

**Does nostalgic advertising have a positive effect on Irish
Consumers between the ages of 20-39 and over 40's?**

By Nikita Telford

**A dissertation submitted in partial fulfilment for a M.Sc. in
Management**

Word Count: 17,438

National College of Ireland 2013

Acknowledgements

Firstly I would like to thank my supervisor Eva Perez for guiding me through the process of writing this dissertation. Then to Dr. Colette Darcy for helping me throughout the summer when ever any questions I had arose. Both of your help and guidance was greatly valued and I thank you a lot for it.

I would like to thank my parents, my two brothers and especially my sister for all their help throughout the year.

A special thank you to Aoife, Anna and my sister for proof reading my work. I couldn't have done it without you, thank you.

Thank you to all the participants who took part in my focus groups, your input was greatly appreciated and couldn't have completed this dissertation without you.

To all of my friends thank you for putting up with my complaining throughout the year and for all of your support and understanding.

Finally, thank you to all of my class mates it has been a tough but very fun year. Good luck to all of you.

Abstract

Does nostalgic advertising have a positive effect on Irish Consumers between the ages of 20-39 and over 40's?

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This idea of old nostalgic advertisements coming back to our screens nowadays can be seen more and more. This dissertation wants to investigate whether Irish consumers think it is actually an effective form of advertising. The researcher chose a qualitative approach for this study. Two focus groups were conducted, one with participants aged 20-39 and the second with participants aged over 40. By choosing focus groups the research is able to dive deeper into Irish consumer's emotional reactions and feelings towards nostalgic advertisements. Using different age groups in the focus groups meant that the researcher was able to compare and contrast the views of two different generations of individuals.

The findings of this researcher were analysed in depth and themes formed which were supported by previous literature. As a result of this research it shows that Irish consumers aged between 20-39 and over 40 do feel that nostalgic advertising has a positive effect on them and that any memory that can be formed from an advert will be a good memory. The participants felt music to be greatly associated with nostalgic feelings and this would make the adverts more effective. Irish consumers felt that for a nostalgic advert to be effective there needs to be direct experience with the memory and not told to them through a book or story.

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Chapter 1: Introduction

“The world is full of people whose notion of a satisfactory future is, in fact, a return to the idealised past” (Roberttson Davies, 1960 cited in Muehling & Pascal, 2011). Nostalgia “a painful yearning to return home” has begun to attract the attention of marketers and researchers (Holak & Havlena, 1992, p. 380). “There was a time when a marketer who suggested running that ad we produced 20 years ago quickly would have been escorted from the room, if not the business” (Marconi, 1996, p.10). But now more than ever is a time of anything goes creative work (Marconi, 1996) and marketers bringing back old classic ads from 20 or 30 years ago doesn’t seem so strange. Lefi & Gharbi (2011) claim that nostalgic advertisements can in deed develop an emotional bond towards the brand causing brand attachment. This idea of nostalgic advertising and returning to the past has become huge recently, for example Kit Kat bringing back their throwback panda adverts to our screen that originated in 1987. The researcher wants to examine whether this idea of nostalgic advertising actually has an effect on Irish Consumers.

The rationale for this research was seeing the Kit Kat throwback advertisement on television and finding the idea of bringing back old adverts very interesting. The researcher wanted to see if in fact this idea of nostalgic advertising actually had a positive effect on Irish consumers as it had not been done in an Irish context before. The two major aspects of nostalgic advertising are discussed, personal nostalgia and historical nostalgia, and the researcher finds out what Irish Consumers think about it. Also to see whether it has a positive effect on Irish consumers.

This dissertation will begin by discussing the relevant literature on nostalgic advertising and previous studies results regarding it, in chapter two the literature review. The chapter allows for an understanding of the concept of nostalgic advertising, where it began, the previous research done and the academic’s opinion on nostalgic advertising. This chapter is broken down into sections including music, historical nostalgia, personal nostalgia, consumer reactions, age and several more topics.

Chapter three consists of the methodology section. This section presents the methodology process that is used by the researcher to gather and then analyse the data. The chapter consists of the research question and objectives, research design,

the sample and sampling process, and the analysis of the data gathered to come up with the six themes found in the findings and discussion chapter.

Chapter four is the findings and discussion chapter. This chapter is made up of the six themes that the researcher felt was dominant throughout the analysis of the data. These themes were used to show how nostalgia advertising has a positive effect on Irish consumers. They were music, consumer reactions which is split into positive and bittersweet, historical nostalgia, personal nostalgia, familiarity and price which is split into comfort goods and old fashion luxury. A discussion of the findings the researcher found and relating the themes to literature, with the researchers own opinions on the data are displayed in the chapter. Also the limitations that arose during the data gathering and onwards will be discussed.

Chapter six, the final chapter, is the conclusion and recommendations section. This section consists of the overall conclusion of the dissertation, and a summary in relation to the research question and the objectives. Then finally the researcher presents the recommendations for future research that should be taken into account.

Chapter 2- Literature Review

Introduction

This chapter will discuss previous academic literature on the subject. This will show various academics opinions on the literature and help the researcher to compare their findings against previous work.

The background of Nostalgia

Although the use of nostalgia can be traced back to the mid seventeenth century the use of nostalgia in a marketing concept is still recent (Lefi & Gharbi, 2011). Evrard, Pras & Roux, 2003 (cited in Lefi & Gharbi, 2011) emphasised that the first use of nostalgia was in the field of medicine. The term nostalgia was actually introduced by the Swiss physician Johannes Hofer which referred to the “adverse psychological and physiological symptoms displayed by Swiss mercenaries who plied their trade on foreign shores” (Wildschut, Sedikides, Arndt & Routledge, 2006, p. 975). The French called it “homesickness” (Lefi &Gharbi, 2011). By the early 19th century, the definition of nostalgia had shifted it was no longer regarded as a “neurological disorder” but instead it was regarded as a form of “melancholia or depression” (Wildschut, et al. 2006, p. 975). The integration of nostalgia into the marketing world was more than “just research fad and accords with postmodern conception of consumer nostalgic and regression” (Lefi & Gharbi, 2011) it was also with what Stern (1994) called “effect the end of the century”. Literature shows that researchers were interested in studying this in a marketing concept for many reasons starting with strategic purposes and in order to live the nostalgic experience (Lefi & Gharbi, 2011).

Nostalgic advertising

Brown (2001) suggests that it is time to bring back this style of retro-marketing and nostalgic advertising. The clothing chain Forever 21 bringing out new items that could easily be plucked from the 1933 shows that nostalgic items are out in the market (Klara, 2009) also cereal boxes (General Mills) using limited edition vintage inspired packaging (Bruell, 2010). Nostalgia is a “preference towards objects that were more common when one was younger” (Lambert-Pandraud & Laurent, 2010, p.105). Zhou, Wildschut, Sedikides, Shi & Feng (2012, p.39) define nostalgia as a

“sentimental longing for a personally experienced and valued past”. Consumers form “enduring aesthetic preferences” during a specific period of time usually during “late adolescence or early adulthood” and that the consumers keep these early preferences for the rest of their lives (Lambert-Pandraud & Laurent, 2010, p.105). Nostalgic triggers are said to “facilitate the revival of past events and memorisation of advertisements that evoke familiarity and positive attitudes, which in turn, facilitate the intention to purchase” (Kusumi, Matsuda, Sugimori, 2010, p.150). It is said to be a positive attitude towards the past (Kusumi, et al. 2010) but can also have a negative effect on how consumers see brands and products. Nostalgia is said to not only help consumers connect with their past but also to help them define their own “self-identities” Belk 1991 (cited in Muehling & Pascal, 2011).

Nostalgic research gives evidence that nostalgic cues in advertisements are capable of priming specific thoughts about events experienced by a consumer in the past (Muehling & Pascal, 2011). Nostalgia revisiting’s are not surprising, due to the current economic crisis, and the need of consumers to believe in an era when everything was better, stable and peaceful (Pessoa, Madeira & Sapega, 2011). Nostalgic brands usually meet “contemporary standards of performance, functioning or taste” but rely on the company already having a classic “slogan, name, package” and other cues that will evoke consumers memories (Orth & Gal, 2012, p.666). Coca Cola do this exceptionally well as they are a class well-known brand.

There is no real definition of retro marketing but “yesterday’s tomorrow today” is a good one as it is suggesting a combination of the past with the present (Brown, 1999). Retro marketing is all the rage, using brands history to strengthen the bond with consumers and positions in the market place (Sullivan, 2009). Consumers are yearning for happier times and marketers are responding by using the processes of retro marketing (Sullivan, 2009). Lynn (2009) says that in the times of economic hardship that we are in consumers take comfort in familiar products, so gives entrepreneurs the opportunity to transform tired old names into “golden oldies”. Where marketers are reviving old brand slogans and products, or adding in images of days gone by into their current advertising to try and link their brands with consumers’ cheerful memories (Sullivan, 2009). Attitudes about the past gone by have the potential to affect consumers decisions because a liking for the past

increases the chances that products purchased in the past will again be purchased as an adult (Sierra & McQuitty, 2007).

Retro marketing has become the go to tactic from companies and marketers trying to gain the attention of the aging “Baby Boomers” by plucking on a nostalgic heart string or two (Sullivan, 2009). Marketers and their advertisements are encouraging consumers to “return to their past” by focusing on the nostalgic feelings “longing for the past, a yearning for yesterday” (Muehling & Sprott, 2004, p.25). The nature of emotions and effects associated with nostalgia is sometimes viewed as an “idealised recollection of past” which comes together as a distinctive and sometimes “bittersweet” association with the past of which we can never return (Muehling & Sprott, 2004, p.26). Past studies that have been performed show that nostalgia has a significant influence on consumers’ responses, “attitudes and purchase intentions” (Phau & Marchegiani, 2010, p.109).

Types of Nostalgia

There are several types of nostalgia identified by researchers. Davis, 1979 (cited in Muehling & Pascal, 2011, p.109) argued from a sociological perspective that there are three orders of nostalgia that exist: “first order (simple), second order (reflexive) and third order (interpreted) nostalgia”. Davis first order of nostalgia is based on consumer’s perspective that “things were better then than now” (Muehling & Pascal, 2011, p.109). The second and third order has to do with the consumer challenging their own nostalgic recollections or questioning their own reactions to the nostalgic feelings itself (Muehling & Pascal, 2011). Davis first order links into Sierra & McQuitty’s first level of nostalgia. The first being that things in the past were better and individuals would like to return to the past but realises it is impossible (Sierra & McQuitty, 2007). Next is a thorough analysis of the past where an individual wonders whether the past was really that wonderful and finally where individuals compare the meaning of these nostalgic feelings with the present circumstances to enhance their life situation and locate the nostalgic source (Sierra & McQuitty, 2007). This links with Davis’s second and third order of nostalgia.

Baker & Kennedy (1994) suggests that there are three types of nostalgia “real, stimulated and collective”. Real nostalgia refers to a “sentimental or bittersweet yearning for the past experienced” (Baker & Kennedy, 1994, p.171). Stimulated

nostalgia refers “to a sentimental or bittersweet yearning for the indirectly experienced past and may be remembered through the eyes and stories of a loved one” (Baker & Kennedy, 1994, p.171). A “sentimental or bittersweet yearning for the past which represents a culture, a generation, or a nation” is collective nostalgia (Baker & Kennedy, 1994, p.171). Stern came up with historical nostalgia and personal nostalgia, which links in with Baker and Kennedy and will be discussed in more detail as the researcher wants to explore these levels further.

Lived and learned memories

Nostalgia has been shown to be effective and persuasive in advertising in a number of studies, research shows that nostalgia may be generated from either a personal remembered past or from a time in history before the person was born (Phau & Marchegiani, 2010). For people to have nostalgic related responses the memories of the past must be either lived or learned memories (Sierra & McQuitty, 2007). Lived memories also known as real or true nostalgia are reflections that people have from personal experiences rather than from what they have read in a book or stories (Sierra & McQuitty, 2007). While learned memories also known as simulated or indirect nostalgia are nostalgic feelings that come about from a book or story rather than a personal experience (Sierra & McQuitty, 2007). Sierra & McQuitty (2007) find nostalgia is an important factor that can have an effect on consumer behaviour. Lived or learned memories link directly into personal and historical nostalgia. Nostalgia can be split up into two sections “personal nostalgia (the way I was)” which is a lived memory and “historical nostalgia (the way it was)” which is a learned memory (Stern, 1992, p.16 & p.13). Stern was one of the first writers to come up with this concept, and other writers followed using his ideas.

Personal nostalgia

Personal nostalgia aims to offer a “taste of youth” to ordinary consumers when the product or brand is purchased and reconnect consumers to their younger days (Stern, 1992, p.17). Personal nostalgia links into real nostalgia which Baker and Kennedy put forward as the first type of nostalgia. Stern (1992, p.16) labelled personal nostalgia as being the “sentimentalised home of one’s childhood, recollected in adulthood as the font of warmth, security and love”. The most important characteristic of personal nostalgia is the depiction of a “time in one’s own past

(Stern, 1992, p.17). It is an idealisation of a “personally remembered past”, which involves familiar and recollected scenes and settings that summon up fond memories of the past (Stern, 1992).

Muehling & Pascal (2011) found that personal nostalgia may be more effective in producing “affectively charged responses” than historical nostalgia. These responses are favourable behaviour, positive feelings and emotions. The appeal of using personal nostalgia can also involve the revival of packaging of products and brands from the past, for example Coca Cola bringing back the green-tinted glass bottle (Stern, 1992). The popularity of the old fashioned bottles is that consumers can share their enjoyable memories from the past with the new generations, “I drank these growing up, and wouldn’t it be great to share it with my son?” (Stern, 1992, p.17). Muehling & Pascal (2011) found that the intensity of the effect of nostalgic advertising is greatest when there has been a direct experience. Lefi & Gharbi (2011) results agree with personal nostalgia where nostalgia can be felt for periods actually experienced by the individual.

Historical Nostalgia

Advertising campaigns use both historical and personal nostalgia, for example connecting the brands to consumer’s experience in childhood is personal nostalgia and younger consumer’s fascination with retro items from the past coming back into fashion is historical nostalgia (Phau & Marchegiani, 2010). Historical nostalgia is described as the desire to retreat from life as it is to the distant past which is viewed as superior to the present (Stern, 1992). The most important element of historical nostalgia is the presentation of the past as “the time before the audience was born” (Stern, 1992, p.13). When experiencing historical nostalgia, collective memory will be experienced (Phau & Marchegiani, 2010) and sentimental memory. Stern (1992, p.13) describes it as returning to the “world of myth”. The goal of historical nostalgia is to make the consumer “bask in the glory of the past in the hope that some of it will magically rub off” (Stern, 1992, p.15). Historical nostalgia can be seen in the “fashion industry, movies, the resurgence of pop-culture personalities and items among the youths who did not experience the first coming of such products icons” (Phau & Marchegiani, 2010, p.108).

Movies being remade, for example the Star Wars trilogy which was originally produced in the 1970's (Harkins, 1999). Is continuing to be on our screens with new releases. Consumers feel that the product possess "value added" because the products are associated with the idealised past (Stern, 1992, p.15). It gives consumers a "breath of relief from the fast pace world" and brings them to an era of charm, beauty, quality and elegance (Stern, 1992, p.15). Phau & Marchegiani (2010) results showed that consumers must experience at some time some levels of high historical nostalgia for significant changes to be seen, for example trying to influence attitudes towards the brand and product. While Zimmer, Little & Griffiths (1999) similarly found that many consumers were drawn to items and advertisements that existed before they were born, that didn't revive any personal memories for them. It can be seen that this is historical nostalgia coming through as the consumers themselves didn't experience it but had heard about it from books, stories and were drawn to the brand and advertisement. The researcher investigated whether Irish consumers think historical nostalgia has an effect on them.

Personal versus Historical Nostalgia

Personal and historical nostalgia differ in terms of the "benefit claim, product category and dimension of consumer self-concept that is invoked" (Stern, 1992, p.19). Personal nostalgia is best suited to "cocooning" or "nesting" that provides the benefit of comfortability (Stern, 1992, p.19). Examples of personal nostalgic products are comfort foods for example, Kellogg's Rice Krispies and Ovaltine (Stern, 1992). Unger, McConocha & Faier 1991 (cited in Sugimori, Matsuda & Kusumi, 2011) revealed that people were reporting more intense feelings of nostalgia for food and beverage items. In contrast historical nostalgia seems to be best suited to products that are visible, that appeal to the consumers "ideal social self-concept" and status claims (Stern, 1992, p.19). The products are used or consumed in public for others to see so it gives the consumer a status and contributes to their self-image (Stern, 1992). In other words an intangible product benefit is that the consumer is perceived to have a status by others because they own "tasteful, expensive and socially valued objects" (Stern, 1992, p.19). Ralph Lauren retail shops have a certain environment that replicates "centuries old English manor houses and clubs" which are meant to give the consumers nostalgic feelings when they enter the stores (Stern, 1992, p.19). Also in retro branding strategies, the use of nostalgic advertising and

emotional brand association is very common, as it is believed that these approaches used in the communication strategy should make the cognitive process easier and therefore making consumers favour the revived brand (Cattaneo & Guerini, 2012).

Social Identity Theory

When thinking about nostalgia and consumer behaviour in a theoretical perspective the Social Identity Theory (SIT) is a good basis for it as it relates attitudes about the past and the yearning for the past to the purchasing of nostalgic products (Sierra & McQuitty, 2007). Sierra & McQuitty (2007, p.104) argue that previous research shows both “cognitive factors and emotional factors” have an effect on decision making and therefore should be used when understanding “consumer choices and behaviours”. Therefore Sierra & McQuitty (2007) based their research on the previous research assumptions and used the SIT, which will test the effects of emotional and cognitive factors on the intentions to purchase nostalgic products. SIT suggests that attitudes about the past can influence decisions about purchasing nostalgic objects with the hope of reliving a favourite time from the past (Sierra & McQuitty, 2007). Furthermore SIT suggest the evaluation of yearning for the past, which is an emotional factor, and attitudes towards the past, which is a cognitive factor, were linked to the intentions of purchasing nostalgic products (Sierra & McQuitty, 2007). The results from this research were that emotional and cognitive factors affect the intentions to purchase nostalgic products; therefore it follows the SIT’s predictions (Sierra & McQuitty. 2007).

Moods and Emotion

Nostalgic brands are said to relate to past events and experiences through memories and give off a strong emotional-motivational charge (Orth & Gal, 2012). Moods play a major role in the consumption of goods and peoples roles as consumers (Orth & Gal, 2012). Depending on if consumers are in a good or bad mood can affect whether they purchase a good or not, if reminiscing over a good puts the consumer in a good mood rather than foul mood they are more likely to purchase said good. Participants in the study by Barrett, et al. (2010) often identified a negative mood as a trigger for nostalgia.

Orth & Gal (2012, p.667) describes that moods are “less intense, longer lasting and are largely unintentional in that they occur in the absence of a referent object”. Participants in a negative mood condition were more nostalgic than participants in either a positive or neutral mood condition (Barrett, et al. 2010). Research has shown that evoking nostalgic memories can change the consumers’ affective state, and Orth & Gal (2012) suggests that consumers’ responses to nostalgic brands can be explained through a term called “mood regulation”. Mood regulation is a “major motivational explanation for a variety of effects of individual states on cognition and behaviour” (Orth & Gal, 2012, p.668). When people experience moods they take part in various strategies aimed at reducing the discrepancies between current and desired mood (Orth & Gal, 2012). Orth & Gal (2012) found that the presence of some brand cues, triggers nostalgic memories and then in turn boost the consumers’ moods. These consumers’ moods are said to give off positive or bittersweet reactions from nostalgic advertising.

Consumer Reactions

Positive

Davis, 1979 (cited in Wildschut, et al. 2006, p. 976) argues that nostalgia “experience is infused with imputations of past beauty, pleasure, joy, satisfaction, goodness, happiness, love” and that nostalgic feelings are “almost never infused with those sentiments we commonly think of as negative for example, unhappiness, frustration, despair, hate, shame and abuse”. Buying nostalgic brands and products are said to boost consumers’ moods through “emotional-laden nostalgia-related positive memories” (Orth & Gal, 2012, p.667).

Muehling & Sprott (2004) performed a study to provide a better understanding of consumer reactions to nostalgia themed advertisement. The evidence concluded that advertisements with a nostalgic theme was capable of promoting reflections in consumers in a nostalgic way when compared with an identical advertisement without nostalgic cues in it (Muehling & Sprott, 2004). Lefi & Gharbi (2011) argue that initial empirical studies indicate that nostalgic themes are used in advertising. In particular, they say that “the nostalgic advertising allows immediate connection with the consumer inspiration and creates a positive emotional response towards advertising and brand” (Lefi & Gharbi, 2011, p. 188). Orth & Gal (2012) contribute

to the notion that nostalgic brands appeal to a consumer by boosting their moods. Consumers seek the positive effect associated with nostalgic brands and nostalgic stimuli (Orth & Gal, 2012).

SIT when it is applied to a nostalgic context says that membership within a certain social group based on shared experiences can in fact influence peoples “attitudes, emotions and behaviours” (Sierra & McQuitty, 2007, p.100). SIT suggests that being involved in a group has the ability to influence individual behaviour, a sense of the past based on group experiences can lead to purchases that rekindle history, group or individual (Sierra & McQuitty, 2007).

Previous research has shown that there is a positive relationship between “ad-evoked nostalgia” and the attitudes towards the advert, brand and the consumers’ intentions to purchase (Phau & Marchegiani, 2010, p.110). Marketers are able to evoke nostalgia reactions in consumers by exposing them to various cues, the marketers having a very good understanding of and ability to predict reactions is very important when trying to touch on personal nostalgia and historical nostalgia feelings of consumers (Phau & Marchegiani, 2010). Phau & Marchegiani (2010) argue that further research should be done and non-student samples should be used, with diverse age groups and genders. The researcher conducted the research on students, workers and retired consumers differing in age and gender to get a broader outlook on nostalgic advertising in Ireland.

Bittersweet

Other theorists have taken on the view point that nostalgia can have negative or bittersweet effect on individuals. Ortony, Clore & Collins, 1988 (cited in Wildschut, et al. 2006, p. 976) for instance, “viewed nostalgia as part of the negative subset of well-being emotions, specifically, they categorized nostalgia under the distress and loss emotions”. Barrett, et al. (2010, p. 391) also labelled nostalgia “as bittersweet, involving a mixture of sadness and wistful joy”.

The feeling and emotions that come about from nostalgic advertisement are not always positive; the advertisements mainly generate more positive and negative thoughts and emotions than non-nostalgic advertisements (Muehling & Sprott, 2004). Nostalgia is strongly influenced by the bittersweet feeling where consumers

have a strong desire to return to their past but realise of course that this cannot happen (Muehling & Sprott, 2004). Positive feelings that are formed from nostalgic advertisements are tempered by the acknowledgment that we can never go back in time (Aiken, 1999). Wildschut, et al. (2006) argues that the affective signature of nostalgia is sadness or mourning about the past. Although nostalgia is said to be a bittersweet emotion touching on sadness and sense of loss, the responses are still considered to be “pleasant and positive reactions containing warmth, joy, gratitude, affection and innocence” (Phau & Marchegiani, 2010, p.109).

Verplanken (2012) found that dwelling on the happy past is not always beneficial especially for individuals who habitually worry. But every once and a while the past may present itself as happy memories in the form of smells or music (Verplanken, 2012). It is also said that nostalgia involves the wounding realisation that some of the desired aspects of the past are irredeemably lost (Wildschut, et al. 2006). Advertisers typically stick to the positive aspects of nostalgic advertisement as there may be a point in using negative aspects of nostalgia where the consumer gets “homesick” and this may have a deleterious effect on variables (Muehling & Sprott, 2004). What must also be considered is that advertisements are meant to make the consumer ponder the benefits of the advertised product but nostalgic cues would appear to have little value in this regard (Muehling & Sprott, 2004). Bittersweet feelings may influence consumers opinions of the brand and the researcher investigated if Irish consumers have this bittersweet feeling and if it has any influence on purchasing.

Nostalgic Bonding

Holbrook & Schindler (2003, p.109) came up with the concept of “nostalgic bonding” which has to do with a consumers history of personal interaction with a product during a time period can create a longing for that object. This study helps to close the gap in understanding everyday emotions or activities in which “nostalgia phenomena are embedded”, by probing neglected nostalgia bonding which will help to bring forward the effect and role of nostalgia on consumption (Holbrook & Schindler, 2003, p.109). The findings were that treasured objects from the past were associated with “pleasurable sensory experiences from their youth”; fragrances or scents evoking emotional memories for example cloves reminding people of the holiday season (Holbrook & Schindler, 2003, p.112). Marketers use these ideas of

nostalgic feelings and longing for the past to advertise their product and hopefully touch on some of these emotions to sway consumers to purchase their product. Pictures from the past can cause nostalgic bonding, as pictures of a past birthday cake create fondness for the object and brings up close friendships from that event and time (Holbrook & Schindler, 2003).

Nostalgic bonding ties into personal nostalgia. As it can take many forms, for example remembering summer time, a glass of lemonade, building sand castles, hearing the ice cream van playing its song, the first time your father let you hold the grilling tongs (Stern, 1992). All of these and many more can make consumers remember enjoyable memories and objects, therefore marketers can use memories like these to influence consumer's purchases they make.

Personal connection

Marketers must recognise that nostalgia must connect with the consumer to get the best response out of consumers to nostalgia based advertisements (Muehling & Pascal, 2011). Nostalgia represents a phenomenon that begins in childhood or early adulthood and continues on for a lifetime, like brand loyalty, and it bonds objects and emotions which carries relevance to consumers purchases (Holbrook & Schindler, 2003). Successful advertising makes the consumers think and feel like the advertisement is speaking to them, with the overall goal of creating a personal connection between the brand and the consumer (Muehling & Pascal, 2011). Nostalgia would appear to generate favourable affects but concerns have been risen about whether self-directed thoughts of nostalgia advertising may lead to negative and unwanted side effects as these thoughts may actually sway and distract consumers from the point of the advertisement (Muehling & Pascal, 2011). Therefore when using nostalgic themed advertising, the marketer must find a trade-off between attempting to generate emotions that are favourable to them while also still encouraging consumers to focus on the brand and the message of the advertisement (Muehling & Pascal, 2011).

Music

A consumer who can remember listening to a certain song or music with friends in their youth can relate this music to a happy experience, hearing the same music again

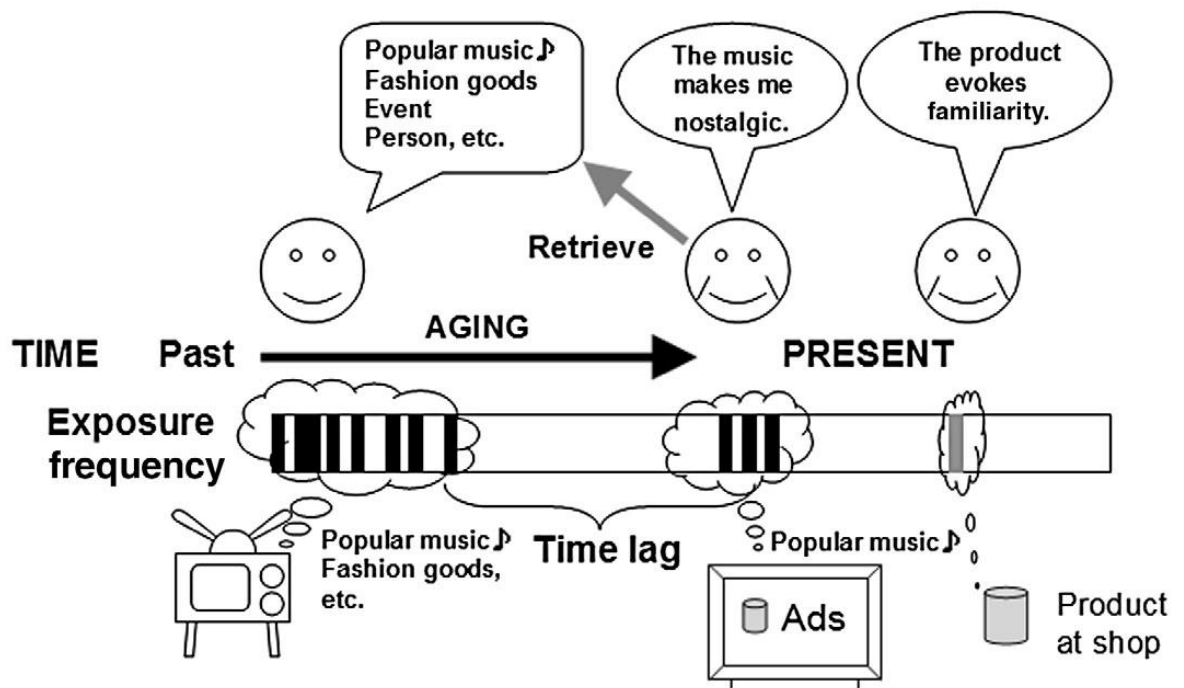
can in turn increase the purchase of the music, “a nostalgic music purchase” (Sierra & McQuitty, 2007, p.99). Music is considered an important marketing tool that might leave a lasting impression on the consumers (Vaccaro, Yucetepe, Ahlawat & Lee, 2011). The results from Kusumi, et al. (2010) showed that in television advertisements music is an important trigger for nostalgic feelings; in contrast the actual product information and brand name did not have an effect on triggering nostalgic feelings. Research has shown that music preferences or tastes are formed in adolescence or early adulthood which is why tastes remain relatively the same for most of one’s adult life (Vaccaro, et al. 2011).

Sugimori, et al. (2011) found that visual images and music did evoke feelings of nostalgia and participants involved in the research reported positive feelings in reaction to these visual images and music. According to Zimmer, et al. (1999), family and home serve as potent stimuli for nostalgia as well as objects and events like holidays and birthdays. Kusumi, et al. (2010) research suggested that the music to which one was exposed to in childhood frequently, childhood school scenes and stories are effective triggers of nostalgic feelings. Muehling & Sprott (2004, p.26) also suggest that nostalgic thoughts may be evoked by a number of sources “music, movies, family members and special events” and with this nostalgia is able to channel a range of emotional responses “warmth, joy, innocence, sadness”.

Many triggers of nostalgia reactions occur due to the frequent exposure to an object in the distant past, for example popular music or a certain style of clothing, these triggers are related to mere exposure effects and the reminiscence bump that is part of autobiographical memory (Kusumi, et al. 2010). However Lefi & Gharbi (2011) findings suggest that music has a positive and significant effect on the regret of the past. They found that even if the music used in an advert is perceived by the respondents as nostalgic this in fact has no connection with memories (Lefi & Gharbi, 2011). This disagrees with previous research and the researcher of this dissertation studied if music is connected with memories and nostalgia. What Lefi & Gharbi (2011) found is that “respondents tend to regret their past when they hear the nostalgic music of the ad without remembering their childhood memories”. This is related to the bittersweet feeling of nostalgia which was previous discussed.

Figure A

Hypothetical model of nostalgia in consumers' advertisement processing.



(Source: Kusumi, et al. 2010, p.151)

Figure A shows a model of consumers processing advertisements in a nostalgic form (Kusumi, et al. 2010). Whenever a consumer listens to a piece of music in the past frequently, they begin to recognise it and remember it and it raises the preference for this piece of music. Therefore if the consumer then hears this piece of music again at a later date on a television advert or radio, this consumer is said to feel nostalgic about this music and the time when they heard it. Bringing back memories of when the consumer had heard the piece of music, and then when the consumer sees the advert or product they feel nostalgic and sway them to purchase said brand or product.

The purpose of the study by Kusumi, et al. (2010) was to investigate how the processing of advertisements by consumers and their buying behaviours is affected by nostalgic feelings, based on figure A, as mediated by emotions, memory and aging. Kusumi, et al. (2010) wanted to investigate how nostalgic triggers in television advertisements affect “perceptions, feelings, remembrance of one’s past, memory of products, attitudes and intention to purchase.”

Age

Kusumi et al. (2010) argue that nostalgic predispositions and sensitivity to nostalgia increases as age increases. Lambert-Pandraud and Laurent studied a similar sample, older consumers. Lambert-Pandraud & Laurent (2010) investigated why older consumers buy older brands, and took on the approach of the perfume industry as their sample. In the market of perfume, the researchers found that older consumers tend to prefer older brands while younger consumers tend to change their preferences more frequently (Lambert-Pandraud & Laurent, 2010). Younger consumers are more likely to make decisions that are a change in what they are used to purchasing and to take risks in general whereas older consumers tend to stick with what they know and are more cautious (Lambert-Pandraud & Laurent, 2010). The déjà vu phenomenon also is connected to nostalgic triggers as for examples scenes of an old village can cause strong feelings of nostalgia and familiarity (Kusumi, et al. 2010). These points link into the theme familiarity which the researcher found in the primary research.

The gender differences had a minor effect upon this research (Kusumi, et al. 2010). Lefi & Gharbi (2011) findings agreed with Kusumi, et al. as their researcher demonstrated that gender differences had no impact on nostalgia. From Kusumi, et al. (2010) findings it shows that three factors trigger nostalgia, the first being frequent repetition in the past, for example school buildings, old songs and old television programmes. The second factor being that it proved a long time lag between the present and the nostalgic event, for example visiting ones old school after a long period of time (Kusumi, et al. 2010). The third factor seen from this research is cultural triggers, for example old scenes, a town or area cause effective nostalgia triggers (Kusumi, et al. 2010).

Kusumi, et al. (2010) also explore the effect of aging on these three factors on, the purpose being to investigate how advertisement processing and buying behaviour is affected by nostalgic feelings on consumers aged between 15-65 years. Among men, nostalgic feelings increased with age in response to triggers and among women this peaked at the age of 40 (Kusumi, et al. 2010). Oldies music was the most effect trigger for both men and women, with old scenes coming in second in regards to being an effective trigger (Kusumi, et al. 2010).

The overall results of this research support Figure A as the study revealed that nostalgia occurs in response to events that repeated frequently in the past and that happened a long time ago (Kusumi, et al. 2010, p.151). This agrees with personal nostalgia that the person has to have direct experience for nostalgia to be felt. Also that the triggers affect all age groups and the effectiveness of them increases with age (Kusumi, et al. 2010). Lefi & Gharbi (2011) findings were that older people are more sensitive to their past and tend to regret more it than younger people since they have not yet lived long enough to talk about their past because in more cases nostalgia represents a present experience for young. The researcher uses two different aged focus groups to see if there is contrasting opinions to nostalgic advertising.

Having researched the literature extensively the researcher identified the factors of nostalgic advertising. The researcher wanted to study these factors in relation to Irish consumers between 20-39 years of age and over 40 years of age to see their reactions to nostalgic advertising as it had not been done in an Irish context yet. The following chapter identifies what research techniques were used to answer the research question and objectives.

Chapter 3- Methodology

Introduction

This dissertation seeks to identify if nostalgic advertising has an effect on the Irish Consumers. The chapter will present the methodology process that was undertaken by the researcher to perform the research and gain the data.

Research Question and Objectives

Using a research question is a more specific way to state what the research problem is, and expresses the research problem in a much “tighter” manner (Horn, 2009). If the research question is too broad then too much information will be obtained, resulting in a large amount of data which will be difficult to analyse and of little use for the researcher (Kolb, 2008). Once the researcher has expressed the aim of the research with the research question, the next step deals with how the research question is going to be achieved (Horn, 2009). The objectives enable the research question to be achieved and are a set of closely specified statements which are likely to be the milestones of the research (Horn, 2009). The research has one research question and broken the question down into three objectives to be achieved.

Research question

Does nostalgic advertising have a positive effect on Irish Consumers between the ages of 20-39 and over 40’s?

Objective 1

To examine the effects of nostalgic advertising on consumers between the ages of 20-39 and over 40’s

Objective 2

To study the effect that Personal Nostalgia has on consumers aged between 20-39 and over 40’s

Objective 3

To study the effects of Historical Nostalgia on consumers aged between 20-39 and over 40’s

Research Philosophy

Philosophy is “the use of reason and argument in seeking truth and knowledge, especially of ultimate reality or of general causes of principle” (Collis & Hussey, 2009, p.55). A philosophical starting point might be to consider inductive and deductive reasoning, which help to guide the research (Horn, 2009). With inductive reasoning it proceeds on the basis of many observations that are gathered from previous experience to develop a general principle (Thomas, 2009). It is also known as the “bottom-up” reasoning as it involves observing instances, looking for patterns in instances, building a theory and testing that general theory (Horn, 2009). Whereas deductive concern argument, which proceeds on the basis of statements which are said to be true (Thomas, 2009). Often known as “top-down” reasoning, starts with a theory, focuses down a hypothesis, makes observations to test these hypothesis and finally confirming or disproving the hypothesis (Horn, 2009).

The reasoning that is best suited to this research is inductive as the researcher has gathered observations from research to develop a principle. With the use of the inductive approach the researcher attempts to make sense of the situation while also not imposing pre-existing expectations on the program (Patton, 1987). Qualitative methods are particularly orientated towards inductive and exploration logic (Patton, 1987). That’s why the researcher feels inductive reasoning was the appropriate process.

Research paradigms

A research paradigm is a “philosophical framework that guides how scientific research should be conducted, based on people’s philosophies and their assumptions about the world and the nature of knowledge” (Collis & Hussey, 2009, p.55). There are two contrasting research paradigms that research is based on: positivism and interpretivism.

Positivism

Positivists believe that knowledge about the social world can be acquired objectively, what we see and hear is perceived straightforwardly and is recorded easily without many problems (Thomas, 2009). Also they believe that the world we live in has universal truths and that research goals should discover goals that relate to

these truths (Horn, 2009). Clarke (2009, p.29) emphasises that the philosophy of social science holds that positivism places weight on “experience, observation and testing in particular”. Collis & Hussey (2009, p.56) say that positivism is a paradigm that originated in the “natural sciences” and that social reality is not affected by investigation and is singular and objective. Positivism takes on the process of deductive reasoning.

Interpretivism

Interpretivists take on the view point that the social world is not straightforwardly perceivable because it is “constructed” by each of us in a different way (Thomas, 2009). “It’s not simply out there”, things are different for each of us, words and events have different meanings in different cases for people (Thomas, 2009, p.75). The main point about the interpretivism framework is that the researcher is interested in people and how they interrelate, what they think and the ideas they form about the world and how these ideas are formed, in other words how their world is constructed to the way it is for them (Thomas, 2009). This paradigm relates to inductive reasoning. It involves an inductive process with the view to providing “interpretive understanding of social phenomena” (Collis & Hussey, 2009, p.57).

This research takes on the framework of interpretivism when trying to examine does nostalgic advertising have an effect on Irish consumers. Interpretivists contribute to building a framework, interact with participants, looks at feelings, thoughts, ideas and actions and design structure is flexible (Thomas, 2009). Therefore it is qualitative research. As this researcher performed focus groups, interacting with participants and building on a framework, the researcher is an interpretivist. The feelings, thoughts, ideas and actions may be different for every participant and the researcher examined this so interpretivism framework is the appropriate choice. The fact that the design structure is flexible is also why the researcher takes on the interpretivist framework. During the data gathering the researcher had to be flexible with the questions that were asked, as certain topics arose that were of interest so the researcher went deeper into these topics. The researcher varied from the question sheet that was set out for the focus group because of this.

The ontological assumption is concerned with the “nature of reality”. Where interpretivists believe that reality is subjective and multiple, and each person has their own sense of reality (Collis & Hussey, 2009).

The epistemological assumption is concerned with what we accept as valid knowledge, involves examining the relationship between the researcher and the research (Collis & Hussey, 2009). Interpretivists minimise the distance and interact with the research (Collis & Hussey, 2009).

This research takes on the interpretivist’s viewpoint as everyone has their own opinions and sense of reality and the researcher interacts with the research as much as possible. This will help the researcher gain as much information about the field of study as possible and gain appropriate information.

Research design

Malhotra (2009, p.94) defines research design as “a framework or blueprint for conducting the marketing research project that specifies the procedures necessary to obtain the information needed to structure and/or solve the marketing research problem”. A research design lays out the foundation for conducting the project and solving the research problem (Malhotra, Birks & Wills, 2012). It is a set of advanced decisions specifying methods and procedures that make up the master plan (Burns & Bush, 2006). Market research helps to improve the effectiveness and efficiency of the research that is being performed (Malhotra & Briks, 2000). The implementation of the research design should result in the information needed to solve the problem or question (Malhotra, 2009). Although it may seem that every problem and research objective is unique there are some similarities which allow the researcher to make some decisions in advanced to make sure the best plan is used (Burns & Bush, 2006).

Research design has three types: exploratory descriptive or casual. The researcher will chose one of exploratory, descriptive or casual for this research.

Exploratory research

Is defined as a “research design characterised by a flexible and evolving approach to understand marketing phenomena that are inherently difficult to measure” (Malhotra,

et al. 2012, p.86). It is conducted when the subject matter cannot be measured in a quantitative matter or where the processes of measurement cannot represent qualities (Malhotra, et al. 2012). Exploratory research characteristics are that the information needed is loosely defined, the research process is flexible and unstructured, the sample used for this type of research is small and non-representative and also the analysis of the data is qualitative (Malhotra, et al. 2012). The research methods that are used to conduct exploratory research include “focus groups, interviews, projective techniques, observation, ethnography and grounded theory” (Kolb, 2008, p.26). These methods let participants provide their own answers to the research problem or question (Kolb, 2008).

A researcher will analyse the information collected and then group them by common themes which will almost always appear (Kolb, 2008). Exploratory research relies heavily on the researcher’s curiosity and insight (Malhotra, 2009). The flexibility of exploratory research is appropriate for this research as it allows the researcher to gain more insight into the research question and it allows the researcher to vary from the question sheet if certain interesting topics arise. The researcher is also choosing a small sample to be involved in the data gathering.

Descriptive research does not suit this dissertation as it is too structured to solve the research question, because the researcher needs to be flexible and adjust the questions being asked depending on the answers and topics that arise.

Casual research is as not suitable for this dissertation because the research question does not have a cause and effect relationship.

Qualitative versus Quantitative

A researcher can take on either qualitative research methods or quantitative research methods when gathering data. The position of which one to choose is given by which approach is perceived to give out the most accurate measurements and data for the research question (Malhotra, et al. 2012). A distinction between qualitative and quantitative is that qualitative translates human experiences into words and quantitative translates it into numbers (Duffy & Chenail, 2008). According to Goodyear 1990 (cited in Hague, 2002) qualitative and quantitative research methods differ in four ways:

1. Problems they can solve
2. The sampling sizes
3. Data gathering
4. Data analysis.

Qualitative research is an “unstructured, primarily exploratory design based on small samples, intended to provide depth, insight and understanding” (Malhotra, et al. 2012, p.186). While quantitative research is “research techniques that seek to quantify data and typically apply some form of measurement and statistical analysis” (Malhotra, et al. 2012, p.186). Many quantitative researchers dismiss qualitative research for not giving out any valid findings from results; they say that qualitative research ignores representative sampling because they base their findings on small sample sizes (Malhotra, et al. 2012). But qualitative researchers argue that quantitative gives out shallow or misleading information, because they believe that to get richness of information, interviews or intense field observation is needed (Malhotra, et al. 2012). Qualitative research defines the problem, develops an approach, can be effective in situations of uncertainty and is based on a small non-representative sample (Malhotra, 2009). In contrast quantitative research is conclusive, recommends a final course of action and has a large sample (Malhotra, 2009). Quantitative research is appropriate for research where the researcher needs statistics and number results but qualitative is appropriate for emotions and feelings.

Justification for Qualitative research

Qualitative research is for uncovering “consumers attitudes, beliefs and opinions” rather than facts (Kolb, 2008, p.29). The researcher chose this type of research because it will give a greater insight into the research question, as nostalgia deals with feelings, emotions and memories. Qualitative research is unstructured and flexible which gives the researcher the opportunity to vary from their question sheet and ask questions on topics that may arise during the research process. Also means the researcher can get a better grasp of the participant’s emotions as the researcher can experience body language and reactions. Creswell (2007) discussed some of the key characteristic the researcher feels makes qualitative research an appropriate choice for this research:

- *Natural setting*: Participants are not brought into a lab, they are in a comfortable environment where they can speak freely and get their opinions heard by the researcher directly talking to them and seeing the participants behaviour
- *Inductive analysis*: Research is built from the bottom up, which involves the researcher working back and forth to form themes from the database
- *Participants meaning*: During the process the researcher must keep trying to understand what the participants mean in regards to the research question, not just the meaning that the researcher is bringing to the research
- *Emergent design*: The initial plan for research cannot be tightly prescribed as phases of the data collecting may change during the process such as, the questions may change during the focus group depending on answers that are received
- *Interpretive inquiry*: Researchers must interpret what they see, hear and understand

(Creswell, 2007).

Previous research methods

Academic(s) and year	Research method	Research Design
Lambert-Paudraud & Laurent (2010)	Quantitative	Survey
Kusumi, et al. (2010)	Quantitative	Questionnaires
Zimmer, et al. (1999)	Quantitative	Survey
Holbrook (1993)	Quantitative	Questionnaires
Cattaneo & Guerini (2012)	Quantitative	Questionnaires (Online)
Sierra & McQuitty (2007)	Quantitative	Questionnaires
Muehling & Pascal (2011)	Qualitative	Experimental Study
Sugimori, et al. (2011)	Qualitative	Experimental Study
Holbrook & Schindler (2003)	Qualitative	Interviews
Vaccaro, et al. (2011)	Quantitative	Surveys

Muehling & Sprott (2004)	Quantitative	Surveys
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Previous research shows that mainly quantitative methods were used for studies. But even with this information the researcher felt that a qualitative method was the appropriate choice for this study. As nostalgia is largely about emotions, feelings and memories the researcher felt that quantitative methods wouldn't portray these reactions as efficiently as a qualitative method would.

Focus Groups

Although some form of interviewing has been around for as long as sociologists have been collecting data, over the past decade there has been a growth in the interest of group interviews especially focus groups (Morgan, 1996). Much of this interest surfaced around the mid 1980's (Morgan, 1996). Kolb (2008, p.139) describes focus groups as a "qualitative technique, led by a moderator, consisting of 6-10 people who exchange views". Within the group a brainstorming effect happens where one person makes a comment and it sparks an idea for another person (Hague, 2002). The researcher chose qualitative research for this dissertation and focus groups especially to spark ideas in people through brainstorming. Hague (2002, p.63) argues that this brainstorming effect in groups can yield more than "one-to-one interviews".

Throughout the focus group the facilitator should be using open question to further encourage participants to speak out and bring forth their opinions (Cook, 2005). Participants are recruited for the focus groups if they are relevant to the study (Hague, 2002). In the case of this dissertation they were recruited because of age as this research is comparing two age groups, and also students, workers and retired consumers to get a range of opinions and occupations.

Advantages of Focus groups

Focus groups provide the researcher with the opportunity to probe issues in depth encouraging the participants to interact with members (Kolb, 2008). The immediacy of the richness of comments and the group interaction providing a wider range of information, insights and ideas makes focus groups highly useful (Malhotra, 2009). The snowball effect of information caused by participants responding to others comments and the fact that ideas are more likely to arise in groups out of the blue than in one-on-one interviews is a huge advantage (Malhotra, 2009). If a participant

makes a point that the researcher is unsure about they can ask follow-up questions to investigate further into the participant's idea (Kolb, 2008). In the case of this dissertation the moderator played three nostalgic advertisements to help the participants get a better grasp on the topic and see their physical reactions to the advertisements. Focus groups are also low costing and easy to set up.

Disadvantages of Focus groups

Focus groups are a great way to generate ideas but they are in fact not useful for proving facts (Kolb, 2008). Focus groups are also difficult to moderate (Malhotra, 2009). The results depend highly on the skills of the moderator, so that they use the interaction between members to spur new ideas and insights but also to be sure that the discussion doesn't go off topic (Kolb, 2008). It's a difficult skill to master to be an effective moderator. The results of a focus group depend on the subject choice, useable research data depends on the appropriate choice of research subject, if the wrong research subject are involved it will cause the information to be useless (Kolb, 2008). Also a disadvantage can be actually getting participants to turn up; getting everyone together at the same time can be difficult.

Even though there are disadvantages with performing focus groups they are continuing to be a popular choice among researchers (Kolb, 2008). For this dissertation it was the best choice because of the unstructured form and flexibility when performing the focus group. The researcher performed one focus group where the researcher lives and the second one in the family home. The focus group were conducted with one consisting of consumers between the ages of 20-39 and the second one consisting of consumers over 40 years of age. There were 12 participants asked to take part in focus group number one but due to participants not being able to make it on the day the researcher had scheduled only 8 were available. Focus group number two which consisted of consumers aged over 40, 8 participants were asked to take part in this but again due to restrictions on the day and the limitation of time only 5 were available.

The Moderator

A moderator is “ an individual who conducts a focus group interview, by setting the purpose of the interview, questioning, probing and handling the process of

discussion” (Malhotra, et al. 2012, p.224). For this dissertation the researcher was the moderator of the two focus groups. A skilled moderator will be able to run a successful focus but a poorly skilled moderator will result in an unsuccessful focus group (Kolb, 2008). The researcher had made a question sheet of topics and questions that were to be discussed during the focus group. The moderator had desirable personal characteristics because they had an interest in the research process and they had the skills and knowledge of the research method, and skills in group dynamics (Kolb, 2008). The moderator used a Dictaphone and an iPhone to record the focus groups so as to make sure that everything that was said was recorded clearly.

Sample

This section will portray how the researcher chose the participants of the focus groups and the sizes. A sample is a “subgroup of the population selected for participation in the study” (Malhotra, et al. 2012, p.495). The researcher had two small groups of samples for the focus groups the first sample consisting of 8 participants and the second consisting of 6 participants. The key to a good sample is to know enough about the universe so that the right numbers of people are selected and the right type of people (Bradley, 2010).

The advantages of sampling are that firstly, sampling is a lot less expensive and time consuming than undertaking a census of the population (Weiers, 1988). Non-sampling errors “a tendency toward directional error” can occur even when sampling the population but the money that would be required for a census, would be better spent on a higher quality study of a small sample (Weiers, 1988, p.94). There is a higher risk of non-sampling errors the larger the size of the group of respondents so choosing a smaller sample gives room for less non-sampling errors.

Sampling Procedures

There are two sampling procedures which are broadly classified as non-probability or probability sampling (Malhotra, 2009). Probability samples also known as random sampling (Malhotra, 2009) involve a selection method where members are chosen through a random process (Weiers, 1988). In contrast non-probability sample also known as non-random sampling (Malhotra, 2009) provide the opportunity to

determine the chance that a given population element has of being involved in the sample (Weiers, 1988). Non-probability samplings rely on the judgment of the researcher to select the participants (Weiers, 1988). The researcher has chosen non-probability sampling for this research. The reason for choosing this is that specific participants are needed, as the researcher is looking for consumers between the ages of 20-39 and over 40 years of age.

Non-Probability Sampling

Within non-probability sampling, there are four forms that the researcher can chose from. These are “quota, judgement, convenience and snowballing” (Bradley, 2010, p.161).

Quota Sampling: This form is viewed as a two-stage restricted judgemental sampling (Malhotra, et al. 2012). This first stage involves the researcher developing control characteristics such as age or gender (Malhotra, et al. 2012). Then the second stage involves the researcher to choose participants based on their judgement who they feel will be best suited for the research or on convenience for the research (Malhotra, 2009).

Judgement Sampling: The researcher makes the decision about participants on who they feel would best suit the study (Bradley, 2010).

Convenience Sampling: The researcher pick participants on the bases of how easy and convenient it is for them (Bradley, 2010).

Snowball Sampling: The participants who are chosen for the sample refer to other participants who would be suitable for the research (Bradley, 2010).

After considering all of the forms of non-probability sampling the researcher found convenience sampling to be best suited for this study. The researcher chose participants who were easy and accessible at the time scheduled for the focus group which made the process fast and inexpensive for the researcher.

Sample Size

Sample size refers to the “number of elements to be included in a study” (Malhotra, et al. 2012, p.499). The researcher wanted 8 to 12 participants in each focus group to

get a wide range of ideas and opinions from participants. But limitations on the day meant that only 8 participants were in the first group and 5 in the second.

Selecting the Sample

The samples that were selected for this study on nostalgic advertising were men and women between the ages of 20-39 and also over 40's. The participants also had a diverse range of occupations, some were students, some working and others retired to get a broader outlook on the effects of nostalgic advertising. Phau & Marchegiani (2010) argue that further research should be done with diverse age groups and genders, and non-student samples to be used as well. There were 8-12 consumers asked for both focus groups, they were selected on convenience at the time.

Focus group 1: Age 20-39

Names	Age	Occupation
Cian	28	Working
Donya	24	Working
Elena	27	Working
Niamh	23	Student
Aisling	30	Working
Grace	22	Student
Gavin	26	Working
Craig	27	Working

Focus Group 2: Age over 40's

Names	Age	Occupation
Alan	63	Working
Jayne	41	Working
William	64	Working
Des	61	Retired
Olga	59	Working

Ethics in Research

Participants should be fully informed about the study before they take part; this is known as informed consent (Oliver, 2010). The researcher informed participants before the focus groups began about the layout of the focus group, that they will be watching three advertisements and the topic of discussion. But there is likely to be so

much information that the researcher can provide that the researcher has to be selective (Oliver, 2010). So as not to give too much information that it will sway the participant to think one way or another and therefore their input is bias. The researcher wants the participants to arrive to their own personal position on the issues that are discussed.

The researcher should inform the participants that the focus group is going to be recorded, the reasons why and what will be done with the recording (Oliver, 2010). It is part of the principle of freedom that if the participant wishes to withdraw from the research at any point, they can do so freely (Oliver, 2010). The researcher conducted the focus groups in the researchers home with refreshments and snacks to create a relaxed and informal atmosphere so that participants would feel at ease and happy to be there and take part. Researchers must take precaution so that participants are in no way affected by the results of the focus group (Malhotra, et al. 2012) as the participants may be discussing issues of a sensitive nature (Oliver, 2010).

Limitations

The researcher wanted to perform a pilot focus group before the two focus groups for the data gathering, but because of the time constraint this was not possible. The researcher wanted there to be between 8-12 participants in each focus group but on the days participants could not make it, so in focus group one there was 8 and group two there was 5. There was a time limit on completion of the dissertation so the focus groups had to be done on the dates set and could not be rescheduled. Therefore this would mean missing out on some participants input. Also the fact that the dissertation had to be completed by a certain date was a limitation. The researcher acted as the moderator instead of getting a third party in to conduct the focus groups. Focus group number one was the first time the researcher had conducted a focus group as the moderator but the researcher felt that they had the appropriate skills and characteristics to conduct it effectively. The researcher felt that they still got what they wanted out of the focus group as being the moderator.

Bias Questions/ Leading Questions

This can be a very big limitation as it can affect the overall results of the study. A leading question is one that “clues the respondent to what the answer should be”

(Malhotra, 2009, p.344). This can lead to not getting the participants own opinions during the research. The moderator holds a big responsibility when it comes to the study because they will have opinions on the subject that must be kept hidden as this will affect the opinions of the participants (Hague, 2002). In other words “yea-saying” which is a bias answer resulting from the participants tendency to agree with the direction of the leading question during the focus group (Malhotra, et al . 2012, p.470).

Analysing the Data

The most significant difference between the analysis of quantitative and qualitative research is that qualitative analysis are looking for patterns and themes in the data (Kolb, 2008). Malhotra, et al. (2012) suggests that there are four stages involved in qualitative data analysis. The first being data assembly which consist of the gathering of data from various sources such as taking notes during focus group, Dictaphone recordings and secondary research (Malhotra, et al. 2012). The researcher firstly did secondary research from literature surrounding the topic, which involved looking at relevant academic literature. The researcher took field notes during the two focus groups, had a clear recordings on an iPhone and Dictaphone for transcribing later (Malhotra, et al. 2012).

Data reduction is the second step which is the organising and structuring of the qualitative data (Malhotra, et al. 2012). This involves transcribing what was said during the focus groups, this is why a clear recording is essential so the researcher doesn't miss out on important data. Coding the data is involved in this phase, assigning labels or codes to the data based on what the researcher thinks to be a meaningful category (Malhotra, et al. 2012). The researcher transcribed the focus groups and then read through the transcripts and came up with six themes that kept arising throughout: music, consumer reactions, personal nostalgia, historical nostalgia, familiarity and price.

Data display is next; it is an “organised, compressed assembly of information that permits conclusion drawing and action” (Malhotra, et al. 2012, p.300). This is how the researcher decides to present the information they have gathered. The researcher presents the data in the findings and discussion chapter and also in the appendix section. According to Malhotra, et al. (2012) data verification is the final step, it

entails seeking alternative explanations for the researchers own interpretations of the qualitative data though other data sources. This is found in the findings and discussion chapter and also in the conclusion chapter.

Chapter 4- Findings and Discussion

Introduction

The researcher analysed the data and saw that there were reoccurring themes that arose throughout. In this chapter the researcher will discuss the themes that kept occurring. There were 6 themes and they were as followed: Music, consumer reactions- positive and bittersweet, personal nostalgia, historical nostalgia, familiarity and price- comfort goods and old fashioned luxury.

Music

Music is a huge part of nostalgia and featured a large amount throughout both focus groups. “Recent investigations have implicated nostalgia as an emotion often triggered by music” (Barrett, et al. 2010 p. 390). Consumers can listen to a certain song or music from their childhood and relate it to a happy experience and then hearing the music again can increase the purchase of whatever the music is related to (Sierra & McQuitty, 2007). Aisling makes the point that:

“I think that music and memories are very closely linked. It’s quite often you hear something and think ohh I remember that from the summer I was 18 or whenever it was. You know that was a big song of a certain year when I went to Crete or something like that”.

This suggests that Aisling agrees that music is very influential when purchasing products. Kusumi, et al. (2010) argued that music to which someone was exposed to in childhood frequently are effective triggers of nostalgic feelings.

William made the point that “music is a vital part of advertising especially this nostalgic advertising and music is directly linked to feelings and emotions”. Alan also agrees that music is highly linked to nostalgic feelings:

“I think we can all sit here and say they know a particular song and where we were back then. It just kicks a memory when you were on a beach with someone or whether you were in the back of a cinema with someone or you know on holidays”

Music is considered an important marketing tool that might leave a lasting impression (Vaccaro, et al. 2011). As you can see from Alan statement he feels music is very influential and brings you right back to the exact moment of the memory and taking advantage of this for advertising is a strong marketing tool. Jayne also agrees with this.

Alan: "If it was used in an ad in my opinion it could only be a benefit to the company because it is bringing back up all these good times and memories"

Jayne: "Brings you back to that time"

A nostalgic advert, the Coca Cola Christmas ad, was played by the researcher during the focus group and very interesting points were made regarding music and nostalgia. William "if there wasn't the background music it wouldn't be memorable". Barrett, et al. (2010, p. 391) proposed that "the triggers of nostalgia during musical episodes are the particular associations the individual has formed between a given piece of music and both past events as well as basic emotions that those events evoke". The participants suggested that the jingle of the coke ad is extremely recognisable and is linked to the brand coke.

Cian: "They don't even have to see the ad just hear the tune and they know what it is"

William: "The first bar of it brings you right back to that particular time. And the Coca Cola jingle straight away you know what it is and it brings you back. Everyone knows that jingle as being Coca Cola"

Sugimori, et al. (2011) research showed that music did in fact evoke feelings of nostalgia and participants reported positive feelings in reaction to the music. The researcher found out that it was more a subconscious reaction by consumers in regards to music and purchases.

Aisling: "I don't think I make a conscious decision to buy the brand because of it but it would bring that brand to the forefront of your mind"

This statement suggests that consumers may not realise that the music is having an effect on their purchasing decisions but it does make them think about the product,

even if they don't see the advert in full, for example even just hearing the jingle at the end of the coke Christmas ad brings coke to people's minds.

Music and nostalgic feelings are regarded to have a huge connection, by many previous studies. The researcher found that participants linked music and memories very closely, and it's clear from the findings that music is vitally important for nostalgic advertising. The topic of the Coca Cola jingle came up a great deal during the focus groups, and results suggest that consumers feel this jingle to be a very important aspect of the advert. The findings agree with past literature that music and emotions go hand in hand and nostalgic advertisements need to take on this idea of music touching on emotions to be effective. The difference of age didn't have an effect on this research as both 20-39 and over 40's agreed that music and nostalgic advertising were closely linked and hearing music evokes memories.

Therefore findings argue that nostalgic advertising is effective especially if the advertisement has memorable or nostalgic music in it. Marketers taking on this form of nostalgic advertising should use this idea of memorable or nostalgic music as suggested by Vaccaro, et al. (2010) music is considered an important marketing tool that might leave a lasting impression.

Consumer Reactions

Positive

Many theorists argue that nostalgia has positive results and reactions from consumers are positive, additionally the nostalgic adverts give them warm feelings of happiness. Davis 1979 (cited in Wildschut, et al. 2006, p.976) declares that nostalgic experiences create reactions of "beauty, pleasure, joy, satisfaction, goodness, happiness, love".

Donya: "It's bringing back memories and touching people's feelings"

Cian: "Bring forth feelings of happiness"

Jayne: "It evokes memories and makes people think of the good times in the past"

These participants are saying that nostalgic advertisements do have positive reactions in individuals, and that they bring back memories and individuals feel happy after them. The emotions and effects associated with nostalgic advertisements are viewed as an “idealised recollection of the past” (Muelhing & Sprott, 2004, p.26).

Jayne: “They want to have some more of it because they had it in the past”

Consumers want to go back to their past and seeing these nostalgic advertisements let them go back and remember the good old days of the past. Sugimori, et al. (2011) found that visual images did evoke feelings of nostalgia and the research reported positive feelings in reaction to these visual images.

William: “So that gets imprinted in your minds”

The researcher played three adverts that the researcher felt were strong nostalgic adverts. There were mixed feelings in regards to the Kit Kat advert but a universal agreement for the Coca Cola and Corn Flake adverts being effective and bringing positive feelings forward. The younger focus group were more positive in relation to the Kit Kat throwback ad.

Gavin: “It brings you back to your childhood, doesn’t it?”

Adverts with nostalgic themes promote reflections in consumers in nostalgic ways (Muehling & Sprott, 2004). As Gavin suggests in the above statement that it brings him back to his childhood when he first saw the advert. Also the fact that Kit Kat are able to bring back this advert from 25 years ago means that they have been around for a long time and are a classic brand. Consumers like that sense of security when purchasing brands.

Niamh: “It’s kind of to remind everyone how long they’re around”

Elena: “To remind people that they have been here all along and that they are the brand that you can depend on”

Elena: “It reinstates the brand”

Having this throwback advert on the television creates a buzz about the product and gets people talking about it, especially the consumers who would have seen it first time around.

Jayne: "It would bring up a lot of conversations.....did you see the Kit Kat ad do you remember it?"

There were negative reactions towards the Kit Kat advert from the older focus group. Saying that it's not targeting the right market and this type of nostalgic advertisement is amateur.

William: "Well I question it because the market for Kit Kat is younger people, because people in their 40's, 50's, 60's eat very few Kit Kat". "Younger people would say that's not very exciting and that's amateurish production"

The younger age group disagree with this point, saying that the Kit Kat advert was targeting parents of the children as they would have seen the advert before

Craig: "They are the ones that have seen the ad before"

Aisling: "You need to be in late 20's early 30's to remember it and they are the people with the highest disposable income"

The Christmas adverts execute "nostalgic advertising creates a positive emotional response towards advertising and brand" efficiently (Lefi & Gharbi, 2006, p. 188).

Elena: "They make you really happy"

Aisling: "You get a warm Christmassy feeling"

Coca Cola do this exceptionally well as they are so related to Christmas and the good times that

Craig: "The first time you see the coca cola ad that's when Christmas has arrived and has officially started".

Jayne: "Ahh Christmas is here the coke ad has been played"

And consumers always have coke in their house at Christmas time even if they don't usually, Grace: "Always at Christmas time you would always have a couple bottles of coke". Individuals feel like when that advert comes on television it is the starting point for Christmas, and all the happy memories of past Christmases come to mind.

This shows that Irish consumers have a positive reaction to nostalgic advertising as it brings them back to their childhood memories. One of the researchers objectives was to examine the effect of nostalgic advertising on Irish consumers between the age groups, the findings prove that it has a positive effect on Irish consumers and also that they don't get this feeling of bittersweetness that sometimes arises.

Bittersweet

Some theorists have taken on the contrasting viewpoint of nostalgia where nostalgia can have a bittersweet effect on consumers. The feelings and emotions that come about from nostalgic advertisements are said to not always be positive (Muehling & Sprott, 2004). Nostalgic advertisement is strongly influenced by the bittersweet feeling where consumers have a strong desire to return to their past but realise that this cannot happen (Muehling & Sprott, 2004). Barrett, et al. (2010, p. 391) labelled nostalgia as "bittersweet, involving a mixture of sadness and wistful joy".

Donya: "If you had a bad experience or memory it would affect your purchasing of the brand"

Although nostalgia is said to be a bittersweet emotion touching on sadness and sense of loss, the responses are still considered to be "pleasant and positive reactions containing warmth, joy, gratitude, affection and innocence" (Phau & Marchegiani, 2010, p.109). The researcher findings agree with this statement:

Cian: "I still think that if you had a brand that you didn't know at all or you had that brand that has a song or whatever in the advertisements; it's something you know you'd go for the one that you know. Even if it brings forth memories bittersweet memories because it's something you know over something you don't"

Even though the participants may have a sense of sadness or wanting to go back from seeing the nostalgic advert they still would purchase that brand over one that does not, as you have some type of reaction to that brand over the unknown one.

The findings also have a contrasting viewpoint of this bittersweet feeling where individuals want to return to the time gone past and realise they cannot. The findings

suggest that none of these nostalgic adverts are showing bad times and that any type of memory is a good memory.

William: “Well you see all the ads that we saw there the nostalgic ads they are not picturing a bad time it’s all rosy times, its Christmas and automatically the old times are always better no matter what because you have the memories especially with middle aged people there are always tinted glasses so you have the nostalgia in the ads and I don’t think it would turn you off it. Any type of memory is a good memory”

Having any type of memory related to the good is only going to be beneficial for the company as it gives the consumers something to relate the brand to. This gives the brand an advantage over ones that the consumer does not have any memories to relate to.

Muehling & Sprott (2004) evidence concluded that advertisements with a nostalgic theme was capable of promoting reflections in consumers in a nostalgic way when compared with an identical advertisement without nostalgic cues in it. This study agrees with this argument as Irish consumers feel nostalgic advertisements have a positive effect on them and that they don’t get this bittersweet feeling theorists talk about. The researcher’s results showed Irish consumers reactions from nostalgic advertisements were of happiness, remembering good times and warm feelings. The research is saying that even if the advert did give off a bittersweet feeling, consumers would still choose it over a brand that they don’t know and it wouldn’t turn consumers off the brand because any type of memory related to a brand is going to give that brand an advantage over one that does not.

For this theme the age groups had contrasting opinions on the target market the ads are focused on. In relation to the Kit Kat advert the over 40’s suggest that it’s targeting children and therefore they would find this throwback advert of amateurish production and it would have a negative effect. However the younger group disagree with this and feel they are targeting consumers in their late 20’s early 30 as they would have seen the advert first time around and therefore can feel nostalgic about it. This age group would be consumers with the highest disposal income so Kit Kat would be targeting them with this advert.

Kit Kat actually targeting the 20-30 year olds would be the age group that wouldn't eat as much chocolate as: Aisling: "they're probably quite health conscious". So therefore Kit Kat would be targeting them to try sway them to pick up a bar next time they are in a shop because this throwback advert would have brought forward nostalgic feelings.

Even considering this negative opinion from the older age group, overall the reaction of nostalgic advertising is that it has a positive effect on consumers the positives override the negative reactions.

Personal Nostalgia

The most important characteristic of personal nostalgia is the portrayal of the "time in one's own past" (Stern, 1992, p.17). It is closely linked to real nostalgia which Baker and Kennedy (1994, p.171) define as the "sentimental or bittersweet yearning for the experienced past".

Donya: "It brings them back to their childhood"

Gavin: "It brings you back to your childhood"

It can be seen from these statements that the nostalgic adverts bring the participants back to their own childhood and experiences. Personal nostalgia aims to offer consumers a "taste of their youth" as it is related to "the way I was" (Stern 1992, p, 17 & p.16). Personal nostalgia can also be known as lived memories which are nostalgia reflection people have from personal experience rather than from what they have read in book or stories (Sierra & McQuitty, 2007).

Gavin: "You have to experience it yourself"

Jayne: "It evokes memories and makes people think of the good times in the past"

The participants are emphasising the fact that nostalgic adverts bring back up memories of their own childhood and the past that they have experienced themselves which is agreeing with personal nostalgia.

William: "Even thinking about that ad I remember I liked it and brings back happy emotions of those years gone past"

Jayne: “Because you are evoking genuine emotion rather than hear-say”

Jayne makes a good point saying that personal nostalgia is more effective than historical because it is direct experience and the ad is touching on something genuine rather than a story that the consumers haven’t experienced first-hand. Des and Olga agree saying: “Direct” is better.

William: “Not as strong as direct and as effective as personally experienced”

Lefi & Gharbi (2011) results agree with personal nostalgia where nostalgia can be felt for periods actually experienced by the individual, so therefore it is personal experience and not a narrative experience told by another individual which would be historical nostalgia.

Aisling: “It might remind them of nice summers or holidays they were on”

The researcher found that participants were in agreement with personal nostalgic that it was more effective than historical nostalgia. The results showed that Irish consumers felt for nostalgic advertisements to work to the best of its ability there needs to be direct experience. Both age groups agree with personal nostalgia being more effective than historical therefore the different ages did not have contrasting opinions on this type of nostalgia. Having a personal experience with the memory means that the advert can evoke genuine emotion which is more effective than just hearing about it from a book or story.

From the result it is clear that Irish consumers feel direct experience is the route to take. Future marketers using nostalgic advertising should focus on this aspect of nostalgia to get the best reactions out of Irish consumers.

Historical Nostalgia

The theme has to do with “the way it was” (Stern, 1994, p.13). The most important element of historical nostalgia is the presentation of the past as “the time before the audience was born” (Stern, 1992, p.13). The researcher found that there was mixed views towards this theme of historical nostalgia from participants. This may be because the participants did not understand the question fully, but the researcher still acquired valid points to work with.

Craig: “I think you have to have to see it because my dad was talking about the harp ad, whenever it was and I’ve never seen and I just don’t get it and he thinks it’s a great ad. I’ve never seen it so I can’t picture it in my mind.....you have to see the visual and you have to hear it”

William: “More feelings and stronger feelings come about from experiencing it yourself”

The participants feel that historical nostalgia is not as effective as personal as they have to experience the time gone past themselves that is in the nostalgic advertisement for it to have an effect on them. Stern (1992, p.13) describes it as returning to the “world of myth”. Aisling made a very good point regarding historical nostalgia and this point of the world of myth that it in fact does work and we have all experienced it at some point:

“I think you have to look at the coke ad, none of us have ever had a Christmas when you see the train coming through the middle of the town and snow everywhere, but at the same time you see that ad and you get that warm Christmassy feeling. And you know you have never experienced what’s in the ad”

The Coca Cola Christmas advert is a very good example of historical nostalgia because as Aisling said none of us have ever actually experienced the Coca Cola truck coming through our towns yet we still get nostalgic about it and it evokes happy emotions. The goal of historical nostalgia is to make the consumer “bask in the glory of the past in the hope that some of it will magically rub off” (Stern, 1992, p.15). Historical nostalgia links to stimulated nostalgia. Stimulated nostalgia refers to “to a sentimental or bittersweet yearning for the indirectly experienced past and may be remembered through the eyes and stories of a loved one” (Baker & Kennedy, 1994, p.171). Grace also makes a point about the idea of through the eyes of a loved one as she says:

“I think if my mum told me about something, I kind of trust what she does and I’d kind of follow what she does”

She trusts what her mother tells her and would remember something from her mother saying it and would make her nostalgic about her mother and whatever she told her.

This shows that even being told something can influence you to feel nostalgic about an advertisement.

Learned memories or indirect memories are memories that the person did not experience directly themselves, they came from a book or story (Sierra & McQuitty, 2007). Historical nostalgia is another way of saying learned or indirect memories; it's the presentation of the time before the audience was born (Stern, 1992). The researcher found that the main view on historical nostalgia was that it wouldn't work and that for nostalgia advertising to be effective the individual would have had to directly experience the memory. The researcher felt that the majority of the participants did not really grasp the concept of historical nostalgia fully. Therefore this would have affected the results and findings.

This aspect of historical nostalgia did get understood by one participant as they related it to the Coca Cola Christmas advert saying that none of us have actually experienced the truck coming through our towns like in the advert but yet we all still believe it and it has an emotional effect on us. Remembering this advert and the truck coming through the town made participants feel happy and memories of happy Christmases arose. In this regards historical nostalgia and the aspect of the world of myth works has a positive effect on Irish consumers but mainly the feeling was that you would have to have direct experience with the memory to evoke genuine emotions.

Overall the idea of historical nostalgia is not an effective advertising technique according to the research sample. Irish consumers feel that the person has to have had direct experience with the memory for it to have any really emotional effect on them. Marketers in the future should work on getting Irish consumer's to relate to this idea of the world of myth more like the Coca Cola advert.

Familiarity

A major theme that kept arising throughout the researcher focus groups was this idea of familiarity of the brand and the memory. The participants felt that they stuck with familiar brands they were used to because:

Elena: "I would start buying brands if I saw my mum buying them, so if I grew up with brands I would buy them myself"

Olga: “Because I am used to it, and am familiar”

This fits into the research as Kusumi, et al. (2010, p.150) defines nostalgia as a “preference towards objects that were more common when one was younger”. It suggests that Elena chooses a brand now because she has grown up with it as her mother bought it. Olga sticks to what she knows and is used to.

Also the researcher found the familiarity of the memory and how seeing these nostalgic adverts trigger these emotions came up in the focus groups. Nostalgic triggers “facilitates the revival of past events and memorisation of advertisements that evoke familiarity and positive attitudes, which in turn, facilitates the intention to purchases” (Kusumi, et al. 2010, p.150).

Donya: “Bringing back memories and touching on people’s feelings. Because if people can see it and they know, it brings them back to their childhood”

What Donya is suggesting is that if people are familiar with these adverts or the songs in adverts it triggers feelings and emotions within the people and reminds them of childhood memories. Also the economic climate that Ireland is in now means that consumers are more likely to stick with what they are familiar with over something that they are not:

Cian: “When things are tight it is easier to go back to throwback stuff”

Consumers are more likely to choose a brand if they are familiar with it and if the advertising is familiar especially if they have seen it when they were younger and it crops back up again for example the Kit Kat panda advert. Marketers choose nostalgic advertising to spark familiarity of the brand in people’s minds by:

Cian: “To bring people back to that moment they first saw the ad”

And in turn evoke happiness and childhood memories to sway the consumer to purchase this brand. For nostalgic advertising to work consumers have to be familiar with the brand so therefore the brand would have to be a classic well-known brand, and be familiar with the nostalgic advert or song that is being used so that the ad evokes feeling and memories.

Niamh; “They have a classic ad that they can bring back out” (Kit Kat advert that was played)

William: “They are tradition”

These ads coming back out make the consumers feel like they are tradition because they are so familiar with the adverts. Hearing familiar songs in adverts is a huge part of nostalgic advertisements, as mentioned before the Coca Cola Christmas jingle is so well-known that individuals don’t even have to see the advert just hear the jingle to know exactly what it is.

William: “Coca Cola jingle straight away you know what it is and it brings you back”

The researcher felt familiarity of the brand and memory was an important aspect of nostalgic advertising, as it kept occurring. Irish consumers tend to stick to what they know and are influenced a huge amount by what their mothers use or do. They like to stick to brands that they are familiar with, therefore nostalgic advertising will work for classic companies that have been around for a while and consumers are familiar with. The fact that Kit Kat, Coca Cola and Corn Flakes are all such classic, traditional brands this form of advertising works for them. Especially because the adverts that they are bringing back out are familiar to Irish consumers so they can relate the adverts back to their childhood and brings back all the memories with it.

The findings agree with past research, as the participants felt that if they were familiar with the advert it triggers feelings and emotions within themselves of their childhood. Marketers are doing this so that consumers relate this brand to a happy memory and when it comes to choosing one brand over another they choose the one that evokes memories and that they are familiar with.

Price

The participants of both focus groups commented on how the price of the actual good is important when using nostalgic advertising. They commented saying:

Gavin: “It depends on the price range”

Jayne: “But it’ll be price...at the end of the day”

Comfort goods

If two goods were the same price the results suggest that consumers would chose the good that gave them feelings of nostalgia from the advert or good itself over the one that did not.

Grace: "If something is old and a new one and the two things are the same price I think you would revert back to the older brand. I think because nostalgia brings you back and you're used to it and it's always been there"

Personal nostalgia is best suited to "cocooning" or "nesting" that provides the benefit of comfortability and they speak to consumer's ideal self-concept (Stern, 1992, p.19). In other words comfort items, non-luxury items.

Aisling: "None of them are big luxury brands they are all kind of day to day basics, like comfort brands"

Niamh: "Kind of homely brands like chocolate bars"

The participants point out that nostalgic advertising would not work for luxury brands as they are more expensive and consumers want to see up to date modern ads. Examples of nostalgic products are comfort foods for example, Kellogg's Rice Krispies, Ovaltine which is a hot drink (Stern, 1992). Unger, McConocha & Faier 1991 (cited in Sugimori, et al. 2011) revealed that people were reporting more intense feelings of nostalgia for food and beverage items.

Donya: "Luxury brands I don't think it would work"

Gavin: "With luxury you are spending a lot of money so you want it to be modern and up to date"

The example of cars in particular came up during both focus groups that an advert from 20 years ago wouldn't work because:

Donya: "if you're going to spend 30 grand on a car you want to see the latest model in an ad"

William: "You couldn't have it for a car"

Jayne: "You're not going to have the same car so you can't use the same ad"

Olga: “A lot of expensive things that would apply”

The participants all agreed that expensive luxury items would not benefit from taking on board this type of nostalgic advertising as with these items consumers want to see high quality adverts showing what these luxury items can do for them. But items that fits into old fashion luxury, which were said to be diamond rings, expensive watches could use this type of advertising.

Old fashion luxury

This idea of old fashioned luxury items arose, participants felt that nostalgic advertising would be effective for brands that fit into this old fashion luxury category.

Jayne: “If you think of diamond rings or something like that it could work because they are the same back then as they are now so if you used that thinking an old ad could work”

William: “You could use an old ad for a luxury watch you could see it going back to Audrey Hepburn and a Cartier watch you could see that working”

This idea of old fashion luxury items fits into the historical nostalgic way of thinking and the items it's suited to. Historical nostalgia seems to be best suited to products that are visible, that appeal to the consumers “ideal social self-concept” and status claims (Stern, 1992, p.19). The products are used or consumed in public for others to see so it gives the consumer a status and contributes to their self-image (Stern, 1992). Customers that purchase these products are contributing to their self-image and it gives them a certain status by other individuals. Diamond rings and expensive watches would be perceived by others as meaning the individual can afford expensive items and give them a certain status.

Both focus groups commented on how the actual price of the good was important when using nostalgic advertising. The researcher found that if there was two goods in the same price range the one that gave them nostalgic feelings would be chosen over the one that does not. Participants liked the idea of the good and advert bringing back up happy memories, like with the Kit Kat advert where participants remembered first seeing it during their childhood and now seeing it again 20 years

later brings up childhood memories. What the researcher found was that the participants felt that this idea of nostalgic advertising would work on non-luxury goods. Participants felt that if you were spending a large amount of money on something like a car you would want to see a modern up to date advert.

But what also arose were goods that fit into this category of old fashion luxury. Participants felt that goods like diamond rings and expensive watches could take on this form of advertising, as they are the same 20 years ago as they are now whereas a car changes trying to stay ahead of competitors. Irish consumers liked the idea of nostalgic advertising being used for old fashioned luxury items as adverts from the past would work well for these items, for example Audrey Hepburn in watch adverts.

Therefore the results the researcher found agree with previous research that this idea of comfort foods would be more effective using nostalgic advertising than luxury goods. But the findings differed from previous research as Irish consumers felt that it would work for items that fit into this old fashioned luxury category, which contribute to the individual's self-image and status.

Limitations

The researcher found there to be limitations when analysing the data that was gathered, which would have an effect on the overall results of the research. The researcher only had a limited sample number, as some could not make it on the day and this research was only small scale research. For the results to be more accurate the researcher could have had a larger sample to get a more in depth analysis of Irish consumers' reactions to nostalgic advertising. But because of the time scale this was not possible for this research. The questions could have been interpreted wrongly by participants of the research; the participants may not have understood what the moderator meant when asking some of the questions. Also to get a more accurate account of Irish consumers reactions to nostalgic advertising the research could have played more nostalgic advertisements, but because of the time limit and scale of the study the researcher did not. The researcher could also have played a nostalgic advert and a non-nostalgic advert and compared and contrasted individual's reactions to them. But again due to the time scale and the extent of this research it was not possible.

Chapter 6- Conclusion and Future Research

Introduction

This chapter will conclude the dissertation and give the researchers recommendations for future research into the topic of nostalgic advertising.

Conclusion

The findings and results of this dissertation were consistent with the previous research and literature presented in the study. The themes found in the findings sections were in agreement with the literature review with some new themes that were dominant in the focus groups. From this the researcher found that nostalgic advertising does have a positive effect on Irish consumers between the ages of 20-39 and over 40's also that personal nostalgia was more effective than historical nostalgia. Irish consumers like the idea of advertisements bringing back good memories and evoking happy feelings. The nostalgic adverts that the researcher used in the data gathering stage were effective and the participants could relate to when they had first seen them, so it gave positive results to the research.

The researcher concluded that Irish consumers found music to have a huge influence on evoking positive feelings of nostalgia through advertisements. The jingle of the Coca Cola advert that was played during the data gathering stage showed how many Irish consumers rely on music in adverts. It is so effective in reminding them of the advert and the good feelings that come with it. It is seen in the literature that music and nostalgia are very closely linked and the findings from this dissertation agree with previous researchers. It was clear from the research conducted that the familiarity of the advert and the brand has an effect on Irish consumers and how they interpreted the nostalgic advertisements.

Irish consumers feel that for nostalgic advertising to work the company needs to be a traditional, well-known, classic brand, therefore that the consumers are familiar with the brand. Irish consumers tend to stick with what they know and follow what their mothers do, because it brings them back to their childhood of when they first saw and used the brand with their mothers. The familiar adverts coming back into the market trigger feelings and emotions in Irish consumers. The researcher also found the price of the good has an effect on whether nostalgic advertising works or not. For

nostalgic advertising to work the good needs to be either comforts goods or this idea of old fashion luxury, which includes expensive watches or diamond rings.

The effects that nostalgic advertising has on Irish consumers were positive throughout the majority of the data gathering. The result showed that Irish consumers felt nostalgic advertisements brought them back to their childhood and gave them warm happy feelings about the past. This idea of bittersweet feeling of wanting to go back but realising they cannot, was disagreed with. The participants felt that the adverts played were only painting happy fun times so therefore they would only remember good times gone by and not get this bittersweet feeling.

The different age groups had contrasting opinions in relation to the target market of nostalgic advertisements especially the Kit Kat advert. The older group had a negative reaction to the nostalgic advertisements, where the Kit Kat advert is not reaching their target market of young consumers as they would consider the ad to be of amateurish production and they wouldn't have seen it before so the nostalgic aspect of the advert would be lost on them. While the younger group felt the adverts are targeting late 20's early 30's age group as they would have seen the nostalgic adverts the first time around and are the consumers with the highest disposable income.

Even with this negative input from the over 40's age group the findings suggest that nostalgic advertising is a positive form of advertising as it evokes happy emotions and the Irish consumers then relate this to the brand.

This dissertation discussed two aspects of nostalgic advertising, personal nostalgia and historical nostalgia. The results showed that Irish consumers found personal nostalgia to be more effective than historical nostalgia as the direct experience would evoke genuine emotions unlike historical nostalgia. The idea of individuals never actually experiencing the Coca Cola Christmas advert but yet still feeling very nostalgic about it rose in the data gathering stage. But even with that point made the overall feeling towards the two types of nostalgia was that the individual has to have experienced the memory directly for the nostalgic feelings to be effective enough to make you purchase the brand. Irish consumers felt that stories and books wouldn't affect them enough emotionally to cause a nostalgic purchase.

In summary it is clear that nostalgic advertising has a positive effect on Irish consumer between the ages of 20-39 and over 40's. These age groups feel that it is more effective if the good is in the appropriate price range (comfort good and old fashion luxury) and if the advert is aimed at the appropriate age group so that they have seen the advert the first time round and it can evoke genuine feelings of remembrance. The participants felt that Coca Cola pull this off exceptionally well especially because the jingle is so important in the advert. Irish consumer related music and emotions and memory very closely together.

The results of this dissertation follow previous research, that nostalgic advertising does have a positive effect on consumers. The researchers contribution to previous research was that nostalgic advertising was examined it in relation to an Irish context using two different age groups. The groups had only one contrasting opinion in regards to the target market which these nostalgic advertisements are aimed at. Even with that negative opinion taken into consideration the research still concludes that nostalgic advertisements have a positive effect on consumers.

What this research disagrees with is that nostalgic advertising gives consumers a bittersweet feeling; this research suggests that Irish consumers don't get that reaction to the advertising and that any memory is a good memory. Taking all of the information gathered and analysed into consideration the researcher found that Irish consumers aged between 20-39 and over 40's do think that nostalgic advertising is a positive form of advertising.

Future Research Possibilities

The researcher has recommended for future research on the topic of nostalgic advertising. So that there is more in depth results on consumers reactions to nostalgic advertising.

The researcher firstly recommends that there is a larger time scale for this research to be done so that future researcher can go deeper into nostalgic advertising and cover more angles of it. As the researcher only had a limited amount of time to complete this research, only a certain amount of individuals could be used for the research. Even then on the day of the focus groups some participants could not make it. Further research on this topic should be done on a larger sample size to get more accurate results, as this research was only small scale research with 8 participants in the first focus group and 5 in the second.

Also the researcher recommends that future researchers have more of a diverse sample than this study. Having diversity in gender, age, occupation and nationality if possible will mean more data gathered and therefore more information to be analysed. As this will give a more accurate and overall answer to whether nostalgic advertising has a positive effect on consumers. The more participants that are in the research the more truthful the results are and having diversity in the sample will bring forth more opinions on the topic and therefore the researcher will get more precise results.

The interpretation of the questions asked during both focus groups would have affected the results of this research, as some participants may not have understood fully what was being asked of them. For future research the questions must be clear so the participants know exactly what is being asked of them, and therefore their opinions would be more precise. The researcher used three adverts that the researcher felt was nostalgic for the focus groups, if there was further research done on this topic more nostalgic adverts could be showed to participants of the focus groups and asked about opinions on them. Also future studies could show nostalgic adverts and non-nostalgic adverts and get participants contrasting opinion on them, to see whether the nostalgic adverts have more of an effect on them than the non-nostalgic advertisements.

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Appendix

Appendix A

Questions for focus group

1. What do brands mean to you?
2. Are you brand loyal? If so why? What ones?
3. This idea of “throwback” has become huge in the past few years, why do you think that is?
4. Why do you think Kit Kat brought back their throwback advert from 1987, which caused such a buzz 25 years ago?
5. How would an ad that involves nostalgia effect you’re purchasing of the brand? Would it make you chose that brand over one that does not?
6. After watching these ads, what feelings does it evoke?
7. Why do you think coca cola and corn flakes keep bringing back their Christmas ads?
8. Would hearing a certain song from your childhood in an ad today take you back to that time? Why? How does it make you feel? Do you get the déjà vu feeling?
9. Do you think that learned memories, which are nostalgic feelings that come from a book or story rather that personal experience is effective? Why? Or is direct experience the better choice? Do you think it works as well as direct experience?
10. Remembering the past can bring forth a bittersweet feeling of wanting to go back, how do you think this would affect your purchasing of the brand?
11. If ever seeing a nostalgic ad would the feelings and emotions take over the actual brand-message of the ad? If so why?

Appendix B

Focus Group 1- 20-39 year olds

Cian and I'm 28 and working

Donya, 24 and I'm working

Elena and I'm 27 and I'm working

Niamh, 23 and I'm a student

Aisling, 30 and I'm working

Grace, 22 and I'm a student

Gavin, 26 and I'm working

Craig, 27 and I'm working

The moderator (Mod): So, what do brands mean to you?

Elena: What type of brands?

Mod: Just are you brand loyal to any brands? Do you stick to any type of brands?

Elena: Emm, yes I would because I would start buying brands if I saw my parents buying them, so if I grew up with brands I would buy them then myself

Mod: Okay, perfect. Anybody else?

Craig: Everyone has certain clothes that they always buy, don't they.

Gavin: Yea

Craig: I kind of buy the same brands all of the time I don't mix and match much too much

Mod: For any particular reason?

Craig: Just because they are good clothes and you know because of the brand it is that they are good quality

Elena: Or if a celebrity endorses a certain brand I think I would be more inclined to buy it. For example, I never drank coke or diet coke and then when I saw Marc Jacobs doing a kind of, I dunno what it was.... He just designed a promotional advertisement and I saw it and just starting buying coke because of that.

Aisling: If I was buying something that I was going to have for a long time, like a car or some electrical item or something like that I'd probably spend more money on it and buy a brand. But if I was buying something like shampoo or bread or something, something that I'm not going to have for a long time I wouldn't be bothered about what brand it was.

Mod: Okay, I'll move on. The idea of "throwback" has come back huge in the past few years, why do you think that is? You know all the throwback pictures that people do, people using pictures from years ago and showing them again now, and certain things coming back. Why do you think that has become so big now?

Donya: Because it's bringing back memories, and touching people's feelings. Because if people can see it and they know, it brings them back to their childhood and to when the picture was taken or something like that. And then it evokes kind of, bringing them back so when they see the brand it brings it back into their memory because it could have been a brand that they have forgotten about and then they think, oh yea remember that time, and they think about it and then they go and buy it.

Cian: When things are tight, it's easier to go back to throwback stuff as opposed to getting kind of more expensive modern stuff

Elena: To remind people that they have been there all along, and that they are the brand that you can depend on

Aisling: So that, looking at stuff from the past that worked and ads that didn't work and just reusing the stuff that did work

Mod: I'm going to show you an ad from Kit Kat, which is a throwback ad. It was first broadcast 25 years ago. And they brought it back out

Craig: I remember that ad

Mod: Its back out now, can everyone see this?

The group: yes

(Ad is played)

Mod: So do you have any opinions of that ad?

Craig: Great ad makes me feel old (laughing)

The group: (laugh)

Gavin: It brings you back to your childhood, doesn't it?

Elena: Yep, I remember that ad from when I was a kid

Craig: Yeah you wouldn't think its 25 years ago though

Mod: That was when it first came out though, but yea 25 years ago

Mod: But why do you think Kit Kat brought back that ad?

Niamh: It's kind of to remind everybody how long they're around

Craig: People of our generation will remember it

Gavin: Yea

Craig: Looking back you say, I used to remember that ad years ago. Gives off a déjà vu type of effect.

Mod: You think that's what they were going for?

Craig: Yea I think so, to bring people back to that moment they first saw the ad and make them remember it and then bring forth feelings of happiness. Which were developed from the ad being brought back and giving off the déjà vu effect

Mod: Do you think it was a good idea of Kit Kat bringing to back? And use it again?

Elena: Yeah I think so because it reinstates the brand

Craig: Yeah, like Kit Kat are a big brand, and it's a big bar of chocolate and everyone knows it. So it kind of reinforces the memories and people thinking about it when they were younger

Aisling: I think there was a novelty factor to it as well, when you see it you think ohhh yeah the Kit Kat ad

Gavin: Yeah I think it's more a novelty factor

Aisling: But if they leave the ad running for too long then you're going to get sick of it fairly quickly

Niamh: It says a lot for them that they have a classic ad that they can bring back out

Cian: And I suppose the people that would be buying them would be mums so they would remember it from when it originally came out

Mod: That's good, so how would a nostalgic ad effect your purchasing of a certain brand? Would it make you chose that brand over another brand that doesn't have a nostalgic ad? Or does it really matter to you at all?

Gavin: It depends on the price range really

Mod: Ok, so price range is a big thing, do you think that if the brand that chooses nostalgic advertisement is more you won't really care about the ad and you won't pay it, even if it brings back memories

Gavin: If a brand is well known you think of it as high quality, so if you're saying like buying a car, yeah. But for something small like buying a bar of chocolate I don't think it makes a big difference

Grace: I think though for the Kit Kat, if something is old and a new one and the two things are the same price I think you would revert back to the older brand. I think because nostalgia brings you back and you're used it to and it's always been there

Mod: I'm going to show you two more ads now, and they'll hopefully bring back some memories

(Plays coke cola Christmas ad)

The Group: Oh yeah the coke ad, love that ad

(Plays corn flakes Christmas ad)

Mod: You all remember these ads?

The group: yeh

Mod: After watching these ads, do you have any feelings from them; do they evoke any feelings or emotions?

Elena: Yeah they make you really happy

Aisling: You get a warm Christmassy feeling

Grace: I think the first time you see them every year you think, oh yeah Christmas is actually here now, it's finally come

Craig: The first time you see the coca cola ad that's when Christmas has arrived and has officially started

Mod: And why do you think that they keep bringing back these same ads every year?

Donya: Because everyone knows them and gives them great feelings when they come on the TV

Aisling: With coke I think it's more the jingle, because they have alter the ad a little but they still keep the very same jingle

Craig: And people can relate to them, you no, they have seen them every year for the last however many years it is. They know exactly what it is once the tune comes on, they don't even have to see the ad just hear the tune and they know what it is. That it's the Christmas coca cola ad

Mod: Do you think it actually works for people, buying more of the brand because of the ad or the ad actually works?

The group together: Yeah I think it does

Niamh: I think they get an emotional response to it and make people more likely to buy it

Grace: I don't know about everyone else's house but my house would never have coke in it but always at Christmas time you would always have to have a couple bottles of coke

The group: Yeah, yeah definitely

Grace: Like every year

Craig: I think with coke though it's not such a big deal because everyone always buys it. I know you don't always have it in your house but people drink coke it's a well-known brand, it's the biggest brand there. But I have no idea if there sales go up at Christmas. But I don't think that with coke the established brand that it is, it would make too big a difference

Mod: Okay, but do you still think that the ad brings you back? And is effective?

Craig: Oh yeah, the ad brings you to Christmas, it's more about Christmas than coca cola for me though

Aisling: Its part of Christmas, it would be wrong if it wasn't played

Niamh: I think if Pepsi had that ad id buy Pepsi at Christmas

Gavin: That's a big call

Niamh: I think it would just be in your head more and people would buy it. If you knew it and you were more familiar with it like coke, because you probably don't even think about it and just subconsciously see Pepsi in a shop and pick it up

Aisling: But sure coke made Santa red, that's how much coke and Christmas are connected. I my mind anyway

Mod: Would hearing a certain song from your childhood in an ad today take you back to that time, and why do you think that would work?

Aisling: I think that music and memories are very closely linked. It's quite often you hear something and think ohhh I remember that from the summer I was 18 or

whenever it was. You know that was the big song of that certain year when I went to Crete or something like that

Mod: And would it affect you purchasing that brand?

Grace: Probably subconsciously

Aisling: Emmm, yeah. I don't think I make a conscience decision to buy the brand because of it but I think it would bring that brand to the forefront of your mind and you might be more likely when you're in a shop to pick it up

Mod: And when you hear the song what type of feelings would it evoke?

Aisling: Depends on the song

Donya: And the situation

Mod: So when you remember the past it can bring forth bittersweet feelings of longing to wanting to go back, do you think this would affect the purchasing of the brand? Or if people are like, oh no that was such a bad time do you think it would make them no like the brand or does it really matter? Or does just having those memories in general make them purchase it?

Donya: If you have a bad experience with a brand you don't want to go back to it

Mod: Yes ok, but if you have a bad experience with the memory?

Craig: It can be the memory of the brand as well and it depends you know

Donya: Yeah it depends on the situation you had, if you had a bad experience or memory it would affect you're purchasing of the brand

Cian: I still think though that if you had a brand that you didn't know at all or you had that brand that has a song or what every in the advertisements, it's something you know you'd go for the one that you know. Even if it brings forth bittersweet memories because it's something you know over something you don't

Aisling: It's like with the bar that they brought back, Wisp, everyone is like. God remember that from when we were younger and now they have it all the time

Craig: they do it with cream eggs as well; they only bring them back around Easter, and put on all those ads

Gavin: And that definitely boosts sales around that time rather than through the whole year

Donya: It's the whole idea of it being scarce because you know you can only get them at a certain time so would buy more

Grace: Yeah if they had them all year round I don't think I'd eat them as much. But I think I overdoes in them at Easter because I know they are only around for a short time, and I eat as many as I can

Craig: Yeah and they have all these crazy stupid ads about, how do you eat your egg and stuff

Mod: Do you think that learnt memories, like nostalgic feelings that come from a book or a story rather than actually experiencing them yourself is effective or do you think that you have to experience the moment yourself? Like could your parents tell you a story?

Gavin: I think that you have to experience it yourself

Mod: As even with that ad there I don't remember it, do any of you remember it?

Gavin: Well I might not have as big an effect on them then

Aisling: I think you have to look at the coke ad, none of us have ever had a Christmas when you see the train coming through the middle of the town and snow everywhere, but at the same time you see that ad and you get that warm Christmassy feeling. And you know you never experienced what's in that ad

Craig: I think you have to see it because my dad was talking about the harp ad, whenever it was and I've never seen it and I just don't get it and he thinks it's a great ad. But I've never seen it so I can't picture it in my mind

Mod: So seems like you have to have seen it or experienced it yourself

Craig: Yeah I think so it doesn't work, because you have to see the visual and you have to hear it and the music

Grace: No I think if my mum told me about something, I kind of trust what she does and I kind of follow what she does. Like if there's a brand that she likes, I'm like ohh ok my mum she likes it and uses this or whatever so I'd use it

Cian: Like washing powder or something.

Grace: Yeah

Cian: If you think about it you just pick whatever your mum uses

Niamh: For memories that you think you have experienced but you haven't, just because you think you might hear a story and then you hear it again and again or whatever and then you just think you have actually done it or been there and experienced it for real first hand. Or something like that

Mod: Yeah so would your granny telling you a story or about a song and then it was used in an ad now would it make you feel nostalgic

Donya: It would bring back memories of your granny

Mod: And how would that effect purchasing a brand? Because of the ad?

Donya: Maybe you would buy it once just to try it because it reminds me of my granny and her stories, and see what you think of it and then after that if you like it keep using it

Mod: And say if songs say like summer of 69 was in an ad, I wasn't around when that first came out but would it make you reminisce

Donya: That's such a well-known song it's still being played now that people know it, that it would be a nostalgic song. Especially for the people that were around then and hear it now

Mod: If you saw a nostalgic ad would the feelings and emotions ever take over the brand message? Or do you think you would still be like I remember that ad and the message behind it or just remember the feelings?

Gavin: It's just more the feelings I think than the actually brand

Mod: Why do you think that?

Craig: It's probably more subconscious kind of brand thing

Gavin: Because you remember the ad more than the actual product

Craig: You see the ad a hundred times a day but you're not actually going to and buy it every time. Say for the coke ad every time you see it you're not going to go out and buy a can of coke. You're just going to think, oh yeah that's Christmas

Gavin: That ad could be for anything it's just the fact that coca cola do it

Craig: Oh yeah but I'm just saying for that as an example

Mod: Okay good anyone else

Niamh: Sometimes ads are actually so good that you don't actually know what they are advertising, if they're entertaining and end up being more entertained by it

Grace: Like car ads

Elena: Like perfume ads

Gavin: You get distracted

Niamh: Yeah you're not thinking about the product you're just thinking about the ad and how it was entertaining. So yeah maybe the message is lost, and people just think about the ad or certain song or the emotions the ad brings forth

Donya: But then again those kind of ads they do get stuck in your head, like stupid ads they would get stuck in your mind and that's what the advertiser is trying to do. They want you to keep thinking about it because it is such a stupid ad and the brand is stuck in your mind. And it's whenever you go out that you may not know that you are going for it because of the ad but you are

Elena: It's like the no nonsense ads

Cian: Like if they repeat the message over and over again they can some synonymous with whatever they are trying to get across, let's say bold stereo-system they are known for good quality stuff or like BMW for performance. They might not be better than any other brands but you think they are

Craig: Even you seen so many good and bad ads over the years, like Carlsberg always do great ads and you always remember the ads and you always remember that they are for Carlsberg . But for a car ad you might just see the ad and think that's a good ad, but you might realise what it's for until they tell you at the end

Mod: The gorilla ad with the drums that came back for Cadburys, do you think that the whole Cadburys was missed from that or that everyone sees the drums and gorilla and relates it straight to Cadbury?

Grace: I think that ad makes Cadbury stand out because it gets people talking about that ad and you wait till the end to see what it is because it's a good ad, it advertises its self

Niamh: It gets people talking about it

Aisling: I think if comedy picks a certain style, because you always know a Gap ad. You see it and you go ah that definitely for Gap because they always go for the same kind of style

Mod: Brands mean so much to somebody is it user experience that makes you keep buying or the ad? Or are you going to go out and buy different brands, or keep to the same one? Do you buy them because you know what you are getting from them?

Aisling: I think to a certain extent yes

Mod: Would you be like one of these people that go out and try different brands

Aisling: I think negative experience might influence me more, like I am a bit of a brand whore m not going to keep buying the same brands. But if I have a bad experience generally that one is off the list I'm not going to buy that one again. Like if my hair fell out with that shampoo or something I wouldn't buy it again. But I do quite often buy stuff that is on special offer or if I see it in an ad and her hair looks amazing it would influence me.

Mod: So those kind of fast moving products you're not very brand loyal to all of them?

Aisling: No I'm not but does depend on the product

Craig: But saying that, relating back to Kit Kat and chocolate. If someone has a bar of chocolate they kind of stick to the same and don't mix and match all the time. A lot of the time you'd get the same bar

Mod: Is it because you know it

Craig: Yeah or same drink and all that, just had it for so long at this stage and comfortable with it

Mod: Is that a habit though?

Craig: Yeah probably, like every now and then you might try something new but you have got your set bar that you go to

Mod: So would you think that generally people are set in there ways?

Cian: It depends how expensive it is as well, like you don't want to vary say if it is more expensive because you don't want to take a chance with it

Craig: People don't really like change

Mod: You think this whole retro marketing and nostalgic advertising faze is really an effective way of marketing for companies now?

Craig: What do you mean?

Mod: Like the whole idea of bringing something back from the past to evoke memories, do you think its effective and they're being innovative? Or do you think it's a waste of their money?

Gavin: It's a good idea

Grace: Think it works yeh

Niamh: Yeh think it's good

Aisling: I think it's great while there's a few people doing it but if everyone started doing it I think it gets a bit tired

Grace: I don't think you realise how much it plays on your emotions though. I don't think you're going to say, ah they used that old brand marketing and I'm not gonna do that I think you don't even realise that you're buying into it

Craig: Just going back to the Kit Kat one though it's based at people are age, chocolate is eaten more by kids, younger kids. So they would never have seen that ad so when it comes back and we go, there's that Kit Kat ad again I wouldn't mind a kit Kat I haven't had one of them in a while

Mod: That kind of interesting that you are saying its kids, so do you it's not the kids making the decisions it would be generally the parents? So are they also targeting parents?

Craig: Yeah definitely because they are the ones that have seen the ad before, like with the pandas we have seen that before. Kids that are ten or eleven haven't seen that before and now they see it for the first time

Aisling: And they probably still enjoy it as well

Craig: Yeah exactly, but parents see it and go. That was out 25 years ago so makes them think about Kit Kat when they are going out to buy chocolate

Mod: Do you think that if the parents told the kids that that panda Kit Kat ad was out when they were younger and now that it's come back out would it have an effect on the kids purchasing

Craig: The kids?

Mod: Yeah the kids, like them hearing that the ad was out years ago and is now back out again

Craig: I think that it is based at parents of that generation of new kids

Aisling: I think that they target, because the as is 25 years old so obviously for people to remember it you need to be late 20s early 30s and they are the people with the highest disposable income so that's why Kit Kat have picked an ad that was successful 25 years ago and said this was a target audience who have disposable income to make the purchases

Mod: That's interesting actually that they target the audience, because maybe that's the age groups that are dropping off buying it

Aisling: They're probably quite health conscience

Craig: Yeah you don't buy as much chocolate when you're in your late 20s as you do when you're 10 or 11. Or you don't get chocolate bought for you

Mod: So do you think that's why they brought the Wispa bar back again? Because it was gone and then there was such a big buzz when it came back onto the market

Aisling: Yeah, because I don't even really remember them heavily marketing it a lot of it was word of mouth, so a lot of people were like oh my god Wispa is back

Craig: I never even knew it was gone to be honest with you, because I never would really buy a Wispa

Niamh: I actually never even knew it was around before I only heard it from everyone else saying that it was out before, Is that just me?

Grace: Yeah think I'm the same but still bought into the whole Wispa is back

Craig: Thought they only took it off the market a few years ago I didn't realise it was that long ago

Grace: Does anyone actually know when they took it off?

Donya: (laughing) sure it's been back for so long

Grace: Who even started the buzz? (Laughing)

Mod: Do you think that the economic climate that we are in now, the fact of bringing back nostalgic advertisements is a good way to get people's feelings about the good old days would make them want to spend their money brands because they are remembering the good times and thinking maybe it'll go back to the good times or do you think it just doesn't work at all? And does it evoke good feelings about the brands

Aisling: I think it definitely good because people have such little disposable income these days so anything that is going to make them put their hand in their pocket and

buy the brand is good. And if you do see an ad that does evoke feelings about when times were better I can't see that as being anything but beneficial. It might remind them of nice summers or holidays they were on or you don't know what feelings it's going to evoke it depends on the ad. But anything that makes that brand stand out from the other is good

Donya: Yeah you're going to want to spend money on something that you know that makes you happy especially now when money is tight

Grace: Do you think maybe with the panda ad, which was 25 years ago, so obviously that was brought out before the Celtic tiger when there wasn't that much money and people were pretty much in the same situation they are now. That it brings back that sort of nostalgia as well. Of when before they had all of this surplus money that they were spending on all different sorts of brands. Maybe that could also be a reason why they are bringing it back out again

Aisling: The only thing is that 25 years ago people hadn't had the good times so they didn't really know any different but now we are like look how great it was 7 or 8 years ago

Cian: It shows that the company has been around as long as them as well so it's been there through the ups and downs

Niamh: It shows that they are a classic brand and that they are going strong and if people have less money then you're going to want to go with something that is dependable and you no and you're not going to buy every chocolate bar you're only going to buy one you want it to be a trustworthy chocolate bar but something that you can rely on and if they were going 25 years ago and still around now, then they are

Mod: And do you think that the whole classic brand is a big part of it and it has to be a big brand for nostalgic advertising to work?

Niamh: No I think it could work

Mod: That you don't have to have a big name?

Cian: You have to have been around I suppose

Aisling: People have to have remembered it, and if it's not a big brand it would just pass you by

Gavin: Yeah I think it would have to be a big brand for it to work

Donya: A good stable brand

Mod: Would it have to be one that was out when the good times were there or

Donya: Well anytime, if it lasted through the good and bad times then it would have to be a very big brand. Because you're not going to remember ones that aren't big. I just think that this sort of retro marketing would only for companies that are big and known and you know what you are getting with them

Gavin: Because those companies can afford to advertise

Mod: Do you think it is a money thing bringing back the old ads or do you think they are doing it for a reason that they want these feelings to be evoked?

Gavin: Yeah for the feelings, to bring back the memories

Donya: Obviously that ad was so popular when it first came out that they don't have to change it at all, and retro marketing is bring back these ads and they don't have to be changed because they were so successful

Mod: And does that work? Because in that kit Kat ad even the panda bears outfits are fairly old

Donya: Yeah you can definitely tell that that was made years ago.

Mod: And you think that's what they wanted to show?

Elena: Yeh definitely, to show that the ad is coming back from the past

Donya: And I think even just watching it and have seen it you can definitely tell that it's an older ad and that it isn't a modern ad at all this is like traditional, old

Gavin: They can improve the quality nowadays and they didn't even bother they just left it the way it was

Mod: They just stuck to the basics with it

Gavin: They just played it the way it was because it was a successful ad in the past, and they wanted to evoke these memories of the past

Mod: And do you think the feelings came out from it and the ad did what they wanted it to

Gavin: Everyone who sees it is like I remember that ad from before

Cian: It's like the fairy liquid ads and stuff like that

Gavin: Yeah

Aisling: It's really interesting that any of the retro ads like you said there was a fairy liquid ad and I think one of the other washing powders did one. And they showed all of their advertising from the past 50 years but none of them are big luxury brands they are all kind of day to day basics, like comfort brands. I think it's really interesting that there are no luxury brands

Niamh: Kind of homely brands like chocolate bars and washing up powder

Donya: That's interesting because luxury brands I don't think it would work

Aisling: No I don't think it would

Gavin: Because with luxury you are spending a lot of money so you want it to be modern and up to date

Donya: Yeah exactly

Aisling: You couldn't really have a retro Audi ad

Craig: You couldn't get a car ad like that

Donya: Because that would be bringing it back to the past and cars are trying to get better and better as the time goes on

Craig: Although they have kind of done it where they put one in from the past and then they go through the evaluation. They did it with BMW, didn't they?

Cian: Yeah

Craig: And they went through the evaluation of all of the different years and up to the very new but you couldn't go back and say

Donya: You couldn't bring an ad back though?

Craig: No

Elena: From 10 years ago

Group: No

Gavin: You're not going to buy a car that is 20 years old over buying a new one

Mod: So would it be brands that you wouldn't be spending a lot of money on that would choose this type of advertising? Is that what you're saying?

Donya: Yeah they would work better, because if you're going to spend 30 grand on a car you want to see the latest model in an ad and you want to see the top of the range that they have you don't want to be bringing back the old cars and showing you them

Cian: Something like a receipt or something that doesn't change over the years

Grace: I think as well, like obviously the chocolate bars, and coke some of these are going to be aimed at kids and kids are going to be eating them and obviously they are not stupid with these old ads they're going to be asking their mum, mum why is that like that and stuff and I think it's going to bring back feelings in children as well. Because they'll be like oh my mammy eat that or had that, and if it was around when she was around I want to have some as well. And they if the mother tells stories about the time it'll bring her back as well. And it's something that the mother can then share with the kids. And they it's going to have this nostalgic feelings within the family

Cian: It's a trustworthy thing as well, because say if mums are buying sweets for their kids they'll be like oh well it didn't do me any harm back in the day. All these new brands they don't know what they are and wouldn't recognise them

Mod: Yeah they stick with the brands they know and have been around for a while

Cian: Yeah

Donya: It's even all these like, now you see all these old sweet shops around the place and it's really nice to go in and see that I used to eat that when I was a kid

Niamh: Yeah they're very retro, like even down to vintage everyone is starting to buy way more vintage clothes now probably than they would have say 3 or 4 years ago. And even down to Polaroid's and Instagram and lenses and stuff there's is a big retro kind theme

Mod: There are a lot of retro clothes coming out in shops, like forever 21 and places like that

Aisling: Yeah there are definitely going back some years with the clothes

Donya: Yeah like the fresh prince of bell air type of clothing

Mod: Why do you think that people are going back to that type of clothing? And wanting to go back to those times

Gavin: Style isn't it

Craig: It goes in circles all the fashions going out of fashion and coming back into fashion that's why bringing back these ads works because they come back into fashion and everyone reminisces about the times it first came out and evokes emotions about those times

Appendix C

Focus Group 2- over 40's

My name is Alan and I'm 63 and I'm working

My name is Jayne and I'm 41 and I'm working

William, 64, working

Des, 61 and not working, retired

Olga, 59, working

The moderator (Mod): So, what do brands mean to you? Are they important to you, do you care about them when you are buying something? Would you care if something was a brand when purchasing something or it doesn't matter to you?

Olga: Personally I would probably buy the brand, myself

Mod: Why is that?

Olga: Because I am used to it, and am familiar with the brand and know what I am getting when I purchase it

Mod: For any particular reasons

Olga: Just because I am used to it and I have been using it for so long

Des: For the advertisement, if it catches my eye, especially if I can relate to something in the ad it's self

Olga: For me not so much for advertisement it's just whatever I am used to I go for and stick with it

Mod: Are there any particular brands you are loyal to?

Olga: Food wise?

Mod: Anything

Olga: Well with me for example breakfast cereal, I have tried the cheaper versions and my children always complain that they prefer the brand ones

Mod: Thank you, anybody else

William: Yes well I think in certain things I'd probably buy the brands because I know that it's a certain quality and used to it as well

Mod: What types of products would you say you stick to brands; more high end ones or lower cost products?

William: Generally you are sure of the quality, and generally speaking you are sure of the brand product to be more expensive and you balance that against that you know what you are getting

Mod: anyone else like to add anything?

Jayne: Yeah like what's been said before, with certain things I'd go against the brand if it's not something that is not that important and try cheaper versions

Olga: Probably not food

Jayne: No probably not food, probably more kitchen items

Olga: Probably more with food items you'd stick to brands where as

Des: Or water

Olga: Yeah or water, I wouldn't buy Perri if I can buy a cheaper water

Des: So brands work in certain products

Mod: Ok perfect, this idea of throwback, products and ads coming back, and certain clothes coming back, has become huge in the past few years why do you think that it?

Jayne: Because it evokes memories and makes people think of good times in the past, something nostalgic. And yeah that they want to have some more of it because they had it in the past

Alan: I think that Levi are a great example of that they are one of these companies that throwback something and they always go back in time and go back to the original jeans and I think that it jogs memories then for people when they first saw these jeans come out and seeing them again now

William: I think they were powerful as well because at that time going back were talking say 30, 40 years television was very strong because that is all there was and people watched it a lot more. There wasn't information and advertising coming at you from all angles, internet and every circle of media. That concentrated and sticks in peoples memory better back then because now you have it coming at you from all sides and it sort of flows past you. Whereas that time there was a limited number of television channels and actually some people used to watch the ads as much as the television program. So nowadays any ad that is in some way different like an old ad coming back that we would remember is going to stick in your mind and have more of an effect on you that the normal ads you are used to seeing every day.

Des: Also there were a limited number of products back then. There wasn't a range like we have today

William: So that gets imprinted in your minds, like Alan said with Levi or Guinness or you remember Harp and you remember Kerry Gold, you remember frying an egg with Sally O'Brien. Bringing the horse to France, Kerry Gold people remember that

Mod: What would the effect on you be if these ads that you have just described came back on to the market today?

William: Any type of association with an ad to yourself is going to be good, bringing back the ads that people would remember those classic Kerry Gold ads for example would make people remember the time that ad first came out and evoke good happy memories. Even me thinking about that ad I remember I liked it and brings back happy emotions of those years gone past

Mod: I'm going to show you an ad now from Kit Kat that hopefully some of you remember

Alan: Oh yeah

Olga: Oh yeah

Mod: Do any of you have any opinions about that ad? Do you think it's good, bad?

William: For some reason I don't remember it from back when it first came out

Jayne: I do remember it first coming out

Olga: Yeah I do remember it as well

William: What year was it?

Mod: It originally came out in 1987

Jayne: They had lots of different ads like that like take a break, wait wait wait and that was one of them so yeah back then I remember it and remember liking it

Des: But sure Kit Kat is still going so that's proof of the pudding that they know what they are doing bringing this back as they have lasted all these years.

Olga: It's probably that we would have liked to have eaten; we are eating the products more so now we see it now and we are older now so we are sort of trying to keep away from chocolate and things. So maybe they have brought it back out to target us so we remember it, it springs that in our minds and next time we go into a shop maybe we pick up a Kit Kat because of the older ad and remembering it

Alan: Yeah I remember it and it was good. And it's just probably my favourite bar anyway. I'd take it up and id eat all the chocolate around it then I'd eat the middle bit

William: But is that more effective than a modern ad is what you're asking

Mod: Yeah I'm asking why you think they brought back that ad as opposed to just making a modern one. And it's clear that nothing has been changed from it because the panda outfits are not from 2013 and the camera is from back in the 80's

William: Well I would question it because the market for Kit Kat are younger people, because people in their 40's, 50's, 60's eat very few Kit Kats and the likes I think well men anyway I think. The market is a younger market and that's not going to mean anything to them so maybe for other brands like Alan's Levis or clothes or whatever. But id question it with Kit Kat because there capital market didn't see that, the younger people

Des: The modern ads are probably as good as that ad

Mod: Do you think they might have brought the ad back so that when it comes on the children would be like mum, dad do you remember that ad and tells them stories about that time?

William: See the capital market are used to, that's amateur in the graphic production compared to the computer adds stuff you can get nowadays. And I'd say that younger people for that particular one would say that that's not very exciting and that's an amateurish production

Jayne: Yeah but it still comes from 87 so there's still a lot of 30 year olds 40 year olds 50 years olds plus who would remember it so I still think a lot of that age would still eat Kit Kats and it would bring up a lot of conversations with, ahh did you see the Kit Kat ad do you remember it. Or if it's on in the background you remember that ad from the last time. Oh I must get myself a Kit Kat, so I think that's probably were they are coming from anyway

William: But presumably Kit Kat sat down and said what's are target market

Jayne: But they must think its 30+ they are going for with this

Mod: Would you think that they are targeting the parents that are buying the Kit Kats for the kids? Do you think that's the target market they are going for?

William: Well what I see in the shops are the kids selecting for themselves, picking it off the shelves and then forcing it on their parents. Rather than the parents picking it and saying you can have that because I'd see the kids saying no

Des: You see there is a wider range of stuff out there now and I wouldn't say Kit Kat is the top of that there now

Mod: Do you think the whole economic climate we are in now would have an effective why they brought that ad? Because it brings people back to when things were a little bit better than they are now

Alan: Probably cheaper for Kit Kat to bring out an old ad

Olga: Costs very little for them to do that

Mod: Do you think that's why they brought it out then? Because it costs so little now or because they wanted this nostalgic advertising?

Jayne: Nostalgic because they are an international and worldwide company they have enough money to make a new ad if they want to, it's for nostalgia in my opinion. For them to take a different angle on advertising and try to touch on people's emotions to affect their purchasing

William: For a Guinness ad for example that's going to hit the spot because Guinness drinks are 30, 40, 50, 60's and on. And other products like that that are available by and buy by middle aged people would be more suited to this. But id question whether Kit Kat falls into that. Guinness could recycle ads, remember the funny dance and all that and people would say straight away and it would strike a chord. You're probably not going to change from Smithwicks to Guinness but still it's a good feeling

Des: They could reproduce it and it would work as William said because it's the right target market for Guinness drinkers

Mod: Do you think if a brand chooses nostalgic advertisement would that make you chose that brand over one that does not? Or does it mean anything to you at all?

Jayne: No I don't think it would

Olga: I don't think so

Jayne: If it's for chocolate bars it would be the chocolate bar that makes me chose it over another

Olga: But I think you mean any product and ad. Well the Fairy Liquid ad now are bringing one back and it goes back through all the years

Jayne: But it'll be price and quality at the end of the day

Olga: Yeah price or quality at the end of the day really is what it comes down to

Mod: The price of the good is interesting, would you think a good like a chocolate bar would work, or say if the product was an expensive car would you think an old ad would be effective?

William: Well you couldn't have it for a car unless you intercut it with the new features because a mark one golf is 20 years out of date. But there could be some other examples of higher priced goods as long it is relevant and the product is the same. The car is going to be out of date

Jayne: Yeah you're not going to have the same car so you can't use the same ad

Olga: A lot of expensive things that would apply probably

Jayne: But if you think of diamond rings or something like that it could work because they are the same back then as they are now so if you used that thinking an old ad could work

William: You could use an old ad for a luxury watch you could see it going back to Audrey Hepburn and a Cartier watch you could see that working

Olga: Probably for reproductive things you could see it going back

Des: Or as Fairy Liquid you were saying

Olga: Even the design of jewellery now has gone back to more old fashion sort of thing and they are using more. They not maybe as such old ads but they are making the ads older and people

Mod: I'm going to show you two more ads now and see how you react to them

(Shows Coke Christmas ad)

Des: The coke

Olga: Yeah remember it, it comes out every year.

Alan: It's grand as long as you don't show it in September

(Shows Corn Flakes Christmas ad)

Mod: Do these ads evoke any feelings or bring up any memories?

Des: Kellogg's hasn't changed much at all

Olga: With both ads neither of them have changed the products are both the same

Mod: But what about the ads?

Jayne: Yeah I think they work, when they come on as Alan said if it's the right timing, just before Christmas. You think ahhh Christmas is here the Coke ad has been played

William: And the product has always been there and it's the same continuity so I think that those two work better than the Kit Kat ad in my book because they are hitting the time of the year they are tradition and they are saying this is Santa Clause and he eats Corn Flakes just like your parents did and the kids do now

Des: The packaging is similar

William: Yeah the packaging is similar and they are saying that it's always been the same so it's not just a new product its tradition

Alan: Christmas never goes away it's always there and it'll always come back

William: Yeah and Kellogg's is always there as well

Alan: It's something that is there whether you like it or not and it always will be. Just like Kellogg's and Coke they will always be there whether people like it or not

William: And Coke are doing the same thing

Alan: They are good ads for their time; they hit the right spot when they come on

Olga: They are dateless ads though, timeless I mean they can come out in 20 years' time and they will still be good and have the same effect as they do now. There is nothing to date them whereas with the panda one even the dress of the man is dated

William: And the production quality of these ads are far better. That is key there is a lot more money behind those two. Because at the end of the day coke are only selling coloured water and they really have to brand it and get their money behind the branding

Jayne: Yeah and I think that those ads do evoke feeling as well though. Because its Christmas and celebration and holidays and family time. Whenever I see these ads they make me happy because I remember all the Christmas fun and the happy times around Christmas

Alan: And its children they are using which always puts a smile on people's faces

Olga: Yeah its children and linking it all to Christmas is always a happy time

Mod: Do you think if Pepsi had brought that ad out would it be as effective?

Des: Well Pepsi have tried their own ads and they didn't work as effective as the coke one

William: Pepsi did the footballers and they had an old one where it was blue and there was a taste test and they had a phrase

Olga: I don't even remember any Pepsi ads

Des: But they wouldn't have the market share

Mod: Why do you think that Corn Flakes and Coke keep bringing them back? They never even seem to change them at all

Des: The time of year is very suitable

William: Again the product hasn't changed well I guess the Kit Kat hasn't changed either. Those products are the same Corn Flakes are the same as the were 40 years ago and I think that's what they are driving at and doing it successfully and coke as well

Des: And the actual ads are still modern

Olga: And they are brought out at Christmas which is a huge time for family time, emotions seeing people and related to happiness

Jayne: They are trying to evoke that same feeling every year and then try and relate those feelings to the product

Alan: If it's not broke don't change it and don't fix it

Olga: Bringing those ads out in summer now would look ridiculous

Mod: Yeah, do you think hearing a certain song from your childhood or a special time or some type of music?

William: That's very important, films you know from music at a certain stage still brings you back and you think back about that time

Jayne: Brings you back to that time

William: The first bar of it brings you right back to that particular time. And the coca cola jingle straight away you know what it is and it brings you back. Everyone knows that jingle as being coca cola and even Cornetto have the same, I won't sing it now for you

(Group laugh)

William: But that works and the music always will be related to the brand and it'll always work. For that ad if there wasn't the background music it wouldn't be memorable. Music is a very vital part of advertising especially this nostalgic advertising and music is directly linked to feelings and emotions

Alan: I think we can all sit here and say they know a particular song and where we were back then. It just kicks a memory when you were on a beach with someone or whether you were in the back of a cinema with someone or you know on holidays

Olga: (Laughing) don't give too much details

Alan: You know just on holidays, just makes you remember the good times and hearing the song again brings it back up. So if it was used in an ad in my opinion it could only be a benefit to the company because it is bringing back up all these good times and memories

Mod: This feeling of bittersweet feeling of wanting to go back to the time gone by, would you think it would have an effect on the purchasing of a good? If seeing the ad would make you wanting to go back but realising you cannot would it affect you purchasing if the ad did that to you?

William: Well you see all the ads that we saw there the nostalgic ads they are not picturing a bad time it's all rosy times, its Christmas and its automatically the old times are always better no matter what because you have the memories especially with middle aged people there are always tinted glasses so you have the nostalgia in the ads and I don't think it would turn you off it. Any type of memory is a good memory

Mod: So this idea of learned memories, which are memories that you would get from a book or a story instead of a personal experience, do you think that they would be effective? For example you mother telling you a story and then it coming up again would that be effective or does it have to be direct experience?

Des: Direct experience

Olga: Direct

Jayne: Direct

Mod: Why do you think that is?

Jayne: Because then you are evoking genuine emotion rather than hear-say

Mod: And you don't think that if someone told you a story and then you knew it from your mother's story

William: It might have some influence, but not as strong as a direct experience and as effective as personally experienced. More feelings and stronger feeling will come about from experiencing it yourself

Mod: Do you think that if you ever saw a nostalgic ad that the feelings and emotions would take over the actual brand message of the ad?

William: It is linked ok you're looking at the ad and there's a story but you're aware clearly and in the back of your mind. Say going back to the Pepsi and the Coke if you see them together on a shelf you'd probably take the coke without even thinking about it subconsciously because of the ads

Olga: Probably around Christmas you would and also it's because of the product and you know it