling and Sprott, 2004). In another study, Neeb et al. (1989) tested the communication effectiveness of non-nostalgic vs. nostalgic radio commercials and came to the conclusion that the latter may produce greater recall and preference for the ad. In a study performed by Havlena and Holak (1991) the application of nostalgia to advertising, product design, and the revival of old products are discussed. Moreover, Stern (1992) uses the methodology of literary criticism to distinguish between historical and personal nostalgia in advertising (e.g., plot, setting, characters, and tone). In an explorative investigation, Menzel Baker and Kennedy (1994) separate ad-evoked nostalgia from simple positive affect toward an advertisement. More recently, Holak et al. (2007) investigated nostalgia in post-socialist Russia by examining specific advertisements to understand how nostalgia is being employed in the local marketplace. An analysis performed by Unger (1991) who examined more than 1000 television commercials sampled from ABC, CBS, and NBC revealed that nostalgic themes, copies, or music were used about 10 percent of the time. The appeal of nostalgia in television commercials was not limited to but particularly prevalent in the food and beverage categories. Kessous and Roux (2008) performed a semiotic analysis of nostalgia as a connection to the past and discovered that in 75.7 percent of the time interviewed individuals named food product brands that were traditionally consumed during their childhood when describing nostalgic brands. Examples of companies that make nostalgia-related claims for their food products are Rascals (candy), Kellogg's (Rice Krispies cereals), Ovomaltine (hot drinks), and Rennet Junket (sweet desserts) – products that one might classify as “comfort foods” (Stern, 1992, p. 19).

Another area of research related to nostalgia in marketing deals with *retro branding* (Brown, 1999; Lyon and Colquhoun, 1999; Brown, 2001; Brown et al., 2003a, 2003b; Brewes and

Gavin, 2005) which is distinguishable from nostalgia branding by some elements. Unlike nostalgic products, retro products combine old-fashioned forms from past times with advanced functions from today (Brown, 1999, 2001). A retro product or service is usually updated to contemporary standards – it is a brand new, old-fashioned offering (Brown et al., 2003a, 2003b). The Volkswagen New Beetle, for example, combines an old-fashioned look with state-of-the-art performance. After surveying the market for retro products, Brown (2001, p. 308) came to the conclusion that “retro-marketing is an amorphous phenomenon” and so seem to be the studies performed in this field of research. A so called “netnographic” analysis conducted by Brown et al. (2003b, p. 19) that investigated news groups and web pages for two retro brands found some affiliated characteristics (brand story, brand essence, idealized community, brand paradox). Most other articles only discuss the features of retro brands and their possible impressions on the consumer (Brown, 1999; Lyon and Colquhoun, 1999).

There are some studies in marketing research that investigate the effects of *early consumption experiences* (in childhood or adolescence) on today’s brand preferences (Schindler and Holbrook, 2003). Studies of music, automobiles, film-related entertainment products, and fashion revealed that styles popular during a consumer’s youth can influence the consumer’s lifelong preferences (Holbrook and Schindler, 1994, 1996; Schindler and Holbrook, 2003). The authors argue that age-related preference peaks for entertainment products, for example, reflect a form of nostalgia. Interestingly, Holbrook and Schindler (2003) compare this phenomenon with Konrad Lorenz’s (1951) theories of imprinting. In imprinting, the organism forms an enduring bond with an object. The term imprinting is used to describe situations in which an animal (like the geese that Lorenz studied) or a person learns the characteristics of some stimulus, which is therefore said to be “imprinted” onto the subject (Schindler and Holbrook, 2003, p. 277). Hence, the authors consider the effects of early consumption-related experiences as examples of the influence of nostalgia on consumer taste. Moreover, in their article about nostalgic bonding, Holbrook and Schindler (2003, p. 125) go on to point out that “even the most mundane object can become connected to a resonant set of nostalgic sentiment”.

Only few studies on nostalgia in the marketing context investigate *individual difference variables*. Rindfleisch et al. (2000) suggest that nostalgia is negatively related to materialism. For the product category of automobiles they found that materialism and nostalgia may be diametrically opposed since materialistic individuals prefer automobiles high in status appeal

over automobiles with nostalgic appeals. Other studies on nostalgia that integrate the individual differences age and gender found only some evidence of a significant influence of these variables (Holbrook and Schindler, 1994, Schindler and Holbrook, 2003; Sedikides et al., 2004). Nostalgia proneness, a variable that describes the attitude towards the past, has also been investigated and mentioned in studies and articles by Holbrook (1993), by Rindfleisch et al. (2000), by Schindler and Holbrook (2003), as well as by Reisenwitz et al. (2004), and will be of further interest in chapter 5.

Even though nostalgic memories have been linked to negative emotions (Stern, 1992; Holak and Havlena, 1998), past research has almost exclusively focused on the positive side of nostalgic memories and downstream positive emotions. Further, little attention has been given to autobiographical nostalgic memories in a brand context. Table 5 gives an overview of previous nostalgia-related studies in the field of marketing.

Table 5: Previous Nostalgia-Related Studies in Marketing

Advertising	Neeb et al., 1989; Havlena and Holak, 1991; Howell, 1991; Unger, 1991; Stern, 1992; Pascal et al., 2002; Reisenwitz et al., 2004; Menzel Baker and Kennedy, 2004; Muehling and Sprott, 2004; Holak et al., 2007
Bonding	Holbrook and Schindler, 2003
Emotions	Baumgartner, 1992; Holak and Havlena, 1992; Holak and Havlena, 1998; Goulding, 2002; Wildschut et al., 2006; Sierra and McQuitty, 2007
Lifestyle	Lyon and Colquhoun, 1999
Memories	Belk, 1990; Sujan et al., 1993
Models and Movies	Holbrook and Schindler, 1991; Holbrook and Schindler, 1994; Holbrook, 1993
Music	Holbrook and Schindler, 1991; Baumgartner, 1992; Holbrook and Schindler, 1996
Nostalgia Proneness	Holbrook, 1993; Schindler and Holbrook, 2003; Reisenwitz et al., 2004
Product Preferences	Holbrook and Schindler, 1991; Holbrook, 1993; Holbrook and Schindler, 1994; Holbrook and Schindler, 1996; Rindfleisch et al., 2000; Goulding, 2001; Goulding, 2002; Ramshaw and Gammon, 2005; Kessous and Roux, 2008
Retro Marketing / Branding	Brown, 1999; Brown, 2001; Brown et al., 2003a; Brown et al., 2003b
Taste and Smells	Hirsch, 1992; Orth and Bourrain, 2007

Source: author's selection

Brand drivers and psychological mechanism underlie consumer's shopping for nostalgic brands. However, no study has ever investigated mood regulation through nostalgia shopping by using quantitative methods, let alone taking into account diverse individual difference variables such as need for cognition or hope in affect regulation through nostalgic products. In addition, unlike the present study, studies that suggest and discuss the affect-regulative nature of nostalgia abstained from applying quantitative methods to prove the anticipated assumptions. Furthermore, despite the interest in nostalgia in marketing, research on possible interfering factors during the nostalgia shopping experience like consumer embarrassment has never been conducted. The studies described in chapter 5 will close this significant gap in nostalgia research.

4. Extrinsic Brand Cues as Drivers of Nostalgic Associations

4.1 Brand Communication as a Marketing Tool for Nostalgic Brands

According to the American Marketing Association (AMA), a brand is a “name, term, sign, symbol, or a combination of them, intended to identify the goods and services of one seller or group of sellers and to differentiate them from those of competition” (Keller, 2003, p. 3). According to this definition, the key to building a brand is to be able to select a name, logo, symbol, package design, or other attributes that identify a product and distinguish it from competitors (Aaker, 1991). Branding has a long history. It has been applied for centuries to distinguish the goods or services of one producer from those of another (Keller, 2003). Derived from its Old English roots, etymologically the word brand means ‘to burn’, as brands were and still are the means by which owners of livestock mark their animals with a logo to identify them (www.dictionary.com, 03/16/2009).

Today, most companies see their brands as their most valuable asset (Keller, 2002). Powerful brands are able to resist competitors and changing market conditions. Deploying the right marketing tools to manage brands by considering all relevant issues helps practitioners to formulate the right branding strategy. One important fact about branding is that brands take on a special meaning for consumers. The exact same product may be evaluated differently by consumers depending on the brand identification they have. That’s why communication strategies need to be optimized. Brand managers seek to develop or align the beliefs behind the brand experience, creating the impression that a brand associated with a product has certain qualities or characteristics that make it unique (Kotler et al., 2005). In a nutshell, well-designed brands are not just characterized by a good concept and uniqueness; they also need to be nurtured by means of a good integrated marketing communication program (Geuens, 2004).

Brands speak to the mind and heart of consumers and diverse researchers compare brands to people. They attest them specific human characteristics. For example, the analogy implies that brands, like human beings, can have a certain image. Articles about brand personality (Aaker, 1997) and brand image (Park et al., 1986; Bushman, 1993) became typical contributions. These concepts guide positioning strategies and therewith enhance the brand’s market performance. In their groundbreaking paper, Gardner and Levy (1955) claim that the long-term success of a brand depends on the marketer’s ability to choose a brand meaning prior to market entry, operationalize the meaning by building an image, and maintain the image over time. The idea of brands having human characteristics helps practitioners to use

communication strategies to create likeable brands. Forbes magazine asserts that “A brand is like a friend” (Flint, 1988, p. 267; cf. Thomson et al., 2005). But what brand communications yield the greatest buyer motivation for nostalgic brands? The present research tries to come closer to examine this issue.

As noted earlier, research suggests that individuals turn to brands that evoke nostalgic memories more often during difficult times (Stern, 1992; Holak et al., 2007; Kopf and Wolf, 2007). A study performed by Wildschut et al., (2006) revealed that the most frequently reported trigger of the nostalgic emotion was negative affect, and within this category loneliness was named the most. Using the power of nostalgia for a brand strategy shows great promise for companies and great benefit for consumers who long for a (mostly) sanitized past, an idealized past that exists only in their imagination. Consumers’ nostalgic longing influences certain product and brand preferences. Accordingly, nostalgic consumers represent an important market segment. Nevertheless, nostalgia as a brand strategy has to be used carefully (Lehu, 2004). Understanding and respecting that consumers relate to nostalgic brands in a deeply emotional way seems to be the basic requirement in order to offer products that evoke pleasurable memories.

On the basis of the preceding discussion and for the purpose of this research, a *nostalgic brand* is defined as:

Any brand that evokes nostalgic autobiographical memories in consumers.

Those brands possess one or more of the following characteristics:

- They come with a strong emotional-motivational charge.
- They promise to return consumers to the safety and warmth of the past.
- They are specifically designed and/or communicated to appear as if they had a long history.
- They exhibit characteristics that the consumers in general associate with personal nostalgic experiences (sometimes associated with family or friends).
- They have a long history.

Academic researchers have investigated a number of different brand-related issues in recent years, generating literally hundreds of papers, articles, and research reports on branding. They have explored the various effects of brands on consumer behavior and the effectiveness of

marketing programs. However, gaps still exist. To the best of the author's knowledge no study has ever specifically attempted to investigate how brand communication elements (e.g., brand names, package design elements) influence consumers' impressions of a nostalgic brand and consumers' attitudes toward a nostalgic brand. The studies performed will provide more insight into the consumers' perceptions of such brands.

4.2 Salient Brand Cues – A Review

Brand cues signal a product's attributes, benefits, quality, and affect (Warlop et al., 2005). Since the latter is especially relevant for the current research, salient brand cues will be discussed in the following.

Package Design

Package design has been shown to have considerable importance in marketing a brand. It combines several attributes ranging from protecting the product it contains to communicating desired brand impressions (Orth and Malkewitz, 2008). Only the latter should now be the focus of a closer examination.

In many cases, the package of a product reflects the initial impression that the consumers have about a brand, and also serves as a way to gain consumers' attention (Underwood and Ozanne, 1998). Moreover, facing consumers at the crucial moment of the purchase decision process makes package an essential element in branding strategies (Rettie and Brewer, 2000). The design of a package can elicit a variety of responses from consumers (Bloch, 1995). It is made up of diverse unique design elements that in a group of similar or competitive products identify the product of a company. Design characteristics like brand name, logo, typefaces, and pictorial contents serve as crucial communication tools. Color schemes, too, can be an important area of identification and impression making, although in some cases color will primarily vary to denote the different varieties of a product (e.g., different flavors of chocolates).

Brand Name

Brand names can serve as a simple conceptual cue that helps the consumers to identify a product (brand) as one they are familiar with or as one that they associate with certain perceptual features (Achenreiner and John, 2003). Brand name has been shown to be positively associated with consumer product evaluations, perceptions of quality and purchase rates (Brown and Dacin, 1997). Marketers have many options in choosing a brand name,

since they can be based on people, places, animals, or other things. Some brand names suggest attributes or benefits of a product or are based on words with inherent product meaning. Others are invented and include prefixes or suffixes that sound scientific, natural, or prestigious (Keller, 1998). While an effective brand name can increase awareness and create a favorable image for the product (Aaker, 1991), an ineffective brand name can spell a product's demise. However, creating an effective brand name is a challenging undertaking. Although linguistic research in marketing is still rare, some researchers investigate the use of sound symbolism in order to gain more insight into the nature of the consumer's brand name perception. One of the few studies in this research area was performed by Yorkston and Menon (2004). They examine sound symbolism and phonetic effects and claim that the sound of a word conveys meaning. According to them, consumers use information they gather from phonemes in brand names to infer product attributes and to evaluate brands. For example, high-front vowels like *ee* or *i* represent associations with smaller size and less power, while low-front vowels like *ow* or *oo* connote greater size and more power.

Most brand names are created from morphemic combinations (Robertson, 1989). Lerman (2003, p. 80) emphasizes the number of advantages this morphemic approach carries when he states: "for an English speaking consumer, for example, the morphemes contained in the names 'Vitabath', 'Duracraft', and 'Hydrovive' are already represented in memory, thus aiding brand name learning. Moreover, since morphemes themselves are meaningful units, their use can result in a name with associations that support the desired brand image". Nevertheless, sometimes brand managers use non-native morphemes in order to elicit a country-of-origin effect.

Generally, brand-name research procedures of a company should include association tests in order to make sure they elicit the desired associations. Considering an entry to the global market, the chosen brand name should also be meaningful and pronounceable in other languages.

Brand name research investigating the perception the target group holds for nostalgic brands or analyzing the effects of such brand names had been non-existent to this date. Although no study has analyzed brand names in the context of nostalgia marketing, some brand managers questioned in the course of the present studies assumed intuitively that traditional names, simple native terms, or certain words that remind people of past times (e.g., "Nietenhose", German for "a pair of studded jeans") might be better suited for marketing nostalgic brands. The first empirical study documented later in chapter 5 included questions regarding brand names and elicited some results that might further be examined in future investigations.

Logo

Logos are considered to be a critical in-store recognition factor, speeding selection of the preferred product (Morrow, 1992). A company's logo helps to develop brand equity through increased brand recognition and brand loyalty (Murphy, 1990). There are different types of logos, ranging from corporate names or trademarks (written in a distinct form), to entirely abstract logos that are completely unrelated to the word mark, the corporate name, or to corporate activities (Murphy, 1990). Within the set of brand elements the logo is, perhaps after the brand name, the most decisive and stable carrier of a brand's image. It is important to choose a logo that facilitates the aimed communication strategy. Although of great practical relevance, scientific studies in this area of research provide little guidance to assist corporations in selecting logo types to create strategically targeted impressions. In one of the scarce number of studies dealing with logo type perception, Henderson and Cote (1998) generated insights assisting managers in selecting or modifying logo designs to achieve corporate image goals. Categorizing almost two hundred logos based on 22 design elements, their analysis revealed three important findings. First, high-recognition logos should be very natural, very harmonious, and moderately elaborate. Second, low-investment logos (false sense of knowing and positive affect) should be less natural and very harmonious. Third, high image logos (professional look, strong positive affect) should be moderately elaborate and natural. Overall, their results suggest that logos should generally be natural but not overly so. Keller (1998, p. 145) claims that even abstract logos can be quite distinctive and thus recognizable. However, he adds that "because abstract logos may lack the inherent meaning present with a more concrete logo, one of the dangers of abstract logos is that consumers may not understand what the logo is intended to represent without a significant marketing initiative to explain the meaning".

It is important to stress that the brand name and the logo are not exclusively the part of package design, although the name and logo will be an integral part of the brand. Moreover, the brand name and the logo may be used over a long period of time, possibly after the rest of the package has been redesigned. Therefore, a well-selected logo may serve as a long term benefit. Logo type perception in connection with nostalgic brands will be of further interest in chapter 5.

Typeface

Typefaces used in wordmarks and in textual information on packages vary greatly and possess their own characteristics. Similar to brand name and logo type, typeface is considered an important tool for accomplishing the desired communication strategy of a company

(Childers and Jass, 2002). Gaining more insight in impression management using typeface design, Henderson et al. (2004) extracted six factors from an extensive set of typefaces. Three universal factors were judged to be applicable to all designs, and three factors were specific to typeface design. Their general factors resemble Henderson's and Cote's (1998) findings, though they used different design elements specified by practitioners. Elaborateness, the first factor, included positive loadings for ornate, depth, distinctive, and meaningful, and negative loadings for readable and common. The second factor, harmony, included balance, smoothness, symmetry, and uniformity. Naturalness, the third factor included positive loadings for active, curved, organic, and slant, and a negative loading for typed. Despite its importance and widespread use, specific marketing literature on this subject is hard to find. Most decisions regarding typeface selection are based on executive experience and intuition. Study I, further explained in chapter 5, comprises results considering typefaces of nostalgic brands.

Pictorial Content

A good package must communicate effectively. Practical experience of marketers suggests that displaying a picture on the product's package can sometimes increase sales significantly (Underwood and Klein, 2002). Underwood et al. (2001) found that packages displaying product images gain attention for brands and create more enjoyable aesthetic experiences for the consumers. The picture provides additional information, and may therefore directly affect consumer beliefs about the product (Underwood and Klein, 2002). Moreover, the consumers of Underwood's and Klein's (2002) study who placed the most importance on these beliefs also had a better evaluation of the brands itself when its package included a product picture.

It has also been stated that product pictures have an impact on imagery concerning sensory product information such as taste (MacInnis and Price, 1987).

Industry reports suggest that adding pictures to products that target the nostalgic consumer may for some products be an important prerequisite in satisfying consumers' nostalgic needs. Changing the pictorial content can even result in protests on the part of the consumer (Seith, 2005; Stumberger, 2005) since they associate precious nostalgic memories with such products. Study I, discussed in chapter 5, will address the issue of pictorial content on nostalgic products.

Few consumer research studies have tried to answer the question how brand cues like colors and materials or the size of certain visual brand stimuli affect consumer's perception of a brand. The present research implements questions regarding these long-neglected brand cues.

5. Theoretical Framework and Hypotheses Development

After reviewing relevant background information in chapters 2-4, chapter 5 will now present three studies conducted as part of this dissertation research.

5.1 Visual Triggers and the Ambivalent Emotional Signature of Nostalgic Memories

5.1.1 Objectives

The objective of the first study is to investigate the design nature (extrinsic brand characteristics) of authentic and unauthentic nostalgic brands (defined by the author) and therewith advancing nostalgia research. As a central point, the first study tries to answer the question, what emotions can be evoked by authentic vs. less authentic nostalgic brands and what relations exist between nostalgic memories, indexicality, and the individual difference variable nostalgia proneness. Presenting a detailed analysis of brand characteristics eliciting different consumer reactions should provide guidelines for the successful design and management of nostalgic brands.

5.1.2 Theoretical Background and Hypotheses

In this chapter the theoretical background of perceived visual nostalgic triggers by consumers will be the subject matter of discussion. The hypotheses are presented on the basis of the discussion reviewed in four subitems.

Nostalgic Memories and Emotions

How do brands trigger nostalgic memories in consumers? There is considerable support for the notion that brand-induced nostalgic memories work primarily through changes in consumer affective states (Baumgartner et al., 1992; Holbrook and Schindler, 1996). Consumer responses to nostalgic brands are affective, as remembering affect-laden personal experiences is accompanied by a reliving of the original emotion (Sujan et al., 1993). That makes autobiographical memories powerful emotion elicitors (Parkinson, 2004; Scherer, 2005; Mather, 2006). Research on autobiographical memories and nostalgia indicates that memories can be a source of life satisfaction (Singer and Salovey, 1993). Autobiographical nostalgic memories serve to connect the past with the present. Yet, nostalgic affect is complex in that its generation can involve positive emotions associated with the reliving of the original experience, as well as relatively unpleasant components (Zuckerman, 1979). For example,

several theorists specifically link nostalgic memories to positive emotions (joy, warmth, affection, and gratitude) as well as more negative emotions (sadness, mourning, yearning, and desire) suggesting an overall mixed emotional-motivational outcome. According to the nostalgia literature, nostalgia may be an idiosyncratic experience (Rindfleisch et al., 2000). Some theorists claim that the nostalgic meaning certain products have for consumers tends to be very private in nature (Holak and Havlena, 1992) but can even be elicited through mass-market products (Rindfleisch et al., 2000; Stern, 1992). In fact, brands marketed using nostalgic appeals serve as a stimulus for nostalgic reminiscences of people.

However, little academic research has attempted to determine whether nostalgic memories influence consumers' shopping behavior, and through what mechanisms corresponding effects may be channeled. Studies in nostalgia advertising testify to its ability to cue or prime such memories (Holbrook and Schindler, 1991), and researchers have shown that ad-evoked memories influence attitudes and likings (Baumgartner et al., 1992). However, there appears to be a lack of corresponding research in brand literature.¹²

Mixed Emotions

The literature distinguishes three divergent perspectives on the affective signature of nostalgic memories (see chapter 3.2). The first perspective posits that nostalgic memories evoke positively toned emotions such as pleasure, joy, happiness, or love (Davis, 1979; Kaplan, 1987; Gabriel, 1993; Sujan et al., 1993). The second perspective highlights the negative side of nostalgic memories, linking them to distress, loss, sadness, and mourning (Best and Nelson, 1985; Peters, 1985; Ortony et al., 1988; Hertz, 1990; Hirsch, 1992). A third perspective emphasizes the mixed affective nature of nostalgic memories viewing it as a complex of emotions consisting simultaneously of both positive and negative emotions (Werman, 1977; Johnson-Laird and Oatley, 1989; Menzel Baker and Kennedy, 1994).

Mixed emotion responses have been observed in a variety of other contexts, and studies of pairs of opposite valence emotions have advanced knowledge on the nature of mixed emotions and their impact on attitudes (e.g., Russel and Carroll, 1999; Larsen et al., 2001; Williams and Aaker, 2002; Larsen et al., 2004; Grasshoff and Williams, 2005; Madrigal and Bee, 2005; Hemenover and Schimmack, 2007). Past studies converge on the finding that higher levels of mixed emotions result in less favorable attitudes (Priester and Petty, 1996; Williams and Aaker,

¹² There is a broad range of memory phenomena associated with emotional states described in the field of clinical psychology, which have been comprehensively reviewed in the "Handbook of Emotion and Memory Research and Theory" (Christianson, 1992).

2002; Grasshoff and Williams, 2005). Although nostalgic stimuli (i.e., brands) appear fully capable of simultaneously evoking both positive and negative emotions, scholars insist that the overall outcome should be positive because individuals are biased towards remembering positive episodes from their life (Baumgartner et al., 1992; Holak and Havlena, 1998). It is proposed that this conundrum may be resolved by more closely examining the relations between nostalgic memories, mixed emotions, and indexicality. To the extent that nostalgic memories are ambivalent, it is expected that consumers exhibit higher levels of mixed emotions in response to brands that are more nostalgic, whereas emotions are less mixed in response to brands that evoke less nostalgic associations:

H1a: Consumers will exhibit higher levels of mixed emotions in response to brands evoking more rather than less nostalgic memories.

Indexicality

Indexicality distinguishes a “real thing” from its copies (Grayson and Martinec, 2004, p. 298). Belk (1990) notes: “Even though our nostalgic memories are essentially un-real and imaginary rather than objective and inherent in the objects that inspire them, we nevertheless insist upon the authenticity of these objects, and insist that unauthentic, faked, or forged objects cannot possibly contain the powerful memories of the ‘real thing’ ” (Belk, 1990, p. 671). In other words, the need for authenticity is an important attribute of contemporary life (cf. Grayson and Shulman, 2000) and may be reflected by people’s purchase decisions. Belk (1990) further states: “Thanksgiving feast, or a car that is like the one we had in college, may provoke a brief nostalgic flashback, but they are clearly inferior to and would hardly be traded for the ‘real thing’. To claim that we once met a person who looked just like Woody Allen is to say much less than saying we once met the real Woody Allen” (Belk, 1990, p. 672). Figuratively, products offered in the marketplace have indexical properties. However, consumers may perceive these products as more or less indexical. These perceptions of indexicality are conferred to nostalgic brands. Indexicality in a nostalgia context describes the degree to which consumers regard a product to be the “real nostalgic thing” and to which degree they sense a strong authentic connection of the product to the past. Given such a strong authentic connection of the brand to the past, and considering the positive emotional charge of this authentic connection, consumers should exhibit lower levels of mixed emotions. On the basis of the preceding discussion, it is hypothesized that:

H1b: When the level of nostalgic memories evoked by a brand is high, levels of mixed emotions will be lower for brands high rather than low in indexicality.

Nostalgia Proneness

Nostalgia proneness (NP) is a facet of an individual's character, a psychographic variable, an aspect of lifestyle, or a general customer characteristic (Holbrook, 1993). It describes the individual's attitude towards the past (Holbrook and Schindler, 1996). Some individuals show higher propensities toward nostalgia proneness than others (Holbrook, 1993). Nostalgia proneness leads consumers to respond more favorably to brands with a strong nostalgic appeal. Schindler and Holbrook (2003, p. 280) explain nostalgia proneness as follows: "Although the experience of a period of intense affective consumption may be necessary for the development of nostalgic preferences, this effect should also depend on one's attitude toward the past. From the moderating effect of nostalgia proneness shown in previous studies, it appears that consumers who do not have a liking for the past may be drawn to emotional experiences that occur later, rather than earlier, in their youth, or may ignore their past emotional experiences and focus only on current factors when forming stylistic preferences". In fact, individuals differ in their orientations toward the past and these individual differences in nostalgia proneness as a personal characteristic may play a role in determining consumption-related preferences (Holbrook and Schindler, 1996). One of the participating individuals of the studies presented in the following got to the heart of it by stating: "I am just as modern as society forces me to be".¹³

Integrating the propensity of individuals high in NP to favor nostalgic brands with these brands' ability to evoke mixed emotions, it is expected that individuals scoring high rather than low on NP will exhibit lower levels of mixed emotions (i.e., purer positive emotions) in response to nostalgic brands. This is expected even for brands low in indexicality as high NP consumers should have lower standards for what constitutes an authentic connection to the past:

H1c: When the level of nostalgic memories evoked by a brand is high, and when indexicality is low, mixed emotions will be lower with consumers who are more rather than less prone to nostalgia.

¹³ Original quote of the German participant: "Ich bin nur so modern, wie die Gesellschaft mich dazu zwingt".

It is further proposed that differences in mixed emotion levels, and hence differences between authentic and unauthentic nostalgic brands are rooted in extrinsic cues inherent to a brand. A variety of such characteristics has been shown to evoke associations with the consumer's past. Example cues that trigger positive or negative nostalgic associations include brand names, pictorial content and execution, color schemes, and brand marks, among others (Havlena and Holak, 1991; Gürhan-Canli and Maheswaran, 1998; Henderson and Cote, 1998; Sen, 1999; Klink, 2000; Rindfleisch et al., 2000; Underwood and Klein, 2002; Achenreiner and John, 2003; Reisenwitz et al., 2004; Yorkston and Menon, 2004; Garner, 2005; Doyle and Bottomley, 2006; Holak et al., 2007, and others). For example, Holak et al. (2007) show that images of past leaders, indexical brand names, and traditional copy elicit nostalgic feelings in consumers. On this basis it is expected:

H2: There will be a significant interaction between indexicality and brand characteristics.

5.1.3 Study I Method

To test the hypothesized emotional and extrinsic nature of nostalgic brands, an experiment was conducted. As stated, the focus of study I is on investigating relations between nostalgic memories, indexicality, mixed emotions, nostalgia proneness, and extrinsic brand characteristics. In order to prearrange this experiment, a list of brand characteristics had to be found and an appropriate product category had to be selected as described in the following. Moreover, this chapter explains the methods used for this study.

Stimuli

Central to this research is the ability of brands to differentially refer to the past. The study started by compiling an initial list of brand characteristics shown to be effective in evoking autobiographical memories. Previously reviewed literature suggested a variety of characteristics relating to brand name, logos, typeface, color schemes, and pictorial content and execution (Havlena and Holak, 1991; Gürhan-Canli and Maheswaran, 1998; Henderson and Cote, 1998; Sen, 1999; Klink, 2000; Rindfleisch et al., 2000; Underwood and Klein, 2002; Achenreiner and John, 2003; Reisenwitz et al., 2004; Yorkston and Menon, 2004; Garner, 2005; Doyle and Bottomley, 2006; Holak et al., 2007). This initial list was expanded by brand management and design professionals as well as one linguist ($N = 8$) who added brand characteristics which they assessed to be relevant. Integrating their feedback for the initial list resulted in a final list of sixty-one brand characteristics.

The selection of an appropriate stimulus category was driven by the need for a branded product where all extrinsic characteristics are common, and among which large variance exists to permit a meaningful assembly of stimuli. Therefore, chocolate was selected because of its great diversity of design elements on the package and because of its homogeneous packaging (outer form). Chocolate bars usually differ only in their position, either horizontal or vertical (long side up or down), and in their dimension (width, tallness, thickness) which made them the ideal stimulus category. The products selected should provide packages and brand names unfamiliar to the sample population. This avoids confusions with different levels of consumer knowledge, brand familiarity (Underwood and Klein, 2002), and already existing memories and associations to the brand. Based on these criteria, the chocolate bar category seemed to be an appropriate stimulus for the experiments.

To develop stimuli, the professionals involved in the selection of elements assisted in compiling chocolate bar brands representative of the variance in the elements listed (e.g., one brand with a traditional picture, a second with a contemporary picture, a third with a modern brand name, another with an old-fashioned brand name, diverse versions of typeface, etc.). Using additional professional input a total of 126 brands were selected representing the full universe of characteristics (Gal and Orth, 2007). Actual stimuli then consisted of high-resolution digital images of the brands' packages.

Professional Ratings of Brand Characteristics

Another set of professionals associated with different organizations (some of which associated with the Muthesius Academy of Fine Arts and Design, Kiel) each rated a subset of the 126 stimuli of the brand characteristics, using a 7-point semantic differential scale. For example, logo execution was rated on a scale from 1 = traditional to 7 = contemporary, typeface naturalness was rated on a scale from 1 = organic to 7 = geometric, and color scheme value was rated on a scale from 1 = light to 7 = dark. In all, the professionals provided about 83,570 individual ratings.

In order to avoid misunderstandings and in order to assure the unequivocal meaning of the used expressions explaining the brand characteristics, lists with detailed specifications were handed out to the professionals. Moreover, pictures were distributed showing logos used in Henderson's and Cote's (1998) studies that represented appropriate examples for the particular occurrence of certain logo characteristics. Already in the pre-selection phase it turned out that some professionals used different terms explaining the same brand characteristics. Since the terminology describing logo characteristics were unexceptionally

based on Henderson's and Cote's (1998) study, it had to be assured that every professional was able to comprehend the applied terminology, for example for logo depth, logo proportion, or parallel logo designs. Furthermore, some brand designs display elements that could easily be mistaken. For example, the brand Nestlé Cailler displays two different logos. In other cases, it had to be assessed first if a certain figure could be counted as a logo or as an image and what brand elements designers had to judge. Additionally, the author decided to show all 126 high-resolution digital images of the brands' packages to the professionals before they started to judge them, so that they got a better understanding of the shape, value, and dimension of the characteristics to be rated.

Following procedures established in research on brand characteristics (Henderson and Cote, 1998; Orth and Malkewitz, 2008), experimental aesthetics (Seifert, 1992), and language processing (Carpenter and Miyake, 1995) data were aggregated at the stimulus level. A score for each stimulus was obtained on a specific characteristic by averaging individual ratings for this brand. All subsequent analyses relating to consumer responses to brands were then conducted using these averaged scores for brand characteristics. Thus, while the unit of analysis is still the consumer, individual responses (i.e., nostalgic associations, emotions) are not just related to the brand (e.g., brand *Hachez*) but to the mean scores of this brand's characteristics obtained from professionals (i.e., logo execution, typeface naturalness, etc.).

Consumer Responses

127 consumers were recruited through newspaper ads, by personally approaching them, and through postings on university websites ranging in age from 18 to 95 years ($M = 40.40$, $SD = 18.57$) with 69 percent females. To increase the motivation and involvement with the study task, participants received a choice of chocolate bars or a 5 EUR gift certificate valid at a local department store. With the exception of two participants, who chose to fill out the questionnaire for only two of the chocolate brands, participants were assigned randomly between six and ten of the brands, and then completed a questionnaire measuring nostalgic memories, indexicality, emotions, nostalgia proneness, and demographic characteristics. Stimulated by the study task, many participants felt a strong urge to elaborately express personal nostalgic memories associated with the brands and other objects which prolonged the scheduled timetable. A total of 1107 completed questionnaires could be analyzed.

Indexicality of the brands was assessed through the 3-item 7-point Likert scale developed and validated by Grayson and Martinec (2004). Very similar to their original work, the scale items loaded strongly ($IFC \geq .97$) on a single factor which explained 96.1 percent of the variance ($\text{Alpha} = .98$).

Brand-evoked *nostalgic memories* were assessed through a modified version of Pascal et al.'s (2002) Nost-scale. Pascal et al.'s scale was constructed to measure (positive) nostalgic memories. Consequently, participants are unable to express negative nostalgic memories using this scale. Negating the item "Helps me recall pleasant memories" does not necessarily mean that negative nostalgic memories had been evoked. Therefore, the author decided to outweigh this scale's shortcoming by modifying the scale enabling participants of the study to express possible negative associations with the past (see table 6). Considering the anticipated ambivalent nature of nostalgic memories the modified scale exhibits even a second additional benefit. It allows individuals to independently express possible negative and positive memories that appear at the same time.

Table 6: Pascal et al.'s Nost-scale and Modified Nost-scale

Scale Items of Pascal et al.'s Nost-scale	Scale Items of the Modified Nost-scale
1. Reminds me of the past.	1. Reminds me positively of the past.
2. Helps me recall pleasant memories.	2. Helps me recall pleasant memories.
3. Makes me feel nostalgic.	3. Makes me feel melancholy.
4. Makes me reminisce about a previous time.	4. Makes me positively reminisce about a previous time.
5. Makes me think about when I was younger.	/
6. Evokes fond memories.	5. Evokes sad memories.
7. Is a pleasant reminder of the past.	6. Is a negative reminder of the past.
8. Brings back memories of good times from the past.	/
9. Reminds me of the good old days.	7. Reminds me of the good old days.
10. Reminds me of good times in the past.	8. Reminds me of bad times in the past.

Source: Pascal et al. (2002) and author's composition

EFA results suggest that the scale items loaded on two factors, explaining a variance of 81.4 percent. The first factor *pos. nost* generated an Alpha = .94, the second factor *neg. nost* generated an Alpha = .87.

Emotions were assessed using a scale derived from the Standard Emotional Profile (Batra and Holbrook, 1990). Twenty-one items were rated on a 7-point Likert scale; seventeen of them captured both positive and negative emotions, the rest was implemented as filler items randomly placed among the experimental items. A maximum likelihood factor analysis on positive and negative emotions established the adequacy of the model. Model fit statistics were satisfactory ($\chi^2(136) = 191.69, p < .05, GFI = .95, AGFI = .93, RMSR = .06$), indicating that the structure of the data corresponded with a two-factor model: one factor comprised of positive emotions and the second factor comprised of negative emotions. Both constructs had average variance extracted equaling or exceeding .75, indicating acceptable convergent validity. Composite reliability measures were also acceptable ($CR > 0.87$). For these reasons, items were collapsed into the constructs *positive emotions* (curious, enthusiastic, excited, happy, interested, involved, secure, and stimulated) and *negative emotions* (annoyed, angry, bitter, distrustful, irritated, revolted, sad, scornful, and uneasy)¹⁴.

A measure of emotional ambivalence was created, or the degree to which emotional responses were mixed, relying on the conceptualization and method advocated by Thompson et al. (1995), refined by Priester and Petty (1996), and utilized by Williams and Aaker (2002) and Madrigal and Bee (2005). The ambivalence measure equals $5C - D$ ($M = 18.28; SD = 7.40$) with D being the dominant and C being the conflicting emotional reaction.

To measure *nostalgia proneness*, Holbrook's (1993) scale was used. This scale was tested by diverse theorists in the context of a broad range of consumer product categories (Holak and Havlena, 1992; Holbrook, 1993; Schindler and Holbrook, 1993). In several studies, Holbrook's scale (2003) has demonstrated consistently good reliability. It also has reached promising concurrent validity when accounting for variance in preferences toward consumer products (Holbrook, 1994; Holbrook and Schindler, 1996). EFA results suggest that three items reliably (Alpha = .73) form a single factor consistent with the "individual nostalgia proneness" factor (Reisenwitz et al., 2004, p. 61). Item-to-factor loadings exceeded .81, and the variance explained by this single factor was 34.7 percent.

¹⁴ Note that the German translation tried to get as close as possible to the Original Standard Emotional Profile in order to provide a meaningful selection of emotions the participants of the study could choose from.

5.1.4 Study I Results

Variation in Consumer Responses. Descriptive statistics indicate that the selected brand stimuli in fact generated substantial variance in nostalgic memories ($M = 4.68$, $SD = 0.66$, $R = 2.69$) and indexicality ($M = 5.12$, $SD = 1.12$, $R = 4.64$), as intended.

Ambivalence of Emotions. Hypothesis 1a suggested higher levels of mixed emotions evoked by brands associated with more rather than less nostalgic memories. An initial ANOVA indicated this anticipated effect between nostalgic memories and the level of mixed emotions ($F_{(2, 123)} = 31.40$, $p = .001$). To illustrate effect levels, mixed emotions mean scores were computed after performing a median split on nostalgic memories (along $M = 4.72$). Levels of mixed emotions were consistently higher for more rather than less nostalgic brands ($M_{low\ nostalgic} = 8.67$ vs. $M_{high\ nostalgic} = 10.96$). These findings support hypothesis 1a.

Hypothesis 1b suggested an interaction effect of nostalgic memories and indexicality on mixed emotions. Specifically, lower levels of mixed emotions for nostalgic brands high rather than low in indexicality were expected. Another set of ANOVAs revealed no interaction between indexicality and the level of mixed emotions ($F_{(109, 16)} = .94$, $p = .601$). However, it revealed a significant interaction between indexicality and nostalgic memories with mixed emotion levels higher for nostalgic brands low rather than high in indexicality ($F_{(2, 123)} = 12.74$, $p = .001$; $M_{authentic} = 9.43$ vs. $M_{unauthentic} = 11.95$). Another ANOVA revealed that more rather than less authentic nostalgic brands, elicited significantly higher levels of pure positive emotions ($M_{authentic} = 6.09$ vs. $M_{unauthentic} = 4.54$; $F_{(1, 177)} = 51.33$, $p = .001$, $\eta = .23$). These findings support hypothesis 1b. Table 7 shows example stimuli for more and less authentic nostalgic brands.

Table 7: Study I Example Stimuli and Mean Mixed Emotions Scores

Authentic Nostalgic Brands					
M_{Mixed} Emotions	3.46	5.95	6.45	6.97	7.43
					
M_{Mixed} Emotions	7.60	7.82	8.99	9.13	9.47
Unauthentic Nostalgic Brands					
M_{Mixed} Emotions	10.0	11.47	11.66	11.85	11.99
					
M_{Mixed} Emotions	12.10	12.16	12.19	12.53	12.73

Source: author's calculations

Hypothesis 1c suggested that nostalgia proneness interacts with nostalgic memories and indexicality to generate differential levels of mixed emotions. Supporting the hypothesis, results of an ANOVA on nostalgia proneness x nostalgic memories x indexicality indicated that individuals more prone to nostalgia exhibited lower levels of mixed emotions in response to less authentic nostalgic brands ($F_{(113, 12)} = 5.00, p = .002; M_{low\ NP} = 11.26$ vs. $M_{high\ NP} = 7.98$).

Next, hypothesis 2 was tested and the claim that more authentic nostalgic brands are differentiated from less authentic brands through extrinsic characteristics. Generic factors were identified based on similarities of the brand characteristics among the 126 stimuli through exploratory factor analysis with Varimax rotation. In essence, these factors derive from brand characteristics that are often used in conjunction with each other. The factor analysis generated eight factors explaining 87.96 percent of the original variance in the data. Factors and their composition are shown in table 8. They include logo complexity/elaboration, pictorial composition, typeface flourishness, logo harmony, color scheme and surfaces appearance, pictorial prominence and pictorial indexicality, and gender of the chocolate bar brand. Several of the resulting factors are similar to brand design factors identified in past studies (i.e., Henderson et al., 2004; Orth and Malkewitz, 2008). A subsequent confirmatory factor analysis confirmed the appropriateness of the factor structure (CFA = .91).

Table 8: EFA Results for Brand Characteristics

<i>Factor *</i>	<i>Element</i>	<i>Item-Factor-Correlation</i>	<i>α</i>
Logo Complexity/ Elaboration	Logo - complexity	.908	.890
	Logo - depth	.890	
	Logo - elaboration	.829	
	Logo - realism	.771	
	Logo - naturalness	.765	
	Logo - execution	.685	
	Logo - size	.548	
Pictorial Composition	Pictorial - grade of abstraction	.916	.857
	Pictorial - realism	.895	
	Pictorial - resolution	.851	
	Pictorial - amount of detail	.792	
	Pictorial - naivety	.599	
	Pictorial - product pronounced	.568	
Typeface Flourishness	Typeface - flourishness	.943	.916
	Typeface - elaboration	.900	
	Typeface - naturalness	.897	
	Typeface - harmony	.793	
Logo Harmony	Logo - balance	.891	.876
	Logo - symmetry	.890	
	Logo - repetition	.813	
	Logo - harmony	.745	
Color Scheme/Surface Appearance	Color scheme - tone	.823	.781
	Color scheme - composition	.725	
	Color scheme - naturalness/harmony	.706	
	Surface and Materials - finish	.598	
	Surface and Materials - texture	.564	
	Color scheme - number of colors	.519	
Pictorial Prominence	Pictorial - image size	.846	.821
	Pictorial - typography/images	.819	
	Pictorial - prominence	.758	
Pictorial Indexicality	Pictorial - fashion/clothes	.719	.584
	Pictorial - endorsed roles	.702	
	Pictorial - technique/execution	.698	
Gender of the Bar	Pictorial - image gender	.768	.638
	Overall appearance gender	.805	

* EFA was performed using principal component analysis with Varimax rotation.

Source: author's calculations

To determine what factors and characteristics significantly differentiated more from less authentic nostalgic brands, an ANOVA was used. Differences were found for six of the eight factors (see table 9) and 19 brand characteristics (see table 10).

Table 9: ANOVA Results for Indexicality by Brand Factors

	<i>F</i>	<i>p</i>	<i>Index. high, Mean Values (authentic nostalgic brands)</i>	<i>Index. low, Mean Values (unauthentic nostalgic brands)</i>
Factor 1: Logo Complexity/Elaboration	9.90	.002	3.81	3.27
Factor 2: Pictorial Composition	.253	.616	3.39	3.33
Factor 3: Typeface Flourishness	4.00	.048	4.21	4.73
Factor 4: Logo Harmony	5.00	.027	4.33	3.97
Factor 5: Color Scheme/Surface Appearance	4.19	.043	4.04	4.34
Factor 6: Pictorial Prominence	.759	.385	4.69	4.84
Factor 7: Pictorial Indexicality	18.95	.000	2.62	3.15
Factor 8: Gender of the Bar	4.33	.040	4.18	3.82

Table 10: Indexicality by Brand Characteristics

	<i>F</i>	<i>p</i>	<i>Index. high, Mean Value (authentic nostalgic brands)</i>	<i>Index. low, Mean Value (unauthentic nostalgic brands)</i>
Logo - execution (traditional – contemporary)	18.84	.000	2.78	4.04
Logo - harmony (low – high)	5.06	.027	4.78	4.27
Logo - balance (not at all – very much)	6.65	.012	5.10	4.45
Logo - elaboration (plain – ornate)	7.37	.008	3.63	2.86
Logo - complexity (low – high)	7.18	.009	3.78	3.02
Logo - depth (shallow – deep)	5.40	.022	3.07	2.47
Logo - size (small – large)	13.25	.000	3.69	2.55
Pictorial - technique/execution (traditional – contemporary)	16.52	.000	3.44	4.74
Pictorial - resolution (low – high)	4.45	.038	3.80	4.51
Pictorial - naivety (low – high)	5.22	.025	4.41	3.86
Pictorial - endorsed roles (traditional – contemporary)	10.67	.003	1.61	3.34
Pictorial - fashion/clothes (traditional – contemporary)	9.67	.006	1.47	3.12
Pictorial - product pronounced (low – high)	5.05	.027	3.98	4.93
Pictorial image - gender (masculine – feminine)	6.35	.018	4.94	3.16
Typeface - naturalness (organic – geometric)	4.29	.040	3.81	4.55
Color scheme - value (light – dark)	4.31	.040	3.82	4.28
Brand name - presence (not at all – very much)	6.93	.010	3.27	3.79
Brand name - modernity (old-fashioned – modern)	14.87	.000	3.42	4.13
Brand name - semantic appropriateness (low – high)	6.24	.014	3.42	2.92

Source of tables: author's calculations

Authentic nostalgic brand designs are associated with more elaborate logos, more flourish/organic typeface, rather more harmonious logos, harmonious color schemes (rather lighter colors), more traditional pictorial content, and overall more feminine packages. They also have less contemporary brand names and brand names that have a higher semantic appropriateness for the particular chocolate bar. Three typical examples of authentic nostalgic brands are presented in table 11.


Table 11: Examples of High-Indexicality Brands (Authentic Nostalgic Brands)

<i>High Indexicality Brands (Authentic Nostalgic Brands)</i>			
<i>Mean Values</i>	2.25	2.30	2.37

Source: author's calculations

Unauthentic nostalgic brands, in contrast, score lower on logo elaboration, are associated with plain/geometric typeface, more contrasting color schemes, greater modernity in pictorial content, and overall more masculine packages. Moreover, brand names are higher in modernity. Three typical examples of unauthentic nostalgic brands are presented in table 12. Implications of these findings are presented in the general discussion section at the end of this thesis.

Table 12: Examples of Low-Indexicality Brands (Unauthentic Nostalgic Brands)

<i>Low Indexicality Brands (Unauthentic Nostalgic Brands)</i>			
<i>Mean Values</i>	6.89	6.69	6.46

Source: author's calculations

Note that depending on their brand characteristics every single brand of the 126 brands was able to trigger nostalgic memories in consumers; some to a negligible degree, some to a large degree. Not a single brand scores 7 (which equals zero) for nostalgic memories. The same observation applies to the brands' indexicality and ability to evoke positive or negative emotions.

5.1.5 Discussion of Study I Results

Study I provides evidence that the level of mixed emotions evoked by nostalgic brands depends on the indexicality of those brands: Unauthentic nostalgic brands evoke higher levels of mixed emotions whereas authentic brands evoke lower levels of mixed emotions. Indexicality, in turn, traces back to extrinsic brand characteristics including names, brand marks, pictorial content, typeface, and colors. Brand managers and executives should benefit from this research in different ways. Special significance stems from the finding that a distinction may be practical between authentic and unauthentic nostalgic brands. In the past, managers have frequently focused on simple and possibly ambivalent cues in attempts to create nostalgic brands (i.e., package design, celebrities). The present research suggests some consumers may respond to such cues with higher levels of mixed emotions which, in turn, lead to less favorable intentions. To avoid unfavorable outcomes stakeholders should focus on designing authentic nostalgic brands to elicit purer positive emotions when the product is supposed to be positioned as nostalgic.

As shown, through the use of certain brand characteristics, the design of a package does alter consumers' emotions. In order to complete the discussion of study I results, design elements of authentic and unauthentic nostalgic brands will be explained in the following.

Logo - execution, ranging in its dimensions from traditional to contemporary, reflects an important characteristic that distinguishes authentic from unauthentic nostalgic brands. More compound seals and emblems representing a company's logo can mainly be found in the classification traditional (mostly seen in authentic nostalgic brands). Some of them, as most traditional classified logo executions even comprise golden ornaments or detailed drawings, more typically used decades ago. The contemporary logo executions displayed on the investigated chocolate bar designs (mostly seen in unauthentic nostalgic brands) come in stylish forms and are mostly simple representation. Some of them are almost minimalistic arrangements of drawn lines.

Logo - harmony combines symmetry and balance (Henderson and Cote, 1998). More precisely, logos that use design elements that are symmetric around both the horizontal and vertical axis would be perceived as more “harmonious” compared to logos that are not (Orth and Malkewitz, 2008). Results suggest that authentic nostalgic brands exhibit logos higher in harmony, while unauthentic nostalgic brands rather display logos lower in harmony. High harmony logos combine more pleasing or congruent arrangements of elements. Low harmony logos appear more active and turbulent.

Logo - balance is also related to symmetry. While a symmetric design is usually balanced, an asymmetric design is not necessarily imbalanced (cf. Henderson and Cote, 1998). Very much balanced logos can mainly be found for authentic nostalgic brands. Less balanced logos can rather be found for unauthentic nostalgic brands. Chocolate bar logos that were judged by the questioned professionals as very much balanced appear centered in itself. Less balanced logos integrate dissimilar, unlike, or askew elements. In this context it must be stated that according to Dondis (1973) people have more ease in balance. Imbalance, as the most provoking visual formulation, seems to be upsetting to certain viewers.

Logo - elaboration ranging from plain to ornate describes how rich a logo is. It combines characteristics such as design element complexity, activity, and depth (Orth and Malkewitz, 2008). Authentic nostalgic brands more often display elaborate (ornate) logos whereas unauthentic nostalgic brands more often display less elaborate (plain) logos. Ornate logos are characterized by excessively decorated adornments and fullness of detail. They appear to be carried out with more care. Plain logos are marked by simple structures and clear lines. They sometimes only outline approximate shapes and formations.

Logo - complexity reflects another important design element to distinguish authentic nostalgic brands from unauthentic nostalgic brands. Authentic nostalgic brands display more complex logos. They sometimes even integrate drawings from crowns, bears, eagles, or other meaningful objects, intended to point out the long history of the brand. Low complexity logos are simple. They are confined to basic figures, frequently so unobtrusive that they seem to merge with the background. Theory assumes that simple logos are easier to remember (Henderson and Cote, 1998).

Logo - depth gives the appearance of perspective or a three-dimensional design (Henderson and Cote, 1998). Dimensions used to describe logo depth range from shallow to deep. Authentic nostalgic brands appear to display more deep logos while unauthentic nostalgic brands display shallower logos. A few of the logos used for authentic nostalgic brands outline shadows or overlaps. They were perceived as very deep. Since depth is related to complexity it might affect recognition (Nemett, 1994).

Logo - size describes the relative or proportionate dimension of the used logos on the investigated packages. Smaller logos could mostly be found for unauthentic nostalgic brands. In several cases, these logos are so small that the viewer has to put effort into finding them on the product's package. In contrast, the use of larger logos seems to be characteristic for authentic nostalgic brands. Here, some logos come in such a striking size that they capture a remarkable part of the package design surface.

Pictorial - technique/execution could be described using a range from traditional to contemporary. Results suggest that authentic nostalgic brands display images in a traditional way while unauthentic nostalgic brands display images in a contemporary way. Unauthentic nostalgic brands more often display high-definition photos of the chocolate bar that is inside. Authentic nostalgic brands on the other hand use different stylistic devices. These brands often display images of objects, sometimes only distantly related to the chocolate bar category (cows) or not related at all (fairy-tale figures, landscapes, buildings). A substantial number of these images are drawn.

Pictorial - resolution and image execution seem to accompany each other in the context of the performed investigations. High-definition photos can mainly be found in the category unauthentic nostalgic brands. Therefore, image resolution is much higher in this category. Since drawings are a common stylistic device for authentic nostalgic brands, low resolution image can mainly be found here.

Pictorial - naivety is characterized by simplicity. Images used on packages of the category authentic nostalgic brands show a higher degree of naivety than images on packages of the category unauthentic nostalgic brands. As image naivety incorporates the results of image execution and image resolution this should come as no surprise.

Pictorial - endorsed roles refers to the portrayal of gender typical stereotypes. While this brand characteristic applies to only a minority of the investigated brands, results suggest that more traditional role portrayals are used for authentic nostalgic brands. Displayed people often perform stereotypical tasks and demonstrate gender roles typical for past times, i.e. women are shown who are engaged in different activities related to the production of chocolate. In one case the couple that owns the brand is displayed on the package both posing in traditional clothes, whereas the male poses more prominently in the foreground, underlining his assertiveness. Unauthentic nostalgic brands display people in less traditional roles. In the most extreme case, a photograph of a male nude model is pictured on the chocolate bar package.

Pictorial - fashion/clothes applied to only 20 out of the 126 brand designs. On these chocolate bars photographs or drawings of humans or, as in four cases, comic or fantasy figures are pictured whose clothes could be rated ranging from traditional to contemporary. The most traditional clothing can be seen on packages that belong to the category authentic nostalgic brands, while contemporary clothing in particular appears in the category unauthentic nostalgic brands. In general, most clothes represent aprons or some sort of smocks. They refer to the harvest of cocoa beans or to the preparation and conche of the chocolate.

Pictorial - product pronounced relates to what degree the picture displayed on the package refers to the chocolate bar inside the package. As noted previously, unauthentic nostalgic brands more often display high-definition photos of the chocolate bars. Moreover, many of these brands display photos (sometimes retouched) of additional ingredients like nuts, almonds, mint, or oranges. Therefore, the product is more pronounced in this category. On the contrary, authentic nostalgic brands for the most part do not display high-definition photos of the chocolate. Although they occasionally show images of the chocolate, cocoa plants, or cocoa beans, more often they use images unrelated to chocolate. Consequently, the product is less pronounced in this category.

Pictorial image - gender revealed that in the case of authentic nostalgic brands more females are displayed on the package. In the case of unauthentic nostalgic brands more males are displayed on the package.¹⁵

¹⁵ In the very few cases of displayed comic or fantasy figures designers had difficulties to agree upon the gender. In these cases means scored around 3.5 for the single brands.

Typeface - naturalness could be described on a scale ranging from organic to geometric. While six items were used to judge typeface design, only typeface naturalness revealed significant results. Organic typeface designs seem to be more common for authentic nostalgic brands. Organic in this regard refers to a handwritten appearance. The opposite holds for unauthentic nostalgic brands. Unauthentic nostalgic brands use geometric typeface designs more often. Geometric in this regard refers to a typed appearance.¹⁶

Color scheme - value gives information of whether a package displays more light or dark colors. Results indicate that authentic nostalgic brands primarily employ lighter colors (i.e., beige) while unauthentic nostalgic brands often employ darker colors (i.e., red or black).

Brand name - presence describes to what degree the brand name is applicable these days (present-day-relevance). Brand names of authentic nostalgic brands appear to have a less present-day relevance while brand names of unauthentic nostalgic brands appear to have a higher present-day relevance. Companies that want to appeal to the nostalgic customer have to make sure that the idea of nostalgic packaging is carried through to the brand name used.

Brand name - modernity as another criterion to distinguish authentic from unauthentic nostalgic brands shows that unauthentic nostalgic brands are associated with more modern brand names. New Tree is a typical example of a modern chocolate bar brand name. Unlike unauthentic nostalgic brands, authentic nostalgic brands are associated with less modern brand names. Poulain, for example, was judged as a less modern chocolate bar brand name.

Brand name - semantic appropriateness determines how the brand name fits the product. Authentic nostalgic brands are associated with brand names that have a higher semantic appropriateness for the particular chocolate bar product. Especially brand names that are semantically suggestive score very high on semantic appropriateness like Chocolate Bonnat, Chocolatour, or Chocolove xoxo. Unauthentic nostalgic brands seem to have brand names that appear semantically inappropriate. The brand names Zotter or 3400 Phinney, for example, revealed results indicating a very low semantic appropriateness.

¹⁶ Note that one of the investigated brand designs displayed a typeface that reminded participants of the German Fraktur typeface. Fraktur was intensely used during Nazi Germany. Hence, some participants expressed their negative memories associated with this design.

It should be mentioned here that some of the investigated chocolate brands display year dates to prove customers their long history. Poulain, for example, displays the year “1848” in disproportionally large numbers above the brand name. Neuhaus positions the remark “Createur Chocolatier 1857” on the bottom of their chocolate bar packages while the package itself comes in a contemporary style. Likewise, Côte d'Or and Chocovic S.A. add the remark “Since 1883”, and “Since 1872” respectively, in order to point out their companies’ heritage. Santander notes “Established 1920”. Others integrate year dates in or around their logos. The brands that use year dates in order to refer to their tradition and heritage belong to the category authentic nostalgic brands as well as to the category unauthentic nostalgic brands. Just as the popular proverb “it takes more than one swallow to make a summer” one brand characteristic alone can hardly achieve desired brand impressions.

Only the deliberate selection of the appropriate brand characteristics helps to succeed in using packages effectively as a communication vehicle.

5.2 The Mood-Regulatory Function of Nostalgic Brands

5.2.1. Objectives

While study I provides insight into the affective and extrinsic nature of more and less authentic nostalgic brands, study II focuses on mood regulation as the motivational process underlying nostalgia shopping. The goal of study II was to test the hypothesized mood-boosting effects of authentic nostalgic brands, and the role of individual differences (i.e., NFC, hope) in mood changes.

5.2.2 Theoretical Background and Hypotheses

In this chapter the theoretical background of the mood-regulatory function of nostalgic products is the subject matter of discussion. The hypotheses are presented on the basis of the discussion reviewed in three subitems.

Mood and Mood Regulation

Mood regulation is a major motivational explanation for the effects of mood states on cognition and behavior (Morris, 1989; Luomala and Laaksonen, 1997). When experiencing moods people are not neutral and passive but spontaneously engage in various strategies aimed at reducing discrepancies between the current and the desired mood state (Forgas, 2000; Larsen, 2000). Mood regulation thus refers to those processes that enable individuals to guide their goal-directed

activities (Karoly, 1993). Affective homeostasis is largely achieved through cognitive strategies or behaviors (Cunningham, 1988; Thayer et al., 1994; Larsen, 2000; Luomala et al., 2004). Behavioral strategies include self-reward and pleasure-seeking; cognitive strategies include fantasizing, focusing on future things, or active forgetting. When individuals in their role as consumers want to manipulate their moods (Holbrook and Gardner, 2000) they engage in activities such as eating, exercising, engaging in hobbies, socializing, shopping, pampering, or seeking media entertainment (Kacen, 1994). More specific mood-regulatory behaviors include impulse purchasing (e.g., Gardner and Rook, 1988; Mattila and Miao, 2007), compulsive consumption (e.g., Elliott, 1994), compensatory consumption (e.g., Woodruffe, 1996), and self-gifts (Mick, 1996; Luomala and Laaksonen, 1997). Nostalgia shopping possesses four distinct characteristics inherent to mood regulatory behavior.

First, because emotions possess information value rooted in distinct causes (Parkinson and Totterdell, 1999) they receive attention as affect-relevant stimuli (Larsen, 2000). Emotions triggered by nostalgic memories direct attention to the emotion-laden brands judged to be adequate (i.e., through acts of purchasing) for the self-regulation of mood. Further attention is directed to nostalgic brands as negative moods are one of the main triggers of nostalgic memories (Wildschut et al., 2006). Individuals retrieve nostalgic memories in an attempt to counteract negative affect, especially in the presence of fears, discontents, anxieties, and uncertainties (Davis, 1979; Josephson et al., 1996; Wildschut et al., 2006). In their search for means of mood repair nostalgic brands are highlighted.

Second, buying nostalgic brands involves a very personal and greatly symbolic self-referencing experience concerning affective self-regard and self-concepts (Havlena and Holak, 1991; Sujan et al., 1993; Rindfleisch et al., 2000; Reisenwitz et al., 2004). Through reminiscence, nostalgic brands have the ability to ‘vicariously’ produce a kind of affective state similar to the one experienced when the nostalgic event was logged in memory (Sujan et al., 1993). In turn, this should lead to the formation of a drive for that good. This drive is reinforced as nostalgia shopping represents a special indulgence. Consumers purchase nostalgic brands because they are special and distinct from other goods (e.g., Lyon and Colquhoun, 1999; Brown, 2001; Pascal et al., 2002; Brown et al., 2003a; Muehling and Sprott, 2004). Unlike other acquisitions buying nostalgic brands provides a primarily hedonic value (Havlena and Holak, 1991; Hirsch, 1992). Very similar to self-gifts, nostalgia shopping serves an escapist function as consumers attempt to escape certain states, especially negative moods (Luomala and Laaksonen, 1997).

Third, nostalgia shopping tends to be premeditated; consumers think about acquiring nostalgic brands as a means to bring back good times before they buy them. The accounts provided by consumers indicate that nostalgia shopping is not justified through ex-post rationalizations (Hirsch, 1992; Lyon and Colquhoun, 1999; Brown, 2001; Brown et al., 2003a; Brewer and Gavin, 2005). Because motivational and emotional states to the self are so important to the individual wellbeing, goods that relate to the self acquire great importance. All this implies that intentions to buy nostalgic brands are formed prior to the purchase, thereby validating deliberation as a key prerequisite for mood regulation.

Finally, nostalgia shopping is firmly tied to situations and environments. By definition, it relates to autobiographical memories involving tangible and intangible stimuli including places, people, smells, and others. These contexts are crucial when the motivations and meanings of buying nostalgic brands are under consideration (Hirsch, 1992). People buy nostalgic brands to re-live their original positive feelings (Baumgartner, 1992). Clearly, nostalgia shopping is a goal-driven behavior, and is likely used to boost consumer mood.

Integrating mood regulation with the literature on nostalgia, it is expected that consumers shop for nostalgic brands to regulate their mood. The lower levels of mixed emotions (i.e., the more positive emotions) associated with authentic nostalgic brands and the link between higher levels of mixed emotions and less favorable attitudes suggest that consumer mood will increase in response to authentic nostalgic brands. Subsequent purchase intentions should be high in those cases. In contrast, unauthentic nostalgic brands should lead to a decrease in mood because they are associated with higher levels of mixed emotions. Resulting purchase intentions should be lower:

H3a: Consumer mood will improve in response to more rather than less authentic nostalgic brands.

H3b: Consumer purchase intention will be higher for more rather than less authentic nostalgic brands.

Need for Cognition

Individuals are different in their propensity to engage in and enjoy effortful cognitive activities, and this variation is generally represented by the concept of need for cognition. Need for cognition (NFC) is defined as “individual differences in people’s tendency to engage in and enjoy thinking” (Cacioppo and Petty, 1982, p.130). People with different levels of NFC (low vs. high)

exhibit different attitudes, cognitive habits, and behavioral patterns. People with a high NFC tend to depend on themselves in searching, retrieving, acquiring, and processing information to understand and accommodate the world. People with a low NFC are more likely to depend on others' opinions, and use social comparison processes. High NFC individuals also have more positive attitudes toward and frequent experiences with external stimuli (e.g., tasks, resources, and technologies) that require effortful thought and cognitive processing, and also have more effective problem-solving strategies. Further, high-NFC individuals perform better in information processing tasks (e.g., information recall) and other cognitive tasks including accuracy of judgment, argument quality, and persuasion. Compared with low-NFC individuals, people scoring high on NFC are also less likely to be influenced by external sources. The enjoyment derived from engaging in cognitive tasks is also higher for high-NFC individuals. In sum, high-NFC people have active, exploring minds, and – through their senses and intellect – reach and acquire information from their environment (Cacioppo et al., 1996).

Moods incorporate an element of cognitive processing, or are moderately mediated by cognition (Gendolla, 2000). Individual differences in mood regulation have been related to the detection of affective cues, and some people have been found more likely to engage in cognitive processes that amplify the subjective effects of affective stimuli (e.g., Larsen et al., 1987; Larsen et al., 1996). Cognitive strategies include cognitive reframing, thinking of successes in other areas, or downward social comparisons (Larsen, 2000). These ways to think should play a more prominent role with high-NFC individuals. Integrating the cognitive processes underlying mood regulation with the individual differences in NFC, an enhancement of nostalgia-related mood changes in individuals with a high need for cognition compared to low-NFC individuals is expected:

H4: High-NFC individuals will exhibit greater mood boosts than will low-NFC individuals.

Hope

Hope is an individual difference variable comprised of agency (the trait component) and pathway (one's response repertoire and strategies, the state component; Snyder et al., 1991). Past research has positively associated hope with optimism, and has shown that individuals with higher hope scores also have greater confidence in their ability to solve problems, and show a broader range of problem-solving skills (Carifio and Rhodes, 2002). Appraisal researchers have adopted more narrowly the perspective that hope is a positive state that arises from environments or outcomes appraised as goal-congruent and unlikely but possible (Ellsworth and Smith, 1988; Lazarus, 1991; Lazarus, 1999). Outcomes regarded as certain will not evoke hope, and people will feel hopeless when they are certain that a goal-congruent outcome will not occur. Lazarus (1991) uses the term

“yearning” which MacInnis and de Mello (2005) conceptualize as the joint combination of the degree of importance and goal congruity. Yearning, and thus the intensity of hope, can be conceptualized in terms of the degree to which the outcome is positive or goal congruent, weighted by the outcome’s importance (Smith and Ellsworth, 1985; Roseman, 1991).

Linking hope with mood regulation, forward thinking, and praying have been identified among the individual differences influencing mood-regulatory behaviors (Morris, 1989). Putting faith in god, other people, or some institution, and focusing on a future time when one will be free from the current problems are all expressions of individual confidence in a goal-congruent outcome that is uncertain. Another individual difference mechanism in mood regulation concerns the frequency and sensitivity of the comparator process (Larsen, 2000). Some persons might not make fine distinctions between affective states as causes or consequences of mood regulation. Another process has to do with differences between people in how they experience affective states, or experience the discrepancies between the desired and current state. Cacioppo et al. (1992) put forward the concept of gain to capture the relation between input (stimulation), and affective output (emotional expression or mood states). In the context of mood regulation through nostalgia, buying the emotion-laden nostalgic brands would provide the stimulation leading to a change in mood. The relation between these is likely to be a monotonic increasing function, with a threshold and an asymptote. The slope, however, can differ greatly between people. This represents individual differences in gain, with steeper slopes representing persons whose response is greater per unit increase in stimulation than for someone with a less steep slope. Integrating differences in the individual’s hope for a goal-congruent but uncertain outcome exhibit higher hope with the nostalgic brands’ ability to produce greater or lesser mood boosts, it is expected that people with intrinsically higher levels of hope experience higher levels of mood boosts than individuals who are less hopeful:

H5: High-hope individuals will exhibit higher levels of mood boosts than will individuals lower on hope.

5.2.3 Study II Method

Study II is aimed at investigating mood regulation as the motivational process underlying nostalgia shopping. The process of finding appropriate brand stimuli, the conception of the mood induction technique, and the methods used in this study are pointed out in the following.

Brand Stimuli

Appropriate brand stimuli were identified by pre-testing offerings from the assortment of a national nostalgia retailer which exhibited some of the extreme indexicality characteristics identified in study I. Members of the main study's target population ($N = 17$) rated brands from multiple product categories for their ability to evoke more and less authentic nostalgic memories and emotions. In the body care, candy, and eau de toilette categories four brands eliciting the highest (authentic nostalgic brands) and two brands eliciting the lowest scores (unauthentic nostalgic brands) were selected.

Mood Induction Stimuli

Mood induction stimuli were identified through a second pilot. Extrapolating on prior research, mood-suggestive music was elected to use (Martin, 1990; Engel, 1993; Gerrards-Hesse and Spies, 1994). Several pieces of music were pre-tested to identify one each for the desired positive and negative mood induction. Twelve members of the target population completed ten questions on their present mood first. Then they listened to a randomly selected piece of music (between 6 and 8 minutes). Immediately afterwards participants re-completed the mood scale with no opportunity to compare their current with their previous answers. Based on the results Barber's Adagio for Strings (sad mood) and Mozart's Kleine Nachtmusik (happy mood) were selected for the main study. Figure 2 and figure 3 show the shifts in the subjects' moods after the musical mood induction. The highest possible score of 60 points was ascribed to an extremely happy mood state.

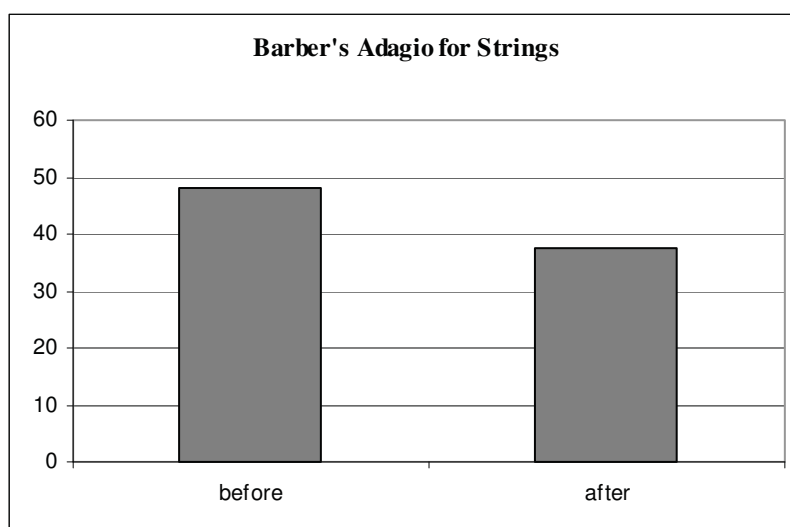


Figure 3: Sad Mood Induction via Music, Pre-Test Results

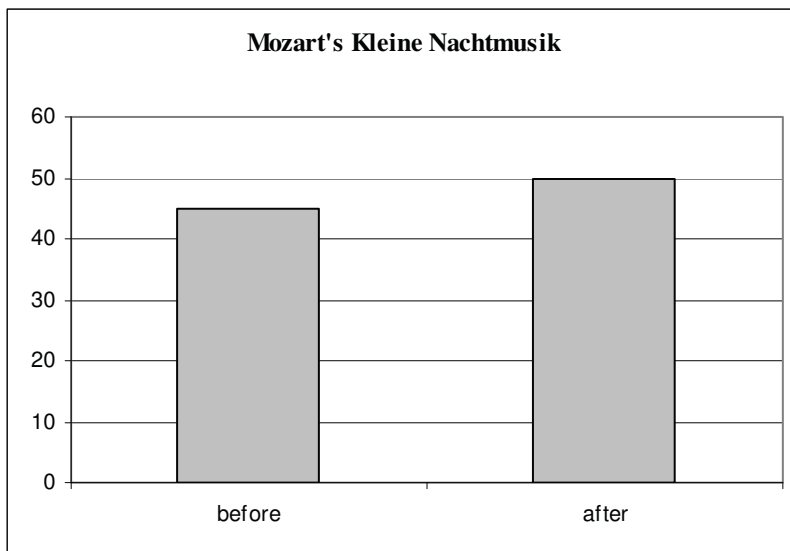


Figure 4: Happy Mood Induction via Music, Pre-Test Results

After investigating 250 experimental comparisons of academic journal articles that use mood induction techniques, Westermann et al. (1996) came to the conclusion that effect size is generally larger for negative than for positive mood inductions. This may be due to the fact that people usually enter an experiment in a rather positive mood and that such a positively biased basic mood is harder to enhance than to depress. This proposition could be confirmed by the present pre-tests.¹⁷

Mood manipulation has been used extensively in a variety of disciplines to induce a temporary mood state in test persons. In marketing, mood manipulation became an established procedure since marketing researchers have begun to direct attention to the effects of mood on consumer behavior. Particularly, the increasing interest in the relation between emotion and cognition has led to the development of a variety of mood induction techniques. Martin (1990) compares 16 mood induction methods in respect to their success rates, intensities, and their range of different moods that can be induced among others. These 16 mood induction methods employ the following procedures: self-statement, music, incremental music, hypnotic suggestion, facial expression, game feedback, social feedback, solitary recollection, social recollection, autobiographical recall, imagery, empathy, experimenter behavior, film, threat, and public speaking (Martin, 1990).

¹⁷ Several researchers have used Prokofiev's Russia under the Mongolian Yoke for sad mood induction based on studies described by J. D. Teasdale and Taylor (1981). According to Richell and Anderson (2004) the music originally used by J. D. Teasdale and Taylor (1981) was apparently incorrectly labelled. It has later been identified as Bartok's Divertimento for String Orchestra. This underlines the necessity and importance of pre-tests.

Measures

Participants for the main study were recruited from a local consumer panel, by calling attention to this study, by distributing flyers, handouts, and an ad on the Internet, by personally approaching potential participants, and through the fact that a local newspaper reported about the author's research. Thereby, the purpose of the study was disguised. To control for effects of nostalgia proneness (Holbrook, 1993) and due to their longer experience with nostalgic brands only individuals of 30 years or older participated in study II ($N = 101$) with ages ranging from 30 to 74 years ($M = 43.94$, $SD = 11.62$) and 57 percent females. The experiment took place in a secluded room with minimal external sound, and very little potential for distraction. First, participants listened to one randomly selected piece of music to induce either the happy or the sad mood condition.¹⁸ Then they reported their current mood. Immediately following this assessment, participants received one randomly selected brand and evaluated it on a questionnaire containing measures for nostalgic memories and purchase intention. After it was highlighted that they could in fact purchase this brand, they completed the mood scale a second time, and submitted hope, NFC, and demographics. It must be acknowledged that most participants expressed their emotions and opinions about nostalgic brands far beyond the provided questions of the questionnaire. They shared personal experiences regarding brands that have a certain meaning to them. Seeing the Crème 21 brand, one of the participants started crying since it reminded him of his beloved wife who had passed away a year earlier. Others even called up to several days later in order to tell further stories or wrote letters.

Nostalgic memories evoked by the brands were assessed through the same version of the Nost-scale as used in study I. Again, the scale items loaded on two factors, together explaining 72 percent of the variance with Alpha = .90 for positive nostalgic memories and Alpha = .76 for negative nostalgic memories.

Respondent *mood* after the induction procedure - and then again after exposure to nostalgic brands - was assessed through a 4-item semantic differential. This scale is most commonly employed in previous research measuring mood at a particular point in time on a continuum (Swinyard 1993). For both, "induced mood" and "post-stimulus mood", an EFA revealed a single factor, which explained 75.2 percent (84.7 percent) of the variance, exhibited item-to-factor correlations greater than .80 (.90), and satisfactory reliability (Alpha = .85, and .94,

¹⁸ In one case the sad mood induction procedure had to be stopped prematurely due to the fact that the particular participant became overly moved and tearful.

respectively). Individual scores for “induced mood” and “post-stimulus mood” were computed by averaging item scores.

Brand purchase intentions were measured through three 7-point Likert-type statements (Sweeney et al., 1999) intended to capture a consumer’s stated likelihood of purchasing the specific nostalgic brand. EFA revealed a single factor, which explained 89.3 percent of the variance, exhibited item-to-factor correlations $> .93$, and excellent reliability (Alpha = .94). Again, individual scores for the variable purchase intentions were computed by averaging item scores.

To assess individual *hope*, Snyder et al.’s (1991) scale¹⁹ was used with four items directed at measuring agency (the trait component), four items directed at measuring pathway (one’s response repertoire and strategies, the state component). Participants responded to the statements on a 4-point forced choice scale ranging from “definitely true” to “definitely false”. Prior studies report the item battery to have excellent reliability and validity (Carifio and Rhodes, 2002). An EFA revealed two oblique factors that accounted for 66 percent of variance in the sample. Agency items loaded highly on factor 1, but not on factor 2, and pathway items loaded highly on factor 2, but not on factor 1. Cronbach’s Alpha coefficients were .77 for the agency factor, and .75 for the pathway factor. Item scores were subsequently averaged to obtain individual scores for each factor.

NFC was measured through the 18-item battery developed by Cacioppo et al. (1984) taking average values for the items for subsequent analyses (Alpha = .85). Table 5 summarizes study II construct statistics and reliabilities.

¹⁹ The hope scale developed by Snyder et al. (1991) measures an individual’s generic confidence in being successful at life’s tasks and in solving life problems.

Table 13: Summary Statistics and Reliabilities for Study II Constructs

Construct	Number of Items	Variable	IFC >	Reliability (α)	Mean	Standard Deviation
Induced Mood ²⁰	6	<i>Mood_i</i>	.74	.85	4.53	1.28
Post-Stimulus Mood	6	<i>Mood_p</i>	.80	.94	5.02	1.40
Nostalgic Memories ²¹	8	Nost <i>pos.</i>	.76	.90	4.21	1.69
		Nost <i>neg.</i>	.79	.76	5.95	1.36
Purchase Intentions	3	<i>PI</i>	.93	.94	4.28	1.85
Hope	8	<i>H_{Agency}</i>	.89	.77	8.08	2.31
		<i>H_{Pathway}</i>	.82	.75	7.29	2.23
Need for Cognition	18	<i>NFC</i>	.81	.85	46.86	10.19

Source: author's calculations

5.2.4 Study II Results

Manipulation Check. The success of the mood manipulation was assessed through the “induced mood” factor. ANOVA indicated that the effect of the two pieces of music was significant ($F_{(1, 99)} = 23.79$, $p = .001$, $\eta = .19$). Respondents exposed to Barber’s Adagio for Strings rated themselves as being in a less positive mood than those exposed to Mozart’s Kleine Nachtmusik ($M_{\text{Adagio}} = 4.61$ vs. $M_{\text{Nachtmusik}} = 5.71$).







Nostalgic Mood Boosters. Hypothesis 3a suggested authentic nostalgic brands boost consumers’ moods. To create a measure of individual changes in mood, the difference between post-stimulus mood and induced mood was computed (i.e., $\text{Mood}_{\Delta} = \text{Mood}_{\text{post stimulus}} - \text{Mood}_{\text{induced}}$). ANOVA revealed a significant interaction between stimulus type (authentic vs. unauthentic nostalgic brand) and mood change with authentic nostalgic brands generating mood boosts and unauthentic nostalgic brands generating mood depressions ($M_{\text{Authentic}} = 3.88$ vs. $M_{\text{Unauthentic}} = -9.76$; $F_{(1, 99)} = 58.82$, $p = .001$, $\eta = .37$). These findings support hypothesis 3a.

Table 14 gives an overview of study II stimuli and mood change effects.

²⁰ Results here; above all (that means without differentiation between the results of sad and happy mood induction).

²¹ Results obtained examining Nost *pos.* and Nost *neg.* separately (without the influence of ambivalent results in the case that positive and negative memories could be evoked at the same time).

Table 14: Summary Statistics for Study II Stimuli

	Authentic Nostalgic Brands				Unauthentic Nostalgic Brands	
Stimulus						
	$N = 20$	$N = 22$	$N = 20$	$N = 15$	$N = 19$	$N = 6$
Mean Mood Change	+ .46	+ .95	+ .71	+ .38	-1.68	-1.44
SD	1.42	1.26	1.03	1.45	1.06	1.36

Source: author's calculations

Another ANOVA indicated a significant interaction between stimulus type and *purchase intentions* with authentic nostalgic brands generating higher purchase intentions than unauthentic nostalgic brands ($M_{\text{Authentic}} = 6.07$ vs. $M_{\text{Unauthentic}} = 4.28$; $F_{(1, 99)} = 19.71$, $p = .001$, $\eta = .17$). These findings support hypothesis 3b.

Influence of NFC. To test for differences between individuals high vs. low in NFC, an analysis of covariance (ANCOVA) was performed. The results indicate a significant effect of NFC on mood change ($F_{\text{Stimulus type}} = 51.82$, $F_{\text{NFC}} = 4.26$, $p = .001$, $\eta = .40$). Forming two groups of individuals (NFC split along $M = 47$) indicates higher mood boosts in response to authentic nostalgic brands with high-NFC individuals ($M_{\text{low NFC}} = 3.58$ vs. $M_{\text{high NFC}} = 4.09$). Overall, the results support hypothesis 4.

Influence of Hope. Given the previously identified two-factorial nature of hope with a trait (i.e., agency) and a state component (i.e., pathway), two ANCOVAs were performed to test for differences between individuals high vs. low in hope. Results of the analysis for the trait indicate a significant effect of hope agency on mood change ($F_{\text{Stimulus type}} = 36.09$, $F_{\text{Agency}} = 28.88$, $p = .001$, $\eta = .43$). Forming two groups of individuals from a median split along $M = 8$ indicates higher mood boosts in response to authentic nostalgic brands with high-hope individuals ($M_{\text{low hope}} = 3.61$ vs. $M_{\text{high hope}} = 4.07$). Similarly, results of the analysis for the hope state indicate a significant effect of pathway on mood change ($F_{\text{Stimulus type}} = 86.28$, $F_{\text{Pathway}} = 32.81$, $p = .001$, $\eta = .68$). Forming two groups of individuals from a median split along $M = 7$ further indicates higher mood boosts in

response to authentic nostalgic brands with high-hope individuals ($M_{low\ hope} = 3.60$ vs. $M_{high\ hope} = 4.24$). These results support hypothesis 5.

In the course of the performed investigation of study II a scale measuring felt age and a short version of the BIG Five scale measuring personality traits were also employed. However, no mentionable significant effects could be found.

5.2.5 Discussion of Study II Results

The present study extends research on mood regulation by providing evidence that consumer self-regulation of mood may explain additional consumer behaviors beyond phenomena such as self-gifts or impulse-buying (Luomala and Laaksonen, 2000; Mattila and Miao, 2007). The results contribute to the growing literature on mixed emotions by offering evidence beyond advertising (e.g., Williams and Aaker, 2002; Grasshoff and Williams, 2005) that divergent levels of mixed emotions may be useful in explaining a consumer response to brands. Individual difference variables (NFC and hope) were integrated into the nostalgia shopping context for an improved understanding of why some individuals react with an enhanced or muted response to nostalgic stimuli.

The mood-regulatory nature of nostalgia shopping enables marketers to both better position their offers, and better convey the core benefit to consumers (Arnold and Reynolds, 2003). This applies to a broad variety of brand management decisions from the creation of persuasive messages (e.g., designed to particularly resonate with consumers in low moods) to the placement of displays within stores (e.g., near the check-out). Given the influence of NFC and hope on mood boosts, managers need to pay more attention to audience personalities when conceiving, developing, and placing brands. While it can be argued that individual differences in NFC and hope are almost impossible to observe, it is conceivable that consumers scoring low vs. high on those traits exhibit divergent behaviors (Cacioppo et al., 1996; Holbrook and Schindler, 1996; MacInnis and de Mello, 2005) allowing managers to use these differences in tailoring the use of their marketing instruments.

5.3 The Inconspicuous Nature of Buying Nostalgic Brands

5.3.1 Objectives

Studies I and II (described above) are complemented by study III by extending the focus from the highly personal perspective to the more public aspects of nostalgia shopping. The goal of study III is to test the hypothesized interactions and effects of the mere social presence of others during nostalgia shopping by manipulating groups of others present, and by assessing a relevant individual difference, i.e. susceptibility to normative influence. In sum, study III examines the susceptibility of nostalgia shopping to reference group influence.

5.3.2 Consumer Embarrassment in Purchase Situations

Most people try to avoid social situations in which they think embarrassment may occur. To date, little is known about consumers and embarrassment. Consumers may experience embarrassing situations if their credit card is rejected, they trigger a store alarm, or they have to pay for an adult film from a hotel pay-per-view. In fact, embarrassment can arise in a variety of different purchase situations, e.g., buying a personal lubricant, tampons, incontinence pants, hemorrhoids or yeast infection medication, or condoms. In order to avoid feeling embarrassed, some customers develop strategies in order to deal with such unwanted situations. Some may prefer to be alone if they foresee an embarrassing purchase situation, others try to mask embarrassing purchases by buying additional non-embarrassing products, e.g., men buying a Playboy magazine along with newspapers or candy (Lewittes and Simmons, 1975). Several studies suggest that consumers even endanger their own health and engage in risky behavior, e.g., unprotected sex, (Helweg-Larsen and Collins, 1994) rather than face the embarrassment when buying condoms. Largely, research within this domain has concentrated on examining embarrassment in relation to the purchase of sensitive products as just described above. Nostalgic products might also be sensitive products to certain people. This study investigates the consumer's reaction during nostalgia shopping. Consumer behavior towards an embarrassing purchase situation while shopping for a nostalgic product can occur when others (certain reference individuals) judge the product someone links nostalgic memories to as out-dated by making fun of it in a mortifying way. Other consumers might not want to dispose his or her highly personal nostalgic cues and memories. Dahl et al.'s (2001) findings suggest that consumer embarrassment is heightened when there is a social presence of others. The present study investigates if this applies to nostalgia shopping as well.

5.3.3 Theoretical Background and Hypotheses

This chapter is about the theoretical background of the inconspicuous nature of nostalgia shopping. Hypotheses are presented on the basis of the presented discussion.

Inconspicuous Consumption

While consumers may engage in nostalgia shopping to boost their moods, the presence of others may affect this behavior. Compliance and conformity research shows that individual behavior is often influenced by others (see Cialdini and Goldstein, 2004, for a review), especially when the outcome is visible (Batra and Homer, 2001; Louis et al., 2007). Two properties of nostalgia shopping make it particularly susceptible to interpersonal influence; it prominently features the self and – through nostalgic memories – relates the self to interactions with important others. It is proposed that nostalgia shopping represents an inconspicuous consumption. In contrast to shopping for self-expressive brands, consumers tend to avoid purchasing nostalgic brands in public due to the self-revealing nature of this act.

Nostalgic memories possess an important social element per se: the mind is “peopled” (Hertz, 1990, p. 195). Nostalgic memories relate to interactions with important others (Wildschut et al., 2006), with important figures of one’s past life being brought to life and becoming part of one’s present (Cavanaugh, 1989). Highlighting social bonds established in the past can threaten momentary interpersonal relations. More specifically, nostalgia shopping can threaten present social bonds by exposing the self in the context of relationships to others (Baldwin et al., 1996). Others may infer past personal relationships from nostalgic brands eliciting comments such as: “This reminds me of when you were still with your former love”. While individuals have a fundamental need to belong (Baumeister and Leary, 1995) and form social bonds with relative ease (Festinger et al., 1950), they are also reluctant to break them (Vaughan, 1986).

Effects should be enhanced through nostalgia’s potential to damage or weaken self-regard by others questioning valued aspects of the self that reinforce one’s overall self-adequacy (Steele et al., 1993; Williams, 1997). People are generally motivated to establish and maintain a positive self-concept (Sedikides and Strube, 1997; Sedikides et al., 2003). Given that nostalgic memories typically feature the self prominently (Wildschut et al., 2006), consumer consciousness of the mere presence of others could then trigger emotions such as anxiety, shame, or embarrassment (Tunnell, 1984; Argo et al., 2005). To avoid embarrassment consumers should shy away from buying nostalgic brands (Lau-Gesk and Drolet, 2008). It is proposed that buying nostalgic brands

carries with it the potential for embarrassment due to the highly personal nature of nostalgic cues and memories:

H6a: When consumers shop for nostalgic brands, embarrassment will be higher when they are aware of others present compared to when no others are present.

There are three conflicting perspectives on whether consumer attachment to others present during nostalgia shopping influences their embarrassment.

The *first* perspective posits that the presence of attachment figures should *alleviate* people's negative affective responses (i.e., embarrassment) with lower levels of embarrassment occurring with people to whom personal attachment is greater.

The *second* perspective posits that the presence of attachment figures should *enhance* people's negative affective responses (i.e., embarrassment) with greater levels of embarrassment occurring with people to whom personal attachment is greater. Both perspectives draw from research on social support. Although reactivity to negative affect is often attenuated in the presence of supportive social partners (comprehensively reviewed in Uchino et al., 1996), this is not uniformly the case (Allen et al., 1991; Fontana et al., 1999). For example, the presence of attachment figures influences the individual's response to stress, some individuals showing more stress in the presence of their partner than when alone (Carpenter and Kirkpatrick, 1996; Diamond and Hicks, 2005). The explanation offered is that the partner's presence increases the immediate salience of their negative expectations of the attachment figures' supportiveness (Carpenter and Kirkpatrick, 1996). Extrapolating these findings to the nostalgia context would imply that the presence of an attachment figure actually enhances embarrassment as nostalgia shopping prominently features the self and threatens current social bonds. Both should be more relevant when consumers are more rather than less attached to others present.

The *third* perspective flatly contradicts the other two. It posits that consumer attachment to others (that are present) does not matter; it neither enhances nor mutes embarrassment. Investigating the importance of social presence (real or imagined) in producing embarrassment, Dahl et al. (2001) show that awareness of a social presence during the purchase selection and commitment, whether real or imagined, is a motivating factor in creating embarrassment for the consumer (cf. Bowlby, 1979; Hazan and Shaver, 1994). This would imply that it is sufficient to produce embarrassment if consumers imagine they are being watched buying a

certain nostalgic brand, regardless of how attached they are to those others. Integrating this topically most closely aligned study with the inconsistent support for either positive or negative effects discussed before, it is proposed that levels of embarrassment in nostalgia shopping will not depend on the consumer's personal attachment to others present because it is the awareness of a social presence that produces embarrassment rather than the physical presence of any specific person:

H6b: When consumers shop for nostalgic brands, embarrassment will be high when others are present regardless of consumer attachment to those others.

The awareness that others observe one's decision often induces impression-management concerns leading individuals to alter their consumption behaviors (Aaker, 1999; Batra and Homer, 2001; Ratner and Kahn, 2002; Louis et al., 2007). A significant part of the variation in the consumer's response to interpersonal influence has been attributed to individual differences in his or her susceptibility to normative influence (SNI; McGuire, 1968; Bearden and Etzel, 1982). Consisting of an informational and a normative dimension, SNI represents "the need to identify with or enhance one's image in the opinion of significant others through the acquisition and use of products and brands, the willingness to conform to the expectations of others regarding purchase decisions, and/ or the tendency to learn about products and services by observing others or seeking information from others" (Bearden et al., 1989, p. 473). Given that correlations between the normative dimension, the tendency to conform to the expectations of others, and measures of behavior were consistently stronger than the correlations involving the informational component (Schroeder, 1996), this study focuses on the SNI's normative component. It is expected that consumers who are more susceptible to interpersonal influence respond to embarrassment with lower purchase intentions. It is expected that this SNI x embarrassment interaction effect as embarrassment is related to self-monitoring, public self-consciousness, social anxiety, and social comparison (Bagozzi, 2006; Leary, 2007; Lau-Gesk and Drolet, 2008) all of which are indicative of a strong tendency to conform to the expectations of others. Given the negative impact of embarrassment on purchase intentions (Lau-Gesk and Drolet, 2008), it is concluded:

H6c: When consumers are more (less) embarrassed, purchase intentions will be lower (higher) with consumers being more (less) susceptible to normative influence.

In summary, it is expected that consumers shop for authentic nostalgic brands, which are recognizable through extrinsic characteristics because of the purer positive and less mixed emotions associated with them. Consumers exhibit this behavior because purchasing authentic nostalgic brands boosts their moods, an effect that is particularly strong with high-NFC and high-hope individuals. When shopping for nostalgic brands they tend to avoid the presence of others as such a presence has the potential to embarrass them, regardless of how attached they are to others present, and especially when they are more susceptible to interpersonal influence.

5.3.4 Study III Method

Study III is aimed at investigating the inconspicuous nature of buying nostalgic brands. The process of finding appropriate stimuli and the measures used in this study are pointed out in the following.

Stimuli

Central to this research is the potential of nostalgia shopping to be embarrassing regardless of the consumer's attachment to reference persons. To test the hypotheses three scenarios were used with one reference person present in each scenario (boss, neighbor, significant other) and a control scenario with no person present. A relatively complex but thoroughly prepared and carefully communicated fictitious purchase setting was described in story boards/vignettes. The vignette approach, despite its limitations, is probably best suited for this type of research (Alexander and Becker, 1978; Sniderman and Grob, 1996; Aaker, 1999; Orth and Kahle, 2008). Scenarios were pre-tested ($N = 21$) to ascertain their credibility, realism, and ease of understanding.

Procedure and Measures

The sample consists of 303 responses of individuals (mostly members of a consumer panel and personally approached people) ranging in age from 20 to 72 years ($M = 39.5$, $SD = 12.6$) with 61 percent females. This sample is appropriate in this experiment as older participants are more likely to develop autobiographical nostalgic memories (Holbrook, 1993). To increase motivation and involvement with the study task, respondents participated in a lottery with the chance to win 50 EUR, 30 EUR, or 5 EUR gift certificates valid at a local store. In all, 24 gift certificates were given out. Participants first were reminded of the highly individualistic nature of nostalgic brands. Next, different groups of respondents were exposed to different

scenarios and were asked to imagine the events in the scenarios happening to them. Every scenario was designed to refer to another reference individual involved in the embarrassing purchase situation (the boss, the neighbor, and the significant other of the participant) and with no reference individual respectively (control group). For every reference group the emotional attachment of the particular reference individual had to be indicated. After participants read the scenario, they completed a self-administered questionnaire containing items measuring nostalgic memories, emotions, and purchase intentions. In addition, the questionnaire contained items to assess the respondent's personality and demographics.²²

Established measures were available for all constructs. Feelings of *embarrassment* were assessed through a 4-item Likert scale: humiliated, hurt, self-conscious, and uncomfortable; anchors 1 = not at all and 7 = very much so. In line with past applications (Lau-Gesk and Dolet, 2008) the four items loaded strongly on a single factor, explaining 70.5 percent of the variance (Alpha = .85).

The consumer's *emotional attachment* to reference persons present in the scenario was assessed with a 3-item scale developed and validated by Bergami and Bagozzi (2000). Results of an EFA suggested that the three items reliably (Alpha = .92) form a single factor consistent with the unidimensional construct. All factor loadings exceeded .89, and the variance explained was 86.7 percent. For these reasons, items were collapsed into a single factor emotional attachment.

As before, the consumer's *purchase intention* was measured through Sweeney et al.'s (1999) 3-item Likert-scale. Based on the results of an EFA (EV = 78.9 percent, IFC > .86, Alpha = .80) items were averaged to obtain a single factor.

Eight items of Bearden et al.'s (1989) 11-item battery were employed to measure the normative dimension of an individual's *Susceptibility to Normative Influence*. Items such as "When buying products, I generally purchase those brands that I think others will approve of" were assessed on a 7-point scale ranging from 1 = strongly agree to 7 = strongly disagree. The adequacy of the one-factor model corresponding to SNI was supported through an EFA with results indicating item-to-factor loadings exceeding .67, appropriate reliability (Alpha = .84), and 74.8 percent of the variance explained.

²² Questions regarding the individual's public self-consciousness, social anxiety, and impulse buying tendencies were also requested. However, the author decided against implementing the obtained results because it would go beyond the scope of this present study.

5.3.5 Study III Results

Manipulation Check. The success of the social presence manipulation was assessed by means of the consumer's emotional attachment. ANOVA results indicate that the effect of the scenario is significant $F_{(1, 234)} = 87.77, p = .001$). Respondents reported themselves to be most attached to their significant others ($M = 4.69$), and less attached to their neighbors ($M = 3.65$) and their boss ($M = 3.60$).

Nostalgia Shopping and Embarrassment. Hypothesis 6a suggested that buying nostalgic brands is embarrassing to consumers when others are present compared to when no others are present. ANOVA revealed a significant effect $F_{(1, 299)} = 6.72, p = .010$) of other persons present with embarrassment levels higher when significant others ($M = 5.64$), neighbors ($M = 5.92$), or the boss ($M = 5.57$) were present compared to when no other people were present ($M = 6.22$). These findings support hypothesis 6a.

Hypothesis 6b further suggested that nostalgia shopping in the presence of others is embarrassing to consumers regardless of how attached they are to those others. ANOVA results indicate no significant effect of attachment on embarrassment ($F_{(21, 215)} = 1.10, p = .346$), thus providing support for the hypothesis.

Hypothesis 6c suggested that embarrassment and SNI interact in influencing purchase intentions for nostalgic brands. Results of a series of ANOVAs indicate no significant main effect of SNI ($F_{(28, 271)} = 1.00, p = .463$), a significant main effect of embarrassment ($F_{(23, 276)} = 2.05, p = .004$), and a significant embarrassment by SNI interaction ($F_{(130, 169)} = 1.59, p = .002$). Forming two groups of individuals from a median split on embarrassment (along $M = 2.63$) and another two groups from a median split on SNI (along $M = 2.75$) provides further insight into the direction of effects. When embarrassment is low, purchase intentions for nostalgic brands are not different for consumers scoring low vs. high on SNI ($F_{(1, 142)} = .10, p = .748$; $M_{low} = 6.01$ vs. $M_{high} = 5.89$). When embarrassment is high, however, purchase intentions are higher with consumers scoring low rather than high on SNI ($F_{(1, 50)} = 9.44, p = .003$; $M_{low} = 6.52$ vs. $M_{high} = 4.82$). Accordingly, hypothesis 6c is supported.

5.3.6 Discussion of Study III Results

Study III exposes nostalgia-prone consumers to situations where others are present during nostalgia shopping. Findings indicate that nostalgia shopping in the presence of others is potentially embarrassing, regardless of how attached consumers are to those others. Embarrassment then relates to lower purchase intentions, especially with consumers who are more susceptible to normative influence. This study represents a first empirical effort to identify embarrassment as a relevant emotional construct in purchase situations that involve nostalgic products that reference individuals might judge negatively.

Results show that a social presence during the purchase selection is a motivating factor in creating embarrassment for the consumer high in SNI. This validates previous studies that have linked social influence to embarrassment. However, hypothetically, buyers of nostalgic products who experience embarrassment during their purchase situation could use diverse coping strategies to avoid or reduce embarrassment. Coping behaviors such as hiding the product, circling the aisles in order to wait out certain reference individuals, or shopping in a different neighborhood represent some possible strategies to alleviate the unwanted feeling of embarrassment. Several Internet shops and direct mailing catalogs like J. Peterman (USA) or Manufactum (Germany) prove to be very successful and enjoy great popularity amongst nostalgia lovers. One reason why shoppers of nostalgic products might prefer Internet shops and direct mailing catalogs may be due to the “embarrassment factor” (people won’t buy the product in store) of certain nostalgic products that might on the one hand be unpopular with certain reference individuals but on the other hand provide the benefit of comfort, safety, and warmth. This might especially be relevant for what Stern (1992, p. 19) calls “cocooning” and “nesting products”, products that are socially inconspicuous.

It is assumed that an embarrassing nostalgia shopping experience could impact other purchase downstream effects like word-of-mouth communications or the intention to repurchase.

6. General Discussion

To date, consumer research has not fully examined how individuals respond to nostalgic brands, and through what mechanisms nostalgia shopping decisions are channeled. In three studies the relations between nostalgic brands, consumers, and contexts was examined by linking nostalgic affect to brand buying behavior, and by assessing the role of salient consumer traits.

The results indicate that consumers shop for authentic nostalgic brands as these evoke more purely positive emotions rather than the higher levels of mixed emotions associated with unauthentic nostalgic brands. Differences in mixed-emotion levels are less pronounced, though, with individuals more rather than less prone to nostalgia (study I). Consumers generally shop nostalgic brands to boost their moods; positive emotions associated with authentic nostalgic brands make them particularly appropriate for mood-regulatory behavior. Resulting mood boosts are particularly pronounced with individuals high in NFC and hope (study II). When shopping nostalgic brands, consumers tend to avoid the presence of others as they find such a presence potentially embarrassing, especially when they are more susceptible to normative influence. This inconspicuous consumption does not depend on how attached they are to others present (study III).

From this research several issues emerge. First, the literature on nostalgia and advertising was complemented by a focus on brands. While many studies have focused on the phenomenon of nostalgia in general (Holak and Havlena, 1998; Wildschut et al., 2006) or in an advertising context (Muehling and Spratt, 2004; Holak et al., 2007), the three studies discussed here extend the focus to brands as the objects of nostalgia shopping, their motivational drivers and inhibitors, and salient consumer traits. Although many authors have called for more consumer psychology research related to nostalgic brands (Brown, 1999, 2001; Sierra and McQuitty, 2007; Orth and Bourrain, 2008) few studies have been published, and none has provided the integrative mood-regulatory perspective detailed here.

The present studies advance research on nostalgic consumption (Holbrook 1993; Holbrook and Schindler, 1996; Holak and Havlena, 1998; Brown et al., 2003a, 2003b; Orth and Bourrain, 2008) by offering self-regulation of moods as a driver of consumer nostalgia shopping. Specifically, conflicting and seemingly contradictory evidence on the affective nature of nostalgic brands (Hertz, 1990; Holak and Havlena, 1990; Wildschut et al., 2006) is disentangled. It is shown that brand-induced nostalgic memories work through the positive emotions consumers associate with authentic nostalgic brands which they recognize as distinct causes and objects of reference for repairing or boosting mood. The mixed or even

negative emotions frequently associated with nostalgic memories (Best and Nelson, 1985; Johnson-Laird and Oatley, 1989), in contrast, relate to unauthentic nostalgic brands which still evoke nostalgic flash-backs but are inferior in that they do not boost moods or even cause mood depressions. Research on mood regulation is extended through evidence that consumer self-regulation of moods explains additional consumer behaviors beyond phenomena such as self-gifts or impulse-buying (Luomala and Laaksonen, 2000; Mattila and Miao, 2007).

Also, theories of mood regulation (Forgas, 2000; Gendolla, 2000; Larsen, 2000) are integrated with the growing literature on mixed emotions (Williams and Aaker, 2002; Grasshoff and Williams, 2005; Hemenover and Schimack, 2007). The research presented here substantiates evidence that individuals – through goal-directed activities – strive for achieving affective homeostasis (Karoly, 1993; Thayer et al., 1994). Very similar to self-gifts or impulse buying (Luomala et al., 2004; Mattila and Miao, 2007) nostalgia shopping has the ability – by reminiscence – to ‘vicariously’ produce a positive affective state like the one experienced when the nostalgic event was logged in memory. Avoiding unauthentic nostalgic brands that evoke higher levels of mixed emotions consumers seek authentic nostalgic brands and the purer positive emotions evoked by them to boost their mood. They shy away from unauthentic brands as the higher levels of mixed emotions associated with them make them inadequate for the self-regulation of mood through acts of purchasing. While individuals occasionally repair sad moods with happy memories (Josephson et al., 1996), these new findings extrapolate the general findings to a consumer and brand context.

By integrating research on SNI and embarrassment (DePaulo et al., 1990; Dahl et al., 2001; Lau-Gesk and Drolet, 2008) with the self-revealing nature of nostalgia shopping (Wildschut et al., 2006) the inconspicuous nature of nostalgia shopping emerges as a logical consequence. The finding that consumers tend to avoid purchasing nostalgic brands when others are present ties in with evidence that nostalgic memories are “peopled” (Hertz, 1990, p. 195), and relate to interactions with important others (Cavanaugh, 1989; Baldwin et al., 1996; Wildschut et al., 2006). Possible embarrassment due to the exposure of past interactions to important others appears to play a central role. Current models of social support were extended (Uchino et al., 1996; Fontana et al., 1999) in that consumer attachment to others present does not matter as it neither mutes nor enhances embarrassment when they shop nostalgic brands. This finding is closely aligned with Dahl et al.’s (2001) research showing that the awareness of a social presence during the purchase selection and commitment is a motivating factor, regardless whether real or imagined.

Moreover, by examining the roles of four individual differences including NP, NFC, hope, and SNI these important consumer traits were integrated into the nostalgia shopping context

for an improved understanding of why some individuals react with an enhanced or muted response to nostalgic stimuli. Nostalgia proneness proves to be useful in explaining divergent levels of mixed emotions, hereby substantiating findings that high-NP consumers respond more favorably to brands with a strong nostalgic appeal (Holbrook, 1993). Linking NFC to differential levels of mood boosts merges the literature on this individual difference (Cacioppo et al., 1996) with research on cognitive strategies employed for mood regulation (Larsen et al., 1987; Larsen et al., 1996; Larsen, 2000). Linking both hope trait and state components to the amplification of the effects of nostalgic brands on mood analogously merges the emerging research stream on hope (Snyder et al., 1991; Carifio and Rhodes, 2002; McInnis and de Mello, 2005) with mood-regulatory models (Larsen, 2000). Both integrations provide a more fine-grained understanding of why consumers exhibit greater or lesser changes in mood in response to authentic nostalgic brands.

The practice of crafting and managing brands should also benefit from this research in a variety of ways. Special significance stems from the finding that a distinction may be practical between authentic and unauthentic nostalgic brands. In the past, managers have employed a variety of possibly ambivalent cues in attempts to create nostalgic brands (Holak et al., 2007). The present research suggests that – while these brand characteristics do evoke nostalgic memories – some of them may trigger higher levels of mixed emotions in consumers. In turn, these lead to less favorable intentions. To avoid unfavorable outcomes stakeholders should thus focus on indexicality in combination with nostalgic memories. The brand characteristics linked to higher and lower indexicality should enable managers to design authentic nostalgic brands for eliciting purer positive emotions, in turn leading to higher purchase intentions, particularly when individual differences are accounted for.

Overall, this research improves the understanding of which brands trigger nostalgia shopping, the affective mechanisms through which effects are channeled, and how managers can better succeed in managing nostalgic products. The mood-regulatory perspective helps to understand the process through which consumers respond to authentic and unauthentic nostalgic brands, and integrate knowledge from different research streams including nostalgia, self-regulation of affect, personality, and social compliance. This is a significant area for future research, as much of the existing literature on nostalgic consumption focuses on advertising or individual perspectives on nostalgia. The mood-regulatory model provides a theoretical backdrop against which a host of additional variables could be tested to examine their effect on nostalgia shopping. For example, future research could explore the effect of varying in-store atmospherical variables previously shown to influence mood, or it could

examine the effect of product category and brand price on the magnitude of mood changes. Also, factors that have historically played a major role in brand research (brand personality, involvement) could be included in future studies. Finally, this research examined a single cultural setting (although the sample populations were diverse and selected according to study objectives). Future research should explore different cultural contexts, particularly to tease out potential indexicality effects.

To complete the discussion it has to be mentioned here that some questions and scales did not reveal any significant results. The felt age scale, the BIG Five scale (both used in study II), and the impulse-buying scale (used in study III), for example, turned out to be irrelevant for the intended research questions. Also, the participants' demographic characteristics like age and gender did not give any additional noticeable insights.

6.1 Advancement of Theory

While much of the existing research on nostalgia in the consumer behavior context focuses on advertising, the three studies presented integrate research on mixed emotions, self-regulation of moods, and compliance with nostalgic consumption. More precisely, they shed light on the emotional and design nature of authentic and unauthentic nostalgic brands, the mood-boosting function of consumers shopping for authentic nostalgic brands, the influence of individual hope and need for cognition on mood boosts, and the inconspicuous nature of nostalgia shopping manifested in consumers avoiding potential embarrassment when they are aware of others present. Implications focus on advancing nostalgia research, and on the successful design and management of nostalgic brands.

Study I

Study I contributes to the growing literature on mixed emotions by offering evidence beyond advertising (e.g., Williams and Aaker, 2002; Grasshoff and Williams, 2005) that divergent levels of mixed emotions may be useful in explaining consumer response to brands. Results indicate that consumers shop for authentic nostalgic brands as these evoke more purely positive emotions. Higher levels of mixed emotions, on the other hand, are associated with unauthentic nostalgic brands. Results show that differences in mixed emotion levels are less pronounced, with individuals more rather than less prone to nostalgia.

Design elements have been studied in research on selected package design elements such as logos and typefaces (Henderson and Cote, 1998; Henderson et al., 2004). However, study I is the first to distinguish between authentic and unauthentic nostalgic brands and to investigate brand

characteristics regarding their potential to elicit positive emotions in customers. In fact, despite its almost ubiquitous distribution no study has ever tried to analyze nostalgic brands with a view to design by systematically assembling a universe of design elements. This research succeeded in extending past theorizing work by identifying nostalgia eliciting design factors. Therefore, the first study makes several contributions to the literature on design and brand management.

Study II

Another question that was sought to answer related to the affective nature of nostalgia. The idea that authentic nostalgic brands have a mood-boosting function was taken as a point of departure. From the performed research several important results emerged. Study II advances research on nostalgic consumption (Holbrook, 1993; Holbrook and Schindler, 1996; Holak and Havlena, 1998; Orth and Bourrain, 2008) by offering self-regulation of moods as a driver of consumer nostalgia shopping. Further, the study extends research on mood regulation by providing evidence that consumer self-regulation of moods may explain additional consumer behaviors beyond phenomena such as self-gifts or impulse-buying (Luomala and Laaksonen, 2000; Mattila and Miao, 2007). By examining the roles of NFC and hope the study integrates these important individual differences into the nostalgia shopping context for an improved understanding of why some individuals react with an enhanced or muted response to nostalgic stimuli.

The mood-regulatory perspective on nostalgia shopping is consistent with existing models of human affective homeostasis, complements them, and provides a new inroad into the theoretical understanding of consumers shopping for nostalgic brands.

Study III

The last study advances research on embarrassment and susceptibility to normative influence (Lewittes and Simmons, 1975; Helweg-Larsen and Collins, 1994; Batra and Homer, 2001; Dahl et al., 2001; Lau-Gesk and Drolet, 2008) and links it with the self-revealing characteristic of nostalgia shopping (Wildschut et al., 2006). Shopping for products that have a highly personal nostalgic meaning for people and that may not be accepted by others present can cause feelings of embarrassment in customers. Results of study III suggest that the presence of others (no matter how attached people are to them) can increase the unwanted feeling of embarrassment which extends current models of social support (Uchino et al., 1996; Fontana et al., 1999). Dahl et al.'s (2001) research revealed that the awareness of others present during the shopping experience is a motivating factor, regardless whether real or imagined. The present study supports Dahl et al.'s (2001) findings.

Furthermore, Batra and Homer (2001) claim that a high individual susceptibility to normative influence leads to a greater importance of attributes that provide socially visible benefits. It seems that the motivational underpinning of SNI is the desire to comply with the norms of the reference group. Assigning Batra's and Homer's (2001) findings to the findings of study III could make an additional contribution to consumer behavior research. There may be a difference in the perception of high-image, visible nostalgic products (e.g., nostalgic cars) and between nostalgic "cocooning" and "nesting" products (Stern 1992, p. 19) that rather have a low image and are mostly consumed privately (e.g., grandma's pudding or out-dated but comfortable slippers). Further studies are necessary in order to attest whether consumer reactions differ if the product categories used were different. Notwithstanding the theoretical limitations, the results of study III potentially have implications not only in the field of nostalgia research, but also for why some people want to consume certain products inconspicuously. The present preliminary findings should encourage the use of SNI in future research on consumption decisions, which seems to be particularly relevant in developed societies.

6.2 Managerial Implications




From the marketer's point of view it is the most important goal to satisfy customers' needs. In order to be successful, companies have to sense the needs of their customers in well-defined target markets. If companies are taking care of their customers, market share and profits will increase (Kotler et al., 2005). Nostalgia can act as a powerful stimulus that may influence consumer behavior and produce a competitive advantage when implemented in an effective way. Marketers can use nostalgia to attract customers and affect their purchase behavior. The present research gains insight into how people perceive nostalgic brands. It approaches the subject of nostalgia shopping from different angles and helps professionals during the decision-making process in terms of crafting and managing nostalgic brands.

Study I

It must be stated here that the brand characteristics analyzed in study I may not be exhaustive (all complete), and that other sources may exist for stimulating positive nostalgic emotions (and/or memories) in customers (e.g., the outer form, the surface texture of a product's package, or maybe the use of recycled stock). However, results obtained can assist companies in more confidently use brand design for conveying intended brand impressions. Brand managers can better communicate their design needs using the analyzed and discussed brand

characteristics. This research suggests that some consumers may respond to certain cues with higher levels of mixed emotions which, in turn, lead to less favorable intentions. To avoid unfavorable outcomes stakeholders should focus on designing authentic nostalgic brands to elicit purer positive emotions leading to higher purchase intentions, particularly when individual differences (like NP) are accounted for. It appears to be particularly beneficial to provide an overview of brand characteristics that can help customers to elicit positive emotions (see 5.1.5). Table 15 offers potential examples of authentic nostalgic brand designs for quite varying product categories including leather polish, soap, tobacco, hair care, and toothpaste. In any case, the ability to describe brand characteristics for nostalgic products that evoke positive emotions is important as it allows brand managers to better communicate with designers. Moreover, it provides a shared vocabulary.

Table 15: Potential Examples from other Product Categories

Potential Example Product	Product Category	Authentic Nostalgic Characteristics
	leather polish	pictorial technique/execution traditional, pictorial resolution low, pictorial naivety high, typeface naturalness organic, color scheme value light, brand name modernity old-fashioned
	soap	pictorial technique/execution traditional, pictorial resolution low, pictorial naivety high, pictorial endorsed roles traditional, pictorial fashion/clothes traditional, pictorial product pronounced low, pictorial image gender feminine, typeface naturalness organic, color scheme value light, brand name modernity old-fashioned
	tobacco for smoking pipes	logo execution traditional, logo harmony high, logo balance very much, logo elaboration ornate, logo complexity high, typeface naturalness organic, color scheme value light, brand name modernity old-fashioned
	hair care	logo execution traditional, logo harmony high, logo balance very much, logo size high, typeface naturalness organic, color scheme value light, brand name modernity old-fashioned, brand name semantic appropriateness high
	toothpaste	logo execution traditional, logo harmony high, logo balance very much, logo elaboration ornate, logo complexity high, logo depth deep, logo size large, pictorial technique/execution traditional, pictorial resolution low, pictorial naivety high, color scheme value light <u>NOTE:</u> a picture of a female would even be better suited according to study I results

Source: author's selection

It is important to the designer that clear and precise marketing communication objectives are developed and communicated to him. The clearer these are, the more likely it is that his or her efforts results in the best possible design solution. This research may serve as a prerequisite in this account. Since study I presents a whole list of relevant brand characteristics, marketers

can choose what fits best and what combination of elements they prefer for their particular products. Therefore, marketers and designers have flexibility in creating proper package designs. The results obtained allow them to achieve managerial objectives through a variety of means, allowing them significant latitude for creativity.

Companies that cannot look back at a long history may use study I results in order to build a brand that suggests a long history and therewith meet the customer's demand for nostalgic reminisce. Even small companies that offer products in niche markets may use the findings of study I in order to position nostalgia-tinted brands to create a certain image or identity.

Rather than leaving impressions to chance, research with target customers using pre-production package design prototypes or illustrations can then determine whether the design will actually evoke positive emotions or other desired impressions.

Companies need to position their brands clearly in the target customer's mind (Kotler et al., 2005). The understanding of the relationship between design characteristics and the customer's perception will enable marketers to more efficiently position their brands.²³ Anecdotal evidence suggests that customers often associate a better quality with nostalgic products. Therefore, positioning a brand as nostalgic may go along with the possibility to communicate "value added" since nostalgic products are associated with an idealized past (Stern, 1992, p. 15) "when things were better", appealing to the customer's desire to identify with that idealized past. This additional value can convince customers that the nostalgic product is better than the contemporary product in the same product category. Consequently, customers may be willing to pay price premiums. Consumer research has found evidence that customers develop price expectations for a product and then use this price to evaluate the product (Jun et al., 2005). Future research could investigate how package design influences customer price perceptions which may be especially relevant for nostalgic products.

Study II

The results of study II also have potential managerial importance in guiding management decisions. The mood-regulatory nature of nostalgia shopping enables marketers to both better position their offers and to better convey their core benefit to consumers (Arnold and Reynolds, 2003). This applies to a broad variety of brand management decisions from the creation of persuasive messages (e.g., designed to particularly resonate with consumers in low moods) to the placement of displays within stores (e.g., near the check-out). Given the

²³ Studies by Bloch (1995) and Borja de Mozota (2003) brought to light that some consumers may be willing to pay a price premium for appealing product designs which confirms the notions that design adds value and that good design sells. Although product design can be a competitive advantage, no study, however, has investigated how nostalgic product designs are perceived.

influence of NFC and hope on mood boosts, managers need to pay more attention to audience personalities when conceiving, developing, and placing brands. While it can be argued that individual differences in NFC and hope are almost impossible to observe it is conceivable that consumers scoring low vs. high on those traits exhibit divergent behaviors (Cacioppo et al., 1996; Holbrook and Schindler, 1996; MacInnis and de Mello, 2005), allowing managers to use these differences in tailoring their marketing instruments.

Study III

Results obtained in the third study offer valuable new findings for practitioners. While marketers are in a position to offer products that strengthen the consumer's nostalgic responses, they should be aware of the fact that when shopping nostalgic brands certain consumers tend to avoid the presence of others as they find such a presence potentially embarrassing. Especially people high in susceptibility to normative influence might try to avoid embarrassing purchase situations. This inconspicuous consumption does not depend on how attached they are to others present. Further studies are necessary to attest whether these findings hold for all kinds of nostalgic products. It might be possible that "cocooning" or "nesting" products (Stern 1992, p. 19) which the nostalgic customer wants to consume privately are more affected. Considering these preliminary results, marketers might consider selling certain nostalgic products via Internet shops or direct mailing catalogs. If some people (e.g., high-SNI people) won't buy in a store due to the 'embarrassment factor' one could offer them other more discreet alternatives. Products that might be unpopular with certain reference individuals but that at the same time provide the benefit of reminding the customer of the safety and warmth of his or her past could therefore be distributed in a way that guarantees a maximum of privacy.

6.3 Research Limitations and Future Research

Following suggestions that the influence of nostalgic memories of consumers in the marketplace remains largely unknown (Rindfleisch and Sprott, 2000), the performed studies take a first step by examining how nostalgic memories influence consumer reactions to brands. Although this research offers valuable implications for researchers and practitioners, it also has limitations that merit attention.

Study I

Before generalizing the findings, one must keep in mind that the samples consisted of German individuals only. Findings from this single country setting may vary due to its cultural context (Henderson et al., 2003) and centrality of visual stimulation vs. other senses (Bloch et al., 2003). While diverse in terms of age and socio-cultural status, employing a sample with a different cultural background may result in different outcomes. Several studies have demonstrated that cultural dimensions influence the way in which people perceive and respond to different forms of design, particularly the brand impressions based on package design (Aaker et al., 2001; Van den Berg-Weitzel and Van de Laar, 2001). Since a person's cultural background may influence the responses generated by authentic or unauthentic nostalgic designs, as well as its impact on other responses relevant to marketing professionals, the question whether cultural-related changes in motivation have a bearing on nostalgia presents one suitable avenue for future research. Moreover, it raises three other important questions pertaining to nostalgia. First, are such culture-related changes in the consumer's reaction to marketing stimuli reflected in the frequency and content of nostalgia? Second, does nostalgia shopping acquire greater significance in other cultures? And third, does the fondness for nostalgic products increase with people that live in a different culture or subculture than their own (e.g., abroad or in a different state)?

Despite the initial success in defining brand characteristics that seem to have the potential to elicit positive emotions (rather than mixed or negative emotions) in customers, another limitation concerns the generalizability of study I results regarding the chosen product category. Only one product category – chocolate bars – was considered. In addition, chocolate bars (a hedonic product category) are perhaps more likely to be associated with emotional reactions than some other products. How powerful the arguments of this already proven product category are, it is essential to keep an open mind until further research has definitively established that the brand characteristics discussed for chocolate bars will be successful for other product categories. Therefore, future research will need to carefully delimit the precise product categories under which the findings of study I will hold.

In this context, it must be stated that several design characteristics included in this study may affect processing fluency (Reber et al., 2004) and hereby affect brand recognition (e.g., as in the case of logo depth) and recall (Janiszewski and Meyvis, 2001). Future studies could determine if design-related visual fluency has an impact on the perception of nostalgic brand stimuli, thus influencing brand recognition and recall in relation to nostalgia shopping processes.

It appeared that some companies use both authentic and unauthentic nostalgic design elements at the same time. For example, some use a contemporary logo and pictorial execution and modern brand names which is characteristic for unauthentic nostalgic designs but at the same time use organic typeface and light colors which is characteristic for authentic nostalgic designs. Some even display year dates of the 19th century. This observation adds a new perspective to the discussion of part/whole distinctions. People may comprehend the form and the overall appearance of the package as a complete entity or as a collection of colors, images, and typography. To this date it is unclear if the consumer's perception is based on holistic or atomistic processing in the nostalgia context. This issue awaits further exploration in future consumer research on nostalgia. Furthermore, the display of a combination of authentic and unauthentic design elements could impair brand authenticity. Most designers agree that design elements need to be congruent or how Wheeler (2003, p. 22) puts it "authenticity is not possible without an organization having clarity about its reason for being, its value proposition, and competitive difference". In other words, the displayed design elements need to be appropriate and should all stand for the same.

Besides, not all products included in the study displayed the full range of the investigated 61 brand characteristics. By using a conjoint-based research approach one could try to combine the different brand characteristics in order to explain and predict consumer perception. Test persons could evaluate varying brand characteristics. The result may be used to maximize the evocation of positive emotions and positive nostalgic memories.

To sum up, the results of study I speak widely to the diverse community involved in package design, execution, and consumption. While findings may raise a new set of questions, meaningful answers have been provided, benefiting both future design activities and consumer research.

Study II

As with virtually any research in consumer behavior and psychology, study II entails certain limitations that deserve mentioning as possible targets of further investigation. The aim of study II was to investigate whether authentic nostalgic brands are able to boost a customer's mood and therewith to gain insights into an area where there is relatively little empirical work involving the actions and reactions of the customers themselves. However, it is fair to say that the findings described only scratch the surface in relation to the overall affective character of nostalgic brands. Furthermore, only a few individual difference variables were investigated in study II. Though preliminary in nature, the results provide some evidence that mood boosts

are particularly pronounced with individuals high in NFC and hope. This offers a range of opportunities for future research.

During the interviews with participating individuals in the performed studies one could notice their great talkativeness. Many participants felt a strong urge to express their emotions, experiences, attitudes, and memories in conjunction with nostalgic brands. While some theorists already used an interpretive approach (Holak and Havlena, 1992; Goulding, 2001; Brown et al., 2003b; Holbrook and Schindler, 2003) there still seems to exist a potential for further qualitative studies. Descriptions provided by customers might be used as a basis for a further and even more circumstantial examination of relevant issues concerning nostalgia in the customer behavior context. It has been suggested in previous studies that different stimuli are relevant for nostalgic reminiscence. However, a greater understanding of nostalgia, the difference in stimuli which evoke it, and further relevant individual difference variables, as well as the affective responses encompassed in the nostalgic experience would be beneficial to consumer researchers and marketers.

Furthermore, another research stream could investigate the universality of mood changes triggered by authentic nostalgic brands through cross-cultural data collection or by considering the influence of the consumer's sex, age, and other aspects of personality and lifestyle. In sum, to understand more fully the dynamics at play with respect to the effects of nostalgia on consumer responses, it is important that further research be conducted.

Study III

While the findings of study III offer valuable implications for researchers and retailers, there are several directions for future research that merit attention. Four different scenarios are evaluated by participants of this study. This narrow focus on specific determinants in an individual's reaction possibly ignores the modifying impact of other present variables. Particularly, other personal difference variables may be associated to embarrassment concerning nostalgia shopping. Additionally, other situational factors could potentially moderate the results of the present study (e.g., certain brand or product characteristics, familiarity with the nostalgic product, or brand image).

Furthermore, the present empirical application enjoyed the benefit of using generically described scenarios. Nevertheless, embarrassment may not be associated with all kinds of nostalgic products which couldn't be considered in study III. One might assume that differences may exist between products that belong to the category of personal nostalgia and products that belong to the category of communal (or historical) nostalgia (Davis, 1979; Stern, 1992; Holak et al., 2007). The former is associated with an individual's own life cycle

while the latter occurs on a societal level (see chapter 3.2. for an explanation). Stern (1992, p. 19) argues that personal nostalgia seems to be associated with “cocooning” or “nesting” products, while historical nostalgia seems to be associated with publically visible products. Consistent with this notion, some readers might feel a concern that embarrassment in the nostalgia context could be limited to “cocooning” or “nesting” products (Stern, 1992, p. 19). According to this logic, publically visible high-image products (like nostalgic cars) might not lead to consumer embarrassment. These possibilities indicate a need for subsequent research and underline the need and importance of further studies on embarrassment as a distinct emotion experienced by (nostalgic) customers. Further work involving more product categories should add generalizability and would also increase confidence in the inferences. Moreover, from a marketer’s perspective it could be argued that conducting a study using hypothetical scenarios does not provide insight into how nostalgia shopping works in real retail settings. While that is true, one has to bear in mind that realistic settings are difficult to control. Therefore, the author decided to obtain the first meaningful insights in this new research area by ignoring potentially distorting environmental factors that would have been present in realistic retail settings.

In spite of these limitations, which suggest avenues for future research, the present studies give theorists in this research area and marketing practitioners a deeper understanding of the unique character of nostalgia as well as its relation to comparable consumer emotions. By using scales developed and used by other consumer behavior researchers the results obtained here can be compared with those obtained in other contexts, allowing researchers to explore the similarities and differences between nostalgia and other affective consumer phenomena. At a minimum it is hoped for that the present research will encourage others to examine nostalgia in general and nostalgic memories in particular as well as the manner in which both affect consumer responses.

7. Summary

Nostalgia has attracted the attention of marketers for quite some time. Many companies choose nostalgic elements when using marketing strategies in order to refer to the 'good old times when things were better' to evoke nostalgic feelings in their customers. Nostalgia-tinted products can be found in all different kinds of product categories. Nostalgia, the sentimental yearning for the past, has been described by different theorists as positive or negative, but also as bittersweet emotion. In fact, nostalgia's Greek roots (*nostos* = returning home, and *algos* = a painful condition and longing) underline nostalgia's affective ambivalence: positive affect evoked by memories of home is accompanied by negative affect evoked by the cognition that the home as remembered is a thing of the past to which one can never return. Nostalgic individuals mostly long for an idealized version of the past, a past that serves as an escape from the here and now.

In spite of the increasing attention paid to nostalgia in consumer research, there is very little research investigating autobiographical nostalgic memories as a potential influential factor on consumer behavior. Until now, most marketing decisions for nostalgic products are based on executive experience and intuition. Understanding consumers' responses to nostalgic brands should help marketers to effectively generate the desired responses. Three empirical studies discussed in this thesis integrate research on mixed emotions, self-regulation of moods, and compliance relating to nostalgic consumption. They shed insight on the emotional and design nature of authentic and unauthentic nostalgic brands, the mood-boosting function of consumers shopping for authentic nostalgic brands, the influence of individual hope and need for cognition on mood boosts, and the inconspicuous nature of nostalgia shopping manifested in consumers avoiding potential embarrassment when they are aware of others present. In the following the results of these studies are summarized.

Study I was aimed at identifying brand designs that bear the potential to evoke nostalgic memories in customers. Moreover, study I was conducted in order to bring to light what kind of nostalgic memories and emotions (positive, negative, or mixed) different designs may evoke and what role the individual difference variable nostalgia proneness plays in this respect. Study I applies methods previously used and accepted in marketing research on design. For this very complex study, an initial list of design elements was obtained from previously reviewed literature. Integrating the feedback of design professionals resulted in a final list of sixty-one design elements. Afterwards, an appropriate stimulus product category had to be found that exhibits all sixty-one design elements. Chocolate was selected because of its great diversity of design

elements on the package and because of its homogeneous packaging (outer form). Further, another set of designers assisted in compiling chocolate bar brands representative of the variance in the elements listed. Eventually, a total of 126 brands were selected representing the full universe of characteristics. Designers then rated the brands based on the sixty-one design elements. The obtained data were aggregated at the stimulus level. Next, 127 consumers ranging in age from 18 to 95 years ($M = 40.40$, $SD = 18.57$) were assigned randomly between six and ten of the brands they had to evaluate. The consumers completed a questionnaire measuring nostalgic memories, indexicality, emotions, nostalgia proneness, and demographic characteristics. In all, 1107 questionnaires were analyzed.

The study provides evidence that the level of mixed emotions depends on the indexicality of nostalgic brands: unauthentic nostalgic brands evoke higher levels of mixed emotions whereas authentic brands evoke lower levels of mixed emotions. Indexicality, in turn, traces back to extrinsic brand characteristics including names, brand marks, pictorial content, typeface, and colors. Authentic nostalgic brands display more elaborate logos, more organic typeface, less harmonious logos, lighter colors, more traditional pictorial content, and an overall more feminine package. Unauthentic nostalgic brands, in contrast, are associated with a lower logo elaboration, geometric typeface, more contrasting color schemes, a contemporary pictorial technique/execution, and overall more masculine package. It could also be revealed that individuals more prone to nostalgia exhibited lower levels of mixed emotions in response to unauthentic nostalgic brands. After all, study I could provide evidence that the previously mentioned ambivalent nature of nostalgia can also be applied to the marketing context. Moreover, it presents a whole list of relevant brand characteristics that marketers can use to meet their communication goals.

Study II builds on the results obtained in study I. It focuses on mood regulation as the motivational process underlying nostalgia shopping and investigates the authentic vs. unauthentic nostalgic brands' potential to boost or even reduce the customer's mood. First, appropriate brand stimuli had to be found. For this purpose, extreme examples of authentic and unauthentic nostalgic brands were chosen as brand stimuli. In order to more effectively attest the customer's mood changes, study II used a mood induction experiment to confirm that customers buy authentic nostalgic brands to boost their moods. Therefore, the 101 participants of this study with ages ranging from 30 to 74 years ($M = 43.94$, $SD = 11.62$) were put either into a happy or a sad mood via an established mood induction technique whose effectiveness had been confirmed in a pre-test prior to this experiment. Then the participants had to report their current mood. Immediately following this assessment, participants received one of the

brand stimuli and evaluated it on a questionnaire containing measures for nostalgic memories and purchase intention. After the fact was highlighted that they in fact could purchase this brand, they completed the mood scale a second time, and submitted hope, NFC, and demographics. Many of the participants voluntarily started to express their feelings, memories, and associations that they hold towards the product which underlines the emotional power such products have.

Results show that individuals may indeed use nostalgic brands in order to regulate their moods. The positive emotions associated with authentic nostalgic brands make these brands particularly appropriate for mood-regulatory behavior. Assessing the role of salient consumer traits, study II demonstrates that the resulting mood boosts are particularly pronounced with individuals high in NFC and hope.

Study III exposes consumers to situations where others are present during nostalgia shopping. Unlike study I and study II which center upon the highly personal perspective, the third study focuses on the more public aspects of nostalgia shopping. Consumers often associate nostalgic products with highly emotional autobiographical events and experiences (“My recently deceased granny used to buy this brand”). Therefore, two properties of nostalgia shopping make it particularly susceptible to interpersonal influence; it features the self prominently and – through nostalgic memories – relates the self to interactions with important others. In contrast to shopping for self-expressive brands, consumers tend to avoid purchasing certain nostalgic brands in public due to the self-revealing nature of this act. Shopping for such brands has the potential to damage or weaken self-regard by others questioning valued aspects of the self that reinforce one’s overall self-adequacy. Hence, it was proposed that nostalgia shopping represents an inconspicuous consumption and that others present may hinder nostalgia shopping.

In study III four different fictitious purchase settings (scenarios) were described in a vignette; three scenarios each with one reference person present (i.e., significant other, neighbor, boss) and a control scenario with no person present. This vignette approach, despite its limitations, is probably best suited for this type of research. After completing questions concerning the simulated purchase situation, participants of the study completed different personality scales and submitted demographics. 303 responses of the consumer sample (ranging in age from 20 to 72 years, $M = 39.5$, $SD = 12.6$) were analyzed.

The results suggest that nostalgia shopping in the presence of others is potentially embarrassing, regardless of how attached consumers are to those others. Embarrassment then relates to lower purchase intentions, especially with consumers who are more susceptible to normative influence.

A summary of the tested hypotheses can be found in table 15. Implications of all three studies focus on advancing nostalgia research, and on the successful design and management of nostalgic brands.

Table 16: Summary of Tested Hypotheses

Hypotheses	Findings	Status
H1a: Consumers will exhibit higher levels of mixed emotions in response to brands evoking more rather than less nostalgic memories.	Levels of mixed emotions that demonstrate the ambivalent nature of nostalgia were consistently higher for more rather than less nostalgic brands.	Supported.
H1b: When the level of nostalgic memories evoked by a brand is high, levels of mixed emotions will be lower for brands high rather than low in indexicality.	No interaction between indexicality and the level of mixed emotions could be revealed. A significant interaction between indexicality and nostalgic memories with mixed emotion levels higher for nostalgic brands low rather than high in indexicality could be revealed.	Supported.
H1c: When the level of nostalgic memories evoked by a brand is high, and when indexicality is low, mixed emotions will be lower with consumers who are more rather than less prone to nostalgia.	Individuals that are more prone to nostalgia exhibited lower levels of mixed emotions in response to less authentic nostalgic brands.	Supported.
H2: There will be a significant interaction between indexicality and brand characteristics.	Factor analysis with Varimax rotation generated eight factors based on similarities of design characteristics. Significant differences were found for six of the eight factors.	Supported for six of eight factors.

H3a: Consumer mood will improve in response to more rather than less authentic nostalgic brands.	Authentic nostalgic brands generated mood boosts and unauthentic brands generated mood depressions.	Supported.
H3b: Consumer purchase intention will be higher for more rather than less authentic nostalgic brands.	An ANOVA indicated a significant interaction between stimulus type and purchase intentions with authentic nostalgic brands generating higher purchase intentions than unauthentic nostalgic brands.	Supported.
H4: High-NFC individuals will exhibit greater mood boosts than will low-NFC individuals.	Comparing results of high vs. low NFC individuals indicates higher mood boosts in response to authentic nostalgic brands with high NFC individuals.	Supported.
H5: High-hope individuals will exhibit higher levels of mood boosts than will individuals lower on hope.	Comparing results of high vs. low-hope individuals indicates higher mood boosts in response to authentic nostalgic brands with high-hope individuals.	Supported.
H6a: When consumers shop for nostalgic brands, embarrassment will be higher when they are aware of others present compared to when no others are present.	ANOVA revealed a significant effect of other persons present with embarrassment levels higher when significant others, neighbors, or the boss were present compared to when no other people were present.	Supported.
H6b: When consumers shop for nostalgic brands, embarrassment will be high when others are present regardless of consumer attachment to those others.	ANOVA results indicate no significant effect of attachment on embarrassment.	Supported.

<p>H6c: When consumers are more (less) embarrassed, purchase intentions will be lower (higher) with consumers being more (less) susceptible to normative influence.</p>	<p>When embarrassment was low, purchase intentions for nostalgic brands were not different for consumers scoring low vs. high on SNI. When embarrassment was high, however, purchase intentions were higher with consumers scoring low rather than high on SNI.</p>	<p>Supported.</p>
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8. Zusammenfassung (German Summary)

Immer häufiger setzen Markenmanager auf die „gute alte Zeit“ und verwenden nostalgische Elemente bei der Vermarktung von Produkten, um gezielt die Sehnsucht der Verbraucher nach dem Altbewährten, Vertrauten zu bedienen. In den vielfältigsten Produktkategorien finden sich nostalgisch anmutende Verpackungen, Werbeanzeigen, TV-Spots und Slogans. Gerade in gesellschaftlich unsicheren Zeiten scheinen sich mehr Menschen nach der Sicherheit und Wärme der Vergangenheit zu sehnen. Nostalgie, also die wehmütige Hinwendung zu vergangenen Zeiten, wird von einigen Wissenschaftlern als ein ambivalentes Empfinden oder als bittersüße Emotion beschrieben, die sowohl mit positiven als auch mit negativen Gefühlen assoziiert wird. Die Wortteile „Nost“ und „algie“, welche aus dem Griechischen stammen, stehen für „zurück nach Hause“ sowie „Schmerzen, Kummer“ und unterstreichen bereits im wortwörtlichen Sinne diese Ambivalenz. Ein Merkmal der Nostalgie ist die Tatsache, dass nostalgische Erinnerungen oftmals verklärt reflektiert und idealisiert werden. Einige Forscher sprechen sogar von einer desinfizierten Vergangenheit, die dazu führt, dass bestimmte Menschen diese idealisierte Vergangenheit der Gegenwart vorziehen und als überlegen ansehen, trotz ihrer Unerreichbarkeit.

Obleich viele Markenmanager seit Jahren (intuitiv) auf Nostalgie setzen, sind wissenschaftliche Studien, die sich mit Nostalgie in Bezug auf Konsumentenverhalten beschäftigen, rar. Lediglich Nostalgie in der Werbung gilt gemeinhin als hinreichend untersucht. In der vorliegenden Arbeit werden drei quantitative Studien vorgestellt, die autobiographische, nostalgische Erinnerungen als Einflussfaktor des Konsumentenverhaltens unter Berücksichtigung einzelner, individueller Persönlichkeitsmerkmale erforschen. Diese Studien beleuchten die Thematik aus verschiedenen Perspektiven.

Das Ziel der Studie I bestand darin, Markenmerkmale zu identifizieren, die als Gestaltungselemente von Verpackungsdesigns in der Lage sind, nostalgische Erinnerungen beim Konsumenten auszulösen. Des Weiteren sollte ermittelt werden, welche Gefühle (positive, negative, gemischte) verschiedene Designs hervorrufen und ob der individuelle Hang zur Nostalgie, in der Fachterminologie Nostalgia Proneness genannt, Einfluss auf die Reaktionen der Konsumenten hat. Für diese sehr aufwändige Studie wurden zunächst einmal Markenmerkmale zusammengetragen, die in anderen Design-Untersuchungen bereits Verwendung fanden. Diese Markenmerkmale wurden durch Designer verschiedener Agenturen und Institutionen ergänzt, sodass schließlich ein Set, bestehend aus 61 Markenmerkmalen, für die Untersuchung bereit gestellt werden konnte. Anschließend galt es,

eine Produktkategorie zu finden, welche dieses gesamte Set an Merkmalen aufweist. Schokoladentafeln erwiesen sich aufgrund der großen Diversität der Gestaltungselemente auf den jeweiligen Produktpackungen und der, für das Experiment notwendigen, geringen Diversität der äußeren Form der Verpackung, als geeignete Stimuli. Um für alle Markenmerkmale Stimuli präsentieren zu können, wurden erneut Designer bei der Auswahl von Schokoladenmarken zu Rate gezogen. Letztendlich wurden 126 verschiedene Schokoladentafeln als Stimuli für das Experiment ausgewählt, die im Anschluss hinsichtlich der 61 Markenmerkmale von Designern bewertet werden mussten. Analog zu anderen wissenschaftlichen Untersuchungen, die Markenmerkmale, Ästhetik oder Sprachverarbeitung zum Gegenstand hatten, wurden die erhobenen Daten aggregiert und Mittelwerte für jedes einzelne Designelement jeder Schokoladentafel gebildet.

Im nächsten Schritt bewerteten 127 Probanden im Alter von 18 bis 95 Jahren ($M = 40,40$; $SD = 18,57$) jeweils eine Auswahl an Schokoladentafeln, indem sie die durch die Stimuli ausgelösten Emotionen angeben mussten. Die Studienteilnehmer beantworteten zudem Fragen zur Indexikalität („Echtheit“ des Bezugs zur Vergangenheit) der Schokoladentafeln und zu diversen Persönlichkeitsmerkmalen, sodass im Anschluss 1107 Einzelbewertungen ausgewertet werden konnten.

Die Ergebnisse der Studie I belegen, dass es sinnvoll erscheint, Produkte in die Kategorien authentisch nostalgisch bzw. unauthentisch nostalgisch zu unterteilen. Diese Unterscheidung basiert auf der unterschiedlichen Indexikalität dieser Produkte bzw. Produktdesigns, also deren von den Befragten empfundenen „Echtheit“ des Bezugs zur Vergangenheit. Authentisch nostalgische Produkte, welche eine starke Indexikalität aufweisen, zeichnen sich u.a. durch hellere Farben, aufwändige, symmetrische, große Logos, organische Schriftarten und eine geringe Auflösung verwendeter Abbildungen aus. Derart gestaltete Schokoladentafeln lösten bei den Befragten weniger gemischte Gefühle, aber dafür starke (rein) positive Gefühle aus. Die als unauthentisch nostalgisch zu beschreibenden Produkte hingegen, welche eine schwache Indexikalität besitzen, wiesen u.a. dunklere Farben, simplere, eher asymmetrische, kleinere Logos, geometrische Schriftarten und eine hohe Auflösung verwendeter Abbildungen auf. Es stellte sich heraus, dass diese Produkte dafür prädestiniert erscheinen, verstärkt gemischte Gefühle zu erzeugen. Unterschiede in dieser Bewertung konnten jedoch für Personen festgestellt werden, welche einen besonders starken Hang zur Nostalgie angaben. Hier fiel die Intensität der ausgelösten gemischten Gefühle geringer aus.

Neben der Ermittlung und detaillierten Beschreibung von relevanten Markenmerkmalen konnte die eingangs erwähnte ambivalente Natur der Nostalgie durch Studie I auch im Marketing-Kontext bestätigt werden.

Die Studie II baute hinsichtlich ihres Untersuchungsgegenstandes auf die Ergebnisse der ersten Studie auf. Authentisch nostalgische und unauthentisch nostalgische Produkte wurden dahingehend analysiert, ob, und wenn ja, in welchem Umfang, diese in der Lage sind, durch die Stimulierung (positiver oder negativer) nostalgischer Erinnerungen zur Stimmungsaufhellung oder sogar zur Stimmungsreduzierung beizutragen. Dazu wurden in einem Pre-Test geeignete Produkte extremer Ausprägung (authentisch nostalgisch vs. unauthentisch nostalgisch) ermittelt, die dann bei dieser zweiten Studie als Stimuli zum Einsatz kamen. Um die Veränderungen der Stimmung klarer ermitteln zu können, wurde bei den 101 Probanden dieser Studie im Alter von 30 bis 74 Jahren ($M = 43,94$; $SD = 11,62$) vor der eigentlichen Befragung eine Stimmungsinduktion vorgenommen. Dazu wurden Probanden entweder in eine besonders gute oder schlechte Stimmung versetzt. Die Auswahl der geeigneten Methode zur Stimmungsinduktion wurde vorher in einem weiteren Pre-Test ermittelt. Direkt nach der Stimmungsinduktion wurde die Stimmung der Probanden abgefragt. Anschließend wurde den Probanden jeweils ein bestimmtes Produkt (Stimuli) gezeigt. Danach folgten vier Frageblöcke, die sich auf das Produkt bezogen. Im Anschluss wurde bekannt gegeben, dass man das zu bewertende Produkt auch kaufen könne. Nun wurde erneut nach der Stimmung gefragt. Viele Probanden fühlten sich bereits an dieser Stelle, trotz der vorgegebenen Fragen dazu animiert, frei und ausführlich über ihre Erinnerungen, Empfindungen und Assoziationen bezüglich des Produktes zu berichten, was die emotionale Involviertheit unterstrich. Die Studienteilnehmer beantworteten mehrere etablierte Mess-Skalen u.a. zu ihrer Kaufbereitschaft, zu ihren individuellen Persönlichkeitsmerkmalen, Charaktereigenschaften und demographischen Merkmalen.

Die Ergebnisse der zweiten Studie belegen, dass nostalgische Produkte in der Tat zur Stimmungsregulierung genutzt werden können. Insbesondere authentisch nostalgische Produkte führten in den Experimenten zu einer Erhöhung der Stimmung der Probanden, wobei unauthentisch nostalgische Produkte sogar für eine Verschlechterung der Stimmung sorgten. Zahlreiche Probanden kommentierten ausführlich, dass sie durch diese Produkte (unauthentisch nostalgisch) an negative Erlebnisse aus der Vergangenheit erinnert werden. Zudem konnte belegt werden, dass besonders hoffnungsvolle Personen und solche, die einen hohen Wissendrang (Need for Cognition) aufweisen, eine stark ausgeprägte Verbesserung ihrer Stimmung durch authentisch nostalgische Produkte angaben.

Nachdem in der ersten und zweiten Studie die persönliche Ebene der nostalgischen Erinnerungen im Kaufverhalten analysiert wurde, beschäftigt sich die dritte Studie mit den

öffentlich sichtbaren Aspekten des Kaufverhaltens von nostalgischen Produkten. Nostalgische Produkte unterscheiden sich von gewöhnlichen Produkten darin, dass sie für die Verbraucher oftmals einen autobiographischen Bezug haben, der für andere Personen nicht ersichtlich ist. Sie können beispielsweise eine Verbindung zu anderen Menschen (aus der Vergangenheit) aufweisen und gehen infolgedessen mit hochemotionalen Empfindungen einher (z. B. „Dieses Produkt hat meine verstorbene Großmutter damals immer verwendet.“). Hinzu kommt, dass nostalgische Produkte von der Referenzgruppe (Bezugsgruppe) einzelner Konsumenten als altmodisch oder unmodern bewertet werden könnten. Beim Konsumenten selbst dagegen rufen nostalgische Produkte mitunter starke Gefühls- und Gemütsregungen hervor. Unter Berücksichtigung dieser Aspekte war zu vermuten, dass das Gefühl der Verlegenheit (Consumer Embarrassment) während des Kaufprozesses bei nostalgischen Produkten einen ernstzunehmenden Einflussfaktor darstellt.

In der dritten Studie wurden vier verschiedene Kaufszenarien für nostalgische Produkte konstruiert, die eine Kaufsituation in Anwesenheit des Partners, Vorgesetzten, Nachbarn oder im Falle der Kontrollgruppe ohne Anwesenheit jeglicher Referenzpersonen darstellten. Nach Auswertung der Fragebögen ($N = 303$; Alter der Probanden zwischen 20 und 72 Jahren; $M = 39,5$; $SD = 12,6$) gelang es nachzuweisen, dass es keinen Unterschied macht, welche Referenzperson beim Kauf nostalgischer Produkte anwesend ist. Bei allen drei Szenarien, die die Anwesenheit einer Referenzperson angaben, lag das aufkommende Gefühl der Verlegenheit deutlich über dem der Kontrollgruppe. Die Ergebnisse der dritten Studie belegen zudem, dass Personen mit einer hohen Beeinflussbarkeit durch andere (Susceptibility to Normative Influence) in öffentlichen Kaufsituationen sogar eine noch geringere Kaufintention für nostalgische Produkte angaben als Personen, die sich weniger durch andere beeinflussen lassen. Für Markenmanager bedeutet dies, dass es sich für bestimmte nostalgische Produkte als ein Vorteil erweisen könnte, diese durch anonyme Vertriebswege (Internet, Kataloge) anzubieten.

Hervorzuheben ist, dass für alle Studien etablierte Messskalen verwendet worden sind, deren Validität und Reliabilität in anerkannten Publikationen bereits hinreichend bewiesen werden konnten. Die Studienergebnisse sollen Markenmanagern als Entscheidungshilfe dienen und können insbesondere als Grundlage für die gezielte Generierung von nostalgischen Marken herangezogen werden. Die bisher intuitiv getroffenen Entscheidungen von Markenverantwortlichen bekommen so eine wissenschaftliche Grundlage, die ihnen Sicherheit verschafft.

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Appendix

Inhaltliche Darstellung der									
Abbildung - gesellschaftliche Rollen									
Abbildung - Hervorhebung des Bildes									
Abbildung - Verführung (seduct.)									
Abbildung - Kleidung									
Abbildung - Produktbezug									
Abb. - Schrift-Bild-Proportion d. Tafel									
Abbildung - Geschlecht									
Abbildung - Personifikation									
Oberfläche and Material - Oberfläche									
Oberfläche and Material - Textur									
Verpackungsorientierung									
	traditionell							modern	
	gar nicht							sehr stark	
	gering							hoch	
	traditionell							modern	
	überhaupt nicht							voll und ganz	
	nur Schrift							nur Bild	
	maskulin							feminin	
	gering							hoch	
	glänzend							matt	
	glatt							rau	
	horizontal							vertikal	
Schriftart - Natürlichkeit	organisch							geometrisch	
Schriftart - Ausgestaltung	schlicht							aufwendig	
Schriftart - Gewicht	leicht							schwer	
Schriftart - Komprimierung	verdichtet							ausgedehnt	
Schriftart - Verspieltheit	nicht verspielt							verspielt	
Schriftart - Harmonie	nicht harmonisch							harmonisch	
Farbgebung - Natürlichkeit/Harmonie	nicht harmonisch							harmonisch	
Farbgebung - Anzahl der Farben	monochrom							bunt	
Farbgebung - Intensität	hell							dunkel	
Farbgebung - Farben	gedämpft/neutral							schrill/auffällig	
Farbg. - Komposition/Zusammenstellung	kontrastarm							kontrastreich	
Markenname - Geschlecht	maskulin							feminin	
Markenname - Gegenwartsbezug	gering							hoch	
Markenname - Produktbezug	gering							hoch	

Appendix B: Study I, Questionnaire

C	A	U	Christian-Albrechts-Universität zu Kiel	Agribusiness and Food Marketing
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Schokoladenmarken als Auslöser von Erinnerungen

Im Rahmen einer wissenschaftlichen Studie ohne kommerziellen Auftraggeber befragen wir Konsumenten zu Schokolade und damit eventuell verbundenen Erinnerungen. Ihre Beteiligung ist eine wesentliche Voraussetzung für das Gelingen dieser Arbeit.

Sie bleiben selbstverständlich anonym!

VIELEN DANK FÜR IHRE ZEIT UND HILFSBEREITSCHAFT!

TEIL I: Fragen zu Ihrer Person

1. Bitte geben Sie an, inwieweit Sie den folgenden allgemeinen Aussagen zustimmen!

	Stimme voll und ganz zu	1	2	3	4	5	6	7	Stimme überhaupt nicht zu
Die Qualität der heutigen Produkte ist auch nicht mehr die, die sie einmal war.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
In der „guten alten Zeit“ war alles besser.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Im Vergleich zu früher gibt es heutzutage immer mehr Ramsch.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Der technologische Fortschritt garantiert uns eine bessere Zukunft.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Im Laufe der Geschichte geht es den Menschen immer besser.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Heute ist im Gegensatz zu früher vieles besser.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

2. Bitte geben Sie Ihr Alter und Ihr Geschlecht an: Ich bin Jahre alt und

☐ weiblich ☐ männlich

Für weitere Informationen über diese Studie wenden Sie sich bitte an Prof. Dr. Orth.
Telefon: 0431/ 880 4417 oder E-Mail: uorth@ae.uni-kiel.de.

TEIL II: Fragen zu Schokoladentafel X - Bitte ausschließlich für das vorgelegte Bild bewerten!

1. Stärke des Bezugs zur Vergangenheit		Stimme voll und ganz zu	1	2	3	4	5	6	7	Stimme überhaupt nicht zu
Was empfinden Sie, wenn Sie diese Tafel ansehen?										
Wenn ich diese Tafel anschau, fühle ich mich in die Vergangenheit zurückversetzt.			0	0	0	0	0	0	0	
Für mich ist diese Tafel ein besonderes Zeugnis der Vergangenheit.			0	0	0	0	0	0	0	
Diese Tafel hat für mich einen starken Bezug zur Vergangenheit.			0	0	0	0	0	0	0	

2. Wie wirkt diese Schokoladentafel auf Sie?		Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
Erinnert mich positiv an Vergangenes.			0	0	0	0	0	0	0	
Weckt angenehme Erinnerungen in mir.			0	0	0	0	0	0	0	
Macht mich wehmütig.			0	0	0	0	0	0	0	
Lässt mich in glücklichen Erinnerungen schwelgen.			0	0	0	0	0	0	0	
Weckt traurige Erinnerungen in mir.			0	0	0	0	0	0	0	
Erinnert mich negativ an die Vergangenheit.			0	0	0	0	0	0	0	
Erinnert mich an die „gute alte Zeit“.			0	0	0	0	0	0	0	
Ruft unangenehme Assoziationen mit der Vergangenheit hervor.			0	0	0	0	0	0	0	

3. Inwieweit werden folgende Gefühle bei Ihnen durch das Betrachten der Schokoladentafel ausgelöst?		Stimme voll und ganz zu	1	2	3	4	5	6	7	Stimme überhaupt nicht zu
Diese Schokoladentafel anzusehen, macht mich										
Aufgebracht			0	0	0	0	0	0	0	
Aufgeregt			0	0	0	0	0	0	0	
Begeistert			0	0	0	0	0	0	0	
Enthusiastisch			0	0	0	0	0	0	0	
Erfreut			0	0	0	0	0	0	0	
Fröhlich			0	0	0	0	0	0	0	
Geborgen			0	0	0	0	0	0	0	
Gelangweilt			0	0	0	0	0	0	0	
Genervt			0	0	0	0	0	0	0	
Glücklich			0	0	0	0	0	0	0	
Neugierig			0	0	0	0	0	0	0	
Sehnsüchtig			0	0	0	0	0	0	0	
Skeptisch			0	0	0	0	0	0	0	
Traurig			0	0	0	0	0	0	0	
Überrascht			0	0	0	0	0	0	0	
Verärgert			0	0	0	0	0	0	0	
Verbittert			0	0	0	0	0	0	0	
Verführt			0	0	0	0	0	0	0	
Verlegen			0	0	0	0	0	0	0	
Verwirrt			0	0	0	0	0	0	0	
Verwundert			0	0	0	0	0	0	0	

Appendix C: Study I, Package Design Elements (Pre-test Results)

<i>Design Element</i>	<i>Semantic anchors</i>	<i>Mean</i>	<i>SD</i>
Logo - execution	traditional vs. contemporary	3,37	1,52
Logo - naturalness	organic vs. geometric	4,08	1,63
Logo - realism	representative vs. abstract	4,40	1,63
Logo - harmony	low vs. high	4,54	1,11
Logo - balance	not at all vs. very much balanced	4,83	1,12
Logo - symmetry	symmetrical vs. asymmetrical	4,05	1,51
Logo - elaboration	plain vs. ornate	3,27	1,43
Logo - complexity	low vs. high	3,42	1,41
Logo - activity	passive vs. active	3,63	1,46
Logo - depth	shallow vs. deep	2,79	1,28
Logo - repetition	low vs. high	3,18	1,28
Logo - proportion/ orientation	horizontal vs. vertical	3,62	1,11
Logo - shape	round vs. angular	3,44	1,74
Logo - size	small vs. large	3,16	1,62
Pictorial - image size	small vs. large	4,97	1,56
Pictorial - technique/execution	traditional vs. contemporary	4,11	1,68
Pictorial - resolution	low vs. high	4,16	1,67
Pictorial - grade of abstraction	low vs. high	2,62	1,42
Pictorial - naivety	low vs. high	4,13	1,19
Pictorial - realism	representative vs. abstract	2,55	1,40
Pictorial - amount of detail	small vs. large	4,57	1,30
Pictorial - image elaboration	plain vs. ornate	3,53	1,17
Pictorial - image/background contrast	low vs. high	4,35	1,36
<u>Pictorials in respect of content:</u>			
Pictorial - endorsed roles	traditional vs. contemporary	2,37	1,56
Pictorial - prominence	not at all vs. very much	4,91	1,24
Pictorial - seductiveness	low vs. high	3,06	1,54
Pictorial - fashion/clothes	traditional vs. contemporary	2,18	1,44
Pictorial - product pronounced	low vs. high	4,47	2,11
Pictorial - typography/images	typography only vs. images only	4,41	1,11
Pictorial image - gender	masculine vs. feminine	4,11	2,10
Pictorial - personification	low vs. high	4,65	1,82
Surfaces and Materials - finish	glossy vs. matt	3,64	1,41
Surfaces and Materials - texture	smooth vs. rough	2,35	0,90
Package orientation	vertical vs. horizontal	4,32	2,46
Typeface - naturalness	organic vs. geometric	4,18	2,02
Typeface - elaboration	plain vs. ornate	3,33	1,45
Typeface - weight	light vs. heavy	3,88	1,26
Typeface - compression	condensed vs. extended	4,48	0,99
Typeface - flourishness	flourish vs. not flourish	3,70	1,72
Typeface - harmony	harmonious vs. inharmonious	4,74	1,32
Color scheme - naturalness/harmony	harmonious vs. inharmonious	4,65	1,10
Color scheme - number of colors	monochromatic vs. colorful	3,51	1,31
Color scheme - value	light vs. dark	4,05	1,26
Color scheme - tone	neutral vs. flashy	3,77	1,28
Color scheme - composition	complementary vs. contrasting	4,47	1,12
Brand name - gender	masculine vs. feminine	3,56	1,39
Brand name - presence	not at all vs. very much	3,53	1,14
Brand name - suggestiveness (prod.)	low vs. high	2,65	1,52
Brand name - modernity	old-fashioned vs. modern	3,77	1,09
Brand name - pronunciation	difficult vs. easy	4,59	1,29
Brand name - phonetics	heavy on vowels vs. heavy on consonants	4,23	0,90
Brand name - language	domestic vs. foreign	1,74	0,39
Brand name - words vs. letters	letters only vs. words	6,57	0,92
Brand name - semantic appropriateness	low vs. high	3,17	1,16
Brand name - beginning	initial plosive vs. initial sibilant	4,19	1,29
Brand name - length / morphemes	monosyllabic vs. multisyllabic	4,73	1,20

Brand name - descriptiveness	descriptive vs. abstract	4,51	1,59
Brand name - distinctiveness	unique vs. common	3,37	1,03
Brand name - pronunciation	short vs. long	4,38	1,05
Brand name - personification	not at all vs. very much	3,27	1,72
Overall appearance gender	masculine vs. feminine	3,89	1,25

Appendix D: Study I, Selected Chocolate Bars Classified by Design Factors

Example of a High vs. Low Appearance of the characteristic

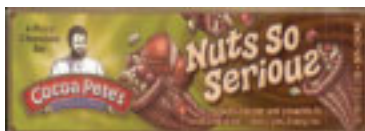
Factor 1

Logo Complexity /
Elaboration



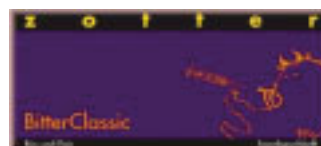
Factor 2

Pictorial Composition



Factor 3

Typeface Flourishness



Factor 4

Logo Harmony



Factor 5

Color Scheme and Surface
Appearance



Factor 6

Pictorial Prominence



Factor 7
Pictorial Indexicality



Factor 8
Gender of the Bar



Source: author's selection

Appendix E: Study II, Questionnaire

C	A	U	Christian-Albrechts-Universität zu Kiel	Agribusiness and Food Marketing
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Produkttests

Im Rahmen einer wissenschaftlichen Studie ohne kommerziellen Auftraggeber untersuchen wir den Einfluss ausgewählter Kontexte und Umgebungen auf die Produktwahrnehmung und -auswahl. Ihre Beteiligung ist eine wesentliche Voraussetzung für das Gelingen dieser Arbeit. **Sie bleiben selbstverständlich anonym!**

VIELEN DANK FÜR IHRE ZEIT UND HILFSBEREITSCHAFT!

Wir spielen Ihnen nun ein Musikstück vor. Lassen Sie das Musikstück auf sich wirken und beantworten Sie bitte danach den Frageblock.

1. Jetzt in diesem Moment bin ich....	1	2	3	4	5	6	7	
Traurig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fröhlich
In schlechter Stimmung	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	In guter Stimmung
Gereizt / nervös	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Erfreut / zufrieden
Deprimiert / bedrückt	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fröhlich / heiter
Unglücklich	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Glücklich
Lustlos	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Enthusiastisch

Hier sehen Sie nun ein Produkt. Bitte sehen Sie es sich genau an.

2. Dieses Produkt ...	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
... erinnert mich positiv an Vergangenes.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
... weckt angenehme Erinnerungen in mir.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
... macht mich wehmütig.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
... lässt mich in glücklichen Erinnerungen schwelgen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
... weckt traurige Erinnerungen in mir.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
... erinnert mich negativ an die Vergangenheit.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
... erinnert mich an die „gute Alte Zeit“.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
... ruft unangenehme Assoziationen mit der Vergangenheit hervor.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

3. Stärke des Bezugs zur Vergangenheit	Stimme voll und ganz zu	1	2	3	4	5	6	7	Stimme überhaupt nicht zu
Was empfinden Sie, wenn Sie dieses Produkt ansehen?									
Wenn ich dieses Produkt anschau, fühle ich mich in die Vergangenheit zurückversetzt.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Für mich ist dieses Produkt ein besonderes Zeugnis der Vergangenheit.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Dieses Produkt hat für mich einen starken Bezug zur Vergangenheit.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

4. Ihr Urteil	1	2	3	4	5	6	7	
Dieses Produkt ...								
ist gut	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	ist schlecht
ist ansprechend	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	ist abstoßend
mag ich sehr	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	mag ich überhaupt nicht

5. Ihre Kaufabsicht	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
Ich überlege ernsthaft, mir dieses Produkt zu kaufen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Dieses Produkt gefällt mir so gut, dass ich bewusst Ausschau danach halten werde.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Meine Kaufbereitschaft für dieses Produkt ist hoch.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Stellen Sie sich nun bitte vor, Sie haben das Produkt soeben gekauft.

6. Jetzt in diesem Moment bin ich....	1	2	3	4	5	6	7	
Traurig	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fröhlich
In schlechter Stimmung	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	In guter Stimmung
Gereizt / nervös	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Erfreut / zufrieden
Deprimiert / bedrückt	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Fröhlich / heiter
Unglücklich	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Glücklich
Lustlos	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Enthusiastisch

Abschließende Fragen zu Ihrer Person:

7. Lebensgrundeinstellung / Hoffnung	Trifft voll und ganz zu	1	2	3	4	Trifft überhaupt nicht zu
1. Ich finde immer einen Weg aus jedem Schlamassel / jeder Klemme.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Ich verfolge konsequent meine Ziele.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Es gibt für jedes Problem mehrere Lösungsmöglichkeiten.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. Ich habe mehrere Möglichkeiten, die Dinge im Leben zu bekommen, die mir wichtig sind.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
5. Selbst wenn andere entmutigt aufgeben, weiß ich, dass ich eine Lösung finden kann.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
6. Durch meine Erfahrungen in der Vergangenheit bin ich für die Zukunft gut vorbereitet.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
7. Ich bin ziemlich erfolgreich im Leben.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
8. Ich erreiche die Ziele, die ich mir für mein Leben vorgenommen habe.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

8. Ihr Charakter	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Ich versuche immer, zu allen Menschen höflich zu sein.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Ich teile mir die Zeit immer so ein, dass ich rechtzeitig fertig werde.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Wenn ich unter großem Stress stehe, habe ich manchmal das Gefühl, ich breche auseinander.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. Die Kunst und die Natur faszinieren mich.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
5. Ich rede gerne mit Menschen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
6. Ich fühle mich oft angespannt und nervös.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
7. Ich bin gerne da, wo etwas los ist.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
8. Manchmal strotze ich nur so vor Energie.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
9. Oft bin ich sauer darüber, wie mich die Leute behandeln.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
10. Manche Menschen halten mich für kalt und berechnend.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
11. Ich interessiere mich nicht sonderlich dafür, wie die Welt funktioniert.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
12. Im Allgemeinen versuche ich, rücksichtsvoll und besonnen zu sein.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
13. Ich bin nicht sonderlich gut organisiert.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
14. Ich denke oft über Theorien und abstrakte Ideen nach.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
15. Bei allem, was ich tue, möchte ich der/die Beste sein.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

9. Gefühltes Alter	Teenager-Jahren	20ern	30ern	40ern	50ern	60ern	70ern	80ern	90ern
Ich fühle mich, als wäre ich in meinen...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich sehe aus, als wäre ich in meinen...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich tue die meisten Dinge, als wäre ich in meinen...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Meine Interessen sind so wie bei Menschen in ihren...	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

10. Selbsteinschätzung	Trifft voll und ganz zu	1	2	3	4	5	Trifft überhaupt nicht zu
1. Ich ziehe komplexe Probleme einfachen Problemen vor.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Ich mag die Verantwortung, die mit einer Situation einhergeht, die viel Denkarbeit erfordert.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Nachdenken gehört nicht zu den Dingen, die mir Freude bereiten.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. Ich würde lieber etwas tun, das wenig Nachdenken erfordert, als etwas, das mit Sicherheit meine Denkfähigkeit herausfordert.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
5. Ich versuche Situationen zu vermeiden, bei denen ich gründlich über etwas nachdenken muss.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
6. Stundenlanges angestrengtes Grübeln gibt mir das Gefühl von Befriedigung.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
7. Ich denke nur so angestrengt nach, wie unbedingt erforderlich.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
8. Ich denke lieber über die kleinen, alltäglich anfallenden Projekte nach als über die langfristigen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
9. Ich mag Aufgaben, bei denen man nicht viel nachdenken muss, wenn man sie einmal gelernt hat.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
10. Die Vorstellung, mich auf meinen Verstand zu verlassen, um Karriere zu machen, reizt mich.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
11. Ich mag Aufgaben bei denen ich mir neue Lösungswege überlegen muss.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
12. Ich finde es nicht spannend, mir neue Denkwege anzueignen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
13. Ich mag es, wenn mein Leben mit Rätseln gefüllt ist, die ich lösen muss.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
14. Ich mag abstraktes Denken.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
15. Ich bevorzuge Aufgaben, die intellektuell, schwer und wichtig sind ggü. Aufgaben, die nicht so anspruchsvoll sind.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
16. Ich bin eher erleichtert als befriedigt, wenn ich eine schwierige geistige Aufgabe gelöst habe.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
17. Mir genügt es, wenn eine Aufgabe erledigt wurde, wie und warum ist mir egal.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
18. Ich denke immer über irgendwelche Themen nach, egal ob ich persönlich davon betroffen bin oder nicht.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

11. Bitte geben Sie abschließend noch Ihr Alter und Ihr Geschlecht an:

Ich bin Jahre alt und ☐ weiblich ☐ männlich

Herzlichen Dank für Ihre Mitarbeit!

Appendix F: Study II, Explanation of the True Purpose of the Study

Aufklärungsbogen

Wir möchten Sie abschließend noch über ein Detail der Studie aufklären.

Die eingangs vorgespielte Musik hat möglicherweise Ihre Stimmung beeinflusst, d.h. Sie waren nach dem Hören in einer besonders guten (fröhlichen) bzw. schlechten (traurigen) Stimmung. Stimmungen wechseln im Tagesverlauf schnell. Solche Schwankungen, die Sie z.B. im Verlauf der Studie empfunden haben, sind ganz natürlich und hinterlassen keine nachteiligen Wirkungen.

Für eventuell empfundene Unannehmlichkeiten erhalten Sie ein kleines Dankeschön.

Noch einmal herzlichen Dank für Ihre Mitarbeit.

Für weitere Fragen wenden Sie sich bitte an Steffi Gal (0431 / 880 4422) bzw. Prof. Dr. Orth (0431/ 880 4417).

Appendix G: Study III, Pre-test Questionnaire

Inwieweit treffen die folgenden Aussagen auf Sie zu?	Trifft voll und ganz zu	1	2	3	4	5	Trifft überhaupt nicht zu
1. Ich versuche immer zu verstehen, wer ich bin und was ich tue.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Die Art, wie ich Dinge tue, hinterfrage ich.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. In bestimmten Situationen nehme ich mich selbst ganz bewusst wahr.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. In neuen Situationen dauert es immer eine Weile, ehe ich meine Schüchternheit verliere.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
5. Ich denke häufig über mich selbst nach.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
6. Ich mache mir oft Gedanken darüber, wie ich mich selbst präsentiere.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
7. In Gedanken spiele ich oft Situationen durch, in denen ich „mitspiele“.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
8. Ich mag es nicht, wenn mir jemand während der Arbeit über die Schulter schaut.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
9. Ich hinterfrage mich selbst.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
10. Ich werde schnell verlegen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
11. Es ist mir wichtig, wie ich aussehe.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
12. Es fällt mir nicht leicht, mit Fremden ins Gespräch zu kommen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
13. Ich höre oft auf meine innere Stimme.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
14. Es ist mir wichtig, einen guten Eindruck zu hinterlassen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
15. Ich mache mir oft darüber Gedanken, warum ich so und nicht anders gehandelt habe.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
16. Wenn ich einen Vortrag vor einem großen Publikum halten soll, bekomme ich Angst.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
17. Bevor ich morgens losgehe, schaue ich immer noch einmal in den Spiegel.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
18. Manchmal beobachte ich mein eigenes Handeln mit einer gewissen Distanz.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
19. Es ist mir wichtig, was andere Leute über mich denken.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
20. Ich merke immer sofort, wenn sich meine Stimmung verändert.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
21. Normalerweise bin ich mir im Klaren darüber, wie ich auf andere wirke.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
22. Ich weiß immer ganz genau, warum ich so denke und nicht anders, wenn ich ein Problem angehe.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
23. In großen Gruppen werde ich nervös.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Appendix H: Study III, Questionnaire Used for Online Survey

C	A	U	Christian-Albrechts-Universität zu Kiel	A and F Marketing
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Nostalgisch oder Altmodisch?

Im Rahmen einer wissenschaftlichen Studie ohne kommerziellen Auftraggeber untersuchen wir den Einfluss ausgewählter Kontexte und Umgebungen auf die Produktwahrnehmung und -auswahl. Ihre Beteiligung ist eine wesentliche Voraussetzung für das Gelingen dieser Arbeit. **Sie bleiben selbstverständlich anonym!**

VIELEN DANK FÜR IHRE ZEIT UND HILFSBEREITSCHAFT!

TEIL A: Nostalgische Produkte

Im Folgenden geht es um „Nostalgische Produkte“. Lesen Sie bitte genau, wie diese beschrieben werden können.

Nostalgische Produkte:

- Erinnern mich positiv an Vergangenes
- Wecken angenehmen Erinnerungen in mir
- Machen mich wehmütig
- Lassen mich in glücklichen Erinnerungen schwelgen
- Erinnern mich an die „gute alte Zeit“
- Rufen angenehme Assoziationen mit der Vergangenheit hervor

Ich habe verstanden, was nostalgische Produkte sind:

→ weiter

TEIL B: Kontext

Im Folgenden sehen Sie verschiedene Szenarien. Diese Szenarien unterscheiden sich hinsichtlich der Personen, die in ihnen vorkommen. Bitte stellen Sie sich die jeweilige Situation vor und beantworten alle Fragen

Szenario I: Beziehung zum Chef

Im Folgenden sehen Sie eine Reihe von Aussagen, die verschiedene Personen gemacht haben zu ihrem jeweiligen **Vorgesetzten**. Bitte geben Sie an, inwieweit diese Aussagen auf Sie zutreffen!

	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Ich hänge sehr an meinem Chef.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Ich fühle mich meinem Chef sehr verbunden.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Zwischen mir und meinem Chef gibt es überhaupt keine gefühlsmäßige Verbindung.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Stellen Sie sich vor, Sie befinden sich einem Geschäft und sind gerade dabei, ein Produkt, welches Sie lieben und mit dem Sie nostalgische Erinnerungen verknüpfen, zu kaufen. Plötzlich kommt Ihr **Chef** auf Sie zu und sagt: „So ein altmodisches Produkt möchten Sie kaufen?“ und belächelt Sie.

Wie werden Sie sich fühlen?	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Peinlich berührt		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Gekränkt		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Verlegen		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. Unbehaglich		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Was tun Sie dann?	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Ich überlege ernsthaft, mir dieses Produkt trotzdem zu kaufen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Dieses Produkt gefällt mir so gut, dass ich trotzdem bewusst Ausschau danach halten werde.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Meine Kaufbereitschaft für dieses Produkt ist trotzdem hoch.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Szenario II: Beziehung zum Nachbarn

Im Folgenden sehen Sie eine Reihe von Aussagen, die verschiedene Personen gemacht haben zu ihrem jeweiligen **Nachbarn**. Bitte geben Sie an, inwieweit diese Aussagen auf Sie zutreffen!

	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Ich hänge sehr an meinem Nachbarn.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Ich fühle mich meinem Nachbarn sehr verbunden.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Zwischen mir und meinem Nachbarn gibt es überhaupt keine gefühlsmäßige Verbindung.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Stellen Sie sich vor, Sie befinden sich einem Laden und sind gerade dabei, ein Produkt, welches Sie lieben und mit dem Sie nostalgische Erinnerungen verknüpfen, zu kaufen. Plötzlich kommt ein **Nachbar** auf Sie zu und sagt: „So ein altmodisches Produkt möchten Sie kaufen?“ und belächelt Sie.

Wie werden Sie sich fühlen?	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Peinlich berührt		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Gekränkt		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Verlegen		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. Unbehaglich		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Was tun Sie dann?	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Ich überlege ernsthaft, mir dieses Produkt trotzdem zu kaufen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Dieses Produkt gefällt mir so gut, dass ich trotzdem bewusst Ausschau danach halten werde.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Meine Kaufbereitschaft für dieses Produkt ist trotzdem hoch.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Szenario III: Beziehung zum Lebenspartner

Im Folgenden sehen Sie eine Reihe von Aussagen, die verschiedene Personen gemacht haben zu ihrem **Lebenspartner**. Bitte geben Sie an, inwieweit diese Aussagen auf Sie zutreffen!

	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Ich hänge sehr an meinem Lebenspartner.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Ich fühle mich meinem Lebenspartner sehr verbunden.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Zwischen mir und meinem Lebenspartner gibt es überhaupt keine gefühlsmäßige Verbindung.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Stellen Sie sich vor, Sie befinden sich einem Geschäft und sind gerade dabei, ein Produkt, welches Sie lieben und mit dem Sie nostalgische Erinnerungen verknüpfen, zu kaufen. Plötzlich kommt **Ihr Lebenspartner** auf Sie zu und sagt: „So ein altmodisches Produkt möchtest du kaufen?“ und belächelt Sie.

Wie werden Sie sich fühlen?	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Peinlich berührt		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Gekränkt		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Verlegen		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. Unbehaglich		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Was tun Sie dann?	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Ich überlege ernsthaft, mir dieses Produkt trotzdem zu kaufen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Dieses Produkt gefällt mir so gut, dass ich trotzdem bewusst Ausschau danach halten werde.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Meine Kaufbereitschaft für dieses Produkt ist trotzdem hoch.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

TEIL C: Fragen zu Ihrer Person

Im Folgenden sehen Sie eine Reihe von Aussagen, die verschiedene Personen zu ihrem **Charakter** gemacht haben. Bitte geben Sie an, inwieweit diese Aussagen auf Sie zutreffen!

	Trifft voll und ganz zu	1	2	3	4	5	Trifft überhaupt nicht zu
1. In neuen Situationen dauert es immer eine Weile, ehe ich meine Schüchternheit verliere.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Ich werde schnell verlegen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Es ist mir wichtig, wie ich aussehe.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. Es ist mir wichtig, einen guten Eindruck zu hinterlassen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
5. Wenn ich einen Vortrag vor einem großen Publikum halten soll, bekomme ich Angst.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
6. Bevor ich morgens losgehe, schaue ich immer noch einmal in den Spiegel.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
7. Es ist mir wichtig, was andere Leute über mich denken.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
8. In großen Gruppen werde ich nervös.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Im Folgenden sehen Sie eine Reihe von Aussagen, die verschiedene Personen zum **Einkaufen allgemein** gemacht haben. Bitte geben Sie an, inwieweit diese Aussagen auf Sie zutreffen!

	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Ich kaufe oft ganz spontan Produkte.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. „Just do it“ ist mein Motto beim Einkaufen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Ich kaufe oft etwas, ohne vorher nachzudenken.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. „Ich sehe es, ich kaufe es“, das ist meine Art.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
5. „Jetzt einkaufen, später nachdenken“ ist meine Devise.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
6. Es kommt oft vor, dass ich aus einer Laune heraus etwas kaufe.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
7. Meine Kaufentscheidungen hängen ganz davon ab, wie ich mich in dem Moment fühle.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
8. Ich plane meine Einkäufe ganz genau und bewusst.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
9. Manchmal kaufe ich ganz unbekümmert drauf los.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Im Folgenden sehen Sie eine Reihe von Aussagen, die verschiedene Personen zur Auswahl bestimmter **Produkte und Marken** gemacht haben. Bitte geben Sie an, inwieweit diese Aussagen auf Sie zutreffen!

	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Beim Einkaufen achte ich darauf, Marken zu nehmen, von denen ich annehme, dass sie auch bei anderen gut ankommen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Wenn andere Personen mich bei der Verwendung eines Produktes sehen können, wähle ich die Marke, die sie von mir erwarten.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Wenn ich die Produkte und Marken kaufe, die andere auch kaufen, habe ich das Gefühl, ich gehöre dazu.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. Ich identifiziere mich mit anderen Personen, indem ich das kaufe, was diese Personen auch kaufen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
5. Wenn ich so sein möchte, wie eine andere Person, dann kaufe ich Produkte und Marken, die diese Person auch kauft.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
6. Ich möchte gerne wissen, welche Produkte und Marken einen guten Eindruck auf andere machen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
7. Ich kaufe die neuste Mode erst, wenn ich mir sicher bin, dass meine Freunde sie auch mögen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
8. Es ist mir wichtig, dass andere die Produkte und Marken auch mögen, die ich kaufe.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Bitte geben Sie abschließend noch Ihr Alter und Geschlecht an: Ich bin Jahre alt und

☐ weiblich ☐ männlich

Vielen Dank für Ihre Mitarbeit

Appendix I: Study III, Questionnaire Used for Manipulation Check

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Nostalgische Marken

Im Rahmen einer wissenschaftlichen Studie ohne kommerziellen Auftraggeber untersuchen wir den Einfluss ausgewählter Kontexte und Umgebungen auf die Produktwahrnehmung und -auswahl. Ihre Beteiligung ist eine wesentliche Voraussetzung für das Gelingen dieser Arbeit. **Sie bleiben selbstverständlich anonym!**

VIELEN DANK FÜR IHRE ZEIT UND HILFSBEREITSCHAFT!

Im Folgenden geht es um „Nostalgische Marken“. Lesen Sie bitte genau, wie diese beschrieben werden können:

Nostalgische Marken...

erinnern mich positiv an Vergangenes.

wecken angenehme Erinnerungen in mir.

machen mich wehmütig.

lassen mich in glücklichen Erinnerungen schwelgen.

erinnern mich an die „gute alte Zeit“.

rufen angenehme Assoziationen mit der Vergangenheit hervor.

Bitte geben Sie an, inwieweit Sie den folgenden allgemeinen Aussagen zustimmen!

	Stimme voll und ganz zu	1	2	3	4	5	6	7	Stimme überhaupt nicht zu
Die Qualität der heutigen Produkte ist auch nicht mehr die, die sie einmal war.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
In der „guten alten Zeit“ war alles besser.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Im Vergleich zu früher gibt es heutzutage immer mehr Ramsch.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Der technologische Fortschritt garantiert uns eine bessere Zukunft.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Im Laufe der Geschichte geht es den Menschen immer besser.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Heute ist im Gegensatz zu früher Vieles besser.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Stellen Sie sich vor, Sie befinden sich einem Geschäft und sind gerade dabei, ein Produkt (Marke), welches Sie lieben und mit dem Sie starke nostalgische Erinnerungen verknüpfen, zu kaufen. Sie überlegen kurz, dass andere Personen dieses Produkt altmodisch finden könnten. Im Laden befinden sich jedoch in diesem Augenblick keine Personen, die Sie kennen.

Wie werden Sie sich fühlen?	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Peinlich berührt		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Gekränkt		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Verlegen		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. Unbehaglich		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Was tun Sie dann?	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Ich überlege ernsthaft, mir diese Marke zu kaufen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Diese Marke gefällt mir so gut, dass ich bewusst Ausschau danach halten werde.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Meine Kaufbereitschaft für diese Marke ist hoch.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Im Folgenden sehen Sie eine Reihe von Aussagen, die verschiedene Personen zu ihrem **Charakter** gemacht haben. Bitte geben Sie an, inwieweit diese Aussagen auf **Sie** zutreffen!

	Trifft voll und ganz zu	1	2	3	4	5	Trifft überhaupt nicht zu
1. In neuen Situationen dauert es immer eine Weile, ehe ich meine Schüchternheit verliere.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Ich werde schnell verlegen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Es ist mir wichtig, wie ich aussehe.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. Es ist mir wichtig, einen guten Eindruck zu hinterlassen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
5. Wenn ich einen Vortrag vor einem großen Publikum halten soll, bekomme ich Angst.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
6. Bevor ich morgens losgehe, schaue ich immer noch einmal in den Spiegel.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
7. Es ist mir wichtig, was andere Leute über mich denken.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
8. In großen Gruppen werde ich nervös.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Im Folgenden sehen Sie eine Reihe von Aussagen, die verschiedene Personen zum **Einkaufen allgemein** gemacht haben. Bitte geben Sie an, inwieweit diese Aussagen auf Sie zutreffen!

	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Ich kaufe oft ganz spontan Produkte.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. „Just do it“ ist mein Motto beim Einkaufen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Ich kaufe oft etwas, ohne vorher nachzudenken.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. „Ich sehe es, ich kaufe es“ das ist meine Art.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
5. „Jetzt einkaufen, später nachdenken“ ist meine Devise.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
6. Es kommt oft vor, dass ich aus einer Laune heraus etwas kaufe.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
7. Meine Kaufentscheidungen hängen ganz davon ab, wie ich mich in dem Moment fühle.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
8. Ich plane meine Einkäufe ganz genau und bewusst.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
9. Manchmal kaufe ich ganz unbekümmert drauf los.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Im Folgenden sehen Sie eine Reihe von Aussagen, die verschiedene Personen zur Auswahl bestimmter **Produkte und Marken** gemacht haben. Bitte geben Sie an, inwieweit diese Aussagen auf Sie zutreffen!

	Trifft voll und ganz zu	1	2	3	4	5	6	7	Trifft überhaupt nicht zu
1. Beim Einkaufen achte ich darauf, Marken zu nehmen, von denen ich annehme, dass sie auch bei anderen gut ankommen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
2. Wenn andere Personen mich bei der Verwendung eines Produktes sehen können, wähle ich die Marke, die sie von mir erwarten.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
3. Wenn ich die Marken / Produkte kaufe, die andere auch kaufen, habe ich das Gefühl, ich gehöre dazu.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
4. Ich identifiziere mich mit anderen Personen, indem ich das kaufe, was diese Personen auch kaufen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
5. Wenn ich so sein möchte, wie eine andere Person, dann kaufe ich Produkte und Marken, die diese Person auch kauft.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
6. Ich möchte gerne wissen, welche Produkte und Marken einen guten Eindruck auf andere machen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
7. Ich kaufe die neuste Mode erst, wenn ich mir sicher bin, dass meine Freunde sie auch mögen.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
8. Es ist mir wichtig, dass andere die Produkte und Marken auch mögen, die ich kaufe.		<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Bitte geben Sie abschließend noch Ihr Alter und Ihr Geschlecht an: Ich bin Jahre alt und
☐ weiblich ☐ männlich

Vielen Dank für Ihre Mitarbeit!

