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## Nostalgia and Forestalgia: Testing Construal Level Theory in Regard to Past-Focused and Future-Focused Marketing Appeals

Robert Wixel Barnwell

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Nostalgia and forestalgia: testing construal level theory in regard to past-focused and  
future-focused marketing appeals

By

Robert Wixel Barnwell

Dissertation  
Submitted to the Faculty of  
Mississippi State University  
in Partial Fulfillment of the Requirements  
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the Department of Marketing, Quantitative Analysis, and Business Law

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2018

Nostalgia and forestalgia: testing construal level theory in regard to past-focused and  
future-focused marketing appeals

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Marketing appeals often capitalize upon nostalgia. By highlighting periods of the past, practitioners hope to elicit positive associations in the minds of consumers between the past and desired responses, from purchases to donations to political support. Though less often, marketing appeals also draw upon the future as a way of making the featured good or service more appealing to potential consumers. Could these different temporal distances into the future or into the past impact the reaction of consumers? Could the context of a product being either hedonic or utilitarian have an influence on the outcome of these past or future based appeals? Further, in the case of balanced products with relatively equal hedonic and utilitarian natures, could the pairing of appeals related to different lengths of time into the past or future with hedonic or utilitarian appeal influence consumers as well?

Exploring these possibilities through qualitative in-depth interviews with practitioners and consumers offers the potential to find answers and add to the body of knowledge. The fundamental premise of Construal Level Theory (Trope and Liberman, 2000) comes into play in this pursuit. Construal Level Theory states that psychological

distance, be it temporal, spatial, social, or hypothetical (Trope, Liberman, and Wakslak, 2007) has an impact upon the decision-making outcomes of individuals due to their perception of the issues involved as being either abstract or concrete. It is in this context that this dissertation investigates the use of past-based and future-based appeals of varying temporal distances in relation to products of either a hedonic or utilitarian nature, as well as appeals based on either utilitarian or hedonic motivations.

As a result of this analysis temporal distance was revealed to play a role in consumer responses, but a different one than initially expected. Rather than the temporal direction of either past or future favoring hedonic or utilitarian products and messaging, the relative proximity to the present proved to be the more powerful influence. The near-future and near-past advertising treatments offered advantages to hedonic products, and far-future and far-past advertising treatments offered advantages to utilitarian products.

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Bob Barnwell



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## CHAPTER I INTRODUCTION

### **Introduction**

Capitalizing on the past or the future are two ways that the creators of marketing appeals capture the attention of consumers. Past-focused nostalgia is one of the most prevalent tools in advertising and other forms of marketing (Hetsroni, 2012), as well as the object of regular inquiry by multiple scholars in the marketing discipline. Yet, there are still contributions to be made. The consistent appeal of this tool in the context of consumer behavior is undeniable and well documented (Zhou, Wildschut, Sedikides, Shi, and Feng, 2012; Merchant, Ford, and Rose, 2011). From increasing the persuasive power of an advertisement (Pascal, Sprott, and Muehling, 2002; Muehling and Pascal, 2011), increasing the feeling of community and cultural connection (Wildschut, Sedikides, Arndt, and Routledge, 2006; Goulding, 1999), to shaping the decision making of individuals (Lasaleta, Sedikides, and Vohs, 2014) and shaping consumer memories of those exposed to nostalgia (Braun, Ellis, and Loftus, 2002), nostalgia's role in tying an individual to a personal or vicarious past has power.

Nostalgia is not the only way to gain psychological distance from the present. The future-based appeal, hereafter called forestalgia, offers a counterpoint

to the nostalgic appeal to the past. For the purposes of this dissertation, forestalgia is defined as an individual's yearning for an idealized future. Thus, forestalgia offers a counterpoint to Muehling and Sprott's nostalgia definition, "an individual's yearning for an idealized past" (2004, p.25)

Advertising examples of forestalgia include Fed Ex's *Moon Office* commercial, IBM's *Future Market* commercial, featuring what appears to be a shoplifter, but is actually someone utilizing an automatic checkout, and Nuveen Investment's Christopher Reeve walking commercial. However, there is a paucity of academic research on such future related appeals in the marketing discipline. This type of exploration into perceptions of the future is recognized to be in its infancy (Batcho and Shikh, 2016).

Because both the future and the past offer opportunities to gain distance from the present, this difference in attention raises opportunities to gain a deeper understanding of these concepts. These include a knowledge gap as to why one seems to be favored over the other by both scholars as a subject for inquiry and by practitioners as a tool for use. Also, there is a knowledge gap as to what circumstances the use of future and past-based appeals fit in the larger marketing landscape. Does the distance into the future or past matter if it is within the consumer's lifetime? Could the hedonic or utilitarian nature of the product have an effect? In the case of balanced products, with both hedonic and utilitarian aspects, could a hedonic or utilitarian appeal have an effect?



Recognizing that these differences arise from the distance in time, which can also be considered psychological distance, Construal Level Theory comes into play (Trope and Liberman, 2010). Construal Level Theory is the theory that psychological distance directly influences the decisions and behaviors of individuals (Trope and Liberman, 2010). Construal Level Theory holds that psychological distance, referred to as abstractness or concreteness, has a direct influence on the decisions of subjects (Trope and Liberman, 2010). As such, there is an opportunity to test this theory in relationship appeals that are past or future oriented, as well as in the context of product typology, including hedonic and utilitarian.

With this in mind, the purpose of the research to be presented in this dissertation is to test past and future-based appeals in relation to Construal Level Theory. In testing this theory from the perspectives of the past and future, different temporal distances, and the contexts of hedonic and utilitarian products and appeals, valuable knowledge will be acquired for both the practitioner and the scholarly community.

Of potential importance to scholars are the possible differences or similarities between these past and future-based appeals. In evaluating these appeals, questions of temporal direction as well as distance can be placed in the context of psychological distance. For the practitioners, who depend on such appeals to make their case to consumers, increasing this understanding would

allow practitioners to expand, narrow, or otherwise refine the appeals they employ for their clients in order to achieve the greatest impact. Thus, they would make nostalgia and forestalgia even more useful.

Temporally focused studies related to Construal Level Theory have focused largely upon distance in the future relating to an impending threat or impending benefit (Trope and Liberman, 2010). One temporally focused psychology study did touch upon psychological issues of nostalgia (Stephan, Sedikides, and Wildschut, 2012). This psychological study explored questions of memory (Stephan, Sedikides, and Wildschut, 2012). It did not address marketing appeals.

Given the distance in the past or future that the appeal presents, how might the hedonic or utilitarian nature of the featured product influence the decision or perception of the subject? Could the hedonic or utilitarian nature of the product in question change the decision or desire of the subject? In the case of balanced products, could paring the nostalgia or forestalgia appeal with a hedonic or utilitarian appeal impact results? Might the propensity of an individual to think about the past or future impact the results?

### **Significance of the Study**

To confront these issues of nostalgia and forestalgia as they touch upon the effectiveness of marketing appeals poses a rich opportunity for study. Both practitioners and scholars have the chance to gain from these inquiries. Thus, qualitative and quantitative evaluation in this context offers much for

consideration beyond just being an unaddressed area, which falls short of recognized standards of significance (Stewart, 2002).

For scholars, the significance of such inquiries represents a three-fold opportunity. The first opportunity is the chance to integrate Construal Level Theory more firmly into the marketing literature and offer a new form of explanation of consumer reactions that might expand the body of knowledge. The second scholarly opportunity is the chance to investigate how the past versus the future appeal might influence the decision-making and interpretation of subjects. The third is the expansion of the body of knowledge comparing nostalgia and forestalgia, a concept introduced in this dissertation.

If Construal Level Theory is reaffirmed, then practitioners have a potentially useful tool to shape appeals for greatest effect. Further, findings pertaining to the product's hedonic or utilitarian nature, as well as the future or past orientation of the appeal, would provide additional insight that practitioners could apply. These applications could take the form of advertising and branded messaging tailored to deliver the right combination of nostalgia or forestalgia appeals, temporal distance, and product typology. Such findings would serve to raise the probability of achieving the desired effect with consumers.

### **Statement of Purpose**

The purpose of the research is to better comprehend how nostalgia and forestalgia appeals of varying temporal distances influence consumers by testing

Construal Level Theory. As discussed, this theory states that psychological distance, in this case temporal distance, impacts the behavior and decisions of subjects (Trope and Liberman, 2010).

Utilizing the past and future, different temporal distances, and the contexts of hedonic and utilitarian products and appeals, valuable insights will be gained for both the practitioner and the scholarly community. For scholars, testing these marketing appeals of varying psychological distance in relation to both the future and the past will expand the body of knowledge. For the practitioners who depend on such appeals to make their case to consumers, increasing this understanding would allow practitioners to effectively target the appeals these practitioners employ to maximize the impact. Thus, they would make nostalgia and forestalgia even more useful.

### **Organization**

To achieve the goal of testing Construal Level Theory in relation to these questions a systematic analysis is necessary. First, a comprehensive literature review of nostalgia and future-based appeals, as well as related constructs that address some aspects of these appeals, is presented. Issues addressed include nostalgia's history, definitions, and typology, as well as the different fields of study that address nostalgia. In addition to this, nostalgia's implications related to identity, idealization, retrobranding, and escapism are explored. Forestalgia is introduced and examined in contrast with those constructs that do not

comprehensively address the role of being nostalgia's counterpart. These constructs include nextopia, fantasy, postalgia, futurism, aspiration, anticipatory nostalgia, and excitement.

Second, recognizing that such constructs are employed at the discretion of advertising and marketing practitioners who shape these future or past-based appeals, a series of in-depth, qualitative interviews serve to isolate key themes. As art directors, copywriters, and other practitioners with other creative responsibilities, such as creative directors, the practitioners in question have a direct impact upon the communications.

In addition to these in-depth practitioner interviews, a series of in-depth interviews were also performed with consumers. These consumer interviews mirrored the practitioner questioning in many regards. The key difference between these question sets was that the consumer questions fundamentally focused on the consumers' roles as audience members as opposed to creators.

Thus, the practitioner insights offer additional information based on comparison with consumer interviews. Reasons for potential differences between these communities include the practitioner's active role in the decision-making process as opposed to the passive role of the audience. Additional potential sources of difference are the practitioners' long-term focused perspectives on advertising appeals in general, both their own and their competitors, and the practitioners' awareness of technical and other aspects of creating the appeals.

Third, with these themes thus identified, theories and typologies are methodically investigated based upon these identified themes. The interactions of conditions with themes offer opportunities for exploration. These themes are past and future, as well as hedonic and utilitarian. Further, within the themes of past and future are issues of near and far from the present, with practitioners and consumers feeling that far events in the future or past have different impacts than events closer to the present. Advertising treatments were created as manipulations to test these considerations. These advertising treatments were repeatedly tested and revised. This process of creation and repeated testing serves to ensure that the advertising treatments addressed the intended variables.

For example, when ads are created for a hedonic product, specifically a sports car, there were four treatments/ads created. These treatments are a nostalgia ad set more than five years in the past, a nostalgia ad set less than five years in the past, a forestalgia ad set less than five years in the future, and a forestalgia ad set more than five years in the future. Based upon a series of T-tests to ensure significant differences, each ad was repeatedly revised to ensure that the sports car ad presenting a distant future communicated these themes and would not be thought of by consumers as presenting either a near-future or far-future.

Fourth, with these advertising treatments so refined, a methodology using these ads as manipulations to test these themes is proposed with which to evaluate key hypotheses relating to issues of attitude towards the ad, attitude towards the

brand, attention to the ad, and escapism. The interactions of the nostalgia, forestalgia, utilitarian and hedonic characteristics, as well as different temporal distances are expected to influence these dependent variables. Understanding these interactions will give practitioners and scholars necessary insights into what separates the future, the past, and the decisions these temporal directions inspire.

Thus, it is with this organizational structure and these goals in mind that this dissertation transitions to a comprehensive literature review. The purpose of this review is to determine what is known. With this information, the dissertation will then build upon this foundation and add to the body of knowledge.

## CHAPTER II

### LITERATURE REVIEW

#### **Nostalgia and Forestalgia**

To understand Construal Level Theory's usefulness in testing past and future-based appeals in both hedonic and utilitarian contexts, a comprehensive literature review is necessary. Nostalgia, its evolution and typologies, as well as its relationship with concepts of idealization and retrobranding are explored. Further, an examination of how future-related forestalgia appeals are handled in the literature is also undertaken.

Far from its original status as a medical diagnosis for Swiss mercenaries serving in foreign lands (Hofer De Mulhouse, 1688; Routledge, Sedikides, and Wildschut, 2008; Wildschut, Sedikides, Arndt, and Routledge, 2006; Patrascu, 2011), the concept of nostalgia has evolved to become a major influence in western culture (Goulding, 1999) and one of the most potentially useful research areas in marketing. Each of these opportunities is a development for a term originally created by then medical student, Hofer De Mulhouse, who fused two Greek root words, "nostos" translated as "return home" and "algos," a term for suffering, pain, or longing (Boym, 2001; Gineikiene, 2013). At one point nostalgia was indistinguishable from simple homesickness (Sedikides, Wildschut, and Baden, 2004). Yet for many, nostalgia is no longer regarded as a medical or psychological condition akin to depression, melancholia, or homesickness, but is now seen as a potential source of happiness, even if bittersweet.



Muehling and Sprott define nostalgia as “an individual’s yearning for an idealized past” (2004, p.25).

From shaping consumer preferences (Holbrook and Schindler, 1991) and product positioning (Havlena and Holak, 1991) to issues of proneness (Reisenwitz, Iyer, and Cutler, 2004) and social identity (Sierra and McQuitty, 2007), there are many implications and research opportunities that the study of nostalgia has opened to investigate.

Even with this long and rich history, this on-going interest in nostalgia has yet to fade and is justified by the varied roles of nostalgia in multiple areas of marketing.

Beyond impacting brand attitudes and attitudes towards the advertisement (Pascal, Sprott, and Muehling, 2002; Muehling and Pascal, 2011), the impact of nostalgia on marketers and consumer behavior has been far reaching. Nostalgia has proven effective in such varied roles as boosting the impact of appeals for donation (Ford and Merchant, 2010; Zhou, Wildschut, Sedikides, Shi, and Feng, 2012; Merchant, Ford, and Rose, 2011) revitalizing brands (Brown, 2001; Brown, Kozinets, and Sherry, 2003; Kusumi, Matsuda, and Sugimori, 2010), increasing spending (Lasaleta, Sedikides, and Vohs, 2014), and improving cognitive performance (Spreng, DuPre, Selarka, Garcia, Gojkovic, Mildner, Luh, and Turner, 2014.)

Prevalent in modern marketing communications (Stern, 1992), nostalgia has the ability to influence different segments of the population in different ways (Holbrook and Schindler, 1996). Even in the constantly evolving world of the Internet, nostalgia is one of the most popular web design trends (Golander, Tractinsky, and Kabessa-Choen, 2012) and has achieved an undeniable presence in social media (Davalos, Merchant, Rose, Lessley and Teredesai, 2015). With its effectiveness as a proven promotional tool,

nostalgia has gained the interests of practitioners and academics alike. The possibility of utilizing nostalgic techniques and cues to, in effect, manufacture fabricated memories has served to increase the appeal of this area (Braun, Ellis, and Loftus, 2002). An example of this particular phenomenon involves asking subjects about their fond memories of proprietary Warner Brothers characters such as Bugs Bunny and Elmer Fudd at Disney World when there is no such Warner Brothers presence at the Disney theme parks (Braun, Ellis, and Loftus, 2002). Yet, with all of this attention related to its definition, evolution, and typology, nostalgia still holds the potential for new exploration that serves to expand the body of knowledge and create new opportunities, especially when confronted in comparison with the concepts of the future.

### **The Definitions, Evolution, and Typologies of Nostalgia**

Academics and practitioners in multiple fields, stretching from medicine to marketing, have approached nostalgia within their own frame of reference. The result has been a range of diverse definitions. However, upon review, a progression of perceptions from negative to positive can be seen.

#### ***Medicine***

There is an irony to the fact that nostalgia, one of the key focuses of this dissertation, was first named and diagnosed in the doctoral dissertation of a Swiss medical student (Hofer De Mulhouse, 1688; Patrascu, 2011). Working as mercenaries across Europe, Swiss military service providers began displaying melancholy and loss of appetite, among other symptoms, leading to poor performance over time (Hofer De Mulhouse, 1688). Such emotional turmoil would have been of concern to both the

mercenaries themselves and their employers, especially since the measure of performance could literally be a matter of life and death.

Thought to have been a condition specific to the Swiss or others from high elevations, such as the Highland Scots (Davis, 1979; Gabriel, 1993; Boym, 2001), it was revealed in the course of the Napoleonic Wars that the condition was generalizable to displaced populations (Rutherford and Shaw, 2011; O’Sullivan, 2012). Another popular hypothesis that was rejected in the early 1800s was that nostalgia was an almost exclusively male disease, specific to soldiers (O’Sullivan, 2012). Ironically, analysis more than a century later, from within the marketing discipline, found that females are actually more prone than males (Reinsenwitz, Iyer, and Cutler, 2004).

Though still thought to relate to place, as opposed to a vicarious or personally experienced past, the suggestion that treatment should focus on new pleasurable experiences and induced forgetfulness through hedonism introduced the aspect of memory to the understanding of nostalgia (Zwinger, 1720; Patrascu, 2011). In addition to this, there were medical investigations of other potential physical sources of causation, such as physical abnormalities (Aueunbrugger, 1761; Laennec, 1829; Batcho, 2013). After one such attempt which ruled out physical abnormalities as a potential cause, the surgeon described nostalgia as, “an unusual longing for one’s native country” (Sanchez and Brown, 1994, p. 1715; Batcho, 2013). Approaching the turn of the century, medical authorities began classifying nostalgia as a variety of melancholia (Batcho, 2013).

Table 2.1 Medical Definitions of Nostalgia

Author	Definitions and Positions	Discipline
Hofer De Mulhouse, 1688 (Rutherford and Shaw, 2011; Batcho, 2013)	Fusion of nostos (return home) and algos (suffering, pain). Mental disease suffered by Swiss mercenaries serving abroad requiring one to return home.	Medicine
Scheuchzer, 1732 (Patrascu, 2011; Batcho, 2013)	The cause of the condition was attributed to the lower altitude where a person moved after leaving a home of a higher altitude.	Medicine
Zwinger, 1720 (Patrascu, 2011)	The condition arose from being away from the familiar, and the cure was pleasure and forgetfulness.	Medicine
Warren, 1840 (Sanchez and Brown, 1994, p.1715)	After ruling out physical abnormalities, concluded “an unusual longing for one’s native country.”	Medicine

### *Psychology*

Schiller (1780), another doctoral student, provides an apt transition from medicine into psychology (Patrascu, 2011). Though a medical dissertation, *On the Relation Between Man’s Animal and Spiritual Nature*, his dissertation’s emphasis on curing through joy and returning the subject to the prior location has an undeniable psychological aspect to it (Dewhurst and Reeves, 1978; Patrascu, 2011; Davis, 1979).

Unfortunately, this emphasis on place added to the tendency of nostalgia being used interchangeably with the term homesickness until the middle of the 20<sup>th</sup> century (McCann, 1941; Rumke, 1940; Nawas and Platt, 1965; Fodor, 1950). One benefit of this early work was a recognition of different typologies. Nostalgia was divided based upon motivation (Fodor, 1950), a past, present or future frame of reference (Nawas and Platt, 1965), and its positive or negative emotional impact upon the subject (Rumke, 1940).

Rumke (1940) neatly divided nostalgia into true nostalgia, which had a positive impact on the subject, and pseudo nostalgia, which had a negative or mentally challenging impact upon the subject. As such, this dichotomy between true nostalgia and pseudo

nostalgia was not related to place, the relative factual reality of the memories recalled, or even whether this past was directly experienced by the subject (Rumke, 1940). Rather, Rumke places the emphasis on the positive or negative affect experienced by the subject. Thus, Rumke recognizes that nostalgia can have a positive as well as a negative aspect. This mixture is also present in the recognition of nostalgia as a form of sadness at the loss of a happier yesterday (Johnson-Laird and Oatley, 1989). Interpreted differently, nostalgia can be seen as a state arising from conflicting emotions as opposed to being a form of sadness, melancholia, or even depression (Kaplan, 1987).

This recognition of the positive in addition to the negative allowed for nostalgia to be considered as an emotional response as opposed to a medical or mental condition. Thus, nostalgia could serve as a need or coping mechanism, and has been documented as such, particularly in times of discontinuity and upheaval (Davis, 1979; Chen, Yeh, and Huan, 2014). The inspiration for this retreat into nostalgia can arise from pressure coming from a confusing and declining present or, as Toffler (1970) termed it and titled his book, the “future shock” of an uncertain impending future (Toffler, 1970; Nawas and Platt, 1965). Likewise, nostalgia offers some relief from an all too familiar and monotonous present that lacks the appeal, real or imagined, as a more desirable past (Cohen and Taylor, 1992).

Related to this coping, nostalgia has also been applied as a therapeutic tool for dementia patients to reinforce their sense of connection to others (Mills and Coleman, 1994). Building upon this coping-tool role, nostalgia has also been found to inspire feelings of optimism towards the past (Cheung, Wildschut, Sedikides, Hepper, Arndt, and Vingerhoet, 2013). Also, modern research has found that, depending upon the subjects’ feelings of whether the present is in continuity with the past, nostalgia can be a potential

obstacle to psychological acclimating (Iyer and Jetten, 2011), thus contributing to what Rumke (1940) might have classified as pseudo nostalgia.

Table 2.2 Psychological Definitions of Nostalgia

Authors	Definitions and Positions	Discipline
Rumke, 1940	Nostalgia capable of having either a positive or negative emotional impact upon the subject is thus defined as either real or pseudo, based upon that impact	Psychology
Nawas and Platt, 1965	Nostalgia is an emotional reaction to the uncertainties of the future and the anticipated changes it will bring.	Psychology
Starobinsky, Jean, 1966	A yearning to return to a more natural world.	Metaphysics
Toffler, 1970	A response to “the confused breakdown we see all around us.” (p. 343)	Psychology
Davis, 1979	“A positively toned evocation of a lived past.” (p.18)	Psychology
Kaplan, 1987	Distinguished as a state arising from conflicting emotions, as opposed to a form of melancholy.	Psychology
Johnson-Laird and Oatley, 1989	“To feel mildly sad as a result of remembering one's happiness in a past situation.” (p. 117)	Psychology
Cohen and Taylor, 1992	One type of escape attempt from the repetitive familiarity of everyday lives.	Psychology
Iyer and Jetten, 2011	Depending on perceived level of continuity with the past, a potential obstacle for one's wellbeing.	Psychology

### ***Marketing***

Nostalgia's possession of a positive aspect, introduced in psychology, is further echoed in marketing (Holbrook and Schindler, 1989; Sierra and McQuity, 2007). In fact, whether nostalgia is referred to as a preference (Holbrook and Schindler, 1989; Lasaleta, Sedikides, and Vohs, 2014) or a yearning (Havlena and Holak, 1991; Holbrook, 1993;

Muehling and Sprott, 2004; Marchegiani and Phau, 2010), the affective, emotional element of nostalgia has been recognized consistently (Pascal, Sprott, and Muehling, 2002). Some even go so far as to assert that nostalgia is so affective in nature that nostalgia is, in fact, an emotion in its own right (Holak and Havlena, 1992).

As in psychology, there are exceptions to this expectation of an inherent relationship between nostalgia and solely positive affects, but these exceptions still cast the past in a positive perspective, for the negative affect arises from a loss of better days (Goulding, 1999; Olivier, 2011; Baker and Kennedy, 1994). Even when fear is discussed, it is not a fear of the past but rather a wish to retreat to the past out of fear of the future (Nawas and Platt, 1965; Toffler, 1970).

Balancing this tension of positive and negative affect, some scholars acknowledge the mixture of emotions with such terms as “bittersweet,” (Baker and Kennedy, 1994; Olivier, 2011; Zhao, Muehling, and Kareklas, 2014). In fact, scholars have even emphasized nostalgia as an expression of loss and mourning regarding a better, yet irretrievable past (Best and Neslon, 1985; Peters, 1985).

Table 2.3 Marketing Definitions of Nostalgia

Authors	Definitions and Positions	Discipline
Belk, 1990	“A wistful mood that may be prompted by an object, a scene, a smell, or a strain of music.” (p. 670)	Marketing
Holbrook and Schindler, 1991	A preference (general liking, positive attitude, or favorable affect) toward objects (people, places, or things) that were more common (popular, fashionable, or widely circulated) when one was younger (in early adulthood, in adolescence, in childhood, or even before birth) (p. 330).	Marketing
Havlena and Holak, 1991	A painful yearning to return home	Marketing
Holbrook, 1993	“Nostalgia refers to a longing for the past, a yearning for yesterday, or a fondness for possessions and activities associated with days of yore.” (p. 245)	Marketing
Baker and Kennedy, 1994	“ A sentimental or bittersweet yearning for an experience, product, or service from the past.” (p. 169)	Marketing
Goulding, 1999	“Nostalgia is more than memory. It is memory with the pain taken away. It involves a bittersweet longing for an idealized past which no longer exists.” (p.2)	Marketing
Johar, Holbrook and Stern, 2001	Retrospection to an idealized past	Advertising
Ferry, 2003	A method to legitimize current cultural changes by referring to a previous era.	Advertising
Muehling and Sprott, 2004	“An individual's yearning for an idealized past” (p. 25)	Advertising
Sierra and McQuitty, 2007	A yearning for the past, or a fondness for tangible or intangible possessions and activities linked	Marketing
Meyers, 2009	“Aostalgia is defined as a longing for the past, which was better, simpler, or full of hope” (p.738)	Advertising
Marchegiani and Phau, 2010	Nostalgia is memory-based and “past-oriented”—associated with individuals’ warm feelings for or a yearning to return to their past—as opposed to “present-oriented” (a reaction against an unhappy current life) or “future-oriented” (concern over or dismay about what may lie ahead).	Marketing
Olivier, 2011	A wistful, bittersweet longing for times, places, people, and things lost	Cultural Commentary
Stephan, Sedikides, and Wildschut, 2012	Nostalgia as a combination of both positive memories and the connection of that memory to the present	Marketing

This division between positive and negative is just one of the points of division in splitting nostalgia into various typologies, each of which emphasizes a different basis for separation. The divisions like those presented by Stern (1992), Goulding (2002) and



Boym (2001) separate nostalgia into only two types. Boym's typology of restorative and reflective nostalgia asserts key differences between each. Boym's concept of restorative nostalgia is focused upon objective truth and national tradition, such as historical facts and the customs related to cultural holidays (2001). In contrast to this, Boym's concept of reflective nostalgia is more emotional and subjective in nature (2001). In many ways, Boym's concept of reflective nostalgia has much in common with hedonic editing, where memories and the emotions connected to them change over time to emphasize the emotionally positive aspect (Thaler, 1985; Cowley, 2008).

Stern (1992), as well as other scholars like Marchegiani and Phau (2013), perceive nostalgia as being either personal or historical. With this frame of reference, personal indicates the events in question are from within one's lifetime. In contrast, historical would refer to experiences from time periods outside the lifetime of the subject.

This personal versus historical dichotomy has been used to explore the effectiveness of advertising text (Stern, 1992), emotional reactions (Marchegiani and Phau, 2013), and brand attitudes (Meuhling, 2013). Notably, the emotional and attitudinal reactions inspired by personal nostalgia were more intense than those inspired by historical nostalgia. For example, personal nostalgia resulted in higher perceived salience to the subjects than that inspired by historical nostalgia (Marchegiani and Phau, 2010). This difference in reaction to historical and personal nostalgia is theorized to point to historical nostalgia and personal nostalgia as truly independent constructs of one another, rather than representing two extremes of a continuum (Marchegiani and Phau, 2010). This independence is credited to the lack of direct personal experience, and related

emotions, in comparison to historical nostalgia, when this experience and its related emotions are inherent parts of personal nostalgia (Marchegiani and Phau, 2010).

A third typology offers a separation between personal and vicarious nostalgia (Goulding, 2002). Whereas Stern (1992) and others separated historical and personal nostalgia based upon whether the events occurred within the lifetime or outside the lifetime of the consumer, personal versus vicarious nostalgia is a separation based upon whether the event was personally experienced by the consumer or not. Research found that, like personal nostalgia, vicarious nostalgia can result in enduring preferences for period-specific aesthetic perceptions (Goulding, 2002).

Simply revealing these typologies of nostalgia does not address all the dimensions that may be at work. Thus, researchers have proposed alternative systems by which a combination of dimensions might be shown. For example, using subject-created collages to explore the dimensions of nostalgia, Havlena and Holack (1996) identified four varieties of nostalgia: personal, cultural, interpersonal, and virtual. In this context personal nostalgia is not just a matter of being experienced first-hand, but also has a sentimental meaning unique to the subject (Havlena and Holack, 1996). Like personal nostalgia, cultural nostalgia is also directly experienced by the subject, but the meaning in question has a shared significance across the community (Havlena and Holak, 1996). Interpersonal nostalgia is based upon an event not directly experienced by the subject, but experienced by someone with whom the subject has come into contact (Havlena and Holack, 1996). Finally, virtual nostalgia is based upon a shared cultural history of events, but there is no personal or interpersonal connection; neither the subject nor anyone the subject knows experienced the time period or event directly (Havlena and Holack, 1996).

Thus, this typology seeks not only to take into account the distance from the subject, but also the question of the uniqueness of the meaning and emotional connection. This is not the only multi-dimensional typology at work. Product-related nostalgia is revealing as well. The private or public nature of a product and which form of nostalgia, personal or historical, would be the most influential might also come into play (Feng, Chang, and Chen, 2013). There is also a schema that divides nostalgia into three orders based upon the level of experience (Davis, 1979). The first order is referred to as simple nostalgia, the second is reflexive nostalgia [not to be confused with the similarly named reflective nostalgia presented by Boym (2001) which is subjective in nature, not evaluative] and the third is interpreted nostalgia. Each level is indicative of a higher level of internalization and analysis of nostalgia, with simple nostalgia being a feeling that things were superior in the past. In contrast to simple nostalgia, reflexive nostalgia questions the superiority of the past. The next level, interpreted nostalgia, goes beyond reflexive nostalgia and determines the source of nostalgia and evaluates what might be taken from the past and applied to the present.

Another typology is based upon the dimensions of brand versus product and a habitual event versus a rite of passage (Kessous and Roux, 2008). See Figure 2.1. By combining both the nature of the experience and the product versus brand orientation of the experience, this typology offers insight for the shaping of brand heritage in relation to shared cultural nostalgia and shapes the desirability of the products involved (Hakala, Latti, and Sandberg, 2011). This typology is noteworthy in the context of this dissertation in that this nostalgia typology directly links to product typology. That the type of product ties to the type of nostalgia experienced raises questions of how these factors of temporal

experience and product typology present opportunities for exploration, some of which are confronted in this dissertation. For a comprehensive examination of the diverse typologies of nostalgia consult Table 2.4.

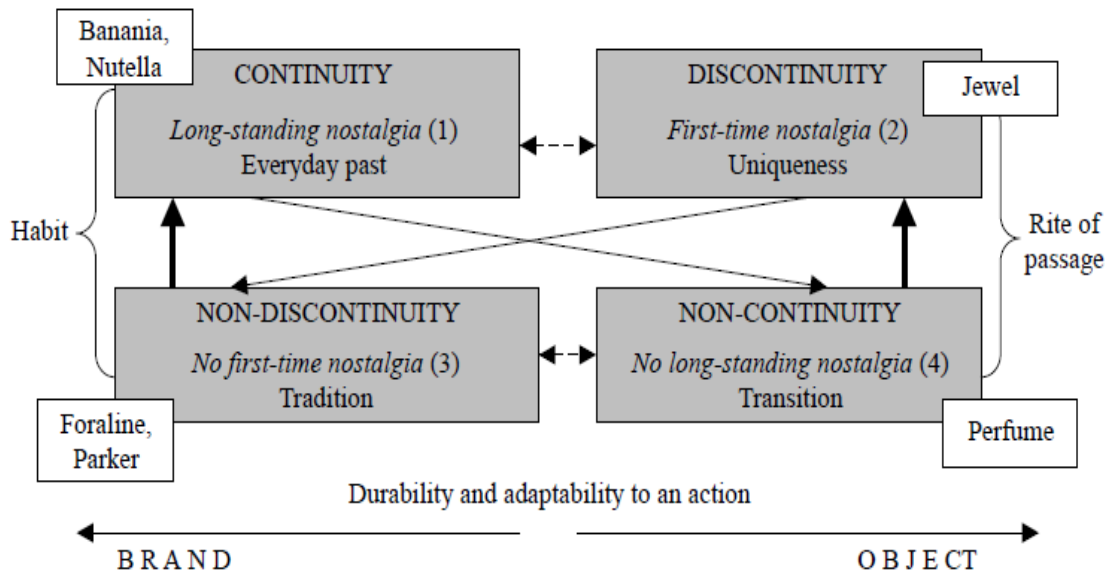


Figure 2.1 Kessous and Roux's 2008 Model

Table 2.4 Nostalgia Typologies

Author(s) and Year	Context/Methodology	Categories
Stern, 1992	Advertising Treatments	<ul style="list-style-type: none"> <li>- Personal – Within the Subject’s Lifetime, Familiar</li> <li>- Historical – Outside the Subject’s Lifetime, Exotic</li> </ul>
Goulding, 2002	Qualitative, In-Depth Interviews	<ul style="list-style-type: none"> <li>- Personal – Directly Experienced by the Subject</li> <li>- Vicarious – Not Directly Experienced by the Subject</li> </ul>
Boym, 2001	Sociology	<ul style="list-style-type: none"> <li>- Restorative Nostalgia – Truth and Tradition</li> <li>- Reflective Nostalgia – Emotion and Subjectivity</li> </ul>
Davis, 1979	Psychology	<ul style="list-style-type: none"> <li>- Simple Nostalgia – A Good Feeling</li> <li>- Reflexive Nostalgia – A Questioning Comparison to the Present</li> <li>- Interpretive Nostalgia – Evaluation of the Source of Nostalgia and Contemplation of applying the Past to the Present</li> </ul>
Havlena and Holak, 1996	Consumer Collages	<ul style="list-style-type: none"> <li>- Personal Nostalgia - Direct Individual Experience</li> <li>- Interpersonal Nostalgia - Indirect Individual Experience</li> <li>- Cultural Nostalgia – Direct Collective Experience</li> <li>- Virtual Nostalgia – Indirect Collective Experience</li> </ul>
Kessous and Roux, 2008	Product and Brand Experience	<ul style="list-style-type: none"> <li>- Everyday past - Nutella - Brand attachment</li> <li>- Uniqueness - Jewel - Symbolism</li> <li>- Tradition - Foraliner, Parker - Authenticity of the Brand</li> <li>- Transition - Perfume – functional attributes</li> </ul>

While some of these typologies do recognize a difference between nostalgia personally experienced and nostalgia vicariously experienced or historically based (Stern, 1992; Marchegiani and Phau, 2013; Goulding, 2002), a proximity based perspective has also been proposed (Stephan, Sedikides, and Wildschut, 2012). Applying Construal Level

Theory (Trope and Liberman, 2000; Trope and Liberman, 2010), there is a different method by which to distinguish nostalgia based upon proximity and resulting concreteness or abstractness (Stephan, Sedikides, and Wildschut 2012). Nostalgia related to a more recent event is more concrete and is relevant to the individual, and nostalgia related to a more distant event is more abstract (Stephan, Sedikides, and Wildschut, 2012). Nostalgia itself is defined by not only positive memories, but the relevance of those memories to the present (Stephan, Sedikides, and Wildschut, 2012; Lasalleto, Sedikides, and Vohs, 2014). With this interpretation in mind, it has been found that nostalgia both reduced the price sensitivity of consumers and increased their generosity (Lasalleto, Sedikides, and Vohs, 2014).

Thus, with this range of diverse typologies and definitions, a single definition had to be selected. For the purposes of this dissertation, the definition of nostalgia offered by Muehling and Sprott (2004, p.25), “an individual’s yearning for an idealized past,” is the most appropriate. The reasoning for the selection of this definition is fivefold.

First, Muehling and Sprott’s definition arises from within the discipline and, as such, has met the numerous requirements and other forms of rigor and due diligence. Second, Muehling and Sprott’s definition takes into account the yearning, affective nature of the construct, unlike those who see nostalgia as a form of memory (Goulding, 1999), rhetorical tool (Ferry, 2003), or mood (Belk, 1990). Third, Muehling and Sprott’s definition recognizes idealization with a real past, at least partially based in fact, if not personal experience. Fourth, unlike the other definitions, Muehling and Sprott’s definition is not colored by expectations, either negative or positive expectations (Havlena and Holak, 1991; Meyer, 2009; Marchegiani and Phau, 2010). Fifth, the

individual experience of nostalgia is directly mentioned, as opposed to a collective experience and those definitions that make no such specification (Holbrook and Schindler, 1991; Sierra and Mcquitty, 2007; Meyers, 2009.)

Also, with this emphasis on personal experience, questions of identity inevitably arise. What is experienced as nostalgia and what is not is often a matter of the unique perspective and identity of the subject in question. In addition to this, if individuals are defined by the sum of their experiences, then nostalgia based on the realistic or idealized versions of those memories becomes a component of one's identity.

### *Identity*

In addition to these typology-based insights on how nostalgia shapes purchase decisions and other consumer behaviors, theories such as Social Identity Theory offer additional insights into the impact of nostalgia on consumer behavior. Being based upon the premise that individuals' senses of identity are grounded in their group memberships (Tajfel, 1978), Social Identity Theory applies to nostalgia. For in this context, nostalgia serves as a method to understand how past relationships and memberships sustain one's self image (Sierra and McQuitty, 2007). This influence of nostalgia as a source of identity even extends to brand communities where a shared experience or interest served to distinguish an individual as a part of a vibrant subculture (Kozinets, 2001). Thus, the more positive consumers' attitudes are towards an idealized past, the more intense their yearning to be a part, or a member, of that idealized past, and the more likely they are to have purchase intent towards a product with a nostalgic positioning or nature (Brown, Kozinets, and Sherry, 2003).

Further, the effectiveness of nostalgia appeals through advertising and marketing efforts is intensified by an individual's nostalgia proneness (Reisenwitz, Iyer, and Cutler, 2004). The greater an individual's nostalgia proneness, the greater the subject's intensity of feeling towards the advertisement and the brand represented (Reisenwitz, Iyer, and Cutler, 2004). In addition to this, a positive relationship was indicated between the nostalgia proneness of an individual and the age of the individual, with female subjects exhibiting more nostalgia proneness than males (Reisenwitz, Iyer, and Cutler, 2004). Thus, gender is a potential covariate to be investigated in this and future studies.

Much as in the case of branded subcultures (Kozinets, 2001), the utilization of nostalgia can also play a role in professional identity (Deuze, 2005, Bolivar and Domingo, 2006). When faced with changes in the professional environment touching on their roles and identities, becoming nostalgic is one of the reactions of professionals (Deuze, 2005; Bolivar and Domingo, 2006; Snyder, 1991). Also, in the case of professional networking, such as that made possible by centralized alumni websites and such domains as LinkedIn, collective nostalgia is a common tool with which to reestablish contact with a former colleague (Bardon, Josserand, and Villeseche, 2015). Thus, members capitalize on the shared identity arising from a common working experience (Bardon, Josserand, and Villeseche, 2015).

This utilization of organizational nostalgia is even considered to be so prevalent that nostalgia itself is recognized as an 'identity stratagem' (Bardon, Josserand, and Villeseche, 2015, p. 583). In this context, organizational nostalgia is considered to be an idealization of the past based upon the perspective of hindsight (Davis, 1979; Parker,



2000; Bardon, Josserand, and Villeseche, 2015). This element of idealization in nostalgia touches upon more than just issues of organizational nostalgia and identity.

### ***Idealization***

With nostalgia recognized as a construct where emotions come into play significantly (Holak and Havlena, 1998), and with some even defining nostalgia as an emotion (Johnson-Laird and Oatley, 1989), the merchandising of nostalgia employs not only memory, but an element of idealization (Havlena and Holak, 1991) and a degree of romanticism with which the present cannot compete (Gammon and Kutzman, 2002). For example, Disney's Main Street, USA presents an idealized version of the small town experience, but that experience in all its particulars never actually existed (Havlena and Holak, 1991). The *Sage Handbook of Advertising* even identifies nostalgia as among the uses of emotion in advertising (Tellis and Amber, 2007). Put eloquently, "Nostalgia is more than memory; it is memory with the pain taken away." (Goulding, 1999, p. 2). It is this element of memory intrinsic to nostalgia that serves to distinguish it from fantasy, for "unlike fantasy, nostalgia is not a substitute for fulfillment (of a desire) but an experience recalled normally or pathologically for itself" (Werman, 1977, p. 387).

On the other hand, idealization, as opposed to fantasy, is not unlike the concept of hedonic editing, where one, intentionally or not, intertwines emotions and memory resulting in, if not the erasure of negative aspects, at least an emphasis on the more positive elements of the remembered experience (Thaler, 1985; Cowley, 2008). Though hedonic editing is a personal process where one's memories are modified over time (Thaler, 1985; Cowley, 2008), many scholars associate this element of idealization more

strongly with historical nostalgia (Stern, 1992) or vicarious nostalgia (Merchant and Ford, 2008). The typologies to which they belong were devised by different authors. Both historical nostalgia and vicarious nostalgia are not directly experienced by the individual in question.

Through this idealization and hedonic editing of the past, one could argue that nostalgia becomes an opportunity to escape current pressures and dissatisfaction. In fact, that very argument has been presented by many scholars (Boym, 2001; Stephan, Sedikides, and Wildschut, 2012; Nawas and Platt, 1965; Goulding, 2001). This escape from the present through nostalgia can take the form of a good or service with a perceived connection to a past era, regardless of whether or not that good or service performs up to contemporary standards, also known as retrobranding (Brown, Kozinets, and Sherry, 2003).

### ***Retrobranding***

From the styling of the Mustang to look like earlier models to the natural sugar versions of Pepsi products, known as “Throwback” versions complete with nostalgic labeling, retrobranding goes beyond advertising and packaging to product concepts and design (Hallegatte, 2014). Described as “the revival or relaunch of a product or brand from a previous historical period” (Brown, Kozinets, and Sherry, 2003, p. 20), retrobranding is inherently more historical than fanciful, since by definition the brand previously existed. Thus, the steampunk trend, where an earlier era is shown with fictional advanced technology such as the *League of Extraordinary Gentlemen* (Moore and O’Neill, 2000) or the end of *Back to the Future III* (Gardner and Gale, 1990), with its steam-locomotive time machine that capitalizes upon styling from an imaginary past that

never occurred, might be loosely defined as nostalgia, but would fall outside the realm of rebranding. Likewise, the marketing of the purely imagined past of sword-and-sorcery, such as the merchandising of *Games of Thrones* (Martin, 1996), *Dungeons and Dragons* (Gygax, 1979), and *the Lord of the Rings* (Tolkien, 1966), would qualify as nostalgia but not rebranding.

Recently, an attempt has been made to further parse the concept of rebranding into three categories. These categories are retromarketing and brand revitalization with the third category retaining the name of rebranding (Hallegatte, 2014). Under this separation, brand revitalization updates a brand making it more relevant to today, rebranding highlights or reemphasizes the history of a brand from the past, and retromarketing gives a present brand a dash of cache from the past that it may not have actually had (Hallegatte, 2014). An example of retromarketing is exemplified by the PT Cruiser which is, in fact, a new product with the styling of an earlier era. Rebranding is seen in the Volkswagen Beetle, a product from the past that seeks to capitalize on that past. The once popular tagline, “This is not your father’s Oldsmobile,” would be an expression of brand revitalization where the product’s or brand’s past is acknowledged in order not to capitalize upon it but to emphasize the new alterations that now make the long-existing brand more current (Hallegatte, 2014). Even the subjects of brand revitalization are shown to have preference advantages over both newer brands and, in some cases, pure retrobrands where the products have gone unchanged to a degree where competitive performance is compromised (Catteno and Guerini, 2012). However, brand revitalizations are, of course, no guarantee of success even with this preference advantage, especially considering the eventual discontinuation of the Oldsmobile brand.

While this retrobrand, retromarketing, and brand revitalization typology presents a potentially useful distinction, its broader adoption is yet to be seen.

However, considering that personally experienced nostalgia has been shown to have a greater impact upon consumers than historical or vicarious nostalgia (Havlena and Holak, 1996; Goulding, 2002), this limitation of retrobranding to styling or reviving brands that actually existed in previous eras seems to relate retrobranding to the potentially most persuasive forms of nostalgia, those being the ones directly experienced by the subjects and incontrovertibly connected to the brand by virtue of history (Havlena and Holak, 1996; Goulding, 2002).

True, one might argue that there is an element of fantasy or hedonic editing in retrobranding, even if retrobranding is confined to brands that existed previously. For example, neither the Ford Mustang nor the Volkswagen Beetle are entirely faithful reproductions of the automobile from the eras they represent, yet these products represent what might be called the “best of” or “essence” of the earlier products through their styling and features (Brown, Kozinets, and Sherry, 2003b). Thus, these retrobranded items might be considered a physical manifestation of hedonic editing in that they are perceived, to put it colloquially, “good parts” of the past are preserved and emphasized to the detriment of realistic or negative aspects, creating a compromised sense of authenticity (Brown, Kozinets, and Sherry, 2003b).

There is, of course, the inevitable question of whether past perceptions of the future might be considered retrobranding or something fundamentally different. For example, fans of Gene Roddenberry’s *Star Trek* and Jules Verne’s *From the Earth to the Moon*, who see these artistic products as an expression of the times during which they were

produced, could easily be considered to be experiencing nostalgia and those who capitalize on it to be performing retrobranding. This justifies the inclusion of such communities in some of the most seminal works on nostalgia and retrobranding (Brown, 2001; Kozinets, 2001; Brown, Kozinets, and Sherry, 2003; Cova, Kozinets, and Shankar, 2012). This phenomenon of appreciation for dated visions of the future, known as retrofuturism, adds a wrinkle, but at its heart it remains an affection for the period that produced that vision as opposed to a desire for the future (Guffey, 2014; McCall, 2009; Van der Duin and Sabelis, 2007).

However, if it is perceived as a presentation of the future, questions of individual perception are key (Lizardi, 2014). The described difference in experience (Lizardi, 2014; Reynolds, 2011) is comparable to the differences that separate types of nostalgia based upon the type and level of the subject's experience of the past period in question (Davis, 1979; Havlena and Holak, 1996).

Of course, no matter how the retrobranding is stylized or which previous time period it draws upon, there is recognition of an element of escapism from the concerns of the present (Davis, 1979; Stern, 1992; Hemetsberger, Kittinger-Rosanelli, and Mueller, 2012). In fact, this escapism even plays a role for consumers too young to have experienced the period which inspired the retrobranding.

### *Escapism*

Retrobranding is not the only way to experience escapism, but retrobranding and other aspects of nostalgia are clearly tied to escapism. Considered to be a way to break free, either mentally or physically, from the expected routine and the responsibilities of

life (Zarantonello and Lumomala, 2011), escapism is intertwined with nostalgia in the works of multiple scholars (Havlena and Holak, 1991; Stern, 1992; Addis and Holbrook, 2010; Triantafillidou and Siomkos, 2014; Henry and Caldwell, 2015). Through the consumption of chocolate (Zarantonello and Lumomala, 2011), the playing of old video games (Molesworth, 2009), the watching of movies (Addis and Holbrook, 2010), the purchase of memorabilia specific to a brand community (Kozinets, 2001) and, perhaps the most straight forward of all, tourism (Goulding, 2001), nostalgia allows consumers to escape into a past which has been idealized and hedonically edited to provide shelter from the concerns of the present and an impending future (Davis, 1979; Stern, 1992). It is this repeated and multifaceted interrelationship between nostalgia and escapism that makes escapism so relevant to this dissertation.

The dissimilarities between the different types of nostalgia impact the level of escapism for some subjects. As discussed by Stern (1992), though historical nostalgia does not have the emotional resonance of personal nostalgia, historical nostalgia does offer an exotic escapist element rather than a familiarity. This nostalgic escapism is affirmed to apply to retrobrands as well, with retrobranded items offering young consumers an escape from the tension of the conflicting desires of nonconformity and social acceptance (Hemetsberger, Kittinger-Rosanelli, and Mueller, 2012). The nostalgic elements of the retrobranded item set it apart from the typical conformist products, while the established nature of the retrobranded item ensures its social acceptance (Hemetsberger, Kittinger-Rosanelli, and Mueller, 2012).

Similarly, though not referred to as such, by being both collective and directly experienced, cultural nostalgia (Havlena and Holak, 1996) is clearly documented as a

binding force in subculture brand communities (Kozinets, 2001; Brown, Kozinets, and Sherry, 2003). However, unlike nostalgia, escapism is not confined to the past. Escapism can be mental or physical and provides one with psychological distance from a situation through luxury experiences (Atwal and Williams, 2009), tourism (Yoeman, Durie, McMahon-Beattie, and Palmer, 2005) and any of a variety of other phenomenological experiences (Leonard, 2005). In fact, escapism can be an outgrowth of thinking of either the past or the future (Hirschman, 1983).

### **Forestalgia**

With so much attention focused upon the past, factual, fanaticized, or hedonically edited, in the form of nostalgic appeals, future-oriented appeals have received comparatively little attention. While a simple lack of attention is not sufficient to merit study (Stewart, 2002), there are very real issues involving the treatment and utilization of the future in marketing messaging waiting to be explored that are not sufficiently addressed by other constructs. The strong mental relationship between the past and future is reaffirmed in the neuroscience literature as well, attributing the same areas of the brain to both subjects (Schacter, Addis, and Buckner, 2007). This strong relationship with shared physical origins (Schacter, Addis, and Buckner, 2007) further illustrates the need for a nostalgia counterpart. Forestalgia is the proposed solution. For the purposes of this dissertation, forestaglia is defined as an individual's yearning for an idealized future. Further, forestaglia has the flexibility to address the range of emotions, positive and negative, associated with nostalgia, but in a future context.

The need for such a term in addressing psychological, sociological, behavioral, and marketing issues is particularly relevant when addressing emotional aspects of temporal distance. When confronting these aspects, nostalgia provides a depth of meaning in reference to the past, yet there is no such term to provide an adequate method to address the future, especially on an individual level. These future-related issues indicate a need for a term to serve as the future-oriented counterpart of nostalgia. Forestalgia is such a term.

The constructs that are most comparable to forestalgia include nextopia (Dahlen, Thorbjornsen, and Sjodin, 2011), fantasy (Hirschman, 1983), managerial postalgia (Yberna, 2004; Dimiri, 2014), futurism (Marinetti, 1909), desired state (Simon and Newell, 1970), aspiration (Shakespeare, 1609; Simpson, 1989), anticipatory nostalgia (Boym, 2001; Batcho and Shikh, 2016) and excitement (Liljander and Bergenwall, 1999; Lin, 2010; Carlson, Donovan, and Cumiskey, 2009) . At best, these constructs address some aspects of forestalgia. However, individually these concepts fail to cover all of the fundamentals addressed by forestalgia.

First, nextopia, coined by Dahlen, Thorbjornsen, and Sjodin (2011), is defined by these scholars “as the general belief among consumers that the next product will always be the better one (p. 33).” This narrow focus on a technologically innovative product is affirmed in usage by other authors, such as Hofheinz (2011), who refers to nextopia in the context of employing technology to achieve a utopian political system. Thus nextopia, far from being the future-oriented equivalent of nostalgia, represents a belief in continuously improving technology and hence is a narrow concept. Thus, nextopia fails to address all the issues of forestalgia.



Second, what little fantasy there is in the marketing literature has been focused upon fantasy fulfillment through purchasing a good (Hirschman, 1983) or experience (Mitchell, Thorn, and Rockey, 2013). In this way, the construct of fantasy can be construed as a desire for an improved present as opposed to a true desire or longing for the future. Thus, fantasy too falls short of addressing the individual longing for the future that defines forestalgia.

Third, postalgia was introduced into the management literature as “managerial postalgia” and proposed as the opposite of organizational nostalgia (Yberna, 2004, p. 825). The use of the Greek root “Post” is indicative of after, later, or subsequent, potentially muddying the meaning (Crutchfield, 1998). Later in the piece, postalgia is described as a longing for the future (Yberna, 2004), yet its usage throughout refers to groups and organizations as opposed to individuals (Spicer, Alvesson, and Karrenman, 2009; Gray, Dillard, and Spence, 2009; Gioia, Patvarhan, Hamilton, and Corley, 2013). Even outside the management literature, postalgia is largely used to refer to collective group dynamics, such as the ethnic identity of displaced Arab communities (Abul-Jabbar, 2015), and trends in Dutch politics (Van der Duin and de Graff, 2010). As such, this collectivist term refers to movements and group dynamics, and fails to address the personal, internal nature that is key to forestalgia.

Fourth, futurism also fails to address the issues addressed by forestalgia. This term refers to an artistic, and sometimes political, school of thought that began at the turn of the last century (Marinetti, 1909). It was built upon the deliberate rejection of perceived negative elements associated with the nineteenth century. Thus, futurism was focused upon the deliberate rejection of established traditions and norms in the arts

(Braun, 1995) and politics (Kurchanova, 2010). As a means of rejecting the supposedly corrupt past, much of both the artistic avant-garde and Bolshevik left embraced the term futurism as an expression of their thoughts. Yet, as it refers to a rejection of the past as opposed to a longing for the future, it too falls short of being synonymous in any way with forestalgia.

Fifth, desired state and aspiration each express a drive for improvement. Such improvement is not necessarily indicative of a future orientation. In fact, this drive for improvement is expressed as a wish to close the gap between the desired state and the actual state. In this way both terms come closer to the concept of fantasy or idealization, as opposed to forestalgia.

Sixth, anticipatory nostalgia is defined as “missing aspects of the present before they are gone” (Batcho, and Shikh, 2016, p. 75). Alternatively, Boym (2001) discusses this same concept, in a literary context, as a desire to arrest time. Though there is an element of a projected future, this construct focuses on anticipating the loss of something not yet lost. It is not a yearning for what lies ahead, as forestalgia is, but rather anticipatory nostalgia is a yearning to preserve aspects of the present that are expected to be lost. In this way, anticipatory nostalgia represents an attachment to a not yet lost present as opposed to a desire for an expected future.

Seventh, excitement has a variety of definitions. (See Table 2.4.) Carlson, Donovan, and Cumisky (2009) clearly crafted their definition of excitement word-for-word from the elements listed by Aaker (1997) in her description of the excitement factor in brand personality. This and the other definitions have a present orientation that serves to differentiate the concept from forestalgia.

Table 2.4 Definitions of Excitement

Author(s) and Year	Definitions
Liljander and Bergenwall, 1999, p. 5 Lin, 2010, p. 9	“A combination of high pleasure and high arousal.” “A degree of talkativeness, freedom, happiness, and energy shown in a brand’s personality traits.”
Carlson, Donovan, and Cumiskey, 2009, p.373	“Excitement is defined as daring, spirited, imaginative, and up-to-date as demonstrated by Target with its high-energy advertising campaign.”

Thus, with each of these concepts falling short of being a future-oriented counterpart to nostalgia, forestalgia provides the opportunity to address this relationship between the past and the future, as well as to investigate how these concepts are utilized by practitioners and perceived by consumers. By doing so there is an opportunity to expand the marketing literature when it comes to views and perceptions of yesterday and tomorrow and to address the anecdotally remarked upon sentimentality for the future in the psychological popular press (Essig, 2011). For, while yesterday may be only a memory, it is the impact and meanings attached to these memories that serve to shape our future.

Because there is to date no future-based counterpart to nostalgia, there is an opportunity to study the dynamics of forestalgia and the aspects of marketing appeals that might most effectively play upon it. There is the opportunity to build the body of knowledge related to these time-based appeals and potentially gain insight into both future-oriented appeals as well as nostalgia appeals. This lack of research on future-based marketing appeals is indicative of a gap within the body of knowledge that answering will benefit both scholars and practitioners alike, especially as effective and ineffective usages are identified.

## Literature Summary

A review of the literature reveals key issues in this study. Among these, the contrast of the past versus the future, the importance of product typology, and temporal distance emerges. First, much of the extant literature focuses upon nostalgia. However, the body of knowledge focusing on future-focused marketing communications or forestalgia needs to be expanded.

Second, while product and nostalgia typologies relate based upon frequency and involvement (Kessous and Roux, 2008), other questions emerge that raise both scholarly and managerial questions. For example, how might hedonic or utilitarian product types and a nostalgia or forestalgia messaging best pair to be effective and to produce a significant increase in appeal?

Third, the importance of temporal distances within the subject's lifetime introduces several questions. This within-lifetime stipulation is in fact a defining characteristic of personal nostalgia (Stern, 1992). For while personal nostalgia has been shown to have a higher perceived salience than other forms of nostalgia (Marchegiani and Phau, 2010) and increase both brand attitudes (Meuhling, 2013) and advertising effectiveness, inquiries into personal nostalgia have all focused upon consumers. There are other stakeholders when it comes to past-based nostalgia and future-based forestalgia appeals, the creators of those appeals, the practitioners.

Definitions and typologies of nostalgia have been developed through medical analysis (Hofer De Mulhouse, 1688), psychological exploration (Rumke, 1940), content analysis (Boym, 2001), student samples (Davis, 1979), consumer interviews (Kessous and Roux, 2008), and even collages (Havlena and Holak, 1996). Yet a thoughtful

exploration of the definition of nostalgia from the perspective of the key stakeholder community of practitioners is missing. As inherent stakeholders, practitioners matter in that they are the decision makers in the use of nostalgia or forestalgia in advertising and other forms of branded messaging. While much has been done to examine the interpretation of marketing appeals by consumers, practitioners are involved with the creation of said appeals. Though consumer insights into the use nostalgia and forestalgia have clear managerial implications, the additional managerial implications of focusing upon practitioners, the “managers” in this context, draws a direct connection as well. There are various scholarly typologies of nostalgia based upon emotions (Rumke, 1940), experiential distance (Goulding, 2002), and time frame (Stern, 1992); gaining the practitioner perspective may provide additional insight. For example, from a practitioner’s perspective, do different types of nostalgia exist, and if so what delineates them?

Key differences between the perspectives of practitioners and consumers have been documented related to such issues as celebrity endorsement (Erodgan, Baker, and Tagg, 2001). For example, British advertising practitioners were shown to apply deliberately thought-out criteria to such decisions as opposed to a simple affective reaction which consumers often communicate (Erodgan, Baker, and Tagg, 2001). Similarly, differences in perspective between practitioners and academics underscore the need for investigation of the practitioner perspective in contrast to academic communities (Richards and Curran, 2002; Castleberry, French, and Carlin, 1993).

With this additional insight into the differences of role and perspective, there is a need to understand the motivations and circumstances that inspire practitioners to reach

for nostalgia in their creative tool box. Is it the category of the product, the characteristics of the target market, issues related to the brands, or something else entirely? What emotions do practitioners expect nostalgic appeals to achieve? Are there particular actions that practitioners hope to inspire? When would a nostalgia appeal be the wrong choice? Are there product types or circumstances that preclude the use of nostalgia or forestalgia appeals? The extant literature only tangentially touches upon the subject. Clearly qualitative inquiry to supplement the extant literature is warranted.

## CHAPTER III

### CONCEPTUAL DEVELOPMENT

#### **Introduction**

This section consists of three components. The first is a qualitative study of marketing practitioners, specifically those with creative responsibilities. The second is a qualitative study of consumers. This is performed to both gain insight and provide a comparison to the insights gained from practitioners. The third component presents the theoretical developments that arise from these qualitative studies. Each of these components builds upon foundational knowledge from the marketing and extant literature. These foundations in turn offer a variety of opportunities for exploration.

Following this qualitative analysis and the recognition of specific themes identified by this process, a theoretical development is presented. Three themes include the relationships between past-based nostalgia and future-based forestalgia, between near and far temporal distances, and between the hedonic and utilitarian themes. Employing these thematic separations in relationship to a variety of variables offers the opportunity to test Construal Level Theory (Trope and Liberman, 2000; Trope, Liberman, and Walslak, 2007), which asserts the implications of psychological distance in relationship to decision outcomes. (Trope and Liberman, 2000; Trope and Liberman, 2003).

## Overview

Although much investigation has been done with consumers focusing upon nostalgia, the perspective of marketing practitioners remains a relative unknown. How marketing practitioners define nostalgia and attempt to employ it, as well as future-oriented marketing appeals, has yet to be researched. The opinions and insights of such practitioners have been shown to add depth to conceptual definitions (Richards and Curran, 2002). Thus, addressing this gap of marketing practitioner-related issues as they relate to time-based appeals is of importance. For unlike scholars, who analyze such concepts, and consumers, who are the intended targets, marketing practitioners in general, and advertising professionals in particular, are in effect decision makers and executors of advertising appeals.

Practitioners' insights have the potential to reveal even more when considered in comparison to the responses of the consumers. In this way, the goals and methods of practitioners are matched with the reception and interpretation of consumers. To enable this investigation of the practitioner perspective on past-based nostalgia and future-based forestalgia and then directly compare it with the perspectives of consumers, two rounds of in-depth qualitative interviews were conducted. The first such round focused exclusively on marketing practitioners.

In an effort to understand each of these appeals from the practitioner point of view, 15 subjects were interviewed. (See Table 3.1.) Each subject was asked a series of open-ended, in-depth questions. (See Appendix 1.) This was done in order to identify consistent themes and to effectively compare and contrast the fundamental issues of product typology, time-based appeals, and temporal distance. It also allowed for follow-



up and added explanations from the subjects. To ensure candor, subjects were asked open-ended questions that allowed them to elaborate. Subjects were also given the opportunity to stop the interview at any time. Further, with the subjects' permission, all interviews were recorded to ensure accuracy, and interviews were then transcribed professionally and checked by the interviewer.

Interviews were conducted either over-the-phone or in-person as the subjects' availability allowed. In-person interviews were conducted on the campus of a university. No monetary rewards or other incentives were offered to the subjects. The participation of the subjects was purely based upon their own good will, and they were advised they could end the interview at any time.

Two marketing experts coded the responses independently. Their findings were then compared between themselves and further exposed to the judgment of a third expert for additional insight. Initially, the inter-rater reliability overall was 82%. When the coding differed, these differences were resolved by referring to the original document and discussion among the three individuals. From the results of this analysis, consistent themes were compared to the extant literature for potential inclusion in ad treatments for further study.

Table 3.1 Practitioner Subjects

No	Subject Alias	Specialty	Years of Experience	Self-Identified Generation	Gender
1	Karl	Art Director and Creative Director	18 years	Generation X	Male
2	Christian	Copywriter	20 years	Generation X	Male
3	Kevin	Art Director and Graphic Designer	20 years	Generation X	Male
4	Ally	Art Director and Graphic Designer	15 years	Generation X	Female
5	Sylvester	Art Director	more than 30 years	Baby Boomer	Male
6	Noah	Art Director	more than 50 years	Traditional	Male
7	Rachel	Graphic Designer	more than 20 years	Baby Boomer	Female
8	Korey	Art Director and Graphic Designer	more than 15 years	Generation X	Female
9	Terry	Art Director	more than 30 years	Baby Boomer	Male
10	Kelly	Art Director and Graphic Designer	more than 18 years	Generation X	Female
11	Jacob	Art Director and Creative Director	more than 30 years	Baby Boomer	Male
12	Neil	Art Director and Graphic Designer	more than 30 years	Baby Boomer	Male
13	Patrick	Art Director	less than 1 year	Millennial	Male
14	Roger	Copywriter	less than 1 year	Millennial	Male
15	Amanda	Communications Manager with Copy Responsibilities	14 months	Millennial	Female

## Study 1

The opinions and viewpoints of practitioners often differ from those of both scholars and consumers. These differences of viewpoint have been documented in the case of the definition of advertising (Richards and Curran, 2002), the perspectives on addiction (Hirschman, 1995), and even the role of different aspects of marketing in the larger society (Andreasen, 1998). Yet, these very differences can serve to tell a compelling story about the usage of techniques and tools to achieve certain goals.

Through the use of open-ended questions and semi-structured follow-up inquiries, this dissertation delved into the fundamental practitioner perceptions of nostalgia. These aspects include the research questions:

1. How do marketing practitioners define nostalgia?
2. From the perspective of practitioners, are there different types of nostalgia?
3. What goes into a practitioner's decision to use a nostalgia appeal?
4. What emotions do practitioners try to touch on with a nostalgia appeal?
5. Which calls to action are inspired by a nostalgia appeal?
6. When would it be wrong to employ a nostalgia appeal?

Given that the issues of future-based appeals have received even less attention than those related to nostalgia, many of the same unanswered questions confronting nostalgia also confront forestalgia. This continuum of perception of the future and past is supported by studies where the cognition of the future and past have been shown to be the result of not only similar cognitive processes (Ingvar, 1984; Tulving, 1985), but the same neural components (Schacter, Addis, and Buckner, 2007; Niese, 2015). One exception to these parallel questions would be the definition of forestalgia because the term is not yet part of the vernacular, even for practitioners. That said, these questions remain to be answered:

7. From the perspective of practitioners, are there different types of future-based appeal?
8. What goes into a practitioner's decision to use a future-based appeal?
9. What emotions do practitioners try to touch on with a future-based appeal?
10. Which calls to action are inspired by a future-based appeal?
11. When would it be wrong to employ a future-based appeal?

For advertising practitioners, the question of which tools to use to achieve their goals is one of application as opposed to consumption or analysis. Nostalgic imagery and language, as well as forestalgie imagery and language, are part of this toolset with which practitioners build a story in the minds of their target market.

Analyzing these viewpoints within the contexts of temporal distance, personal connection, target market, brand identity, product typology, hedonic editing, emotions, and motivations tells a compelling story in which the role of nostalgic appeals varies significantly from those of forestalgie appeals. This exploration serves to shed significant light on the utilization of both the future and the past as persuasive tools in the context of marketing and advertising.

The questions focused upon issues of definitions, typology, usage, and motivation in relationship to nostalgic images and copy, as well as future-related images and copy. These areas of inquiry were employed to more completely illustrate the points of similarity and difference between these past and future approaches, as well as their use in telling compelling stories to consumers.

## **Findings**

### ***Practitioners' Definition of Nostalgia***

First, the foundational issue of definition was confronted. Although there are established definitions of nostalgia, the practitioners were asked to provide their own

definition based upon their experience as advertising professionals. This was done to gain insight into their understanding of the concept and its application.

Also, the term nostalgia in the questions was employed directly. This was because of the fundamentally different nature of the positions. For the practitioners as creators of the appeals, issues of motivation and decision were fundamental. (See Table 3.2.)

Table 3.2 Practitioners' Definition of Nostalgia

<i>Question: As an advertising professional, how would you define nostalgia in advertising?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
Personal Nostalgia	11
Inspiring Emotion	7
Era-specific references to a time or place	6
Cultural Nostalgia	5
Revisionist History	3
Better Times	3

When asked, Terry, a male, Baby Boomer art director with more than 40 years of experience, defined nostalgia succinctly as "an attempt to sell something through people's fond memories of a certain era or time." Similarly, Ally, an art director with more than 15 years of experience in advertising, defined nostalgia as:

*Well, nostalgia reminds people of things that happened in their past. You felt a feeling, usually a good feeling. People tend to think that about 'back in the day,' whenever that was for them. Whether it's the 80's or the 60's or the 50's ... Or even the 30's and 40's, it (their 'day') was a super, better time.*  
(Ally, Generation X Art Director)

True to the concept of personal nostalgia, an emphasis on personal memories was indicative of the majority of the interviews collected: 11 of the 15. In comparison to the

prevalence of personal nostalgia, in five of the 15 cases the unprompted practitioner responses include references to cultural nostalgia outside the direct experience of the target market. It is noteworthy that the majority of the providers' definitions that included cultural nostalgia also included personal nostalgia. Consider these examples:

*It's always a part of advertising. We're in an era now where what's nostalgic is the 70's. When I was a kid, it was maybe the 40's, you know...It's (Nostalgia is) a usable tool in that, even if you are a kid and you're not old enough to have a great deal to look back on, somehow or other it still has you...Like if you show a kid a, a commercial with cowboys and Indians in it, it, it may register, you know....I think it's one of those things that can be looked upon as borrowed interest and not necessarily effective. But on the other hand, if it's done well, it's a beautiful thing... Nostalgia is part of your life (Noah, Traditional).*

- and -

*I think calling upon past experience or, or social knowledge to get your point across.(Kevin, Art Director and Designer, Generation X).*

Other prevalent themes in the practitioners' definition of nostalgia include discussions of emotions with seven comments, era-specific references with six comments, and a belief in better times with three. By era-specific references, these definitions referenced a particular point in time, like this one, where both era-specific comments are made and reference is made to the belief that the past was a better time:

*And we really found that when we would choose a song for Miller Genuine Draft's commercial, even though that hadn't been on the billboard chart in 10 or*

*20 years, after we released that commercial, that song would be back onto the top of the billboard chart, so I think that was proof that nostalgia really works...So I think that really ties to that idea of nostalgia, like going back to when life was simpler or to all the best times you had and that connection with those moments (Jacob, Boomer).*

In contrast, in only two cases did the practitioners make references to negative as well as positive emotions falling within the definition of nostalgia. This preference for the positive further supports the nostalgia definition selected for this dissertation over other options that speak of negative aspects (Merchant, Latour, Ford, and Latour, 2013). In fact, more common than the inclusion of bad memories, within the definition of nostalgia, was the specific dismissal of bad memories. Three of the 15 practitioners made statements like this one from Neil, a male Boomer art director and graphic designer with more than 30 years of experience in the field, "We all know it's not always true when you look back but (you) seem to filter out the bad." Thus, the responses touched on the concepts of hedonic editing, where memories are revised to emphasize positive, hedonic emotions and exclude negative ones (Cowley, 2008).

This diversity of responses among practitioners as to the definition of nostalgia raises interesting questions. One of these is typology, for with nostalgia's definition in the eyes of practitioners extending into so many directions, how nostalgia might be divided and if those divisions mirror the typologies of the scholarly literature become intriguing questions.

### *The Practitioners' Typologies of Nostalgia*

Issues of typology were confronted, as the practitioners were asked about types of nostalgia and how these types differed. (See Table 3.3.) The purpose in asking this, in addition to the previous definition question, was to explore how types of nostalgia were differentiated in the minds of practitioners.

Table 3.3 The Practitioners' Typologies of Nostalgia

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*What are different types of nostalgia? How do they differ?*  
(Follow ups)

- (If negative- UNLIKELY) Do you see all nostalgia as the same thing and why?
- Outside a lifetime or inside a lifetime?

---

<b>Theme</b>	<b>Frequency among the answers</b>
Personal Nostalgia	14
Focus on Events within Lifetime	11
Era specific references to a specific time or place	7
Inspiring Emotion	5
Better Times	4
Cultural Nostalgia	4
Focus on Events outside Lifetime	3
Revisionist History	2

As shown in Table 3.3, the vast majority of these practitioners, 14 of the 15, included references to their own personal nostalgia. Only four made remarks touching upon cultural nostalgia. In fact, further reinforcing this personal connection, 11 of the 15 spoke of focusing on events within the lifetime of the intended target market. One practitioner, a creative director who achieved major leadership in several national agencies, expressed both this emphasis on personal nostalgia and a focus within the lifetime of the target market as follows:

*"I think it just makes a more powerful connection that people can relate to it. Now, you're not trying to win them. The thing about nostalgia is, you've got a connection already. You're not having to create a new connection. You know,*



*you're not just introducing something for the first time and say, "I'm like this." If I can use nostalgia to connect that blank thing, the good feelings that you have and tie it to my product, I'm half-way there... The secret is to get people to like you, to like the brand, and nostalgia is a great way of, you know, doing a shortcut to getting people to like the brand... You know, or it's just that you really wanted to hear a song that was played when we were in high school. We're going back to that period, whereas if my kids hear a song that is from that period, it's not, it's not the same kind of a nostalgic connection." (Jacob, Boomer)*

In addition to this theme of personal nostalgia, seven of the 15 spoke of dividing nostalgia into types based upon the time periods, such as specific decades. For example, the practitioners spoke of the 60's, 70's, 80's, or 90's as types of nostalgia. This division of nostalgia based upon decades is different from other methods of dividing nostalgia into types, espoused by scholars, such as the positive or negative nature of the nostalgia (i.e. Merchant, Latour, and Ford, 2013). Take these examples:

*I definitely think there's different kinds of nostalgia. It's interesting to me that just in ... not only in ... in marketing, but also in pop culture. There seems to be every, I think 20 to 30 years or so, you know, I think in the 80's ... well, in the 70's maybe there was a kind of harkening back to the 50's Happy Days (laughing)... It was a real popular TV show and then when we got into the 80's, the 60's became popular again. So things seems to be a harkening back, you know ... maybe about 20 years... (Christian, Generation X)*

- and -

*Hmm ... different types. I think it, I think what I see more is a... not so much types, but just picking an era, a time period and kind of play into that. Like, I think, a few years ago when, when Mac had become successful and it was kind of a renewed interest in the early 60's era..." (Neil, Art Director, Boomer)*

*"Well, I guess I was thinking of, something nostalgic like, maybe the 50's or something where women are wearing aprons... (Kelly, Generation X)*

This practitioner division based on time period rather than positive or negative emotions could be construed as a more executional perspective, where practitioners are more focused upon questions of how to make a compelling appeal rather than delving into the motivations of the target markets involved. Likewise, this time-period based perspective coupled with the tendency of practitioners to include references to nostalgia being a personal experience in their definitions further reinforces the importance of inquiring into the generation of the subjects and allowing for a timeframe division within 5 years or greater than 5 years, rather than a more extended timeframe more appropriate to a personal versus vicarious/cultural perspective.

### ***The Nostalgia Decision and Circumstances***

As people with creative responsibilities, agency creatives are involved with or privy to the decision-making process. Art directors, copywriters, graphic designers, and others have a responsibility to make the message as compelling as possible. Thus, these creatives have a stake in the decisions involved with the creation of advertisements. When asked what went into the decision to employ nostalgia, over half spoke of the emotional component of nostalgia. (See Table 3.4.)

*From an industrial standpoint there's not been many instances where nostalgia would fit but, if I were to use it again it would have to be appropriate to the message and the target. If I was trying to convey a feeling or a mood, and I felt like the, the nostalgic feeling conveyed the mood better for instance bring back something that was old time rock and roll. (Sylverster, Boomer.)*

- and -

*I think to illustrate a certain emotion... , I think it's making a, an emotional connection to the product... Wachovia... the, the thought that your money is safe with Wachovia Bank and kind of bring it back to that feeling that parents have dropping their kids off at the school bus the first day of school... , it was to, to gain interest through a, a rite of passage, so to speak, an emotional bond, and, and portray that same safe feeling to, to the ethics of the bank and how they would treat your investment. (Kevin, Generation X)*

As the subjects elaborated on the question of what went into the decision to use nostalgia and what made nostalgia right for the project, the key issues of growth over time and the timelessness of the product itself came into consideration. In each case, 20% of the responses mentioned these themes; for example:

*I'll go back to the Cracker Jack site from my portfolio... I just wanted to show the timelessness of the product, and even like it's ...maybe it's around for a reason, also, that's the underlying idea. And it survived, only because people like it, you know, or trust it... I think it has to be the fact that they've been around a little while. They've been around a long time... (Terry, Baby Boomer).*

- and -

*I had one that was just a couple weeks ago that was I was real pleased with, but it turned out Carter County bank is turning 75 this year...To show Carter County Bank through the years and how they've been a part of Carter County and Carter County's growth such as it has been, like Carter County Bank had their first drive-thru teller in like 1965 and the first ATM in Carter county in '79 or so. So, that was an assignment where nostalgia was an obvious part of the solution... It was appropriate for the brand too. They're local, small town community focused thing..... I would say it was appropriate for the brand and for the message they wanted to tell the community, and for the target... (Ally, Art Director, Generation X)*

Table 3.4 Nostalgia Decision Criteria

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*Think about a time you have employed nostalgia in an advertisement. What went into your decision to use nostalgia for this assignment?*

*(Follow ups)*

- *(If negative- UNLIKELY) What's an example of memorable nostalgia advertising that you have seen?*
- *Target Market?*
- *Age of the target market?*
- *Client?*
- *Product itself?*
- *Product Category?*
- *Competitive environment?*

*What was it about nostalgia that made it right for that project?*

- *(Follow up related to negative response) – Why did that example work?*

---

<b>Theme</b>	<b>Frequency among the answers</b>
Inspiring Emotion	8
Showing Growth Over Time	3
Timeless Product	3
Recapturing Youth	2
Legacy of the Company/Brand	2
Reaching an Era-Specific Group	1

Also mentioned was intent to allow customers to recapture their youth, to capitalize upon the heritage of the company, or to reach a specific age group who would identify with the era portrayed. These themes were in the minority among responses, yet both the intention to recapture youth and to reach an era-specific group do reflect an intention to capitalize upon the personal nostalgia of the audience.

Related to this question of decision comes the question of which situations lend themselves to the use of nostalgia. (See Table 3.5.) When followed up with questions related to target markets, product categories, and media types certain themes presented themselves. This focus on situation as opposed to decision was inspired by the fact that it is not uncommon for the creative practitioner to be faced with existing circumstances that

might limit or dictate their options, such as an already established media deal with a broadcaster or print outlet.

Table 3.5 Situations for Employing Nostalgia

<i>What are different situations when you might use nostalgia in an advertisement? Are there particular situations that lend themselves to using nostalgia?</i>	
<i>(Follow ups)</i>	
<ul style="list-style-type: none"> <li>• <i>Target Markets?</i></li> <li>• <i>Product Categories?</i></li> <li>• <i>Do certain media lend themselves to nostalgia more than others?</i></li> </ul>	
<b>Theme</b>	<b>Frequency among the answers</b>
<b><i>Media Format</i></b>	
TV	8
Print	6
Radio	3
<b><i>Market Circumstances</i></b>	
Older Target Market	2
Experiential Products	1
Food	1
Agricultural Products	1
Company with Long Heritage	1

In response to these inquiries, a wide range of answers arose related to products, but when it came to media the themes were clear. With eight of the fifteen responses speaking of television, six relating to print, three to radio, and only two to the Internet, the more long-standing media were more likely to be referenced. Here are two such responses indicative of these themes:

*I think TV definitely does. Radio really would be a tough one too. Because since there isn't a visual associated with it, you really need to conjure up a mental image for someone. I feel like a nostalgic radio spot is an easy way of helping people establish that mental image... . So I would say the, yeah, actually, radio I, I mean I've seen nostalgia used across the board in all mediums... (Kelly, Generation X, Art Director and Graphic Designer)*

- and -

*I guess if there is, if the motive of the message is to pull at the heartstrings of someone, I think nostalgia is a good vehicle... I guess television or radio would be the easiest to pull off. But, it could also be pulled off in print. Multi-media... because you, you have the added benefit of music and, and I guess you have duration, not an instant, like a print ad... It lets you set up the story easier... (Kevin, Generation X)*

Themes like the experiential nature of the product, food, and agricultural products point to a potential aspect of consumability and a potential connection to product types. Further, issues like the heritage of the company and the age of the target market may obliquely emphasize personal nostalgia, with expectations that older consumers may in fact be responding based upon personal experiences and shared history with the product.

### ***Nostalgia and Emotion***

The practitioner subjects were then asked about the types of emotions they might attempt to inspire in their target markets when using nostalgia. (See Table 3.6.) Themes such as warmth and happiness arose repeatedly, as well as comfort and fondness. These references to emotion fit under the broad umbrella of hedonic responses (Babin, Darden, and Griffin, 1994). As one art director and designer expressed it:

*I mean it goes back, it goes back to that old thing, you know: head, heart, funny bone, right?...So, you know, nostalgia, it can hit all three... You know, ... you hit*

*them in the heart, pull the heartstrings, like those Olympic ads do; or you hit the funny bone: you make them laugh... (Korey, Generation X).*

To a lesser degree, three responses recognized the coexistence of sadness along with these more positive themes. In many ways, they reflect the bittersweet perspective of some scholars (i.e. Olivier, 2011):

*“You know, my first, I think my first thought is it's like a, like a warmth, or a just a very personal connection. I think it could also be funny, or it could be something that's, you know, nostalgic but from the past, or it could be like, a humorous connection... I think a bunch of different ones. You know, it can be sadness also, I think, depending on you know, the client, or the, the product, what we're trying to sell, or what, you know, make awareness for or something. I think that, you know, that could be appropriate as well” (Kelly, Generation X).*

Table 3.6 Nostalgia and Emotion

<i>What emotions are you trying to drive with the nostalgia ads? (Follow up)</i>	
• <i>Are those the only emotions?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
Happiness	4
Warmth	4
Comfort	3
Positive Affect	3
Sad/Bittersweet	3
Fondness	2
Past Frustration	1
Fear	1

One thing to bear in mind with these three responses that indicate a bittersweet nature to nostalgia is that they are related to questions specifically directed towards emotion. As mentioned earlier when asked to simply define nostalgia, practitioners made an equal number of references, three of the 15, to revising history in a manner indicative



of hedonic editing, with more positive emotions expressed than negative ones. Thus, these questions focusing on emotion may in fact be partially responsible for these bittersweet references; otherwise, the earlier broader defining questions would have brought such responses as well.

After confronting these questions of conceptual fit and emotion, the focus logically moves to the actions these emotions might inspire. For a marketing appeal that does not inspire action or increase awareness has “by definition” failed. This is equally true of nostalgia appeals.

### *Nostalgia and Calls to Action*

One of the key concerns of marketing practitioners is to make sure their efforts inspire action to the benefit of their clients. These actions include such things as purchasing, voting, donating, and building awareness within the mind of the consumer.

When asked what types of calls to action come to mind in relation to nostalgia, nine of the fifteen had answers that included references to purchasing. (See Table 3.7.) This is only logical because purchasing is one of the most common calls to action for marketing.

Table 3.7 Nostalgia related Calls to Action

<i>What types of calls to action would you associate with nostalgia?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
Buy	9
Vote	5
Donate	1
Contact Company	1

The second most prevalent theme is voting. In other questions, it was not uncommon for one or two responses to make reference to politics, but here five of the fifteen responses included this theme. For example, Roger, a Millennial Copywriter stated:

*You are dredging up a memory ... I think for the most part I associate it (nostalgia) with sort of, you know, helping buy this product or in the case of like the political ad it's to get you, actually... it's to get you to vote one way or the other but a lot of times it's not. It's, action to donate to said society or to go and volunteer... Just get up and do something.” (Roger, Millennial)*

With actions like purchasing, voting, and, in three cases, donating, comes the opposite avenue of inquiry: what themes or products might not work with nostalgia? Given that the vast majority of practitioners spoke of emotions in their definitions of nostalgia, could an inherently utilitarian appeal be a bad fit? Thus, exploring the potential limitation of past-related, nostalgia appeals offers not only insights into the nature of nostalgia, but potential insight into the construct of forestalgia as well.

### ***When Nostalgia Isn't the Answer***

Recognizing that there is no one marketing appeal guaranteed to work every time, it follows that nostalgia has limitations to its application as well. (See Table 3.8.) Thus, the practitioners were asked the question, “When might it be wrong to use nostalgia?” Five of the fifteen responses reflect on new technology or products, such as:

*I think something with newer technology. You know, I think there might be a way you could make it work but maybe with something that's very, very, very new,*

*unless you're trying to relate it to something that happened in the past. You know if it's ... if it's something that's very cutting edge (Christian, Generation X)*

- and -

*I think pretty much anything that's new technology, I can't really see where nostalgia would be a selling point. (Ned, Art Director and Graphic Designer, Boomer)*

Intertwined into these technology-focused responses another theme also arose, namely a lack of emotion. Kevin succinctly responded, “If sentiment is irrelevant to the product.” Amanda, a female, millennial, marketing communication manager with copywriting responsibilities said, “Wrong time to use nostalgia? Maybe if you are not trying to evoke feelings.”

One additional theme that was visible in three cases was a recognition of nostalgia being inappropriate when confronting a negative or tragic past. For example, the response of Rachel, a Boomer graphic designer, reflects this when she says, “I think if you.. go negative, I mean, like when you're pulling Holocaust pictures and... pulling nostalgia from a, a terrible time. ”

Table 3.8 Inappropriate Situations for Nostalgia

<i>When might it be wrong to use nostalgia?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
New Technology/Product	5
Negative Past / Tragic Event	3
No Authentic Connection between Past and Product	2
Ethnically Offensive Past	1
Kids Product	1
Vice Product	1
Non-Emotional Appeal	1

These themes of new technology and products with little to no emotional aspect indicate a utilitarian, rather than hedonic, nature to those opportunities when nostalgia is wrong to employ from the perspective of practitioners. This is especially clear when considering prevalent perceptions of utilitarian products being more functional, as opposed to emotional or hedonic. Given the documentation of the fundamental separation between hedonic and utilitarian experiences (Babin, Darden, and Griffin, 1994), benefits (Chitturi, Raghunathan, and Mahajan, 2008), and products (Dhar and Wertenbroch, 2000), this idea of nostalgia being inherently emotional raises issues for further investigation. For example, this fundamental separation between the hedonic and the utilitarian is underscored as the interviews began to explore the practitioners' experiences related to forestalgie imagery and language based upon their professional advertising experiences.

In fact, in reviewing these practitioner interviews, four areas of inquiry become apparent. First, the consistent recognition of an emotional element to nostalgia and the suggestion that products without such a strong element, such as utilitarian products, make a bad fit raises opportunities for further inquiry. Second, the greater consistency with which personal nostalgia came up, as opposed to cultural or vicarious nostalgia, shows a definitive preference for the utilization of such direct experiences among practitioners. Third, the view of nostalgia as defined by clear, overt references to a particular period, its music, or clothing style, indicates that treatments might need to be similarly overt. Fourth, the greater consistency with which specifically positive emotions, as opposed to negative emotions, were discussed underscores a view prevalent in much of the literature

which favors nostalgia as inherently positive (Thaler, 1985; Holbrook and Schindler, 1991; Cowley, 2008; Stephan, Sedikides, and Wildschut, 2012).

Yet, unlike the nostalgia responses, many of which related to positive emotions, utilitarian features and benefits become a part of the conversation, as well as negative emotions such as the fears which were mentioned prevalently, raising issues of contrast. Thus, building from this focus upon the past, practitioners were then confronted with a series of similar inquiries related to the future. Hence, issues of forestalgia were explored.

### **Forestalgia**

Whereas practitioners were requested to provide their definition of nostalgia, no such request was made in regard to forestalgia. This difference in procedure is due to the fact that forestalgia is a new term for the purposes of this dissertation. With forestalgia being an unfamiliar term to the practitioner subjects, asking about it would confuse the practitioners and potentially color their other responses.

As inquiries explored the times practitioners employed future-related imagery and copy, the theme of cutting-edge technology came up in six of the fifteen responses and products enabling an idealized future in four of the responses. (See Table 3.9.) In these cases these themes had a utilitarian approach to them in that the technology or other product was not the goal in itself, but rather the improvement the technology or other product enabled. Illustrating the prevalence of the utilitarian approach to the future is Karl's response to the inquiry as to what went into the decision to use the future for these assignments. Karl is a Generation X art director, who like Kevin, another Generation X Art Director, also worked in the banking industry. Karl stated:

*When I worked for the bank we definitely would use kind of future-oriented ad, you know. And mostly, like when we were talking about, home equity loans was one- a big one, we would do that. You know, it was think about all the things you can do with this money. You've got all this money locked up in your house doing nothing, so why don't we set it free and... you can pay off all your bills... make home improvements...And again it's kind of showing that idealized future now, rather than the idealized past, now it's like, think how much better your life will be if you, could just have all this money to do these kinds of things. (Karl, Generation X)*

Similarly, utilitarian benefits of advanced technology were emphasized as a reason for deciding to use the future in the marketing effort. For example, Christian, a copywriter, immediately mentioned such objective aspects as “outcomes” in his response below:

*A lot of the products that I've worked on in pharmaceutical and medical device advertising are all sort of future leaning.... You know cutting edge, revolutionary, innovative that kind of stuff... trying to create a better, better outcome, better health outcomes, you know, better future. (Christian, Generation X)*

Table 3.9 Forestalgia Usage

*Think about a time you have employed the future-oriented images and copy in an advertisement. What went into your decision to use the future for this assignment?*

*(Follow ups)*

- *(If negative- UNLIKELY) What's an example of such advertising that you have seen?*
- *Target Market?*
- *Client?*
- *Product itself?*
- *Product Category?*
- *Competitive environment?*

<b>Theme</b>	<b>Frequency among the answers</b>
Cutting Edge / Advanced Technology	6
Safer / Better / Idealized Future	4
Environmental Awareness	2
Plan for the Future	1
Removing a Current Problem	1
Fear	1

### ***Forestalgia Typologies***

Just as most of the practitioners' nostalgia responses focused on personal experiences in the near past, so too did twelve of the fifteen responses express a focus upon the near future, potentially within the lifetime of the target market. (See Table 3.10.) Terms, like "science fiction" and "relevance" came up consistently. For example, when asked about using forestalgic imagery and language outside the expected lifetime of the target market, Sylvester, Baby Boomer art director with more than 35 years of experience in the field, stated:

*I think that, that when you talk about the majority of, of future advertising you want to show off a technology a feeling there's something that someone can relate to....something that's coming. Something you know may not have to miss. In your lifetime it would happen... (Sylvester, Baby Boomer)*

Another similarity in the responses to these typology questions was a focus upon the theme of a better future, much like the nostalgia responses from both practitioners and consumers that focus upon a better, happier, simpler past. Six practitioners expressed this focus, including Noah, an Art Director. He expressed it as:

*Well, again, our client is all about our machines' promise of this brighter future... Anything around electronics and, of course, cars...I think the whole idea is to promise you while you're alive... These things will affect your life. Very seldom do you see and then you'll be dead, but your grandkids will love this, you know... (Noah, Traditional)*

Yet this focus on better times ahead applies to much more than typology.

Questions of what made a future appeal right for the project, what emotions are evoked, and what are situations when a future-based appeal might fit best also brought up this theme of expectation of a brighter future.

Table 3.10 Forestalgia Typologies

<i>What are different types of future-oriented advertising? How do they differ?</i> (Follow ups)	
	<ul style="list-style-type: none"> <li>• (If negative- UNLIKELY) Do you see all future-oriented advertising as the same thing and why?</li> <li>• Outside a current lifetime vs inside a current lifetime?</li> </ul>
Theme	Frequency among the answers
Short Term Future	12
Better Future	6
Long Term Future	1
Cutting Edge / Advanced Technology	1
Exclusivity	1



### ***When Forestalgia Works***

These themes of better times ahead are reinforced when inquiries move to issues of what made future-oriented language and imagery right for the project. (See Table 3.11.) In fact, the promise of better times ahead is the second most prominent theme to arise, with four of the 15 responses, and the leading theme being new technology. This theme on technology is touched upon in seven of the fifteen responses, like this one:

*“We used the future to just, you know, empower people. That if you want a technology, you didn’t want to be buying old technology or have stuff that was going to go out of date before you ever got it home, right? Right. So you’re trying to say, you know, this is the latest, greatest, and it’s not going to be old anytime soon.” (Jacob, Boomer)*

- and -

*“You know, performance based things. Yeah, I think ... I think future ... looking into the future. I think it fits if it’s, you know, ...technology and products that lend themselves well to that ... and getting really nuts and bolts...” (Christian, Generation X)*

Table 3.11 Forestalgia Decision Criteria

<i>What was it about the future that made it right for that project?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
New Technology/Product	7
Better Future	4
Specific Target Market – Scifi Fans	2
Expensive Product	1
Aspirational Product	1
Tomorrow Starts Today	1

When the inquiries shifted to products that also would favor such a future-oriented approach, technology was among the leading themes, along with financial products and healthcare. A tendency towards the utilitarian is revealed, unlike the more hedonic food and beverages that appear in many of the nostalgia responses among consumers, as will be shown in the consumer analysis. (See Table 3.12.)

Also, not unlike nostalgia, television, print, radio and the Internet were all discussed as appropriate for forestalgie messages. The divergence from nostalgia arose from the number of those who mentioned each. Here the Internet was the most favored theme, with six responses featuring it, five each for both television and print, and only three mentioning radio. That financial products are listed here among issues that lend themselves to future-oriented treatments is interesting to note in view of later revelations.

Table 3.12 Situations appropriate for Forestalgia

<i>What are different situations when you might use future-oriented images and copy in an advertisement? Are there particular situations that lend themselves to using the future?</i> (Follow ups)	
<ul style="list-style-type: none"> <li>• <i>Target Markets?</i></li> <li>• <i>Product Categories?</i></li> <li>• <i>Do certain media lend themselves to this more than others?</i></li> </ul>	
<b>Theme</b>	<b>Frequency among the answers</b>
<b>Media</b>	
Internet	6
TV	5
Print	5
Radio	3
<b>Market Circumstances</b>	
Financial Products (Insurance, Banking, etc.)	5
Healthcare Products (Pharmaceuticals, etc.)	5
New Product/Technology	4
Specific Target Market – Youth	3
Politics	2

Many practitioners claimed that for an ad or other marketing appeal to work there must be an emotional connection to some degree, yet when it comes to future-oriented forestalgic appeals a wide range of emotional themes appeared, including optimism, freedom, fear, frustration, safety, and security. There was even advocacy of such future messaging having no emotional context. (See Table 3.13.) Two of the most prevalent expressed were excitement, with four mentions, and fear, with three mentions, for example:

*I guess, this is a kind of negative, almost, but fear of being left behind...*

*Excitement and fear are two very valid emotions. ... I have to say, future advertising would be less emotional. I just think nostalgia evokes more emotion... in general, but, that doesn't mean ... I mean, that doesn't mean it's going to spur you to action more. (Neil, Boomer)*

As with nostalgia, this range of emotion parallels the range of calls to action to which forestalgia also connects. (See Table 3.14.) All three themes of buying, voting, and donating were mentioned with buying leading the way, much the way it did with nostalgia. For example:

*I mean, you can see, like Vote, you could promise a brighter future, um. Buy could be, you know, get this future technology before, before your neighbor does.*

*Again... I think it's the same as I said about nostalgia... It's the painting of the picture part of the advertising that I think you're talking about, not necessarily a call to action. “ (Kevin, Generation X, Graphic Designer and Art Director)*

*“For me, the same as any other advertising, you know, buy, vote ...quit, give, ...decide, believe, save, you know? (Patrick, Millennial)*

Table 3.13 Forestalgia, Emotion, and Action

<i>What emotions would you try to drive with future oriented advertising?</i>	
• <i>Are those the only emotions?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
Excitement	4
Fear	3
Cool	2
Warm	2
Optimism/Hope	2
Aspiration	1
No Emotional Context	1
Freedom	1
Frustration	1
Safety / Security	1

As varied as these responses might seem, there is no one-size solution. As with other professions, though creatives share responsibilities and professional backgrounds, there will be an inevitable diversity of opinions, just as among scholars within the same discipline. This diversity of opinion is also true of forestalgia appeals.

Table 3.14 Forestalgia and Calls to Action

<i>What types of calls to action would you associate with future-oriented images and copy?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
Buy	11
Donate	5
Vote	3
Save	1
Join	1
Resist Change	1

### ***When Forestalgia Does Not Work***

In response to the follow-up inquiry of when it might be wrong to use forestalgic imagery and language, the same issues of relevance to the product or target market were expressed. (See Table 3.15.) Jacob, the Boomer creative director, speaking of when to use future-based imagery and language, said:

*I think like older products where, you know, it's a comfort product. It's like anything that's a comfort thing, I don't think really ties to the future. I think, you know, comfort foods, comfort products, you know, you're trying to identify with the known. (Jacob, Baby Boomer)*

Terry, the highly experienced art director, also expressed the necessity of clear relevance between the product, the target market, and the approach as well. He employed the specific example of Coca-Cola in expressing when it might be wrong to employ forestalgic imagery or language. Both Terry and Jacob in making their case about the lack of obvious relevance between the product and forestalgic messaging specifically

referred to digestible foods. Jacob spoke of “comfort foods” and Terry referred to the non-alcoholic beverage staple, Coca-Cola.

*I think people would be kind of turned off... That's not their perception of the product [Coca-Cola]. So if you've already got a pretty strong brand image, it's ... it's more traditional and trusted, and I think it's ... I think it wouldn't help you very much. (Terry, Baby Boomer)*

Table 3.15 Forestalgia Incompatibility

<i>When would using future-oriented advertising be the wrong choice and why?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
Established Products / Technology	3
Financial Products (Insurance, Banking, etc.)	3
Food	3
Death	1
Comfort Products	1
Too Far in the Future	1
Restoration Products	1
Older Target Market	1
Offensive to Target Market	1

As with any community there are likely to be differences of opinion. In the case of financial products specifically, some practitioners listed them among products that lend themselves to forestalgia in Table 3.12 and others mentioned financial products as being among products that were incompatible with forestalgia in Table 3.15. This difference in judgment could offer a rich opportunity in future studies focused on the financial industry.

## Summary

Based upon these qualitative responses from practitioners, both similarities and differences are illustrated in the views related to nostalgic and forestalgie imagery and language. These relate to usage, emotion, and typology.

First and foremost, when it came to usage, practitioners consistently made reference to the necessity of relevance. This emphasis on relevance goes back to Noah's comment when he defined nostalgia. He warned that nostalgia can be borrowed interest, but when it is relevant to the product, "it can be a beautiful thing."

Borrowed interest is widely recognized as being one of the cardinal sins of advertising (Keil, 1975; Campbell, 1995; Kent and Kellaris, 2001; Tellis and Ambler, 2007). It is the practice of including something solely to capture the audience's attention, even if it has nothing to do with the product, its branding, or its benefits. An example of borrowed interest is the use of a scantily clad spokesperson regardless of the product. This lack of fit can serve to undermine the effectiveness of the ad (Campbell, 1995). Borrowed interest has been credited for the phenomenon of ads distracting from the intended message. The result often is people remembering the ad, but either not remembering the product or not caring about it (Keil, 1975; Campbell, 1995). In short, the use of nostalgia just to use it, as is the case with borrowed interest, shows that practitioners do not consider nostalgia to be a tool for just any job. Nostalgia must be relevant to the situation.

The insistence on relevance emphasizes that some aspect of the product, target market, or both must connect. In the case of nostalgia, emotional element, personal

experiences, and the historical background of the product or brand might justify the relevance and avoid the downfalls of borrowed interest. Whereas, in the case of forestalgie imagery and language, relevance was often dependent on the technological nature of the product or service. For example, Christian spoke of “cutting edge” surgical procedures in connection with forestalgie.

Second, emotion came into play with both nostalgia and forestalgie, but in far different ways. In the case of nostalgia, positive emotion was quite literally seen as part of the very definition of nostalgia. This association with emotion was so strong, in fact, that one practitioner stated that products without an emotional appeal are an example of when it might be wrong to use nostalgia for an advertising assignment.

In contrast, forestalgie appeals were seen by practitioners as opportunities to play upon both positive and negative emotions. These appeals allowed for the use of both hope for better days and fear of potential negative repercussions. One particular practitioner even used the example of the overall fearful future presented in Apple’s classic 1984 ad to illustrate the use of this emotion in forestalgie advertising appeals.

Further, forestalgie appeals were mentioned as being appropriate to products where performance and technology were key. Such products, being less the emotional goal, but rather a tool with which to achieve a goal, would fit under the broad characterization of utilitarian.

Third, when not prompted to think about issues of vicarious versus personal experiences, practitioners did not divide nostalgia or future-oriented appeals in this



manner. In fact, practitioners were more likely to divide nostalgia by the decade to which it refers and future appeals based upon whether the intent was hopeful or fearful.

This is particularly illuminating in so far as it is on this basis of personal versus vicarious, or historical, nostalgia that multiple scholars have divided nostalgia for analysis (i.e. Stern, 1992; Goulding, 2001; Merchant and Rose, 2013). The practitioners on the other hand, see vicarious or cultural events occurring outside the personal lifetime of the target market as lacking the relevance to apply such an approach.

In this way, the researcher recognized three particular variables at play. The first was that although temporal distance should be explored, past or future events clearly outside the potential lifetime of the target market would have little relevance from a practitioner perspective. Second, the nature of the product itself, being either utilitarian or hedonic, was potentially influential. Third, the relevance between the nature of the appeals and the product itself was seen by practitioners as important to the potential performance of the ad.

With much of the literature on nostalgia focused on consumers and long established typologies, this practitioner perspective offers something new. Not only do the practitioner's typologies of nostalgia differ from those of scholars who study consumers, but there is an opportunity to bring practitioner and consumer perspectives together for comparison. As such, a direct comparison of practitioners and consumers in their viewpoints of past-based nostalgia and future-based forestalgia offers something

new to the literature. Hence a qualitative analysis of consumers that mirrors this practitioner-based one is required.

## Study 2

Nostalgia has become a ready tool for marketers to gain the attention of an ever more jaded population all too ready to filter out such messages (Brown, 2001). As the intended target audience of these messages, how consumers understand nostalgia is a fundamental concern. For as important as the practitioner's viewpoint is, it is the reaction of the consumer community to these messages that determines the effectiveness of the marketing effort. Thus, understanding and comparing the viewpoints of both consumers and practitioners offers a true opportunity to expand the body of knowledge.

Likewise, the longing for the future and what is to come, which for the purposes of this dissertation is referred to as forestalgia, is also the subject of consumer perceptions. Whether the future and its implications are to be feared or anticipated, and perhaps a destination for escape, is a fundamental issue in how consumers might respond to such forestalgie messaging.

In an effort to understand the implications of both forestalgia and nostalgia appeals from the consumer point of view, 18 consumer subjects were interviewed. (See Table 3.16.) These subjects were kind enough to volunteer their time and participation. They were interviewed either over the phone or in person. As can be seen from the table, these subjects represent diverse age groups. Those in this sample were recruited through a variety of interpersonal connections to the researcher. No blood relations are among this sample group.

Each consumer subject was asked a series of open-ended, in-depth questions in a procedure not unlike that of Singley and Williams (1995). This was done in order to identify consistent themes and more effectively compare and contrast the fundamental issues involved. It also allowed for follow-up and added explanations from the subjects.

Table 3.16 Consumer Subjects

Number	Pseudonym	Gender	Self-Identified Generation
1	Albert	Male	Gen Y
2	Betsy	Female	Gen Y
3	Carl	Male	Gen X
4	Daniel	Male	Gen X
5	Elizabeth	Female	Gen Y
6	Frances	Female	Gen X
7	Grace	Female	Gen X
8	Samuel	Male	Gen Y
9	Ike	Male	Gen Y
10	Jennifer	Female	Gen X/Y cusp
11	Katherine	Female	Gen X
12	Laura	Female	Gen Y
13	Mike	Male	Gen Y
14	Ned	Male	Gen X/ GenY cusp
15	Orson	Male	Traditional
16	Patricia	Female	Boomer
17	Quentin	Male	Traditional / Boomer
18	Una	Female	Boomer

The themes that arose from these interviews tell a story of affective impact, expectations, product associations, and personal significance. These insights are not only revealing when it comes to consumer perceptions, but later when compared to the practitioner results of Study 1, including the answers of practitioners, such as

copywriters, art directors, graphic designers, and creative directors. The comparison exposes both similarities and differences that cut to the heart of these communities, their roles, and their relationships to both the past and future.

In order to illustrate the most prevalent themes, selected quotes are presented here. Though not every answer is presented in relation to each question, those quotes that are presented represent key themes shared across a significant number of the responses.

### **The Past**

In order not to overly prompt or otherwise prime the consumer subjects, each consumer subject was asked a series of selected questions relating to the past as a theme in advertising. (See Table 3.17.) None of these scripted questions directly used the term nostalgia, but rather focused upon the past. However, if the consumer subject did use the term, probing follow-up questions were then asked to further explore their conception of nostalgia.

The first two questions worked in conjunction to allow for the consumers to speak based purely upon their own recall. The first statement asked the subject to think of an ad where the past was discussed, and the second statement asked for a description of the ad. One third of respondents immediately brought up era specific references. For example, Laura, a self-identified member of Generation-Y born in the 1980's, brought up a Coca-Cola commercial that, "kinda goes back to the 80's, when people are on rollerblades." Similar statements were made about the 50's, 60's, and 70's, where the subjects made direct reference to specific eras.

Table 3.17 Descriptions of Past Related Ads

<i>Think of an ad where they talked about the past? Tell me about the ad?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
Era specific (references to a specific time period )	6
Automobiles	6
Growth	5
Soda	4
Personal Nostalgia	3
New Products	3
Timeless/Legacy Products	3
Health Food	1
Fast Food	1
Comfort Food / Biscuits	1

Among the 18 responses, six made direct reference to automobiles by manufacturer, class, or both. In the case of Ike, a Generation-Y undergraduate, and Carl, a Generation-X doctoral student, commercials for Chevy Trucks came to mind, and for Orson, a member of the generation directly preceding Boomer known as Traditionals, the Ford Mustang.

*... I just saw one today... Darn. I can't think of the name of the car. It's um the name of an animal... It came out in '64 it's kind of a muscle type car...Mustang!. Well, it showed the old car you know from 50 years ago and then they made a new version so they showed that. (Orson, Traditional)*

Another consistent theme is the prevalence of consumable food products. With four subjects mentioning Coca-Cola by name, as well as subject references to fast food, biscuits, and Kaschi, which is identified as a healthy food, clearly these foods offer a connection to the past in the minds of consumers.

More than 27% of the subjects discussed growth in terms of products growing and changing with the culture or the individuals in the ad. In her description of a Microsoft ad where pop-culture trends from the 90's are detailed, Elizabeth of Generation-Y stated, "They (Microsoft) have grown up with you... able to identify with you."

Comments related to personal nostalgia were made by more than 15% of subjects. These included "going back to Christmas, like when you were a child" (Jennifer, Generation X/Y cusp), "take you back to being a child," and "the standard when I was growing up" (Samuel, Generation Y).

### ***The Past and Personal vs. Cultural***

The third consumer question then served to further probe this area of personal versus cultural experience and nostalgia. (See Table 3.18.) It did this with inquiries as to what made the ad memorable and whether it related to something specific to the subject or something outside the subject's direct experience. Not surprisingly, one third of the subjects, six of the 18, made comments directly relating to personal nostalgia, connecting the ad to their own experiences of youth. Even when Daniel, a male member of Generation X, pointed out differences between his own experiences and some of the events featured in the ad, he admitted, in relation to other aspects of the ad, "So these were examples that were yes, very specific, memorable kinds of experiences that I'd gone through as well."

Table 3.18 Memorable Aspects of Nostalgia Ads

<i>What was memorable about that ad? (Follow Up)</i>	
<i>Was it something specific to you?</i>	
<i>Was it something maybe outside your own experience?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
Personal Nostalgia	6
Era specific references to a specific time or place	5
Better Times	2
Cultural Nostalgia	1
Legacy Product	1

Only Samuel, a Generation X male, spoke of the ad being memorable due to an aspect of the past that did not relate to himself directly, thus touching upon the theme of cultural nostalgia, as opposed to personal nostalgia. There being so few references to cultural nostalgia and so many to personal nostalgia serves to bolster the work of scholars who posit that nostalgia is at least partially based upon personal memories and hence inherently personal (Goulding, 1999; Stephan, Sedikides, and Wildschut, 2012).

Also, in response to this inquiry of what made the ads memorable, five of the 18 subjects spoke of era specific aspects like music or clothing. For example:

*So these were examples that were yes, very specific, memorable kind of experiences that I'd gone through as well... So most of them I was familiar with... There was one point where a kid was like pressing something on his shoe which I think like did something to the inside of his shoe... This was very much like if you were, were a kid in the 90's you remember these things. (Elizabeth, Generation X)*

*They're backed up by the music and of course that's memorable... Well, and they're creative, if they're creating an ad about the past then they've used music to help you go back to that era... So, that that makes you feel comfortable because we're all comfortable in in that era of where we grew up... That's why they call it the 'good old days'. People living in this era 34 years from now will be calling this the 'good old days.' I don't know how, but they will. (Patricia, Boomer)*

These comments pertaining to fashion, music, and other aspects of specific eras could be argued to make these past eras more real and concrete in the mind of the subjects. This concreteness coupled with the references to personal, as opposed to cultural or vicarious experiences, emphasize the emotional investment of the subject in these earlier times and the communications that capitalize upon them.

### ***The Past and Emotions***

The fourth question probed the emotions the subject experienced when they see an ad pertaining to the past. (See Table 3.19.) A variety of themes emerged, among the most common of which was that of happiness/fun, with warmth and comfort being the second most prominent. This is not to say sadness/melancholy and negative emotions were not represented; however optimism, romanticized ideals, and inspiration were almost as prominent. This overall emphasis on positive emotions is reflected in the quotes below:



*Well watching it you just feel kind of a, kind of happy at first, and you laugh because it's funny, and you remember, you know, like, why were we playing a game where people died of dysentery? You know, it's just a funny concept now looking back. And so it's funny, and, and it makes you feel kind of happy, and then, you know, just puts you in a, in a good mood.*

*(Betsy, Generation Y)*

- and -

*“Well, usually, sort of like a sense of ... of fondness, happiness, joy, you know, thinking about man, that was a really ... that was a really great time. I remember being in my grandma's house. And then that's often followed (laughs) by like a ... kind of like a hangover where it's like oh, a little ... a little ... a little sadness, you know, it can't be like that anymore... Maybe good if I ... if I buy these biscuits. Optimism. (Laughs)...Sort of like happy, nostalgic.”* *(Grace, Generation Y)*

Table 3.19 Nostalgia Related Affect

<i>When you've seen these ads about the past, what emotions do you feel?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
Happiness/Fun	5
Warmth/Comfort	3
Sad / Melancholy	2
Joy	1
Optimism	1
Romanticized Ideal	1
Inspiration	1
Negative Emotion	1

As mentioned previously and can be confirmed by reviewing the consumer questionnaire, the deliberate decision was made not to include the word “nostalgia.” (See Table 3.20.) It was in responding to this question pertaining to the feeling evoked by ads that utilize the past that the term nostalgia most often was readily volunteered by the subjects. This was in an attempt to minimize any priming effect and allow the subject’s own perceptions and beliefs about nostalgia to be communicated more naturally. In one exemplary case, Carl of Generation X immediately stated, “You get nostalgic about it, I would say... You start thinking back to those times.” On follow up, he then elaborated.

*“I think nostalgic is sort of, just sort of a, a memory of the past and that you recall and it, it, it brings up sort of visions of happiness or visions of something that's, that's forgotten you know. It's, it's, oh, it, it's sort of that, if I could put it into a, a sentence, it would be sort of the "Oh, yeah, I remember that. That was fun. That was a good time." (Carl, Generation X)*

Table 3.20 Nostalgia’s Meaning

<i>You mentioned nostalgia. What does that mean to you?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
Good Personal Memories	5
Happiness/Fun	3
Positive Affect	2
Negative Affect	2
Better Times in the Past	1
Disappointment with the Present	1
Warmth/Comfort	1
Era Specific References	1
Forgotten Times	1

In fact, when the subjects introduced the word nostalgia to the interview, the single most consistent theme to arise was good personal memories. Indicative response follows:

*Nostalgia? Feeling good about the past. yeah, I think I think feeling good is nostalgia... I don't think many people look back on the past at at at things that that happened to them or things that were going on in the world that were bad. I don't I don't think that the Vietnam War would be considered nostalgia in my eyes. I think, I think the good times the going back to comfort that's that's nostalgia to me. (Patricia, Boomer)*

*- and -*

*I would, I would say nostalgia is a feeling that you get when you remember something from the past. Usually, I would say it's a warm positive feeling if you're feeling nostalgic for something because you're, you're almost wanting to experience what you experienced at that time. I can't, I mean there are definitely, you know, memories of bad experiences from that era too, but when I think of being nostalgic, that's when I'm remembering the good stuff. (Mike, Generation Y)*

*- and -*

*Nostalgia to me is like you know, I'm still turning on stereos and... listening to my 50's and 60's music. During those days kids or something. Just having fun with you know. Remembering all of the good times. You know, family and stuff. (Quentin, Traditional/Boomer)*

This persistence of positive memories as a feature of nostalgia further underscores the transformation that nostalgia has made from a medical diagnosis akin to homesickness or

melancholy to a positive, if bittersweet, feeling or longing associated with not only places, but other aspects of the past as well.

### ***The Past and Products***

Thus, with the issues of recall, personal relevance, and emotional association discussed, there remains the fundamental question of what products do consumers connect to such past-related, or nostalgic, appeals. Subjects were presented with the question shown in Table 3.21

Table 3.21 Products and the Past

<i>When you think about advertising that uses the past what type of stuff comes to mind?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
Soda / Food	9
Automotive	7
Cleaning Supplies	3
Food	2
Beer	2
Financial Services	2
Service	2
Camera	2
Grocery Store	1

The two most prevalent products among the subjects' answers to these inquiries were automobiles and sodas. In fact, 50% of the responses included references to soda – specifically, Coca-Cola. Grocery stores, beer, and the general category of food were also mentioned. These products, soda and beer, are considered hedonic in nature (Chaudhuri, 1993). Hedonic products are characterized by offering immediate gratification (Babin and Harris, 2014).

*Coca-Cola, you know, they ... they play a lot ... on the past... Especially on Christmas time, they have that, ahh, Santa, the classic Coca-Cola Santa image...(Grace, Generation X)*

- and -

*And Coke always does a lot of like, kind of like throwback ads. I think there was, wasn't there like a Super Bowl commercial once? (Katherine, Gen X)*

- and -

*Budweiser always seems to have something where you go back to simpler times. Like the Clydesdales and so forth. (Una, Boomer)*

When it comes to automobiles Ford, Toyota, and Cadillac were mentioned by name. Other subjects just said “car” or “truck” in their descriptions. As mentioned previously, cars are either borderline between hedonic and utilitarian, as in the case of sedans and wagons, or clearly hedonic, as in the case of sports cars (Ratchford, 1987).

*Some of those car ads, I guess, come to mind. I know that there was a recently there ... Cadillac was trying to sort of say that we're new and different, but still try to hold on to the lineage of the past. (Carl, Gen X).*

This hedonic trend is all the more thought provoking when considering the fact that utilitarian products appear in a very small percentage of responses. This paucity of utilitarian products in comparison to hedonically leaning products that appear in so many of the responses seems to reaffirm a definite resonance between nostalgia and hedonic products.

However, when the follow-up question explored what products consumers do not connect with past-related, nostalgia appeals, eight of the 18 refer to new technology. (See Table 3.22.) No other category is referred to with such consistency as not working with past-oriented appeals. This consistency could be interpreted as a fundamental incongruity between past-oriented nostalgia messaging and new technology.

*So definitely, like I said, probably those consumer electronics, the new, the new, the gadgets ... Products probably wouldn't work. Those are probably some of the*

*most obvious. Ones, that are focused more on globalization and innovation, rather than quality. (Daniel, Generation X)*

Table 3.22 Consumer Perspectives on Nostalgia Incompatibility

<i>With which categories do you think ads about the past don't work?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
New Products / Technology	8
Charities / Non Profits	3
Negative Events / Tragedies	1
Clothing	1
Youth Products	1
Companies with a checkered past	1
Cigarettes / Tobacco	1
Financial Products	1

After this the only other theme identified by multiple subjects as inappropriate for past-oriented nostalgia appeals was financial products. But with only three subjects asserting the inappropriateness of financial products for past-appeals; new technology still stands out as the only such topic identified as being consistently incompatible.

Thus, based upon this exploration of consumers' opinions of nostalgia as a past-related appeal, some patterns emerge. One such pattern is a clear focus on personal nostalgia, rather than cultural, as if to be truly nostalgic the events must happen to the subject themselves. Also, the emotions most of these modern consumers refer to are some form of positive affect, such as happiness. Finally, the products associated with nostalgia are largely hedonic in nature as opposed to utilitarian. With these issues of the past addressed, the interview moved on to issues of the future and its perceptions. In doing so, both similarities and differences were revealed.

## The Future

As with the past, a series of open-ended questions were asked, each intended to reveal consumers perceptions and associations in regards to future-based appeals. (See Table 3.23.) For example, just as consumer subjects had been asked to think of an ad related to the past and then describe it, so too they were asked to remember and describe ads related to the future.

Table 3.23 The Future – Proximity and Utility

<i>Think of an ad where they talked about the future. Tell me about the ad.</i>	
<b>Theme</b>	Frequency among the answers
Near Future	14
New Products / Technology	11
Financial Products	5
Far Future	3
Insurance	1
Healthcare	1
Tourism	1

Thus, three themes came to light. These themes were new technology, near-future expectations, and financial products. For example, in the case of new technology, 11 of the 18 consumer subjects referred to new products or technology in their descriptions of advertisements with such appeals. Right along with these technological expectations, and even more popular, 14 of the 18 subjects specified that these expectations of the coming future were in the near term, perhaps in the next product release or on the coming horizon. Here are a few examples of such pairings of technology and the near-future expectations:

*I think a lot of technology ads like Microsoft have looking forward into the future.*

*And Apple is forward looking too. They're trying to, because technology is*



*definitely going to become a part of our future these ads are targeting consumers saying hey we have futuristic, we have a futuristic product that you can use. And we plan to continue to adapt and develop and make this more pertinent to your lifestyle... For example the Apple ads they show their device and the apps you can install. But it's showing you the potential by showing you hey there's all these apps you can install, but there's plenty other apps that may address your need in the future and we have a whole market that's open to that... Microsoft is the future of bringing Surface, for example, my device brings a mixture of a tablet and a computer together... Products like that. So, it's kind of future look, looking because this will help address your issues in the future (Ned, Generation X / Generation Y Cusp).*

*- and -*

*This is definitely the technology ... Like cellphone commercials where they're talking about the next generation or something.... And I'll think of it, I want to say Apple, but ... well, actually what comes to mind is the Samsung Galaxy phones where they're talking about the next generation. (Jennifer, Generation X / Generation Y Cusp).*

While it is true that some consumer subjects did bring up issues related to the far future, events likely to occur outside their life expectancy, there were only three such examples, placing this theme in the definite minority when compared to 14 thematic references to the near future. This prevailing focus upon the near future within one's lifetime, as opposed to far-future events likely to occur after the subjects death, mirrors

that of the prevailing focus on directly experienced personal nostalgia as opposed to historical cultural nostalgia that likely occurred before the subject's birth. In the case of both consumers and practitioners, while the questions ask about the future or the past, the majority of subjects speak of a time frame with greater concreteness to their present reality, as opposed to a far off past or future.

The third most common theme to arise from these inquiries was that of financial products. Five of the eighteen consumer subjects brought up financial products. Though this agrees with some practitioners, it disagrees with other practitioners who listed financial products as among the types of products incompatible with the future. In the case of the descriptions from consumers, subjects focused upon ensuring a prosperous near future.

*I guess it's talking about your future ... those financial ads. ... with the green line, Fidelity, you know where you follow the path. I guess that would be to follow the safe path to your future by being financially sound... (Frances, Generation X).*

- and -

*There's a Fidelity at least I think it's Fidelity. But it's where a guy is in an airplane, and he's talking to his future self... He's talking to his future self, and his future self is thanking him for making the decisions that he has because in the future he's going to be able to live well. So, that's kind of that... That's the first one that pops into my head. You know, the sort of take care of yourself now because in the future you're gonna need it. (Carl, Generation X).*

Financial products are meant to enable other goals, such as security, rather than being goals in their own right, which is the defining characteristic of hedonic products (Babin and Harris, 2013). Thus, financial products are by definition utilitarian in nature (Babin and Harris, 2013). In fact, with much technological advertising focused upon the abilities of products as opposed to the enjoyment of the products, a thematic difference begins to emerge in comparison to past-focused appeals. For while many past-focused nostalgia appeals focus upon hedonic products like sports cars or beer, future-focused appeals play upon products that could be broadly classified as utilitarian, such as technology and financial products.

Reaffirming this theme of utilitarian over hedonic appeal in relationship to the future, one subject, Grace, described how the utility was the most memorable aspect of the appeal. (See Table 3.24.) She said:

*“Utility, how useful is this product to me. I don't think they try to... to, invoke any sort of emotion other than I perceive this as being something useful to me moving forward... So if I watch an ad for a ... computer or something, it's not trying to make me think like, ahh, you know, oh, I want to remember grandma's computer because I don't think that's ... I don't ... I don't feel happy or sad. I'm sort of neutral. I think about like do I really ... could I use that? ... Would that make my life go faster, more efficient, more effective?” (Grace, Generation X).*

Table 3.24 Memorable Aspects of Forestalgia Ad

<i>What was most memorable about that ad?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
Personal connection to the scenario	3
Utility of the product	2
Fear	2
Desire for the Benefit	2
Anticipation	1
Uniqueness of the Product	1
Curiosity	1
Cool	1
References to Literature	1
Avoidance	1

Grace was not alone in identifying the theme of utility as one of the memorable aspects of future-related appeals. (See Table 3.24.) Another consumer subject stated:

*My device brings a mixture of a tablet and a computer together... The possibilities... Of what we could do in the future with these different products. And where are they going to end up? (Ned, Generation X/Y Cusp)*

The theme of utility, which was touched upon by a minority of consumer subjects when describing what made a future-oriented ad memorable, and related utilitarian benefits are intrinsic to the nature of both financial products (Mortimer, 2001) and technological products (Meenaghan, 1995). This link between future-oriented messaging and utilitarianism coupled with the consistency with which hedonic themes appeared in consumer subject responses related to nostalgia does present an opportunity for study.

Another prevalent response to inquiries as to what made the ads memorable was the theme of personal connection, where the consumer subjects saw something about the situation as tied into their own personal experiences. In this case, three of the 18 focused upon this theme in their responses. Although this might not sound like a substantial

amount in light of the prevalence of responses to other inquiries that focus on the near future and a pattern of closeness through experience or expectation, it ties into the concept of “concreteness” that is an integral to construal level theory, whereby the concreteness of an event or choice serves to alter the response of an individual to choices and stimuli (Trope, Liberman, and Wakslak, 2007). One consumer subject expressed it:

*“Most memorable. I guess again, sort of family oriented, personal connection you make with the advertisement. It's usually a family or a couple on their honeymoon or something like that. Something easily relatable to you. Well, I obviously don't have a family yet but I have sort of my own rather, I have parents and stuff. We've gone on vacations but at the same time they're the ones ... You know, the couples on their honeymoon. I'm not married yet but I hopefully will get married someday and go on a honeymoon. That's outside of my own experience. I know people who have gotten married” (Samuel, Generation Y).*

### ***The Future and Emotion***

Building from these inquiries related to memorability comes the very real issue of emotions. (See Table 3.24.) As consumer subjects are asked to describe their emotional reactions to future-related ad appeals, themes of optimism, excitement, hope, and curiosity come to light. These emotional themes in relationship to the future represent a positive trend. As one subject expressed it:

*Optimism. You can consider that an emotion. It's an optimistic outlook of the future... Content. They're usually happy with ... They show the people happy with*

*where they are. Optimists.... They're usually having fun and enjoying themselves. I'm thinking of the vacations in particular... (Samuel, Generation X).*

This focus on positive emotions is not unlike the positive emotions expressed in relationship to nostalgia. Where these future-related responses differ from nostalgic past-related responses is the consistency with which the themes of fear and sadness also are mentioned. For example, some responses actually combined both optimism and fear, like this one:

*It's probably hope. (Hope) being one of them, something, you know, a little bit more, optimism, I think might be good, at least I want to know, it's weird because it actually, the ad is sort of proposing hope and optimism and all generally good stuff, but in fact, it's almost invoking the exact opposite... Like even in the insurance industry, like the life insurance ads, it's a lot ... "Whose going to take care of your family?" You know, those seem to be a little bit more of the opposite, a little bit more pessimism or worry, or concern... Those are almost... a fear-based tactic... (Daniel, Generation X).*

Although this balance of the positive and the negative is dissimilar from the consumer responses related to nostalgia, it is possible to draw parallels to certain definitions of scholarly nostalgia. These nostalgia definitions use such terms as “bittersweet” (Baker and Kennedy, 1994; Olivier, 2011). Thus, these definitions of nostalgia serve to underscore a potential parallel with forestalgia in which positive and negative affects interact, although the positive is dominant.

Table 3.25 The Future and Emotion

<i>When you see these ads about the future what emotions do you feel?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
Optimism	4
Excitement	4
Fear	3
Hope	3
Sadness	3
Curiosity	3
Aspiration	2
Pessimism	1
Fascination	1
Indecisiveness	1
Nervousness	1
Regret	1
No Emotion	1

Even with this combination of positive and negative emotions in mind, this analysis underscores an emotional similarity of nostalgia and forestalgia. It is then only logical to see how these appeals then carry over to product categories, both those products consumers associate with the future and those they do not.

### ***The Future and Products***

Building from these inquiries into memorability and emotion, the consumer subjects were asked to discuss products they associated with the future. (See Table 3.26.) With 13 of the 18 responses discussing new technology, this reaffirms the associations with new technology that were so much a part of the responses to the initial open-ended inquiries as to what the consumer subjects first thought of when asked to describe ads with future-related appeals. The strength of this association also served to add to the relevance of future-based forestalgia. One clear example of such a forestalgia and technology pairing is this:

*“It's definitely is the technology. Smart devices seem to be the hot thing right now. So, you know a device that could connect to the Internet and you can control remotely. That seems really futuristic and, and that would have been a crazy idea even 10 years ago probably...So that, to me is pretty cool and devices like the Nest that can, you know, intelligently learn your, your behavior over the time and... adjust you know, your thermostat according to your trends. That's pretty cool stuff. ...Those tend to be the products that I think of when I, when I think about things associated with the future” (Mike, Generation Y).*

Table 3.26 Forestaglia Compatible Products

<i>When you think about advertising that uses the future what types of stuff come to mind?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
New Technology	13
Automobile	4
Insurance (Life and Health)	4
Financial Products	4
Charities	4
Environment	3
Job	1
Funeral Planning	1
Clothing	1
Cleaning Products	1
Manufacturing	1
Health Products	1
Politics	1
Tourism	1

Though less pronounced, other product themes consumer subjects associated with the future included life insurance, financial products, charities, and automobiles. Each of these themes were referred to no less than four times among the 18 responses, but it is the repetition of automobiles among both categories that offers insights, for example:



*“The health industry, finance, technology, computers and video games.... It's funny, I said cars for the ... for the past, but they also do stuff for ... the future... Talking about how like, ... where their cars are ... are going in the future. I think I saw one recently about a car that, you know, they recently broke the ... the land speed record or something... Something like that. Yeah, it seems more, ... more kind of ... I don't know if this holds true, but it kind of feels like big purchases, things that are, taking a substantial investment I think are more geared towards, futuristic ads... They get more product oriented than service”*  
(Grace, Generation X).

Thus, while utilitarian financial products are clearly associated with the future, automobiles seem to assert a dual nature in the minds of consumers. However, this dual status in both the future and past camps was not shared with other nostalgic products, namely food and beverages. Where food was a recurrent focus of consumer subjects when related to the past, the future was very much a different story.

When the question turned to products consumers did not associate with the future, the viewpoint of food became clear. (See Table 3.27.) In fact, while only five of the 18 responses referred to beverages, ten of the 18 responses to the question related to product categories did not associate with the future specifically mentioned food.

*Well, foods out. Future food sounds like a genetic nightmare... : Like I said, a genetic nightmare. No one will line up for a dish of fake food... (Samuel, Generation Y).*

- and -

*Food (laugh). Because no one's going to want to eat future food. Fake food. They want to eat what's available now... (Ned, Generation X/Y Cusp).*

- and -

*Food products I don't think would work too well... I, I think myself, I don't want to see them tampering with what I eat.. With, I don't want to see them doing that.*

*Food in general... Diet food? Well. I guess I kind of think of it as almost like fake food. But then I'm probably lumping it all together in my mind. I had a friend who was on a vegan, I'll say a vegan kick and she showed me all the stuff that was all vegan that she was buying at the stores and it was, to my way of thinking all fake food... (Una, Boomer).*

In this way, at least in regard to food, the mental association of consumers differs dramatically when considering the future as opposed to the past. Of course, that is not the only fundamental difference exposed both between consumer views of the past and future as well as those between the insights of practitioners and consumers.

Two other examples of this perceived difference between the future and past are broadly hedonic and utilitarian products. Sports cars, such as the Mustang, not unlike comfort food, were seen as both appropriate subject matter for nostalgia appeals. Also, utilitarian products, such as technology and financial services, were associated with the future as opposed to the past.

Table 3.27 Forestaglia Incompatible Products

<i>With which categories do you think ads about the future don't work?</i>	
<b>Theme</b>	<b>Frequency among the answers</b>
Food	10
Beverages	5
Disposable Goods	2
New Technology	2
Pharmaceutical products	2
Charities	2
Education	1
Automobiles	1
Timeless products	1
Clothing	1
Furniture	1
Tourism	1

### **Qualitative Summary of Study 1 and Study 2**

When comparing the insights of practitioners from Study 1 and of consumers from Study 2 there are points of both similarity and difference. These points of comparison fall into four categories, namely construal level, era specific references, product associations, and emotional response.

First, as with practitioners, construal level related to temporal distance and personal experience plays a clear role in evaluation. For example, when asked to describe both past and future related ads, the themes of personal nostalgia and the near future show up with substantially greater consistency than those of cultural nostalgia or the far future. Further, when asked what made the ads memorable, the theme of personal nostalgia arose six times when discussing the past, and a personal connection to the experience showed up in references to the future. These results mirrored the responses of practitioners, where there was a clear preference of presenting personal experiences as opposed to cultural or vicarious experiences.

Second, both consumers and practitioners include in their responses direct references to music or clothing connected with a specific era. These points of reference connect to Construal Level Theory in that they serve to make the abstract experience of the past or future into a more concrete concept in the mind of the subjects and thereby more real (Williams, Stein, and Galguera, 2014).

Third, as with practitioners, product associations with either the past or present seem to fall into the broad categories of hedonic or utilitarian. In the case of consumers, this divide is most pronounced when discussing products that would not work with either the past or the future. In the case of the past, new technology was identified in nearly half of the responses; and with the future, food was similarly identified in the majority of responses.

Fourth, when it comes to emotional response to the future or past, consumers differed slightly with practitioners. While good personal memories were a prevalent response when consumers touched on the issue of defining nostalgia, just as many subjects brought up responses related to negative affect as positive. Thus, while practitioners appear to treat nostalgia as inherently positive, consumers reflect a viewpoint where the positive emotions are dominant, but do not necessarily have a monopoly.

In the case of forestalgia, practitioners and consumers are in closer agreement. Here both parties recognize that both the negative emotions such as fear and the positive

emotions like hope have a role to play. This more balanced view of the future might invite more possibilities.

Based upon interviews of both practitioners and consumers in the larger context of the existing literature, a number of themes and related constructs emerges. For instance, examples of utilitarian and hedonic products were discussed by the majority of both communities when inquiries focused upon what was and was not appropriate to pair with nostalgia or forestalgia. Based upon these comments, forestalgia is more appropriate for utilitarian products, while nostalgia is more appropriate for hedonic products. However, a minority of practitioners did express the view that product type did not necessarily decide whether to utilize a nostalgic or forestalgic approach. Also, the prevalence of personally experienced nostalgia predominated over those of a cultural, historical, or vicarious nature, all under the auspices of nostalgic past-related experiences and forestalgic future-related experiences. The exploration of these issues of product type, appeal type, temporal distance, and nostalgia as well as forestalgia provides a context with which to test Construal Level Theory (Trope and Liberman, 2003).

### **Theoretical Development**

With these observations in mind, theories such as Construal Level Theory and models of product typology are brought into new light. For if concepts of psychological distance and product typology connect, then are new opportunities to expand the body of knowledge. Further, these opportunities offer potential benefits to both practitioners and scholars.

In the case of temporal distance, focus upon events likely to occur in one's lifetime, as opposed to after or before, is echoed in both the practitioner and the consumer interviews and ties in with the concept of Construal Level Theory and its conceptual predecessor, Temporal Construal Theory (Trope and Liberman, 2000; Trope and Liberman, 2003). Thus, for the purpose of this dissertation, far and near temporal distances of greater or less than five years, but still within the lifetime of the subject, offer the opportunity to test Construal Level Theory based upon these psychological distances. To restate, recognizing practitioners and consumers perceive events before or after the lifetime of the consumer as less impactful, then to clearly focus on the issue of temporal distance as opposed to the life or death of the subject, the far temporal distances are beyond five years from the present and the near are within five years of the present.

Additional reasons for the usage of five years as an appropriate measurement benchmark with which to both forecast changes from the present and follow up can be found in the literature of multiple areas of study. These areas include, but are not limited to management and psychology, both of which have direct overlaps with the marketing discipline.

In the case of management five years has been used as the division point between proximal and distal forecasts, whether discussing expectations of employee population growth (Wikilund, Davidsson, and Delmar, 2003; Cassar, 2006; e.g.) or other forms of expansion (Cassar, 2006; Achtenhagen, Naldi, and Melin, 2010; e.g.). In fact, one study found that although practitioners and scholars were not always referring to the same issues when using the term, "business growth," both communities were using five years

as one of their temporal benchmarks with which to forecast and measure (Achtenhagen, Naldi, and Melin, 2010).

In the case of psychology, the five-year time interval has been used in numerous studies in relation to both future and past, from feelings of connectedness to a future self (Ersner-Hershfield, Wimmer, and Knutson, 2009) to questions of delayed reward or consequence related to temporal discounting (Green, Myerson, Lichtman, Rosen, and Fry, 1996; Johnson and Bickel, 2002; e.g.). In one study on the phenomenon of increasing regrets, based upon Construal Level Theory, the researchers, Kivetz and Keinan, employed the frames of one week ago and five years ago as their benchmarks for “near past vs. distant past respectively” (2006, p 276).

When it comes to issues of persuasiveness, preference, and decision-making outcomes, timing has a potential influence. Temporal Construal Theory, the predecessor of Construal Level Theory, posits that temporal distance can influence the preferences and attitudes of an individual toward an event and alter decision-making outcomes (Trope and Liberman, 2000; Trope and Liberman, 2003). The examples used in these Temporal Construal Theory studies were future related. Expanded under the name Construal Level Theory, the theory now addresses other forms of psychological distance such as past and future temporal distance, as well as spatial, social, and hypothetical distance (Liberman, Trope, and Stephan, 2007; Liberman, Trope, and Wakslak, 2007; Stephan, Liberman, and Trope, 2010).

Thus, Construal Level Theory, as Temporal Construal Theory’s expanded successor, states that psychological distance, be it temporal, physical, social, or

hypothetical, has an impact upon the decision-making outcomes of individuals due to their perception of the issues involved as being either abstract, less a part of his or her reality, or concrete, a state of being very much a part or likely to become a part of their reality (Liberman, Trope, and Stephan, 2007; Stephan, Liberman, and Trope, 2010).

Likewise, events in the near, or proximal, future with minimal temporal distance are perceived as more concrete (Liberman, Trope, and Stephan, 2007; Spassova and Lee, 2013). Events further off are considered to be abstract (Liberman, Trope, and Stephan, 2007; Spassova and Lee, 2013). Techniques such as temporal framing can be employed by marketing practitioners to make a deal more appealing and arrive at a favorable conclusion (Gourville, 1998).

Often a more abstract concept has a preferential advantage over a more concrete concept (Zhao, Dahl, and Hoffler, 2014). Counterintuitively, this abstractness advantage even extends to new product introductions (Zhao, Dahl, and Hoffler, 2014). Providing concrete details about an impending new product did not necessarily increase its appeal to potential customers. The concreteness of these details undermined the potential visualization of customers seeing themselves in a future setting utilizing the product (Zhao, Dahl, and Hoffler, 2014). Thus, the key variable in that study is the issue of self as opposed to distance.

Representatives in both the consumers' and practitioners' samples reinforce the relevance of this aspect of Construal Level Theory. Their remarks related issues of concreteness and abstractness. Subjects in these samples specifically dismissed appeals based upon events either clearly before or after their lifetimes with terms like "history"



and “science fiction,” conceptually distancing themselves from a past or a future too far away to consider.

In fact, in the case of nostalgia, when comparing the number of times personal nostalgia responses in either study vastly outnumbered responses that could be coded as cultural nostalgia, it is clear that the memory-focused definition of nostalgia employed in this dissertation in which the individual yearns for an idealized past (Muehling and Sprott, 2004) is the more relevant and concrete in the minds of both consumers and practitioners. Recognizing that this proximity to the experience of the individuals can influence such dynamics as personal connectedness, it is logical to focus upon time frames that are clearly within the range of personal experience (Zhang and Aggarwal, 2015).

Building upon this emphasis on personal experience, the hedonic or utilitarian nature of experiences, including product experiences, opens an opportunity for study. This is especially true when considering the relationship between nostalgia and hedonic editing. As Goulding expressed it, “nostalgia is memory with the pain taken away” (Goulding, 1999, p.2). This is not unlike the concept of hedonic editing where the negative aspects of a memory are removed over time (Cowley, 2008). Given this relationship between nostalgia and the hedonic, it begs the question of how might their respective counterparts, forestalgia and utilitarianism, also relate, not to mention how the four concepts might interact in different ways.

Thus, the third of the key differences comes into play; the first two being forestalgia and nostalgia, and the second being near and far temporal distance. For as

with nostalgia and forestalgia, utilitarian and hedonic product typologies offer insights for practitioners and academics alike.

Perhaps one of the best-known product typologies touching on the issues of the hedonic and utilitarian is the Foote, Cone, and Belding Grid, referred to as the FCB Grid for short (Ratchford, 1987; Choi, Yoon, Paek, and Reid, 2012). This typology separates products based upon a two axis grid. One axis divides the grid horizontally based upon the degree to which the product serves a utilitarian or hedonic role, and the other axis divides the grid vertically based upon the consumer's level of involvement with the product (Ratchford, 1987).

Hedonic products by and large are seen as having an emotional appeal, whereas utilitarian products offer a cognitive appeal. Thus, for example, a high cost sports car that a consumer might be tempted to drive for the fun of it is both high involvement and towards the feeling/hedonic side of the grid. On the opposite side of the grid liquid bleach, with both a low price tag and disposability, is low involvement, and the simple fact that the detergent is purchased to do a job distinguishes it as a thinking/cognitive product (Ratchford, 1987).

This difference between the hedonic and the utilitarian carries with it numerous implications. Decisions relating the target marketing towards certain age cohorts (Drolet, Williams, and Lau-Gesk, 2007), the use of art in advertising (Huettl and Gierl, 2012), and the crafting of brand personality (Alex and Joseph, 2012) are all in some way related to the level of perceived hedonic or utilitarian values intrinsic to the product. For example, when customers are confronted with advertising appeals for a given product, value-expressive appeals work best when they are self-congruent to the potential customer's

self-image, yet with utilitarian appeals, advertising that offers functional congruity is the most persuasive (Johar and Sirgy, 1991). This being the case more than just a product typology, hedonic and utilitarian also can be considered as appeals favoring one approach or the other, with balanced products, such as coolers, that have the potential to be either hedonic or utilitarian, having the potential to utilize either hedonic or utilitarian appeals.

As with many advertising and marketing appeals, there is the potential to expand the body of knowledge for both the scholarly and practitioner communities. Appeals using hedonic, utilitarian, forestalgia, nostalgia, and differing past and future temporal distance are no exception to this. Thus, with these three theory-based continuums in mind, forestalgia vs. nostalgia, near vs. far, and utilitarian vs. hedonic, come questions of potential interactions. For, as presented by Hunt (2010) in his text on the subject, to be a theory a concept must explain past events, reflect the current status, and enable the prediction of future outcomes.

### **Hypotheses Development**

To test Construal Level Theory in the context of nostalgia and forestalgia messaging, varying temporal distances, and utilitarian as well as hedonic contexts, this dissertation confronts a variety of different variables. These include Attitude towards the Ad, Attitude towards the Brand, Attention to the Ad, and Escapism.

Construal Level Theory states that the concreteness or abstractness of the concept in the mind of the subject can alter the attitudes and decisions of the subjects. This abstractness or concreteness can arise from the psychological distance of the subject from

the decision, with one form of psychological distance being time, hence involving the theory from which Construal Level Theory evolved, Temporal Construal Theory.

## **Nostalgia**

The literature has established that nostalgia has an inherently affective element impacting attitude (Sedikides, Wildschut, Sedikides, and Zhou, 2014; Muehling and Sprott, 2004). Likewise, perceptions of the utilitarian or hedonic nature of a product can also have an impact on attitude (Voss, Spangern, and Grohmann, 2003). This similarity of impacting attitude is not all that connects the concept of nostalgia to the hedonic or utilitarian nature of a product. The fact that personal nostalgia reinforces brand loyalty to hedonic products such as perfume (Lambert-Pandraud and Laurent, 2010) and fashion products (Rousseau and Venter, 1999) calls more attention to the interaction of hedonic and utilitarian influences with nostalgia.

Issues of attention based upon these interactions are key considerations for practitioners and scholars alike. Capturing the attention of a consumer towards an ad is a goal of practitioners, and the understanding of the phenomenon is of great importance to scholars. The emotional implications involved with these interactions of future and past, as well as hedonic and utilitarian nature, likewise might serve to shape the attitudes of consumers towards the ad and brand, given that nostalgia can shape such attitudes (Pascal, Sprott, and Muehling, 2002). Plus, because of escapism's connection to different types of nostalgia (Stern, 1992) and speculations about the future (Hirschman, 1983), it too becomes an area of interest. Thus, examination of attitude towards the ad, attitude

towards the brand, attention to the ad, and escapism offers potentially revealing information.

### *Attitude Towards the Ad*

Simply building upon the emotional and conceptual themes identified in the interviews by practitioners and consumers, attitude towards the ad is a variable worth testing (Lee and Mason, 1999). Attitude towards the ad can be defined as the affective reaction of the recipient, like or dislike, to the advertisement itself (Lutz, Mackenzie, and Belch, 1983). The importance of such reactions cannot be underestimated, given that likability, the nonirritating nature of an advertisement, and its effectiveness “go hand in hand” (Greyser, 1972, page 145). This argument for the affective reaction to an advertisement influencing its effectiveness is further supported by scholarly analysis (Greyser, 1972; Shimp, 1981; Brown and Stayman, 1992; Mehta, 2000) and the experience of practitioners (Sullivan, Bennett, and Boches, 2012; Moruzzi and Grassilli, 2015).

Among other findings supporting the importance of attitude towards the ad, this construct has been shown to be a mediator of consumer brand preferences (Shimp, 1981). Attitude towards the ad also has a strong influence on brand cognition (Brown and Stayman, 1992). In addition to these, scholarly analysis also indicates increased recall (Mehta, 2000) and persuasive power among respondents expressing favorable attitudes (Greyser, 1972; Mehta, 2000).

Practitioners also argue for the necessity of achieving a positive attitude reaction among consumers towards the specific ad (Sullivan, Bennett, and Boches, 2012; Monuzzi and Grassilli, 2015). The effectiveness achieved by ads that elicit unfavorable responses

and annoy customers is dismissed as being the outcome of costly, repetitive media placement that likely could have achieved even better results by investing in more creative advertisements (Sullivan, Bennett, and Boches, 2012) or more engaging advertisements (Moruzzi and Grassilli, 2015). Not taking these practitioner assertions solely at face value, it has been documented that with steadily increasing media choices such repetition of ads that engender unfavorable attitudes result in a phenomenon of active avoidance on the part of consumers as they switch to other channels or media (Akin, Yeniceri, and Demirella, 2012).

### *Attitude Towards the Brand*

The attitude of the consumer to the brands involved is also key to consumer purchase decisions (Bojei and Hoo, 2012). Attitude towards the brand is defined as a consumer's overall positive or negative evaluation of a brand (Mitchell and Olson, 1981; Imber and Toffler, 2008). Brands that fail to maintain consistency in the minds of the consumer can suffer significantly (Avery, 2007). The hedonic or utilitarian nature of the products can further shape such attitudes (Voss, Spangenberg, and Grohmann, 2003). Thus, given that a product is established as hedonic or utilitarian, when confronting issues of nostalgia, the shaping of the consumer's opinion towards the brand featured has importance to practitioners and scholars alike. From the in-depth interviews of Study 1 of this dissertation, both practitioners and consumers associate nostalgia appeals with hedonic products like alcohol, comfort foods, and sports cars. The Ford Mustang was specifically mentioned by consumers.

### *Attention Towards the Ad*

With thousands of promotional messages competing for the attention of consumers (Babin and Harris, 2004), attention towards the ad is as important a measure as the focus of the ad. Beyond questions of exposure, attention towards the ad measures the ability of an ad to stand out to the consumer (Doyle, 2016) and potentially involve the consumer in the promotional message (Wright, 1973). Adding to the importance of such attention is the recognition reflected in the Attention-Interest-Decision-Action Model (A.I.D.A.) and similar models that attention is the first step to inspiring consumer responses (Barry, 1987). According to the A.I.D.A. model, without first winning the attention competition, interest, desire, and action are not possible (Barry, 1987). Grabbing the attention of consumers in this cluttered marketplace of messages, also known as an attention economy (Doyle, 2016), is a goal practitioners constantly struggle to achieve (Sullivan, Bennett, and Boches, 2012; Monuzzi and Grassilli, 2015). To practitioners, repeated exposure will not compensate for an ad that fails to win the attention of consumers (Sullivan, Bennett, and Boches, 2012).

### *Escapism*

Defined as a desire to break free, either mentally or physically, from the expected routine and the responsibilities of life (Zarantonello and Lumomala, 2011), escapism is intertwined with nostalgia in the works of multiple scholars (Havlena and Holak, 1991; Stern, 1992; Addis and Holbrook, 2010; Triantafillidou and Siomkos, 2014; Henry and Caldwell, 2015). Escapism is related to nostalgia, as it delves into a nostalgic, hedonically edited past and can be motivated by a desire to retreat from current pressures as well as the pressures of the impending future (Stern, 1992; Davis 1979).

Thus, escapism takes its place alongside attitude towards the ad, attitude towards the brand, and attention towards the ad. With this understanding of these four key variables it becomes possible to test Construal Level Theory. Within the contexts of nostalgia and hedonic/utilitarian product typology, Construal Level Theory points to potential outcomes. In testing each, the body of knowledge expands.

### ***Hedonic Products versus Utilitarian Products***

Nostalgia, particularly personal nostalgia, has an emotional aspect (Muehling and Sprott, 2004; Olivier, 2011). Further, the tendency to emotionally shape memory, hedonic editing, points to a hedonic component of nostalgia as well (Cowley, 2008). Nostalgia even reinforces loyalty to specifically hedonic products (Lambert-Pandraud and Laurent, 2010). Likewise, the interviews with both practitioners and consumers presented an association between nostalgia and hedonic products.

With all of this information that establishes a connection between nostalgia and hedonic constructs, it makes sense that the use of nostalgia with hedonic products is likely to achieve higher attitude towards the ad, attitude towards the brand, attention towards the ad, and escapism than the use of nostalgia with utilitarian products. Nostalgia has been shown to have an influence on attitude towards the ad and attitude towards the brand (Muehling and Sprott, 2004; Gineikiene, 2013). Also, there are documented descriptions of nostalgia being tied to the desire to escape to an idealized past (Davis, 1979; Stern, 1992).

This idealization connected to nostalgic escape fits the description of hedonic editing, in which the pleasurable aspects of happy memories are accentuated and less pleasurable aspects deemphasized (Cowely, 2008). In addition to this linking of escapism



to hedonic editing, there is the experiential nature of escapism (Zarantonello and Lumomala, 2011; Addis and Holbrook, 2010; Molesworth, 2009), not unlike hedonic consumption, which also has an experiential nature (Holbrook and Hirshman, 1982). Plus, escapism has been shown to inspire hedonic activities (Addis and Holbrook, 2010). With these hedonic and escapist factors in mind, hedonic products and appeals are likely to achieve greater escapism than utilitarian ones.

Placing these potential relationships in the context of Construal Level Theory brings in the additional element of psychological distance, in this case specifically temporal distance. According to Construal Level Theory differences in psychological distance should impact the attitudes and decisions of subjects (Trope and Liberman, 2010). Thus, in order to effectively compare these relationships between nostalgia/hedonic products and between nostalgia/utilitarian products, these psychological/temporal distances should be held constant. In this case, the comparison focuses on the near past. Thus, the following hypotheses make sense.

H<sub>1</sub>: Near-past nostalgia messaging will promote significantly higher (a) attitude towards the ad, (b) attitude towards the brand, (c) attention towards the ad, and (d) escapism, when used with hedonic products compared to use with utilitarian products.

With the tenants of Construal Level Theory in mind, under which psychological distances impact the decisions and attitudes of subjects (Trope and Liberman, 2010), comparisons of the use of nostalgia with utilitarian or hedonic products should be held in a consistent time frame, in this case far past. Hedonic products paired with far-past nostalgia messaging will be significantly higher in all four variables in comparison to

utilitarian products paired with far-past nostalgia messaging. This assumption is supported by nostalgia's connection to hedonically edited perceptions (Cowley, 2008), hedonic products (Zarantonello and Lumomala, 2011; Lambert-Pandraud and Laurent, 2010), and escapism (Havlena and Holak, 1991; Stern, 1992; Addis and Holbrook, 2010; Triantafillidou and Siomkos, 2014; Henry and Caldwell, 2015). Further bolstering this connection between the hedonic and far-past nostalgia are nostalgia-driven attempts to relive a past experience (Alba and Williams, 2012). These nostalgia-driven attempts to relive the past are tied to the pleasure principle (Van Boven and Ashworth, 2007) and are a form of hedonic consumption (Alba and Williams, 2012).

H<sub>2</sub>: Far-past nostalgia messaging will promote significantly higher (a) attitude towards the ad, (b) attitude towards the brand, (c) attention towards the ad, and (d) escapism, when used with hedonic products compared to use with utilitarian products.

### ***Hedonic Products and Near versus Far Nostalgia***

With its emphasis on psychological distance impacting decisions and behavior (Trope and Liberman, 2010), Construal Level Theory would indicate that changes in psychological distance should impact attitude towards the ad, attitude towards the brand, and attention towards the ad. In each case, the shorter temporal distance, and therefore the shorter psychological distance, makes the concept and the potential reward implied by the ad more concrete. With ads framed at a shorter distance being more concrete, subjects are likely to respond more strongly to near-focused ads in comparison to far-focused ads. This expectation is supported by findings that indicate that consumers are persuaded more strongly by advertising messages related to proximal consequences than long-term

consequences (Kees, 2011) and more strongly by marketing messages with benefits associated with the near time frame than benefits in a far time frame (Roehm and Roehm, 2011).

First, in the case of attitude towards the ad, the influence of nostalgia based advertising is well documented (Pascal, Sprott, and Meuhling, 2002; Meuhling and Sprott, 2004; Baker and Kennedy, 1994; Bambauer-Sachse and Gierl, 2009). For example, nostalgic cues in advertisements were shown to shape the thought of subjects and impact both their attitude towards the advertised brand and their attitude towards the advertisement itself (Meuhling and Sprott, 2004). This leaves the issue of how far into the past should nostalgia-based communications be framed. As stated in Construal Level Theory, psychological distance in the form of temporal distance can shape the attitude of subjects (Trope and Liberman, 2003; Trope and Liberman, 2010; Fujita, Eyal, Chaiken, Trope, and Liberman, 2008). Yet when it comes to advertising appeals related to the past for utilitarian and hedonic products, there is a gap that offers an opportunity to expand the body of knowledge. Building upon the connection between nostalgia and loyalty to hedonic products (Lambert-Pandraud and Laurent, 2010) and the nostalgic revisionism of hedonic editing (Cowley, 2008), clear expectations arise. Namely, it appears likely that hedonic products would enjoy significantly higher attitude towards the ad from near-past nostalgia messaging with more concrete appeal, thanks to its temporal proximity, than far-past nostalgia messaging with a more abstract appeal. This expectation is further supported by Construal Level Theory (Trope and Liberman, 2010), the discussed ties between nostalgia and hedonic products (Lambert-Pandraud and Laurent, 2010), and

findings related to the persuasiveness of consequences and benefits in the near term and long term (Kees, 2011; Roehm and Roehm, 2011).

Second, as with attitude towards the ad, psychological distance could also have an impact upon attitude towards the brand. Construal Level Theory asserts that these distances affect the concreteness or abstractness of the concept and the judgment of the subject (Trope and Liberman, 2003; Trope and Liberman, 2010). Thus, the temporal distance into the past is likely to have an influence on the attitude towards the brand. Again, as with attitude towards the ad, the connection between nostalgia and loyalty to a hedonic product (Lambert-Pandraud and Laurent, 2010) and the persuasiveness of near versus far time frames (Kees, 2011; Roehm and Roehm, 2011), are likely to make hedonic products paired with near-past nostalgia messaging enjoy significantly higher results than the attitude towards the brand inspired in relation to hedonic products paired with far-past nostalgia messaging.

Third, attention towards the ads is also likely to be higher with shorter distances and hedonic products. According to Construal Level Theory, psychological distance can serve to make an object more or less attractive, with the abstract offering being more desirable and the concrete offering being perceived as more feasible (Trope and Liberman, 2003; Trope and Liberman, 2010; Fujita, Eyal, Chaiken, Trope and Liberman, 2008). Construal Level Theory supports the idea that objects or choices with less temporal distance from the present are likely to attract more attention than issues with further temporal distance (Dhar and Kim, 2007). By definition, utilitarian products and appeals focus upon achieving an objective goal, while hedonic ones present the product as the goal in itself or a key to a subjective experience (Babin and Harris, 2014). Hedonic

products have an affective association (Alba and Williams, 2012), as does nostalgia (Baker and Kennedy, 1994).

In each of these three cases, attitude towards the ad, attitude towards the brand, and attention towards the ad, shorter temporal distances and the hedonic nature of the product seem likely to achieve significantly higher results than greater distances and utilitarian products, according to the literature involved. This focus on temporal proximity combined with the association of hedonic products and nostalgia supports the following hypothesis.

H<sub>3</sub>: Advertisements with hedonic products will promote significantly higher (a) attitude towards the ad, (b) attitude towards the brand, and (c) attention towards the ad when near-past nostalgia messaging is used compared to far-past nostalgia messaging.

In contrast, by its very nature, escapism is likely to have a different outcome from the other variables. Being a desire to avoid current pressures (Zarantonello and Lumomala, 2011), escapism is likely to have a positive relationship with greater temporal and other psychological distances because such distances would likely translate to distance from the current pressures that define escapism. The less concrete perceptions presented by ads are set at greater temporal distance and will likely appeal to the subjects' sense of escapism more. Thus, the following hypothesis arises.

H<sub>4</sub>: Advertisements with hedonic products will achieve significantly higher escapism when far-past nostalgia messaging is used compared to near-past nostalgia messaging.

## **Forestalgia**

Because issues of temporal distance can extend into the future as well as the past, forestalgia messaging, being the future-oriented counterpart of nostalgia, offers an opportunity to test Construal Level Theory. Defined as an individual's yearning for what lies ahead or is yet to come within the range of perceived possibility and potential personal experience, forestalgia embraces appeals that attempt to leverage expectations, be they five years away or further. As stated previously, Construal Level Theory advocates that psychological distance, including temporal distance and hypothetical distance, should influence the attitudes and responses of subjects (Trope and Liberman, 2003; Trope and Liberman, 2010; Trope, Liberman, and Wakslak, 2007). Additionally, issues of context, such as the hedonic or utilitarian nature of the product, present fertile ground for investigation as well. This fertile ground also extends to such dependent variables as attitude toward the ad, attitude toward the brand, attention to the ad, and escapism.

### ***Utilitarian Products versus Hedonic Products***

As with articles on shopping, product typology came up in discussions with both practitioners and consumers when in-depth questioning explored issues related to future appeals. The products most commonly named by interviewed consumers and practitioners fall into the utilitarian category (Dhar and Wertenbrach, 2000). For example, when practitioners were asked, "What are different situations when you might use future-oriented images and copy in an advertisement?" the products most commonly mentioned were financial products, healthcare products, and new technology, including computers. (See Table 3.12.)

Similarly, when consumers were asked, “When you think about advertising that uses the future, what types of stuff come to mind?” the answers reflected a similar focus on such utilitarian goods as technology and financial products. (See Table 3.26.) This perceived “futuristic/utilitarian” link (Duggan, 2001, p. 259) is even remarked upon by the fashion literature.

Also shaping expectations in regard to the hedonic and utilitarian product typologies in relation to forestalgia appeals was the rejection of typically hedonic products (Dhar and Wertenbrach, 2000) by practitioners and consumers in Study 1 and Study 2. In response to the inquiry, “With which categories do you think ads about the future don’t work?” the leading themes among consumers were food and beverages, typically hedonic, experimental products. (See Table 3.22.) Follow-up questioning then proceeded to investigate if the food in question might have utilitarian aspects such as health benefits or weight loss. Such utilitarian-focused food inquiries were dismissed as “fake food” by multiple consumer subjects.

Practitioner responses reflected a rejection of forestalgia paired with typically hedonic products such as food and comfort products. For example, these two quotes focus upon the issues.

*I think like older products where, you know, it’s a comfort product. It’s like anything that’s a comfort thing, I don’t think really ties to the future. I think, you know, comfort foods, comfort products, you know, you’re trying to identify with the known. (Jacob, Baby Boomer)*

*and*

*I think people would be kind of turned off... That's not their perception of the product [Coca-Cola]. So if you've already got a pretty strong brand image, it's ... it's more traditional and trusted, and I think it's ... I think it wouldn't help you very much. (Terry, Baby Boomer)*

Building on this perceived thematic congruence between utilitarian products and forestalgia, ads featuring utilitarian products with forestalgia should have significantly higher results across the board in comparison to ads featuring hedonic products with forestalgia. Given that Construal Level Theory asserts that differences in psychological distance will impact decisions and attitudes, such distances should be held constant. Thus, near-future forestalgia ads with hedonic products should be compared to near future forestalgia ads with utilitarian products. In addition to this, far-future forestalgia ads with hedonic products should be compared to far-future forestalgia ads with utilitarian products.

H<sub>5</sub>: Near-future forestalgia messaging will promote significantly higher (a) attitude towards the ad, (b) attitude towards the brand, (c) attention towards the ad, and (d) escapism when used with utilitarian products compared to use with hedonic products.

H<sub>6</sub>: Far-future forestalgia messaging will promote significantly higher (a) attitude towards the ad, (b) attitude towards the brand, (c) attention towards the ad, and (d) escapism when used with utilitarian products compared to use with hedonic products.



Thus, in testing Construal Level Theory, the temporal distance into the future presented in the advertising treatments should provoke significantly different responses in regard to attitude towards the ad, attitude towards the brand, attention to the ad, and escapism. Going to the heart of Construal Level Theory provides more detail as to the reasons for this expectation of different attitudes, perceptions, and responses based upon temporal difference. Construal Level Theory, in its earlier incarnation as Temporal Construal Theory (Trope and Liberman, 2000; Trope and Liberman, 2003) espoused temporal distance as inspiring just such changes. Later, with the development of the more expansive Construal Level Theory, other forms of psychological distances were also shown to influence attitudes and decisions. Under Construal Level Theory, general attitude shifts arising from psychological distance from future events are well documented (Wakslak, 2012), not to mention the effect on changes in behavior (Trope, Liberman, and Wakslak, 2007), consumer choice (Dhar and Kim, 2007), and attention (Fujita, Eyal, Chaiken, Trope and Liberman, 2008). However, these specific constructs in relation to hedonic and utilitarian products, and in contrast to nostalgia, raise new opportunities for investigation.

### ***Utilitarian Products and Near versus Far Forestalgia***

As with near versus far nostalgia in the case of hedonic products, Construal Level Theory points to the likelihood of near-future forestalgia messaging resulting in significantly higher results with key dependent variables in comparison to far-future forestalgia. The reason for this expectation is that in the cases of attitude towards the ad, attitude towards the brand, and attention towards the ad, the shorter temporal distance should make the concepts involved more concrete and appealing to the subjects.

First, consider this likely preference for near forestalgia versus far forestalgia in terms of attitude towards the ad. Attitude towards the ad is defined as the affective reaction of the recipient to like or dislike the advertisement itself (Lutz, McKenzie, and Belch,1983). According to Construal Level Theory, such responses should also be influenced by temporal distance (Trope and Liberman, 2003; Trope and Liberman, 2010). With shorter temporal distance in mind, as well as the associations of utilitarian products with forestalgia appeals, the more concrete near-forestalgia appeals should most strongly influence attitude towards the ad than far-forestalgia appeals.

Second, attitude towards the brand represents to practitioners a potential asset to inspire consumers in their favor and offers to scholars a metric with which to gain additional insight into the minds of consumers. With the Construal Level Theory asserting the impact of temporal distance on such evaluator responses (Trope and Liberman, 2003; Trope and Liberman, 2010), attitude towards the brand creates an opportunity for testing. In the area of forestalgia versus nostalgia, the question of directionality of the temporal distance, past versus future, is one such opportunity. This would also add to the body of knowledge relating the hedonic or utilitarian aspects of a product to consumers' attitudes (Voss, Spangenberg, and Grohmann, 2003).

Third, attention to the ad can be influenced using the expectation of a benefit in the near future, a long established method of attracting attention to an advertisement (Campbell, 1995; Pope, Voges, and Brown, 2004). Though these examples are affective and hedonic, those products spoken of by both practitioners and consumers as appropriate for a future-related appeal were by their nature utilitarian, such as computer technology (Dhar and Wertenbroch, 2000) In addition, the near proximity of the reward is likely to

be more concrete and appealing. Further bolstering these expectations, changes in attention (Fujita, Eyal, Chaiken, Trope and Liberman, 2008), general attitude (Wakslak, 2012), behavior (Trope, Liberman, and Wakslak, 2007), and consumer choice (Dhar and Kim, 2007) have all been tied to perceived psychological distance into the future. Thus, given these findings in combination with the utilitarian nature of the products named (Dhar and Wertenbroch, 2000), attention to the ad, like attitude towards the ad, and attitude towards the brand should all be influenced by advertisements containing both utilitarian products and near-future messaging, as is indicated by this hypothesis.

H<sub>7</sub>: Advertisements with utilitarian products will promote significantly higher (a) attitude towards the ad, (b) attitude towards the brand, and (c) attention towards the ad when near-future forestalgia messaging is used compared to far-future forestalgia messaging.

Also, much like the case of far-past nostalgia, far-future forestalgia is likely to have a positive relationship with escapism. Ads that offer the opportunity to gain greater temporal distance from the pressures of the present should achieve significantly higher results than near-future messaging. This expectation that escapism into the future will increase with greater distances as it is expected to with escapism towards the past is well supported by the work of Molesworth (2009) and others (Zarantonello and Lumomala, 2011).

Escapism, a desire to get away from current responsibilities and routines (Zarantonello and Lumomala, 2011), can be either past or future focused (Molesworth, 2009). One place where this is clearly illustrated is in the videogame market where games

presenting either theme abound (Molesworth, 2009). This focus on temporal distance makes escapism a potential way to test Construal Level Theory.

Attitude towards the ad, attitude towards the brand, and attention to the ad are all likely to increase as temporal distance from the present decreases and thus become more concrete in the minds of the subject. With escapism the greater the distance in the future, the greater the ability to get away from the current pressures and responsibilities that are integral to the definition of the concept (Zarantonello and Lumomala, 2011). Thus, the below hypothesis arises.

H<sub>8</sub>: Advertisements with utilitarian products will promote significantly higher escapism when far-future forestalgia messaging is used compared to near-future forestalgia messaging.

### **The Challenge of the Balanced Products**

To this point all analyses have referred to products that could be defined as either hedonic or utilitarian. There is still the question of balanced products. Balanced products in this context are those products that are neither distinctly utilitarian nor hedonic. In these circumstances, the hedonic or utilitarian influence in the treatment does not arise from the product, but from the appeal. By using such a balanced product in treatments it is possible to test which type of appeal, hedonic or utilitarian, might achieve greater outcomes. According to Construal Level Theory, one form of psychological distance is hypothetical distance, expressed as the likelihood of an event occurring (Trope, Liberman, and Wakslak, 2007). Even if hedonically edited, nostalgia, by multiple definitions, has a basis on past events or experiences (Holbrook, 1993; Baker and Kennedy, 1994; Stephan, Sedikides, and Wildschut, 2012). In contrast, future-based

forestalgia appeals are potentialities based upon grounded extrapolations, as opposed to being products of an actual experienced past. This connection between nostalgia and memories of a lived past, even if idealized, is referred to in the very definitions of multiple scholars (i.e. Davis, 1979; Goulding, 1999). (See Table 2.2 and Table 2.3.) Based on this lived-past advantage, nostalgia should outperform forestalgia consistently by virtue of nostalgia being less hypothetical than forestalgia.

In this case, it makes sense to focus on the appeal of the message rather than the type of product. The use of a balanced product is key in providing a consistent element. Significantly different products would introduce a confounding effect. As established previously, balanced products are those products that have a combination of both hedonic and utilitarian attributes, but are not decidedly favoring one or the other. With a balanced product, the hedonic or utilitarian element comes out of the appeal, as opposed to the nature of the product.

Also, in order to provide a consistent element and avoid a potential confound, the temporal distance expressed in each ad should also be consistent. Thus, both the utilitarian forestalgia advertisement for the balanced product and the hedonic nostalgia advertisement for the balanced product should connect to a near temporal distance, as opposed to one being near and the other far. The importance of maintaining this consistency is echoed by the fundamental premise of Construal Level Theory that psychological distance should influence the attitudes and responses of subjects (Trope and Liberman, 2000).

H<sub>9</sub>: In the context of ads for balanced products, near-past nostalgia advertising in combination with hedonic appeals will promote significantly higher (a)

attitude towards the ad, (b) attitude towards the brand, (c) attention towards the ad, and (d) escapism, compared to near-future forestalgia advertising paired with utilitarian appeals.

Just as near-nostalgia hedonic appeals are likely to outperform near-forestalgia utilitarian appeals, so too far-nostalgia hedonic appeals are likely to outperform far-forestalgia utilitarian appeals. The reason why this expectation is likely arises because nostalgia, even if idealized, has an element of an established past (Holbrook, 1993; Baker and Kennedy, 1994; Stephan, Sedikides, and Wildschut, 2012). In contrast to nostalgia, forestalgia is more hypothetically distant due to its potential, future-based nature. In short, nostalgia is more grounded than forestalgia, due to nostalgia's connection to the past. That future-based propositions are hypothetical in nature is a tenant of both Construal Level Theory and its predecessor Temporal Construal Theory (Trope and Liberman, 2000; Trope and Liberman, 2003; Trope and Liberman, 2010). As stated by Construal Level Theory, the greater hypothetical distance, being one form of psychological distance, will make benefits or consequences less concrete and more abstract to the subject, thus changing the reactions and attitudes (Trope, Liberman, and Wakslak, 2007).

To focus on these implications of nostalgia and hedonic messaging versus forestalgia and utilitarian messaging, it is important to hold the temporal distance in question constant to avoid a potential confound arising from issues of near versus far. For this hypothesis that constant temporal distance will be far. Also, to avoid a potential confound, a consistent balanced product is important to avoid the potential confound of a product with a hedonic nature versus a product with a utilitarian nature.

H<sub>10</sub>: In the context of ads for balanced products, far-past nostalgia messaging in combination with hedonic appeals will promote significantly higher (a) attitude towards the ad, (b) attitude towards the brand, (c) attention towards the ad, and (d) escapism compared to far-future forestalgia messaging paired with utilitarian appeals.

When Construal Level Theory holds true, then the psychological distance involved should impact the attitude towards the ad, the attitude towards the brand, the attention towards the ad, and escapism. Further, the nature of the appeal, be it hedonic or utilitarian, has the potential to exert an influence upon the outcome.

## CHAPTER IV

### METHODS

#### **Measures**

To test these hypotheses in relation to Construal Level Theory, a series of advertising treatments was necessary. Based upon the insights of a former advertising copywriter with 18 years of experience in the field of advertising as both a copywriter and associate creative director, as well as the insights of two doctoral-level marketing professors, a variety of advertising treatments was devised to test the key variables of this dissertation, those being nostalgia and forestalgia, utilitarian and hedonic appeals, and near and far temporal distance.

The decision to create treatments as opposed to using existing advertising samples arose from the fact that existing advertising samples tended to fall into strict campaign formats necessary to communicate a consistent message to consumers (Sullivan, Bennett, and Boche, 2012), but these consistencies do not allow for the range of variables to be explored. Also, existing nostalgia may trigger respondents' personal nostalgia based upon experiences unrelated directly to the ads that just happened to occur during the ads. Recognizing these possible confounds related to using advertisements from different brands and campaigns (Alden, Steenkamp, and Batra, 1999), new advertising treatments were created. The subjects would likely be responding based upon the difference in brands as opposed to differences in hedonic and utilitarian orientation of the product with



forestalgic or nostalgic messaging. As such, it was decided to craft 16 ads to capture different combinations of forestalgia and nostalgia messaging, at different temporal distances and with different product types.

The first step of this process was to identify products that would clearly fall into the categories of hedonic, utilitarian, and balanced. The purpose of the balanced product was to allow for the analysis of both hedonic and utilitarian messaging in regards to a product to which each could apply. The balanced product would also allow for a more direct comparison of forestalgia and nostalgia appeals by utilizing a single consistent product.

Based upon the literature and a discussion among judges, three products were selected. The Ford Mustang, a sports car, was selected as the hedonic product. The hedonic nature of sports cars is well established (Donovan and Percy, 1991; Roy and Ng, 2012). Based upon its no-frills nature, the disposable ballpoint pen was selected as the inherently utilitarian product (Crowley, Spangenberg, and Hughes, 1992; Mittal, 1988). The standard pen from Bic is an exemplar of the disposable ballpoint pen product category. For the classification of having both utilitarian and hedonic applications, the Coleman Cooler was employed as the balanced product. This is supported by the classification of similar products, i.e. refrigerators (Berger, 1986; Peter, Olson, and Grunert, 1999).

In crafting the ads, the decision was made based upon the comments of both practitioners and consumers that the temporal frame of reference should be within the lifetime of the audience. The dismissal of events before ones lifetime and after ones lifetime as “history” and “science fiction” respectively, led to the adoption of a five-year

benchmark dividing the far and near temporal distance. For example, far-forestalgia ads were to reference expectations more than five years into the future and near-forestalgia ads would focus upon events less than five years into the future, while near-nostalgia ads would be focused upon events less than five years into the past and far-nostalgia events would be focused upon events more than five years into the past. The greater influence of personal nostalgia in comparison to historical nostalgia is also supported in the literature (Feng, Chang, and Chen, 2013). Thus, while these formulated advertising treatments may refer to the retirement or childhood of the audience, the advertising treatments deliberately do not focus upon a temporal distance of multiple generations in the past or future.

Initial ad development rounds were tested using a combination of Amazon Mechanical Turk and Qualtrics. Amazon Mechanical Turk allows for the solicitation of online subjects with IP addresses limited to the United States. Subjects were offered two dollars of compensation for their time and attention. The instructions also specified that subjects had to be over the age of 21.

Amazon Mechanical Turk is an online crowdsourcing marketplace that has been shown to produce results similar to those of consumers (Steelman, Hammer, and Limayan, 2014). Utilizing Amazon Mechanical Turk in this fashion has been found effective in collecting results that are comparable to those of consumer surveys, student samples, and other forms of behavioral research (Crump, McDonnell, and Gureckis 2013; Goodman, Cryder, and Cheema 2013; e.g.).

To prevent subject burnout that might arise from having subjects comment upon 16 advertising treatments, the subjects were randomly assigned to respond to only four of

the advertising treatments. A subject would be asked to give feedback on one utilitarian product ad, one balanced-product ad with a utilitarian message, one hedonic product ad, and one balanced-product ad with a hedonic message. (See Figures 4.1 through 4.16.)

In other words, a given subject would see an ad for a Ford Mustang, an ad for a Bic Pen, and two ads for Coleman Coolers, one with hedonic messaging and the other with utilitarian messaging. These combinations would vary in regard to forestalgia and nostalgia, as well as near and far temporal distances. For example, one survey might contain a far-forestalgia Bic ad, a near-forestalgia Coleman ad with utilitarian messaging, a near nostalgia Mustang ad, and a far nostalgia Coleman ad with hedonic messaging.

Effort was made to avoid repeating temporal orientations in any survey. Put simply, no survey would have two far nostalgia advertising treatments. Also, no survey had the Coleman balanced-product ads back-to-back. These ad treatments were always separated by another product type, either hedonic or utilitarian. Once the process was complete, no less than 40 subjects gave feedback on each advertising treatment.

Pretests were performed comparing the ads using T-Test to ensure significant differences in the key variables of product/appeal typology, forestalgie or nostalgic orientation, and near or far temporal distance.



After your last child  
graduates from college...



You make your last  
mortgage payment...



And you take that European  
vacation your other half  
always wanted...

Get a not-so-little  
something for yourself.



## Some rewards are worth the wait.

When it comes to the long term, you have to give yourself something to look forward to. Because as long as there are roads to drive and fun to be had, there will be Ford Mustangs and at least one of them WILL be yours!


M U S T A N G



Figure 4.1 Hedonic Product – Far Forestalgia



Today, it's good to  
be Logical...



Sensible...



And Practical.



*Tomorrow, will be  
another story  
entirely!*

What are you looking forward to?  
Sure, it's good to be a grown up, but even grown ups  
deserve a little fun in their future.  
That's the kind of fun you will find in the driver's seat of  
a Ford Mustang.

MUSTANG




Figure 4.2 Hedonic Product – Near Forestalgia

# Remember the last time you said, "WOW?"



You felt a little rush, because you knew you were in the presence of something extraordinary. Yeah, you knew cool when you saw it and all you wanted was to climb in the drivers seat of that MUSTANG.



Figure 4.3 Hedonic Product - Near Nostalgia

You've known what you really wanted  
since the first time you went,  
***"VROOM! VROOM!"***



Your parents thought it was "cute."  
You knew it was COOL!



Figure 4.4 Hedonic Product - Far Nostalgia



Sometimes the future can seem like science fiction, but one thing is for certain it's going to be great. Cars, watches, and phones will get much smarter.



However, some things are born brilliant.  
The Smudge-Free BiC Pen  
Because there's no improving on  
perfection.

Whatever changes the future brings, one thing to be certain of is what works is what will matter. That's why having a reliable, smudge-free BiC pen will be so important.

Durable and reliable will never stop being useful.



Smudge Free, Always!

Figure 4.5 Utilitarian Product – Far Forestalgia



Your next great idea can come at any time.  
Make sure every detail is smudge free...  
Even if it's written on a napkin.



Greatness can happen at any time.  
When that idea comes to you, be prepared with a  
BiC Smudge-Free Pen. When inspiration strikes,  
your pen will work.



Figure 4.6 Utilitarian Product – Near Forestalgia

If it was important enough to write on your hand,  
it was important enough to be smudge free.



Ever have one of those nights when everything goes right?  
Last night was one of those. You needed a smudge-free  
pen to get every detail. Good thing you had your BiC.



Smudge Free, Always!

Figure 4.7 Utilitarian Product – Near Nostalgia

Remember back in high school  
when it seemed that pens wrote on  
you as much as the paper...



At least until you got your BiC Pen.



You wanted no smudges. BiC delivered.  
You wanted the ink on the paper, not your hand.  
BiC made it happen.  
All thanks to its **Patented Smudge-Free System**,  
results were just a stroke of the pen away.



Smudge Free Always

Figure 4.8 Utilitarian Product – Far Nostalgia

*A bright future includes bright purchases  
designed to deliver lasting value year...  
After year...  
Just like your Coleman Cooler.*



Your life five or ten years from now is something to look forward to, especially when you invest in things that last. One of things you can be sure of is when you reach into your Coleman Cooler, you'll find an ice cold drink.



Always 32°, Always Reliable,  
Always Coleman!



Figure 4.9 Balanced Product – Utilitarian Messaging – Far Forestalgia



**Looking forward to next summer?  
Don't forget the Coleman Cooler.**

The popsicles will be **frozen solid**.  
The potato salad will be well **chilled**.  
And there will be plenty of **cold sodas**.  
That's what you look forward to with a Coleman.

Always 32°, Always Reliable,  
Always Coleman!



Figure 4.10 Balanced Product – Utilitarian Messaging – Near Forestalgia

When they asked  
what you brought to the party...



You brought **COLD**

The popsicles were **frozen solid**.  
The potato salad was **chilled**.  
And the sodas were **ice cold**.

Always 32°, Always Reliable,  
Always Coleman!



Figure 4.11 Balanced Product – Utilitarian Messaging – Near Nostalgia



The Coleman Cooler *made*  
your good old days  
the good *cold* days.



The ice cream was ice *cold*.  
The egg salad was *chilled*.  
And everything was *cold* all day.

Always 32°, Always Reliable,  
Always Coleman!



Figure 4.12 Balanced Product – Utilitarian Messaging – Far Nostalgia

Oh, the places you'll go!  
Just, you, your loved ones,  
and your Coleman Cooler.



Where do you want to be five or ten years from now?  
Relaxing by a lake with your grandchildren, doing just  
what you want, and occasionally reaching over to your  
Coleman Cooler for a cold drink or a delicious chilled  
snack? Yup, that sounds good to us too.  
But whatever your future holds, if there's relaxing then  
there's a Coleman Cooler.



Figure 4.13 Balanced Product – Hedonic Messaging – Far Forestalgia



Figure 4.14 Balanced Product – Hedonic Messaging – Near Forestalgia

**Next weekend  
will be awesome!**



Tailgating is always something you look forward to. Next weekend is when you celebrate new heroes, share new recipes, and tell new stories! Best of all, Coleman will be there to keep it fresh and fun!



**YOUR PARTY IN A BOX.**

**When they asked,  
“What did you bring?”**

**You brought a party in a box.**



When you walked in with a Coleman Cooler full of fun, you were met with a cheer. Showing up with cold drinks and snacks made you a hero. They were glad you were there, and you were glad you brought your Coleman Cooler.



Figure 4.15 Balanced Product – Hedonic Messaging – Near Nostalgia



**Those were the days.  
Life was simpler and more enjoyable.  
All you needed was a stocked cooler.**

In those days, nothing tasted better than  
Mom's apple pie with a scoop of cold ice  
cream on top, and washed down  
with an ice cold soda.

Good thing you had that Coleman Cooler.



Figure 4.16 Balanced Product – Hedonic Messaging – Far Nostalgia

The first question posed to each subject in regard to each ad treatment was:

- Imagine this ad is directed to you. In this situation, the focus is on the use of the product in the Future? The Past?

Depending upon the answer the subject was then asked the following question with a seven point semantic differential, with the ends marked either “Near Future” and “Far Future” or “Near Past” and “Far Past” depending upon the response. Seven points were employed to allow for the granularity necessary to address this nuanced question of how far into the future or past.

- Does the focus of the ad occur in the...

After this inquiry, the next question, was:

- Is the primary focus of this ad on the function of the product in this ad (FUNCTIONAL) or on how the ad makes you feel (EMOTIONAL)?

Here again a semantic differential scale was offered with the extremes labeled “Emotional” and “Functional.” A semantic five-point scale was employed for two reasons. First, since the question was more straightforward as to being either emotional or functional, less granularity was required. Second, by varying the scale format the subjects were less likely to fall into a dulled mindset.

In addition to these inquiries, one of the four treatments in each survey included an attention measure. This measure simply stated that if the subject was reading the question the subject was to select three on the semantic differential scale. Those responses that failed this attention measure or failed to complete the form were excluded, although the subjects were still compensated. This was to both reaffirm the subjects’ freedom to quit at any time without repercussion and to avoid the time lost.

Two-Sample T-Tests were performed to allow for the comparison of the mean scores and to ensure that the treatments represented in the mind of the subject a difference in the hedonic or utilitarian character, temporal distance, and nostalgic or forestalgie nature. The first of this series of T-Tests was important in establishing a difference between near and far treatments. (See Table 4.1.)

Table 4.1 Comparative T-Test of Near (1) vs Far (7) Temporal Distance Scores for Treatments

	Mean Near	Mean Far	T-statistic	Sig.	Std. Deviation Near	Std. Deviation Far
Mustang Hedonic Nostalgia	3.64	6.21	-8.653	.000	1.630	.843
Mustang Hedonic Forestalgia	2.82	5.70	-8.128	.000	1.636	1.311
Bic Utilitarian Nostalgia	1.68	5.34	-10.584	.000	1.292	1.712
Bic Utilitarian Forestalgia	1.98	5.21	12.711	.000	1.337	.975
Coleman Utilitarian Nostalgia	1.77	5.16	9.817	.000	.992	1.584
Coleman Utilitarian Forestalgia	3.00	4.61	5.042	.000	1.316	1.628
Coleman Hedonic Nostalgia	2.51	5.40	11.793	.000	1.188	1.431
Coleman Hedonic Forestalgia	1.50	5.81	14.767	.000	1.028	1.469

The subjects' responses to the current executions revealed a significant difference between the means in regards to the perceptions of near and far related forestalgia and nostalgia executions. With p-values of consistently less than .05, the significant differences between the means of each of these responses point to each of these treatments effectively communicating the near and far distinction in the mind of subjects. Further illustrating this distinction, all of the near executions ranged between 1.50 and 3.64, but all the far executions ranged between 4.61 and 6.21.

With this difference between near and far temporal distances established, the next question becomes one of the utilitarian or hedonic differences of appeals regarding the balanced product, Coleman Coolers. Thus, a second round of T-Tests was performed to confirm the significant difference between means of the hedonic and the utilitarian executions for the Coleman Cooler. (See Table 4.2) Performing this pretest offers the opportunity to test those hypotheses focused on appeals, where the product is both consistent and balanced in regard to the utilitarian/hedonic nature.

Table 4.2 Comparative T-Tests of Utilitarian (1) and Hedonic (5) Coleman Ads

	<b>Mean Utilitarian</b>	<b>Mean Hedonic</b>	<b>T-statistic</b>	<b>Sig.</b>	<b>Std. Deviation U</b>	<b>Std. Deviation H</b>
Coleman Far Nostalgia	2.91	4.20	-4.901	.000	1.396	.980
Coleman Near Nostalgia	1.32	4.29	5.270	.000	.6938	1.003
Coleman Near Forestalgia	1.52	3.27	-8.136	.000	.6232	1.300
Coleman Far Forestalgia	1.79	4.22	8.049	.000	.6427	.9508

In the case of this five-point semantic scale focused upon the hedonic or the utilitarian nature of the appeal, a significant difference was revealed by comparing the means via a series of T-Tests. A semantic five-point scale was employed based upon two-fold reasoning. First of all, because the question of being either emotional or functional was more straightforward than near versus far temporal distances, less granularity was required. Second, by varying the scale format the subjects were less likely to fall into a dulled mindset. As indicated by the p-values, all of which are less than or equal to .05, the Coleman Cooler hedonic executions and the Coleman Cooler utilitarian executions were each discerned as such by subjects.

Also, to confirm the hedonic or utilitarian nature of the advertising treatments featuring the Ford Mustang and Bic Pen respectively, the data collected from the five-point semantic differential test was compared using an independent sample T-Test. (See Table 4.3.) On this scale one was utilitarian and five was hedonic. In addition to the literature supporting that the nature of sports cars and ballpoint pens were hedonic and utilitarian respectively (Ratchford, 1987), this T-Test reaffirms that the appeals employed here are perceived as hedonic and utilitarian as well. In every case the Ford Mustang and Bic Pen advertising treatments are each shown to be true to their respective product typologies with p-value scores of less than .05.



Table 4.3 Comparative T-Test of Ads Featuring the Bic Pen and the Ford Mustang as Utilitarian (1) or Hedonic (5)

Mustang vs. Bic	Mean Mustang	Mean Bic	T-statistic	Sig.	Std. Deviation Mustang	Std. Deviation Bic
Near Nostalgia	4.45	2.36	10.210	.000	.657	1.228
Far Nostalgia	4.60	1.98	-12.89	.000	1.164	.719
Near Forestalgia	3.79	2.04	-7.81	.000	.75	1.245
Far Forestalgia	4.70	1.48	-28.57	.000	.871	.552

With each of these comparative mean T-Tests revealing a p-value of less than or equal to .05, these treatments can be employed to test the issues of psychological and temporal distance that, according to Construal Level Theory, should impact the perceptions and decision making of subjects. In doing so, a series of four studies become possible. These studies relate respectively to nostalgia in combination with hedonic and utilitarian products, forestalgia in combination with hedonic and utilitarian products, nostalgia in combination with hedonic and utilitarian appeals, and forestalgia in combination with hedonic and utilitarian appeals.

### *Pretest of Scales*

Subjects for this pretest were solicited and compensated via the Amazon Mechanical Turk online platform. To qualify participants in this pretest had to be more



than 21 years of age and United State citizens. This recruitment effort resulted in 597 responses, 443 of which were complete and usable for the purposes of this pretest.

The data yielded by this pretest round of collection was utilized for exploratory factor analysis and reliability analysis of the scales in question. Varimax Rotation and Principal Component Analysis were appropriate (Field, 2013). Conforming to the guidelines expressed by Nunnally and Bernstein (1994), the coefficient alphas for each scale demonstrated an acceptable level of reliability ( $>.70$ ). Also, all the items strongly loaded on their respective constructs showing the unidimensionality of each item.

### **Primary Data Collection**

With the ads verified as testing the desired aspects of hedonic and utilitarian differences as well as time differences, and the instrument pre-tested, the next step was to collect a verified sample. Qualtrics LLC was commissioned for the primary data collection. The requirements for participation were that all subjects be in the United States, over the age of 30 and only participate in this data collection once. Qualtrics LLC also eliminated any responses that were either incomplete or failed to pass the attention measure in place.

This minimum age requirement of 30 years was set to address the generational aspect personal nostalgia versus historical nostalgia (Stern 1992). (See Table 2.4.) Being below the age of 30 means there is likely a different perspective on nostalgia, especially personal nostalgia. Personal nostalgia, by Stern's typology are those things within the subject's lifetime and historical nostalgia are those things outside the subject's lifetime.

For example, certain life events such as graduation are likely to be too close to be a significant source of personal nostalgia.

Of the 891 usable responses collected, 47% were from subjects who identified their gender as male and 53% who identified themselves as female. The mean age of the respondents was 47.43, and the median age was 46. Those between the ages of 30 and 37 composed 25%. Likewise, 25% were between the ages of 38 to 45, 25% were between 46 to 54, and 25% were between 55 to 87. When asked with which generational cohort they most closely identified, the results were Millennials represented 8%, Generation X 38%, Baby Boomers 32%, and Traditional 22%.

Two surveys were created. One was focused upon nostalgia and the other forestalgia. Once they began the survey they were randomly assigned to one of eight advertisement treatments. The panel subjects were asked a variety of questions related to themselves and that specific, randomly assigned treatment. These questions were items from pretested scales. As a result, between 43 and 63 subjects responded to each of these sixteen treatments, thus exceeding the common 30-subjects-per-treatment standard often applied for such an experiment.

The confirmatory factor analysis (CFA), supports the convergent and discriminant validity of these scales with regard to this more robust data collection. (See Table 4.4.) This analysis included both the four dependent variables, escapism (Mathwick, Malhotra, and Rigdon, 2002), attention to the ad (Kim and Lakshmanan, 2015), attitude to the ad (Kamp and MacInnis, 1995), and attitude to the brands (Kamp and MacInnis, 1995), as well as three constructs were used as covariates. These three additional constructs which

were future temporal orientation (Shipp, Edward, and Lambert, 2009), past temporal orientation (Shipp, Edward, and Lambert, 2009), and relevance (Mano and Oliver, 1993).

Mano and Oliver's relevance scale is of particular importance (1993). The scale itself was created as a combination of an existing involvement scale (Mano and Oliver, 1993; Zaichowsky, 1985) as well as hedonic and utilitarian evaluative scales (Mano and Oliver, 1993; Batra and Ahtola, 1990), appropriately edited for a balance of reliability and brevity. Thus, for the purpose of this dissertation, and as reflected by the original article proposing the scale (Mano and Oliver, 1993), relevance is defined as a combination of involvement and evaluation.

Reviewing the confirmatory factor analysis proved encouraging. The measurement model indicates acceptable fit ( $\chi^2 = 1409.8$ ,  $df = 443$ ,  $\chi^2/df = 3.182$ ,  $p < .001$ ; CFI = .972, IFI = .972, RMSEA = .051). The Comparative Fit Index and Incremental Fix Index are both over .90. Further the Root Mean Square Error of Approximation and the Chi-Square are both acceptable, in light of the sample-size sensitivity of Chi-Square. (Fornell and Larcker, 1981; Bearden, Sharma, and Teel, 1982) Thus, these measures of the badness of fit are addressed. Also, all the items loaded on their appropriate variables.

For the purpose of this dissertation, past and future temporal orientation refers to the tendency of a person to focus upon either the past or future, respectively (Ship, Edward, and Lambert, 2009). With the involved treatments being temporally oriented, including past temporal and future temporal orientation as covariates, it was logical to address such constructs.

Likewise, including relevance as a covariate also makes sense. Relevance in the context of this dissertations combines involvement with evaluation and reflects the degree to which the product is meaningful and pertinent to the subject's life (Mano and Oliver, 1993). The more relevant the product featured in the treatment is to the subjects, the greater the potential influence on the dependent variables in question.

Per the guidelines of Fornell and Larcker (1981), the resulting analysis was favorable. These guidelines directly address how to establish the convergent and discriminant validity of a given construct. Convergent validity is affirmed by the Average Variances Extracted (AVE) in each case being higher than .50. The fact that the Maximum Shared Variance (MSV) and the Average Shared Variance (ASV) for each of the constructs never exceeds the AVE affirms the discriminate validity of the constructs in question. (See Table 4.5 and Table 4.6.)

The calculated composite reliability, or Rho Reliability, of each construct was consistently above .70. (See Table 4.4.) Similarly, the Cronbach's alpha results, with consistent scores over .70, affirm the item reliability for each of the items to their relative scales. Thus, both composite and item reliability are supported.

With the support of discriminant and convergent validity, as well as reliability, the data collected were then used to execute a series of multivariate analyses of covariance (MANCOVAs). These MANCOVAs used relevance and temporal orientations as covariates to control for these influences and more clearly illustrate the potential impact of these advertising treatments upon the dependent variables under consideration.

Table 4.4 Confirmatory Factor Analysis and Reliability Analysis

Construct and Scale Items	Factor Loadings	t-values	SMC's
<b>Escapism (cr = .963)</b>			
When I look at this ad, it helps me to:			
step away from my everyday concerns.	.89	45.50	.78
stop worrying about the demands of my everyday life.	.95	58.72	.90
avoid thinking about my routine problems.	.95	58.55	.90
forget about the stress of the real world.	.94	**	.88
<b>Attention to the Ad (cr = .942)</b>			
If I were reading a magazine and saw this ad, I would:			
notice it.	.89	50.49	.79
pay attention to it.	.97	40.71	.95
concentrate on it.	.89	**	.80
<b>Attitude to the Ad (cr =.971)</b>			
Based upon my overall impression of this ad, I:			
am very impressed.	.91	47.15	.83
feel very positive.	.92	48.00	.84
like it very much.	.96	56.38	.92
really enjoyed it.	.96	56.03\	.92
appreciated it.	.92	**	.84
<b>Attitude to the Brand (cr =.973)</b>			
In regards to the brand in this ad:			
the brand is appealing.	.92	37.98	.87
the brand is attractive.	.90	36.71	.81
this brand is pleasant.	.92	37.80	.84
I prefer it to other brands.	.72	25.51	.52
I like the brand.	.85	**	.72
<b>Relevance (cr =. 972)</b>			
The product in this ad:			
is important to me.	.92	**	.85
is of concern to me.	.73	28.50	.53
is relevant to me	.91	47.94	.84
means a lot to me.	.95	54.10	.90
is valuable to me.	.96	57.60	.93
matters to me.	.96	57.68	.93
is significant to me.	.94	53.56	.89
<b>Past Temporal Orientation (cr = .943)</b>			
Compared to other people, I have a tendency to:			
replay memories of the past in my mind.	.85	**	.73
reflect on what has happened in my life.	.90	37.02	.81
think about things from my past.	.95	40.97	.90
think back to my earlier days.	.88	35.63	.78
<b>Future Temporal Orientation (cr =.919)</b>			
Compared to other people, I have a tendency to:			
think about what the future has in store.	.88	**	.77
think about times to come.	.90	37.32	.81
focus on my future.	.83	32.00	.69
imagine what tomorrow will bring me.	.83	32.27	.69

Table 4.5 Average Variance Extracted and Factor Correlation Matrix

	AVE	FTO	PTO	ESC	Ten2Ad	Tude2Ad	RLV	Tude2Br
<b>Future Temporal Orientation (FTO)</b>	0.740	<b>0.860</b>						
<b>Past Temporal Orientation (PTO)</b>	0.804	0.357	<b>0.897</b>					
<b>Escapism (ESC)</b>	0.867	0.369	0.283	<b>0.931</b>				
<b>Attention to the Ad (Ten2Ad)</b>	0.845	0.413	0.290	0.674	<b>0.919</b>			
<b>Attitude to the Ad (Tude2Ad)</b>	0.872	0.412	0.311	0.712	0.879	<b>0.934</b>		
<b>Relevance (RLV)</b>	0.835	0.424	0.298	0.673	0.753	0.805	<b>0.914</b>	
<b>Attitude to the Brand (Tude2Br)</b>	0.749	0.367	0.325	0.588	0.753	0.809	0.773	<b>0.865</b>

Note: Square root of AVE bold and along the diagonal.

Table 4.6 Average Variance Extracted, Maximum Shared Variance, and Average Shared Variance

	AVE	ASV	MSV
<b>Future Temporal Orientation (FTO)</b>	0.74	0.15	0.18
<b>Past Temporal Orientation (PTO)</b>	0.80	0.10	0.13
<b>Escapism (ESC)</b>	0.87	0.33	0.52
<b>Attention to the Ad (Ten2Ad)</b>	0.85	0.44	0.77
<b>Attitude to the Ad (Tude2Ad)</b>	0.87	0.46	0.77
<b>Relevance (RLV)</b>	0.84	0.42	0.65
<b>Attitude to the Brand (Tude2Br)</b>	0.75	0.40	0.65

## *Results – Nostalgia*

As discussed earlier in this dissertation, the key premise of Construal Level Theory is that distance, be it temporal, social, geographical, or hypothetical, impacts the decisions and perceptions of individuals. The first four hypotheses are designed specifically to test Construal Level Theory using nostalgic, past-oriented, advertising treatments. Questions of how far in the past and the product typology were confronted.

The reasoning for testing Construal Level Theory in the context of utilitarian and hedonic products arose from the in-depth interviews with both consumers and advertising practitioners. Although practitioners and consumers did not use the terms utilitarian and hedonic in their responses, the products they described in relation to using the past or future fell neatly into these categories. For example, there were consistent associations between hedonic products, such as food and sports cars, and past-oriented marketing appeals.

The benchmark of events being either within or beyond five years was used as the point of differentiation between near and far temporal events. This benchmark is supported by the fact that both the management literature and psychology literature offer multiple examples of five years being used as such a benchmark. These disciplines, and the concerns they address, overlap those of the marketing discipline. In the management literature the five-year point has been employed repeatedly as a frame of reference for separating near and far (Cassar, 2006; Achtenhagen, Naldi, and Melin, 2010; Wikilund, Davidsson, and Delmar, 2003; e.g.). Psychology has also employed this near-versus-far division point (Kivetz and Keinan, 2006; Green, Myerson, Lichtman, Rosen, and Fry, 1996; Johnson and Bickel, 2002; e.g.). This consistency of regarding five years as the

benchmark between near and far when considering issues like past regrets (Kivetz and Keinan, 2006) and business growth expectations (Achtenhagen, Naldi, and Melin, 2010) supported employing the perception of events as being either within or outside five years separation as near versus far.

Building upon this perception of near versus far, Construal Level Theory asserts that what is near is more concrete and that what is far is more abstract. Being more concrete, it makes sense to address near-oriented comparisons first, then far-oriented comparisons, and then near-versus-far comparisons. Those comparisons with the same time frames, such as near-versus-near time frames or far-versus-far time frames, would contrast product typology, hedonic versus utilitarian.

#### ***Near-Past Treatments of Hedonic Versus Utilitarian Products***

The first hypothesis proposed that near-past nostalgia messaging would promote significantly higher attitude towards the ad, attitude towards the brand, attention towards the ad, and escapism when used with hedonic products compared to use with utilitarian products. Relevance and past temporal orientation are employed as covariates. Only the past temporal orientation is used here due to the fact that these ad treatments are nostalgic in nature. In testing this first hypothesis using a MANCOVA, there was a statistically significant difference between these treatments on the multivariate level:  $Wilks \Lambda = .703$ ,  $F(4, 98) = 10.353$ ,  $p = .000$ . Examination of the multivariate analysis reveals a statistically significant difference touching upon all four of the dependent variables in question. (See Table 4.7.) Estimated means that reflect the impact of the covariates are included in this and other hypothesis analysis tables.



Table 4.7 Near-Past Treatments of Hedonic Versus Utilitarian Products

Hypothesis	Dependent Variables	Near Nostalgia Hedonic Product Estimated Mean	Near Nostalgia Utilitarian Product Estimated Mean	Sig
H <sub>1A</sub>	Attitude to the Ad	5.50	4.43	.000
H <sub>1B</sub>	Attitude to the Brand	5.62	5.19	.027
H <sub>1C</sub>	Attention to the Ad	5.50	4.52	.000
H <sub>1D</sub>	Escapism	4.47	3.11	.000

The potential implications of this finding indicate that within the near-past time frame the advertising treatment which featured the intrinsically hedonic product inspired greater escapism, attention to the ad, attitude towards the ad, and attitude towards the brand than the advertising treatment featuring the utilitarian product (Babin and Harris, 2014). Utilitarian products are classified as such by the fact they are acquired as tools to achieve a goal. In contrast hedonic products are characterized by offering the reward of immediate gratification (Babin and Harris, 2014). The temporal proximity and related greater concreteness might be argued to extenuate the immediacy of the hedonic product and result in greater impact on all four of the key dependent variables.

#### ***Far-Past Treatments of Hedonic Versus Utilitarian Products***

Similar to the first hypothesis, the second hypothesis proposed that far-past nostalgia would promote significantly higher attitude towards the ad, attitude towards the brand, attention towards the ad, and escapism when used with hedonic products compared to use with utilitarian products. Here again, there was a statistically significant difference between these treatments:  $Wilks \lambda = .861, F(4, 112) = 4.511, p = .002$ .

However, rather than applying to all four of the dependent variables, this statistically

significant difference only applies to half of the expected dependent variables, namely escapism and attitude to the ad. (See Table 4.8.)

Table 4.8 Far-Past Treatments of Hedonic Versus Utilitarian Products

Hypothesis	Dependent Variables	Far Nostalgia Hedonic Product Estimated Mean	Far Nostalgia Utilitarian Product Estimated. Mean	Sig
H <sub>2A</sub>	Attitude to the Ad	5.03	5.46	.010
H <sub>2B</sub>	Attitude to the Brand	5.41	5.47	.720
H <sub>2C</sub>	Attention to the Ad	5.22	5.18	.795
H <sub>2D</sub>	Escapism	4.30	3.82	.036

There are multiple potential implications of these findings. With the greater temporal distance and therefore perceptions being more abstract than concrete in the minds of subjects, the lack of significance in the areas of attention to the ad and attitude to the brand is logical. It is in agreement with Construal Level Theory that feelings about a brand are likely to be less pronounced in a more distance temporal context.

That escapism might be an exception to this decline of reaction due to temporal distance is also logical, given both the emotional aspects of escapism and the nature of the construct. After all, distance from the present is one form of escape, even if that distance extends into the past. Also, escapism offers a feeling of gratification.

Attitude to the ad did prove to have a significant difference. However, the direction, as indicated by the estimated means, favored the far-past treatment with the utilitarian product, as opposed to the hedonic product. This is in contradiction to the expected result of this hypothesis.

### ***Near-Past Versus Far-Past Treatment of a Hedonic Product***

With the third hypothesis and the fourth hypothesis, the focus shifts to the question of near versus far, and away from comparing product type. The benchmark for the separation between near and far is whether the temporal distance is perceived as within five years or greater than five years. As discussed previously, this five-year benchmark has been employed in articles within both the management discipline (Cassar, 2006; Achtenhagen, Naldi, and Melin, 2010; Wikilund, Davidsson, and Delmar, 2003; e.g.) and psychology discipline (Kivetz and Keinan, 2006; Green, Myerson, Lichtman, Rosen, and Fry, 1996; Johnson and Bickel, 2002; e.g.).

Namely, the third hypothesis posits that advertisements with hedonic products will promote significantly higher attitude towards the ad, attitude towards the brand, and attention towards the ad when near-past nostalgia messaging is used compared to far-past nostalgia messaging. Escapism was in turn addressed in the fourth hypothesis with reverse expectations due to the possibility that greater distance from the present might increase escapism as a result. Here too, however, there was a statistically significant difference between these treatments:  $Wilks \Lambda = .910, F(4, 101) = 2.51, p = .046$ . Upon reviewing the estimated means and p-values shown in Table 4.9, escapism, the focus of the fourth hypothesis, was the only construct not to reflect statistically significant results.

Table 4.9 Near-Past Versus Far-Past Treatment of a Hedonic Product

Hypothesis	Dependent Variables	Near Nostalgia Hedonic Product Estimated Mean	Far Nostalgia Hedonic Product Estimated Mean	Sig
H <sub>3A</sub>	Attitude to the Ad	5.47	4.83	.003
H <sub>3B</sub>	Attitude to the Brand	5.60	5.25	.029
H <sub>3C</sub>	Attention to the Ad	5.45	5.03	.047
H <sub>4</sub>	Escapism	4.44	4.11	.157

In comparing near-past and far-past treatments for hedonic products, the third hypothesis is supported by statistically significant results. Based upon the estimated means, those being the means as affected by the covariates (Fields, 2013), the versions of the hypothesis related to attitude to the ad, attitude to the brand, and attention to the ad are all supported. This is in line with the premise of Construal Level Theory that shorter temporal distances will be more concrete in the minds of subjects and thus exert greater influence.

The fourth hypothesis, which addressed escapism and compared near-past versus far-past framing, did not have significant results. This lack of significant results might be indicative of the contradictory influences of Construal Level Theory and the nature of escapism itself. Distancing oneself from current concerns is inherent to escapism. Thus, greater temporal distance should exert an influence. However, according to Construal Level Theory, the greater concrete reality of temporal proximity should also be a deciding influence. Thus, these contradictory influences might be one explanation for this particular hypothesis failing to achieve significant results.

These nostalgia related outcomes and their potential application to the marketing of hedonic and utilitarian products and message framing raise interesting possibilities. For example, even when leveraging nostalgia, focusing on the near past, as opposed to far past, is likely to yield greater results. Now the question becomes what might the future hold?

### ***Results – Forestalgia***

With these insights into nostalgia, the focus can now shift from the past to the future. As discussed in the literature review and throughout this dissertation, there is

currently no future-oriented counterpart for nostalgia. Forestalgia is proposed in this dissertation to address this issue. It is defined as an individual's yearning for an idealized future. In this way forestalgia mirrors Muehling and Sprott's nostalgia definition, "an individual's yearning for an idealized past" (2004, p.25). There are conceptualizations without scales, such as fantasy, futurism, and nextopia, that may touch upon aspects of the construct of forestalgia, but none are the future-oriented counterpart of nostalgia.

Excitement is different from these conceptualizations without scales. The key point of differentiation between forestalgia and excitement is the focus on an improved present in the case of excitement versus forestalgia's future focus. To further establish this differentiation between a longing for the future and a desire for a change to the present discriminant validity test is necessary.

### ***Excitement, Forestalgia, and Nostalgia***

In this evaluation of forestalgia, both excitement and nostalgia are important constructs from which to differentiate. The background of these concepts and its differences from forestalgia are also addressed in the literature review section of this dissertation. Differentiating in this way between these would prevent possible confusion between these independent concepts in the future. To fully addressing the differences between forestalgia and excitement and between forestalgia and nostalgia, information was collected as a part of the primary data collection. As a product of the primary data collection, it is appropriate to address this issue of discriminant validity here.

In this pursuit of a greater understanding of forestalgia, the role of excitement (Aaker, 1997) as adapted by Wentzel (2009) into a scale became of interest. Excitement has been defined in a number of ways. Though varied, these definitions include a

consistent affective focus. This emotional emphasis can be seen in Table 4.10, as reflected by such words as pleasure, arousal, happiness, energy, spirited, and daring. This emphasis on the affective to the detriment of the cognitive is in contrast to the items of both Muehling and Sprott's nostalgia scale (2004) and the adapted forestalgia scale presented in this dissertation.

Another concept included in this analysis from which to ensure differentiation is nostalgia. Forestalgia is the future focused counterpart of nostalgia. Forestalgia's definition reflects the work of Muehling and Sprott (2004) on the subjects, as do the items of the forestalgia scale created. Because of this level of similarity between forestalgia and nostalgia in regards to scale items and definitions, such analysis is necessary.

Table 4.10 Definitions of Excitement (Repeat of Table 2.4)

Author(s) and Year	Definitions
Liljander and Bergenwall, 1999, p. 5 Lin, 2010, p. 9	"A combination of high pleasure and high arousal." "A degree of talkativeness, freedom, happiness, and energy shown in a brand's personality traits."
Carlson, Donovan, and Cumiskey, 2009, p.373	"Excitement is defined as daring, spirited, imaginative, and up-to-date as demonstrated by Target with its high-energy advertising campaign."

To evaluate the differences between forestalgia and excitement, an adapted version of an appropriate scale (Mano and Oliver, 1993) was included in the data collections. According to the originating article, this excitement scale was designed to measure excitement in reaction to a specific stimulus (Mano and Oliver, 1993; Bruner, 2017). In addition to this the original nostalgia scale (Muehling and Sprott, 2004), upon which the forestalgia scale was based, was also included in this data collection.

To establish that forestalgia, excitement, and nostalgia are measuring different constructs and loading properly, a variety of analyses were performed. An EFA was performed to ensure that the items were loading correctly. Then the CFA, using primary data, affirmed discriminant validity and convergent validity. (See Tables 4.11 and 4.12.) Based upon the CFA information, the Average Variance Extracted (AVE) for all three constructs surpassed both the Average Shared Variances and the Maximum Shared Variances. Thus discriminant validity is supported. The convergent validity was affirmed by the fact that the AVE's were all greater than .50.

Table 4.11 Confirmatory Factor Analysis and Reliability Analysis of Forestalgia, Excitement, and Nostalgia

Construct and Scale Items	Factor Loadings	t-values	SMC's
<b>Forestalgia (cr = .982)</b>			
The ad:			
makes me think of the future.	.86	***	.75
helps me imagine a pleasant future.	.91	40.00	.83
makes me yearn for the future.	.89	37.99	.79
makes me think about a future point in time.	.90	38.83	.81
makes me think about when I will be older.	.77	29.25	.60
evokes a delightful future.	.93	42.18	.87
is a pleasant foreshadowing of the future.	.92	40.88	.85
makes me yearn for possible good times in the future.	.87	35.90	.75
inspires me with what the future holds.	.94	42.41	.88
makes me think of good times in the future.	.92	41.13	.85
<b>Excitement (cr = .975)</b>			
When I see this ad, I feel:			
excited.	.95	66.03	.91
enthusiastic.	.94	62.39	.89
elated.	.96	68.96	.92
thrilled.	.96	***	.91
<b>Nostalgia (cr = .976)</b>			
The ad:			
reminds me of the past.	.85	42.38	.73
helps me recall pleasant memories.	.92	54.89	.85
makes me feel nostalgic.	.83	39.62	.70
makes me reminisce about a previous time.	.91	51.74	.82
makes me think about when I was younger.	.90	51.23	.82
evokes fond memories.	.96	65.14	.91
is a pleasant reminder of the past.	.95	61.74	.89
brings back memories of good times from the past.	.97	70.01	.94
reminds me of the good old days.	.95	***	.90
reminds me of good times in the past.	.96	68.23	.93

Table 4.12 Average Variance Extracted, Average Shared Variance, and Maximum Shared Variance for Forestalgia, Excitement, and Nostalgia

	AVE	ASV	MSV
<b>Forestalgia</b>	0.80	0.39	0.52
<b>Excitement</b>	0.91	0.47	0.52
<b>Nostalgia</b>	0.85	0.33	0.42



With forestalgia being one of the key potential contributions of this dissertation, supporting the discriminant validity of this construct in relation to excitement was particularly important. Thus, with the discriminant validity of forestalgia established in relation to both excitement and nostalgia, the focus of inquiry can shift to the analysis of hypotheses related to future-oriented treatments and the four dependent variables in question; attitude to the ad, attitude to the brand, attention to the ad, and escapism.

### ***Near-Future Treatments of Hedonic Versus Utilitarian Products***

As discussed in the Hypothesis Development, the qualitative interviews with practitioners and consumers often touched upon an association between future-oriented advertising and, though not directly named as such, utilitarian goods and services. Building upon this observed theme and the tenants of Construal Level Theory, the fifth through eighth hypotheses were tested. In order to take into account concerns related to the relevance of the products and the temporal orientations of the subjects, these variables were integrated as covariates.

The fifth hypothesis stated that near-future forestalgia messaging will promote significantly higher attitude towards the ad, attitude towards the brand, attention towards the ad, and escapism when used with utilitarian products compared to use with hedonic products. In testing this hypothesis with MANCOVA, these results were found to support presence of significant findings:  $Wilks \Lambda = .735$ ,  $F(4, 95) = 8.56$ ,  $p = .000$ . In addition, all four of these dependent variables showed statistically significant results, as can be seen in Table 4.13.

Table 4.13 Near-Future Treatments of Hedonic Versus Utilitarian Products

Hypothesis	Dependent Variables	Near Forestalgia Hedonic Product Estimated Mean	Near Forestalgia Utilitarian Product Estimated Mean	Sig
H <sub>5A</sub>	Attitude to the Ad	4.67	4.19	.017
H <sub>5B</sub>	Attitude to the Brand	5.52	5.06	.025
H <sub>5C</sub>	Attention to the Ad	4.96	4.06	.000
H <sub>5D</sub>	Escapism	4.66	3.44	.000

The results are significant for all four dependent variables. However, in every cases, the estimated means are higher when addressing a hedonic product. A potential implication of this could also go back to the immediate gratification that is intrinsic to hedonic concerns. The concrete temporal immediacy is strong enough to inspire significant differences, but the nature of immediate gratification may play upon attitude, attention, and the urge to escape more as a result.

Though the results are indeed significant, the fifth hypothesis is none the less overturned by the fact that the estimated means are in fact higher for hedonic products, as opposed to utilitarian products. Taking into account future temporal orientation and relevance as covariates, the results clearly indicate that the hedonic product benefits from temporal immediacy and the concreteness that goes with it.

#### ***Far-Future Treatments of Hedonic Versus Utilitarian Products***

In the context of Construal Level Theory, shorter distances are perceived differently than greater distances. The more concrete nature of that which is immediate inspires different responses and perceptions than that which is at a distance and more abstract. This very abstractness is one possible explanation for why this hypothesis set has no significant results:  $Wilks \Lambda = .926, F(4, 113) = 2.260, p = .067$ . Had the Wilks'  $\Lambda$

test been passed the only statistically significant result would have been escapism. (See Table 4.14.)

Table 4.14 Far-Future Treatments of Hedonic Versus Utilitarian Products

Hypothesis	Dependent Variables	Far Forestalgia Hedonic Product Estimated Mean	Far Forestalgia Utilitarian Product Estimated Mean	Sig
H <sub>6A</sub>	Attitude to the Ad	4.67	4.63	.862
H <sub>6B</sub>	Attitude to the Brand	5.16	5.14	.878
H <sub>6C</sub>	Attention to the Ad	4.63	4.31	.144
H <sub>6D</sub>	Escapism	4.27	3.77	.019

In short with a p-value of .067, the sixth hypothesis, framed in the far-future, failed to provide any significant results, but the fifth hypothesis, framed in the near future, offered the only significant results of all four variables. The shorter temporal distances from the present may have resulted in greater conceptual concreteness and more pronounced contrast in the responses. This is consistent with Construal Level Theory's premise that distance, be it temporal, social, geographical, or hypothetical, influences perceptions and decisions. In the case of the fifth and sixth hypotheses, the increased abstractness of the greater temporal distances is likely to contribute to the lack of significant results for the distant forestalgia hypothesis and the presence of significant results for the more immediate forestaglia hypothesis when comparing hedonic and utilitarian product ads.

#### ***Near-Future Versus Far-Future Treatment of a Utilitarian Product***

The seventh hypothesis suggested that advertisements with utilitarian products will promote significantly higher attitude towards the ad, attitude towards the brand, and attention towards the ad when near-future forestalgia messaging is used compared to far-

future forestalgia messaging. The results indicated that a statistically significant difference was present:  $Wilks \Lambda = .905, F(4, 107) = 2.807, p = .029$ . However, though the result was significant in the case of attitude towards the ad, the hypothesis was still rejected given the fact that the mean score for the far forestalgia treatment was higher than that of near forestalgia. (See Table 4.15.)

One potential explanation of the attitude towards the ad proving to have significant results, but contradicting the hypothesis, might be the nature of the product itself. This would represent a continuation of a trend presented in the second hypothesis. That trend is the strength of far temporal distances when paired with utilitarian products. In the case of the second hypothesis, the far-past treatment of the utilitarian product supported greater attitude to the ad than the far-past hedonic product treatment, in contradiction of that hypothesis. With this trend applied to the seventh hypothesis, the far-future utilitarian product ad supported greater attitude to the ad than the near-future utilitarian product ad. The issue of temporal distance is still having an effect, but in combination with the utilitarian nature of the product.

Table 4.15 Near-Future Versus Far-Future Treatment of a Utilitarian Product

Hypothesis	Dependent Variables	Near Forestalgia Utilitarian Product Estimated Mean	Far Forestalgia Utilitarian Product Estimated Mean	Sig
H <sub>7A</sub>	Attitude to the Ad	4.06	4.95	.002
H <sub>7B</sub>	Attitude to the Brand	5.26	5.39	.426
H <sub>7C</sub>	Attention to the Ad	4.27	4.61	.088
H <sub>8</sub>	Escapism	3.62	4.06	.047

Also, as can be seen in Table 4.15 and the Wilks  $\Lambda$ , the eighth hypothesis is supported. The results indicated both a significant difference and that the difference favored the far-forestalgia treatment over the near-forestalgia treatment. Given that the nature of escapism is to get away from present concerns, this result echoes expectations.

The results of the seventh and eighth hypotheses, though not always conforming to expectations, offer an interesting implication pertaining to hedonic and utilitarian product promotion and Construal Level Theory. As seen in the findings of the seventh hypothesis, and foreshadowed in the finding of the second hypothesis, the greater temporal distance may benefit the promotion of utilitarian products by inspiring greater attitude to the ad. This dynamic of greater distance being paired with utilitarian products may also be at work in the findings of the eighth hypothesis, in addition to the nature of escapism to favor greater distances.

Yet, questions remain as to the outcomes if the product typology is balanced, representing a neutral character which is neither overwhelmingly hedonic nor utilitarian. Also, there is the issue of the treatment itself having either a hedonic or utilitarian character. These are the focus of the ninth and tenth hypotheses.

### ***Results – Balanced Product***

The ninth and tenth hypotheses and their related treatments were designed to confront the fundamental issue of what happens if the product is balanced, neither innately hedonic nor utilitarian. As previously mentioned the balanced product in question is the classic Coleman Cooler. With this point of consistency these hypotheses could compare nostalgic and forestalgic treatments.

The ninth hypothesis set stated that in the context of ads for balanced products, near-past nostalgia advertising in combination with hedonic appeals will promote significantly higher attitude towards the ad, attitude towards the brand, attention towards the ad, and escapism compared to near-future forestalgia advertising paired with utilitarian appeals. The tenth hypothesis set shifted the temporal frame to the far future and far past, while maintaining the other elements.

In testing these balanced-item hypothesis sets the covariates included past temporal orientation, future temporal orientation, and relevance. As with those hypotheses related to hedonic and utilitarian products, the relevance scale is a covariate addressing involvement with hedonic and utilitarian evaluation (Mano and Oliver, 1993). As discussed earlier, this is the origin of the scale, as a distilled combination of proven involvement, hedonic evaluation, and utilitarian scales (Mano and Oliver, 1993). Considering the nature of these treatments, being either hedonic or utilitarian, this evaluative, involvement-derived scale is appropriate.

### ***Near-Hedonic Nostalgia versus Near-Utilitarian Forestalgia***

As with the first eight hypotheses, temporal orientation and relevance are important antecedents to consider. Temporal orientation takes into account the preferences of a subject towards the past and the future. Further, the relevance of the product, with its fusion of involvement and evaluation, should be taken into account. Thus, past-temporal orientation, future-temporal orientation, and relevance are all covariates.

The results of the MANCOVA performed did not prove significant:  $Wilks \Lambda = .989, F(4, 105) = .286, p = .886$ . This lack of significance is further reflected in the  $Wilks \Lambda$  p-value and the individual significances. (See Table 4.16.)

Table 4.16 Near-Hedonic Nostalgia versus Near-Utilitarian Forestalgia Treatments

Hypothesis	Dependent Variables	Near H. Nostalgia Balanced Product Estimated Mean	Near U. Forestalgia Balanced Product Estimated Mean	Sig
H <sub>9A</sub>	Attitude to the Ad	5.33	5.30	.847
H <sub>9B</sub>	Attitude to the Brand	5.70	5.73	.807
H <sub>9C</sub>	Attention to the Ad	5.22	5.14	.671
H <sub>9D</sub>	Escapism	4.77	4.54	.319

Given that most of the means, both the descriptive and estimated marginal means, were above five on a one-to-seven scale, the lack of significant differences might be attributed to the strength of proximity. Subjects responded to both near utilitarian forestalgia and near hedonic nostalgia. With the exception of escapism, the lack of significant difference is not a matter of weak responses by either side, but strong responses by both.

Further, the product itself being inherently neither overwhelmingly hedonic or utilitarian may have also reduced the possibility of significant differences. The perception of the product as being dominantly one or the other would likely have resulted in more pronounced differences. Given that the means related to attitude to the brand, attitude to the ad, and attention to the ad are all above five or higher on a seven-point scale, it could be assumed that the brand itself is respected for both its utilitarian and hedonic value.

### ***Far- Past Hedonic Nostalgia versus Far-Future Utilitarian Forestalgia***

Moving from near to far, the tenth hypothesis confronts issues of increased distance, as described by Construal Level Theory. (See Table 4.17.) The tenth hypothesis set tested whether ads for balanced products using far-past nostalgia messaging in combination with hedonic appeals will promote significantly higher attitude towards the ad, attitude towards the brand, attention towards the ad, and escapism compared to far-future forestalgia messaging paired with utilitarian appeals. The results offered insight:  $Wilks \Lambda = .874, F(4, 110) = .3.760, p = .005$ .

Table 4.17 Far-Past Hedonic Nostalgia versus Far-Future Utilitarian Forestalgia

Hypothesis	Dependent Variables	Far H. Nostalgia Balanced Product Estimated Mean	Far U. Forestalgia Balanced Product Estimated Mean	Sig
H <sub>10A</sub>	Attitude to the Ad	5.01	5.61	.026
H <sub>10B</sub>	Attitude to the Brand	5.75	5.85	.807
H <sub>10C</sub>	Attention to the Ad	5.01	5.61	.001
H <sub>10D</sub>	Escapism	4.50	4.42	.766

With the tenth hypothesis, attitude to the ad and attention to the ad were both significant, but did not support the hypothesis, with utilitarian forestalgia trumping hedonic nostalgia for a balanced product. This continues a trend shown in the second hypothesis and sixth hypothesis, where utilitarian products paired with far temporal distances out-performed the alternative expected to win; a far-past hedonic product ad treatment in the case of the second hypothesis and a near-future utilitarian ad treatment in the case of the sixth hypothesis.



### *Summation of Results*

According to Construal Level Theory, distance, be it temporal, social, geographical or hypothetical distance, is influential. The greater the distance, the less concrete and more abstract something becomes, thus shaping the perceptions and responses of subjects. To see the consistency of this influence, one need only review the near-to-near temporal comparisons, the far-to-far temporal comparisons, and the near-to-far temporal comparisons, along with the impact of product typology and message framing.

#### *Comparisons framed within 5-years from the present*

The first, fifth, and ninth hypotheses were all near-to-near comparisons, with the dependent variables of attitude to the ad, attitude to the brand, attention to the ad, and escapism. In the case of the first hypothesis, it was expected that near-past nostalgia when presenting a hedonic product would outperform this same time frame presenting a utilitarian product. The fifth hypothesis proposed that near-future forestalgia presenting a utilitarian product would outperform near-future forestalgia presenting a hedonic product. The ninth hypothesis proposed that when dealing with a balanced product hedonic, near-past nostalgia framing would outperform utilitarian near-future forestalgic framing.

For the first hypothesis, the results were significant and supported the expected outcome for each dependent variable. The fifth hypothesis had significant results for each scenario, but the expected results were not confirmed. Last of all, the ninth set had no significant results. Initially, these results appear contradictory. However, it can be argued that they all resulted for much the same reason, specifically, the strength of the reaction provoked by conceptual proximity and concreteness.

With the first hypothesis, the near-past hedonic product treatments outperformed the near-past utilitarian product treatments with all four dependent variables. The temporal distance was short. The general association of nostalgia and hedonic products previously discussed in this dissertation arguably reduced the hypothetical distance in the mind of subjects. The results were predictable and pronounced.

Pertaining to the fifth hypothesis with the near-future forestalgia presentations of utilitarian and hedonic products, the results were all significant, but none supported the hypothesis. The estimated means indicated that the hedonic product outperformed in relation to every dependent variable. The hedonic focus on immediate gratification mirrors the immediacy of the concrete near-future treatments. Thus, the near-future framing led to stronger reactions to the hedonic product treatment.

With the ninth hypothesis, near-past nostalgia and near-future forestalgia treatments both promoted a balanced product, Coleman Coolers. The mean scores of almost all the results were five or higher on a seven point scale. The only exception was the escapism results.

It follows that, the first hypothesis offered significant results and confirmed hypotheses for the near-past hedonic products. The fifth hypothesis offered significant and surprising results for the near future, with hedonic products outperforming utilitarian products. Finally, in the ninth hypothesis, the high means that prevented significant results for the balanced product contest of near future versus near past, Construal Level Theory, much like gravity, exerts more force the closer one gets. This raises the question of distance.

### *Comparisons framed beyond 5 years from the present*

In the second, sixth, and tenth hypotheses, the increased temporal distances from reality lead to more abstract and less concrete perceptions. This is the key premise of Construal Level Theory, and the less than predictable results of these hypothesis sets confirm this expectation.

The second hypothesis was focused on the expectation that when it comes to far-past nostalgia treatments, those treatments featuring hedonic products would outperform those featuring utilitarian products. The versions of this hypothesis focused on attention to the ad and attitude to the brand did not yield significant results. Escapism did yield significant results supporting that hypothesis, which is logical given the hedonic aspects of escapism.

The surprise of the second hypothesis was the attitude to the ad results. Namely, that the utilitarian-product ad outperformed the hedonic-product ad in the context of far-past nostalgia. This result was indicative of a trend seen in multiple other hypotheses, where utilitarian products or framing paired with far-temporal distances, future or past, outperformed the expectations expressed in the hypothesis. One such hypothesis was the tenth hypothesis.

The tenth hypothesis pitted hedonic, far-nostalgia ad treatments against far-forestalgie utilitarian treatments, with the far-nostalgic hedonic treatment as the expected victor. All of these treatments were promoting the same balanced product. Significant results were achieved in relation to the attitude to the ad and attention to the ad. However, the hypothesis was not supported in either case.

Instead, the tenth hypothesis reflected the same trend seen in the second hypothesis. In these cases, utilitarian products or treatments paired with far-temporal distances resulted in a rejection of the hypotheses, even when the results were significant. This consistency points to potential ways to promote utilitarian products, focusing upon either the far past or far future.

### ***Comparisons involving both near and far timeframes***

In situations such as the third and seventh hypothesis as well as the two related escapism hypotheses, the fourth and eighth hypotheses, the comparison was between the near and the far. The third hypothesis compared near-nostalgia treatments for hedonic products to far-nostalgia treatments for hedonic products, with the expectation that the near-nostalgia treatment would outperform the far-nostalgia treatment. These significant results were in fact achieved in the cases of attitude to the ad, attitude to the brand, and attention to the ad, affirming that near trumped far.

In contrast, while the seventh hypothesis set also featured a consistent product, in this case the utilitarian Bic Pen, only attitude to the ad achieved significance, and the results actually contradicted expectations. This divergence from the expected result is a further demonstration of the same trend seen in the second and the tenth hypotheses, where pairing of utilitarian themes and greater temporal distances outperformed expectations.

Escapism was expected to be greater for the far option in regard to both the fourth and eighth hypotheses. The fourth hypothesis stated a far-past hedonic product ad would inspire greater escapism in the subject than a near-past ad treatment for the same hedonic product. The eighth hypothesis stated a far-future utilitarian product ad would inspire

greater escapism than a near-future utilitarian product ad. These expectations were based upon the assumption that greater distance from the present would potentially inspire greater escapism.

In the case of the fourth hypothesis, which is nostalgic, the results were not significant. One potential explanation of why the fourth hypothesis did not achieve a significant difference might be the conflicting influence of Construal Level Theory and the nature of escapism itself. The concept of escapism would likely assign a greater value to being further from the present, but Construal Level Theory would point the greater proximity of the potential escape having greater concreteness and greater appeal.

For the eighth hypothesis, the results were significant and supported the expected outcome. This outcome can be attributed to the dynamics of escapism valuing greater distance from the present. However, this result could also be attributed in part to the same phenomenon that upset the expectations of the second, sixth, and tenth hypotheses, where significant results were achieved and the estimated means supported the power of pairing greater temporal distance into the past or future, with utilitarian themes.

In short, true to Construal Level Theory, where the shorter the distance, the greater the concreteness and reality in the mind of the subject, the near-versus-near contests all had significant results. These shorter temporal distances, regardless of the future or past, favored hedonic products, thus supporting the first hypothesis and contradicting the fifth.

Those hypotheses addressing greater temporal distances, near-versus-far scenarios and far-versus-far scenarios offered an interesting, though unexpected trend. Those situations where a utilitarian theme was companioned with a far-past or far-future

treatment, proved likely to inspire greater attitude to the ad and, in some cases, attention to the ad. There are multiple implications of these findings for scholars and practitioners alike. However, this is just the beginning of many exciting issues for discussion.

## CHAPTER V

### DISCUSSION

This dissertation has confronted issues related to nostalgia, product typology, and Construal Level Theory. This is in addition to proposing a new construct, forestalgia, a counterpart to nostalgia. Using both qualitative and quantitative analysis, each of these issues has been explored. The results of these efforts are implications and perspectives likely to benefit practitioners and scholars alike.

#### **Theoretical Implications**

The theoretical implications of this dissertation reach into three categories, the introduction of a new construct, how it might connect with existing theories, and how in testing an existing theory new potential areas of study have presented themselves. Each of these offer possibilities for study.

Nostalgia was introduced into academia in 1688 by Hofer de Mulhouse, as chronicled in the literature review of this very dissertation. This long sustained focus upon the past has not been mirrored by a focus upon the future. This has left multiple questions unanswered.

Forestalgia has shown to be unlike excitement, managerial postalgia, escapism, fantasy, anticipatory nostalgia, and the other terms and constructs addressed. Forestalgia offers scholars a future-oriented counterpart to nostalgia with which to more easily draw

comparisons. This future-oriented counterpart would offer the opportunity for the marketing discipline, as well as other scholars, to gain perspectives they may not have considered. In much the same way that it is said that an enculturation never occurs until an individual has experienced acculturation, forestalgia has potential on multiple fronts, not the least of which is what it might add to the study of nostalgia.

Modelled upon Muehling and Sprott's 2004 nostalgia scale, a proposed forestalgia scale has been tested for discriminant validity alongside an established excitement scale (Mano and Oliver, 1993). Also, though modeled upon the established nostalgia scale (Muehling and Sprott, 2004), discriminant validity was affirmed between forestalgia and nostalgia as well. This forestalgia scale serves to measure ones longing for the future in response to a given stimuli.

To clarify, this construct, forestalgia differs for future temporal orientation in the same way that nostalgia differs from past temporal orientation. Nostalgia, in the context of this dissertation, is being measured as a response to a given stimuli. The nostalgia scale (Muehling and Sprott, 2004) has items referring to how the stimuli makes the subject feel. In contrast, past temporal orientation is an evaluation of oneself. The past temporal orientation scale (Shipp, Edward, and Lambert, 2009) asks questions relating to how the subjects sees themselves and is not phrased as a response to a specific stimuli.

Second, in the context of this dissertation, forestalgia is discussed in relation to Construal Level Theory. Construal Level Theory is focused upon forms of psychological distance, be it temporal, geographical, social, or hypothetical, and the study of how these forms of distance impact perceptions, decisions, and behavior. Temporal and hypothetical distances, in particular, offer intriguing avenues of exploration because they confront the



issue of perceived likelihood and its relationship to concreteness. Might a healthy retirement nest egg have greater persuasive power and attract more interest than a miniscule chance of a six-figure win on a casino lottery machine?

Third, though inspired initially by conversations with practitioners, a fact that will be discussed in-depth in the managerial section, the relationship between product typology and temporal framing raises additional possibilities for study. Investigations of how and why forestalgie or nostalgic appeals and messaging might work with certain product types and categories and not others might initially sound like issues for practitioners. However, the underlying issues offer scholars the opportunity to unveil the causes as practitioners focus upon the effect.

For example, that future-related forestalgie appeals might work best with utilitarian products, as opposed to hedonic and balanced products benefitting from nostalgia, might be the a common assumption based upon the qualitative interviews collected as a part of this dissertation. However, the findings of this dissertation not only called into question this assumption, but added to the body of knowledge as to the implications of Construal Level Theory.

Construal Level Theory dictates that distance impacts the perceptions and decisions of subjects, with shorter distances being more concrete and real to the subject and longer distances being more abstract and theoretical. The findings of this dissertation indicate that the typology of the products involved coupled with the temporal distances has a more consistent impact upon attention and attitude than the direction of those temporal distances. Said another way, in the context of the far-future forestalgie messaging and the far-past nostalgia messaging, advertisements for utilitarian products

are likely to outperform advertisements for hedonic products. This pattern is visible in the findings of the second, sixth, and tenth hypotheses, in which far-temporal distances proved unexpectedly powerful in combination with utilitarian products or themes. Though disproving the expected outcomes of these hypotheses, the consistency of this phenomenon of utilitarian product typology and greater temporal distances is intriguing.

As expected, the lesser temporal distances into both the future and past generated statistically significant results for the hedonic and utilitarian product comparisons. Though this confirmed the first hypothesis, which expected the near-past hedonic product ad treatment to outperform the near-past utilitarian ad treatments, the results of the fifth hypothesis defied expectations with the near-future hedonic product ad treatment outperforming the near-future utilitarian product ad treatments.

Combined, these phenomena reveal that temporal distance does indeed impact perceptions pertaining to attitude and attention, and the direction of this distance into the future or past matters less than the depth into the future or past. With the near-future and near-past ad treatments consistently favoring hedonic products and the far-future and far-past consistently favoring utilitarian products, this could add an interesting product-typology caveat to Construal Level Theory's concepts of abstract and concrete in relation to temporal distance.

### **Managerial Implications**

When it comes to marketing appeals, advertising practitioners generally have three goals: inform, persuade, and remind. The implications of this dissertation touch upon each. Thus, the dissertation presents actionable insights ready for use.

First, thanks to the collection of in depth, first-hand interviews with fellow practitioners, managers have the opportunity to learn from each other. For example, though they never used the words hedonic or utilitarian directly, the types of products each described when deciding to use either a future-oriented forestalgia appeal or a past-oriented nostalgia appeal presented a consistent theme and area to address. Understanding this consistent, almost unconscious association of hedonic to nostalgia and utilitarian to forestalgia brings this nascent association forward. Recognizing this trend could allow practitioners an easy way to connect with their customers or, now aware of the trend, the practitioner could deliberately rebel against it and set themselves apart from the competition. One potential application of this insight might be if all the brands within a utilitarian field are leveraging far-future forestalgia. Aware of this trend, a specific brand manager could deliberately utilize far-past nostalgia instead and set the brand apart from the competition.

Second, when confronting the battle to persuade, the findings of this dissertation offer unexpected insights practitioners can put to good use. As expected with Construal Level Theory temporal distance does impact how subjects respond to the stimulus, however not necessarily in the way expected. Specifically, the amount of temporal distance matters more than temporal direction when promoting hedonic or utilitarian products.

Consider the cases involving near-past nostalgia and near-future forestalgia. As shown in the near-past focused first hypothesis and the near-future focused fifth hypothesis, when it comes to promoting a hedonic product, temporal proximity into either near-past nostalgia or the near-future forestalgia will outperform a utilitarian product in

either near-temporal scenario. Thus, messaging based on near-future forestalgia are likely to benefit hedonic products in much the same way that near-past nostalgia might.

The findings of the ninth hypothesis support this likely parity of the near. In the ninth hypothesis, near-past nostalgia, hedonic messaging for a balanced product and near-future forestalgia, utilitarian messaging for the same balanced product were found to have no significant differences. The estimated means for three of the four dependent variables were five or above on a seven-point scale. Thus, the lack of significant results is likely a contest of strengths, as opposed to the brand or treatments in question being ineffective.

For practitioners these findings mean that when it comes to hedonic products or using hedonic messaging for a balanced product, near-future forestalgia and near-past nostalgia are both viable options. Thus, as advertisers face an ever more cluttered competitive space, the near future may have as much to offer as the near past. Thus, as craft beer brands, artisan ice cream manufacturers, and other makers of hedonic products try to leverage far or near nostalgia, a marketing firm might find success for such clients by focusing on the near forestalgia of the next five years and also afford themselves the ability to stand out from the nostalgia crowd.

Third, though reminding may come last in the order, it is not less important. Whether interpreted as capitalizing on nostalgia or investing in established brands, reminding has power even for the most no-nonsense utilitarian products. An example of the power of reminding relates to utilitarian messaging and products with greater temporal distances, both forestalgia and nostalgia.

The findings of the second, sixth, and tenth hypotheses revealed a potentially persuasive tool. The results of these hypotheses show that utilitarian products and even

balanced products with utilitarian messaging can benefit from couching their ads in either far-past nostalgia or far-future forestalgia. Thus, even though many of the qualitative interviews with both practitioners and consumers spoke of utilitarian products and the future, far-past nostalgia, as well as far-future forestalgia, offer the rewards of increased attention to the ad and attitude to the ad.

While marketers confronted by utilitarian products like computers, insurance, banking, and advanced medical technology are likely to find success either reaching into the distant future of space craft, the distant past also holds potential rewards. Based upon these findings, the effectiveness of Apple Computer's "The Crazy Ones" campaign reminding the public of historical figures, like Gandhi, Picasso, and Amelia Earhart, makes logical sense, even though the company manufactures and markets advanced technology. Chevrolet, Ford, and Dodge's consistent use of their long history in the field to promote their utilitarian pickup truck model lines fits this model as well.

In the end these applications could take the form of advertising and branded messaging tailored to deliver the right combination of nostalgia or forestalgia appeals, temporal distance, and product typology. With such insights, practitioners would raise the probability of achieving the desired effect with consumers and making the best use of their clients' limited resources.

### **Limitations and Future Research**

The opportunities for future research are enormous. Using forestalgia as a way to shed more light upon Construal Level Theory and Regulatory Focus Theory, among other theories, will reveal additional information. As scholars investigate this, practitioners would likely appreciate studies about when to use and, just as importantly, when not to

use forestalgia. Beyond utilitarian and hedonic product typologies, subject matter, types of media, issues of hypothetical distance, and appropriate target markets all present opportunities to add to the body of knowledge.

For example, in the case of subject matter, during in depth interviews with practitioners and consumers, the use of future-based advertising came up in reference to political advertising. This negative, future-focused political advertising was rare but memorable enough to be recalled as a part of open-ended responses. Based on anecdotes and observations, marketing appeals that paint a gloomy or defeatist future seem largely the exclusive domain of politicians and action committees. Studying this might provide practitioners useful insights into how best to persuade the electorate using temporal appeals, while revealing to scholars the influence of temporal framing on cause-related decisions, as opposed to goods-related decisions.

Types of media present a promising frontier for investigation. Online ad treatments like those used in this study are standard. Narrative opportunities increase with formats like online video, podcasts, radio, guerilla marketing, and even brochures. With the greater narrative opportunities of these formats could the hedonic or utilitarian aspects of the products become more concrete in the mind of the consumer? Finding the answer would allow the practitioner to make media format decisions more effectively and give scholars a greater understanding of the influence of storytelling.

Much like temporal distance, hypothetical distance is also a focus of Construal Level Theory. Both of these forms of distance confront the question of likelihood and concreteness in the mind of the consumer. How might the persuasiveness of a likely

brighter future for ones grandchildren compare to the persuasiveness of a relatively miniscule chance of winning the lottery the very next day?

Other questions abound as well. How might future-focused appeals influence consumers differently in the context of a complementary versus a focal product? Would a laptop or printer benefit more from a far-future forestalgia appeal? Might forestalgia or nostalgia have greater resonance with a particular generation or gender community? Even though it is the future for both X-ers and Millennials, for whom would the near-future forestalgia and far-future forestalgia have greater influence? Why might there be a difference at all?

### **Summary**

According to Construal Level Theory, distance, be it temporal, spatial, social, or hypothetical, is no longer solely a measurement of division between marketers and consumers. Rather, with Construal Level Theory, distance can become a form of persuasion in the context of hedonic and utilitarian dynamics, as well as nostalgia and forestalgia, a future-based nostalgia equivalent.

In an effort to understand these dynamics and test Construal Level Theory in these circumstances, this research has consisted of multiple rounds of qualitative and quantitative inquiry. Through qualitative, in-depth interviews with consumers and practitioners consistent themes were identified, including associations between hedonic products and nostalgia, as well as utilitarian products and forestalgia. Sixteen advertising treatments were then carefully created and tested to ensure the themes were each incorporated appropriately.

After the pretesting and data collection, the results supported the role of temporal distance, be it nostalgic or forestalgie, in promoting such constructs as escapism, attention to the ad, attitude to the ad, and attitude to the brand in given circumstances. However, contrary to expectations, the relationship between the hedonic and utilitarian typology and temporal separation from the present was not dependent upon direction, but rather distance.

Near-past nostalgia and near-future forestalgie when paired with hedonic products resulted in greater responses than when paired with utilitarian products. Hence, hedonic products can utilize either near-past nostalgia or near future nostalgia to inspire consumers. Also, far-past nostalgia and far-future forestalgie when paired with utilitarian products and balanced products with utilitarian messaging were shown to offer greater benefits than when paired with hedonic products.

Based upon these findings, old assumptions about the association of the past and future in relation to either hedonic or utilitarian products require reevaluation. With this added insight, practitioners and scholars alike have greater incentive to look not just to the nostalgic past for solutions, but also look to the forestalgie future for a rewarding frontier.



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APPENDIX A  
INSTRUMENT / SCALES

## Dependent Variable Scales

Attention to the Ad by Kim and Lakshmanan (2015) has been adapted into a three-item, seven-point Likert scale that measures the subject's level of agreement.

If I were reading a magazine and saw this ad, I would...

1. notice it.
2. pay attention to it.
3. concentrate on it.

Attitude towards the ad by Kamp and MacInnis, (1995) has also been adapted into a seven-point Likert scale measuring level of agreement.

Based upon my overall impression of this ad, I...

1. am very impressed.
2. feel very positive.
3. like it very much.
4. really enjoyed it.
5. appreciated it.

With items to evaluate multiple aspects of attitude towards the brand, this scale (Spears and Singh, 2004) is based upon what was a seven point bi-polar measure of the reactions of subjects. This scale has been adapted as a seven-point Likert scale with five items measuring agreement.

In regards to the brand in this ad...

1. the brand is appealing.
2. the brand is attractive.
3. this brand is pleasant.
4. I prefer it to other brands.
5. I like the brand.

Escapism could in turn be measured with a scale adapted from Mathwick, Malhotra, and Rigdon, 2002. This scale also follows a seven-point Likert scale measuring the subject's level of agreement.

When I look at this ad, it helps me to ...

1. step away from my everyday concerns.
2. stop worrying about the demands of my everyday life.
3. avoid thinking about my routine problems.
4. forget about the stress of the real world.

APPENDIX B  
PRACTITIONER RESPONSES

## Practitioner Question 1

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As an advertising professional, how would you define nostalgia in advertising?

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### Practitioner 1

I would define it as trying to link whatever the current product or service is that you're trying to sell to some memorable, you know, past experience that the consumer has in their mind, can link whatever this new thing is, to some past event that they would find appealing.

### Practitioner 2

Nostalgia in advertising. I think it's reflected in, you know, what I think of first is mostly, television commercials. So I think there's a lot of nostalgia that's reflected in that, either, advertisements that go for a certain feel say, maybe a film in a war or a black and white as opposed to using color photography and I guess that can be true in print advertising as well. But I'd say, you know, looking for, uh, a style and a feel to the advertisement that harkens back to a particular period. Just usually the ... something from the past whether it's in a print ad feeling for....Maybe an art deco feel. Something along those lines. So, I'd say the look and feel of the advertisement is trying to harken back to a style or period from the past.

Practitioner 3

I think calling upon, uh, past experience or, or social knowledge, uh, to get your point across.

Practitioner 4

Well nostalgia and all reminds people of things that happened in their past that you felt a feeling, usually a good feeling. People tend to think that back in the day, whenever that was for them, whether it's the 80's or the 60's or the 50's or even the 30's and 40's was a super better time...I'm sure there's occasionally negative, but it's usually positive 'cause people tend to forget the bad things, unless they're really bad.

Practitioner 5

I think a lot of folks like to uh, relate to something that's classic or timeless and so hence that things can, can sometimes work. You know the product and the target.

Practitioner 6

It's always a part of advertising and (laughs) we're in an era now where what's nostalgic is the 70's. When I was a kid, it was maybe the 40's, you know...It's a usable tool in that, uh, even if you are a kid and you're not old enough to have a great deal to look back on somehow or other it still has, you know, like if you show a kid a, a commercial with cowboys and Indians in it, it, it may register, you know. You just don't know. So, uh, I, I think it's, it's uh, one of those things that can be looked upon as, uh, it's borrowed interest



and not necessarily effective and on the other hand, if it's done well, it's beautifully effective... Nostalgia is part of your life...

Practitioner 7

Nostalgia. Hmm, interesting. I think anytime you can touch someone emotionally, um, when I think of nostalgia, that's the first thing that comes to my mind is, you know, provoking, um, a fond memory.

Practitioner 8

Nostalgia. Well, there's a couple ways, I guess... there's nostalgia as a style, and there's nostalgia as what it was like when I first entered into advertising, (laughs) which I think is nostalgic now. When I was in school, I still learned ... um, computers came out right at the end of my college career, like towards the end. So, we were still using rapidograph pens and um, you know, Electraset, and you know, all these old-fashioned tools. So, those are nostalgic to me now, because they're not around anymore. You don't see them. ... You know, then there's also just the nostalgic style. So, um, I think there's two different ways of looking at it, but as a professional, depending on when you came of age, um, nostalgia I think would hark back anything right at the dawn of computers, with like probably in the early 90's, or, you know, when everything was sort of transitioning, but a lot of people weren't using them yet. Hadn't really embraced them, and were still using things in the old-fashioned way, and typesetters, you know?... Stylistically from, you know, the Dutch poster mats, or the, you know, Dutch posters, and the poster styles of the Russians to the 50's, to, even, you know, the Blue Belle in advertisements. You know, the

way advertising used to be done in a very sort of simple ... the original VW ads. It was clever headline and then very ... you know, a shot of the product... Those things are pretty nostalgic...

...As a tool I think it's a powerful tool, because especially, just like anything else in advertising, you're dealing with sort of the, you know, the universal truth. So, if you're advertising to a certain, you know, demographic, and there's that commonality between all of them, you know, I think nostalgia plays a huge part because it plays on your heartstrings, it's something that you did, that you have a passion for, or at least a lot of heart for. So as a ... as sort of a tool, I think it's, you know, very effective, really.

#### Practitioner 9

I guess an attempt to sell something through people's fond memories of a certain era or time.

#### Practitioner 10

Oh, how I define nostalgia? I guess typically, it would be something that's thinking back to maybe childhood memories or things that are in my past, or maybe even in generations before my past.

#### Practitioner 11

For Miller Genuine Drafts, one of the first ones that's just classic rock, a commercial, and up until that time, it hadn't been done. And we really found that when we would choose a song for Miller Genuine Draft's commercial, even though that hadn't been on the

billboard chart in 10 or 20 years, after we released that commercial, that song would be back onto the top of the billboard chart, so I think that was proof that nostalgia really works...It also just showed that when we first started doing that, we could pick up the song for like \$100,000 and when we finished that campaign seven years later, songs were costing us jump close to 500 to \$700,000 because people jumped on that bandwagon because that whole reconnecting with nostalgic classic rock was a huge idea and all of a sudden, you know, everybody starts using them in their commercials, so I think that really ties to that idea of nostalgia, like going back to when life was simpler or to all the best times you had and that connection with those moments.

#### Practitioner 12

Looking back, uh, let's see, looking back at a time when things were quote/unquote "better," or maybe simpler. That's, that's basically it, which, you know, we all know it's not always true when you look back, but seem to filter the bad. And I think that everything in the past times were simpler. Things were better, you know. People were happier, all that stuff.

#### Practitioner 13

It's something that evokes positive memories. And I think, usually nostalgia filters out the negative.

Practitioner 14

Nostalgia? Nostalgia is looking back at past events or in, in this case advertising ads, I guess. The way a positive memory of them, um, there are rather ads bring up um positive memories from your past, I guess.

Practitioner 15

Let's see, nostalgia basically kind of means kind of like reminiscing on the past. Right? Let me make sure I get the definition down right... Okay, this might be completely off but for nostalgia in advertising, I would assume that it means creating an ad the makes the viewer bring back time and emotional appeal maybe. Maybe an emotionally appealing advertisement that kind of pinpoint someone's past. Maybe makes him think of the past and just brings up maybe good or bad memories to satisfy that emotional appeal in the ad?

## Practitioner Question 2

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What are different types of nostalgia you have seen in advertising? How do they differ?

(Follow ups)

(If negative- UNLIKELY) Do you see all nostalgia as the same thing and why?

Outside a lifetime or inside a life?

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### Practitioner 1

I think... a lot of the advertising. Especially, you know, probably more recently you see a lot of the retro kind of stuff. You know. That kind of hearkens back to "oh yeah I remember that, when that movie was out" or that, you know, that character was popular or that whatever. You know, a lot of those retro ads that kind of play on this kind of retro theme of kind of bringing back, you know, kind of those memories from back in the day. Probably the most common ones that I- I can think of seeing recently. It's kind of the way I- when I think of nostalgia, in the advertising, those are the types of ads that I think about. There are maybe other examples but, just thinking about which ones that I would think of are those ones that tend to do that.

Yeah, I'm sure there probably are. Yeah, I know. The- the- whether it ties into- to some, you know, past lifestyle, you know, or past, you know, popular trend or fad or something that was going on. Or, types... even the ones they say that will even kind of tie back to say, 1950's type stuff, tend to, uh, you know, that will- will look at, you know, say if it's a feminine product, you know, product for a woman. And it will look back in the day, the beaver- the Leave it to Beaver days where, you know, mom was wearing her pearl- pearls

cooking breakfast or whatever and women were in this very subjugated role. So, so- I guess you kind of think, looking back this wasn't so good back then, but you know, you have, you know, what are the cigarettes, you come a long way baby.

(B) Yeah, I- I would guess. I mean, you know, thinking, you know there's always ones that will go- but I think usually. I mean, I didn't- wasn't alive during the 50's. So, certainly beyond just what was within my lifetime is still understandable. And certainly you know, I think- you hear people think, oh well things were so much simpler back- back then. When, necessarily, they probably weren't but, umm, and I think some of the advertising kind of plays on that idea.

Practitioner 2

Yeah, I definitely think there's different kinds of nostalgia. It's interesting to me that, um, that just in ... not only in ... in marketing but also in, um ... in sort of pop culture, there seems to be every, I think 20 to 30 years or so, you know, I think in the 80's ... well, in the 70's maybe there is this, uh, kind of harkening back to the 50's Happy Days (laughing)...

It was a real popular TV show and then when we got into the 80's. The 60's became popular again. So things like, there seems to be, you know, the harkening back. You know, 20 ... maybe about 20 years now. So I'd say, just the difference. You know, what I noticed with nostalgia is if it's a different decade is to have a different field. So if you're going for something that's more 80's, for a TV commercial then you would go for, you know, whatever kind of 80's music, you know, you were going for, maybe just kind of a British pop 80's group or something....

You might use that as a music choice for... If you wanted your print advertising to look like ... to look like 80's you'd go back and look at the fonts that they used. So I think, you know, it depends on what ... what sort of nostalgia you're going for in your marketing. You know how ... how that would affect the look, the feel, the color choices, that kind of stuff. You know, those television commercials and you wanted to do something in the 70's, you'd go and find, you know, and bellbottom jeans, that kind of stuff I would, you know...

(B) I don't know (laughing).

Practitioner 3

Well, I think for example, if you're talking about family, or what it was like as a child growing up under the wings of your parents. I think that it tugs at some pretty emotional heartstrings. But, it could also be an era. Like, you know, thinking back to the 80's and the year that is a symbolism for whatever it is you're trying to market.

(B) Personally I would not. I guess nostalgia is a very personal thing.

Practitioner 4

People tend to think that back in the day, whenever that was for them, whether it's the 80's or the 60's or the 50's ...Or even the 30's and 40's was a super better time.

(B) Uh no, beyond it, they're earlier periods. Like, maybe they imagined that their grandparents lived in a simpler, more honest time. I don't think it would go back hundreds of years because that's kind of a bit too much to fathom really, that is history, but, you don't really relate it to your own life.

Practitioner 5

I've, yeah probably. I, different I, I just I think every period is different and so ...

(B) (Sighs) yes and, yes and no. I, I think there's a lot of periods (laughs) in my lifetime now that we're historical. But you know with not being in most folks lifetime you know some talking about JFK and some talking Vietnam and some talking about uh, the Beatles coming to America. Or Bill Halley and the Comets uh, those are historical for most outside of most lifetimes, that's, it's in my lifetime. You know I grew up during the Elvis era. So that you know there's plenty of things when we're talking about World War 1 or 2 or things that impacted a lot of where we are today and, and so I, you know I see all of these things being imagery or concept that could be playing to a modern message.

Practitioner 6

Well, obviously music is a big ... I mean music is a great recall mechanism...

Okay, literally they find people who have bad memories, but they will respond to music, okay? So music is the number one thing...

Well, you know, when we remember romantic periods in our lives, like President Kennedy, not that he is used in advertising but that was a romantic period. The world has gone from ... and he was the first president born in the 20th century ...

You know, a young guy representing all that youth and all that energy and so that era has a certain degree of, you know, people sort of would like to see that. Remember Camelot?

They'd like to see that Camelot again.



And then there's other periods when, you know we were in Vietnam where nobody liked anybody, you know.

We were demonstrating everywhere and the Civil Rights Movement was uh, you know, it had happened in the 50's but it really didn't literally take hold until probably the 80's or 90's, you know... Well, now, you know, for the most part, for the most part racism isn't even an issue.

I mean you see black and white couples of television... There was a time when that was shocking... So, I'm just saying that for the most part, the, uh, non-controversial. You know, like Marcus Welby was, Marcus Welby, MD ... and it was Father Knows Best, you know what I mean?

And now fathers are not even at home with the mothers anymore (laughs). So, yeah, it depends on, uh, if, if it's an area-- I mean an era when we ... It probably never was the good old days.

But we think those were the good old days...

(B) Yeah. Definitely, I would say that, uh, you know, as I said a minute ago, if you're talking to a teenager, what does he or she get nostalgic about, you know... They don't get nostalgic about their, uh, um, eight, eight or nine-year-old... lifetime but if you're talking to somebody in their forties who are now starting to realize they're in midlife ...

All of a sudden, it's like, "Ah, those college days were pretty good weren't they," you know... Or "I like life before I went to high school (laughing)," you know, when I was on the basketball team or something like that, okay?

Practitioner 7

Before the audience would've lived. Like I can, let's just say, for example, I can look at something, like Shirley Temple or Little Rascals, you know ... Like something that's really nostalgic from, like, TV or whatever.

(B) And even though I didn't particularly live through that ... Just the style of it, the sound of it... provokes a nostalgic feeling even if I didn't experience it.

Practitioner 8

OK. Well I mean, I didn't ... um, let's see. What sort of ... I'm trying to think now, like you know, you never can remember things when you're asked. But I think, you know who does, you know, nostalgia pretty well is places that you know, that you visit. Like whether it's you're going to the beach with your family, and they went, "Hey, remember back in the old days ..." You know, they bring in nostalgia a lot, sort of. I think Disney brings in nostalgia a lot. I think, um, let's see, uh, bringing in nostalgia ... um, I think a lot of print advertising is the way that something is done or posters are done.

I saw this stuff for you know, for uh local, you know, theater that was done sort of in this older hatch show print type of thing. Hatch show print is another one that is very sort of nostalgic, because everything's done in that, you know, letterpress, which isn't done anymore, you know? I can't think of anything super-specific right now, um ...

Well, you know what? To some degree, the Olympic thing was very nostalgic, the one, the "Anthem to Mom".. You know?

I mean, that's, that's using nostalgia as your concept...

It's the ad, it was for the Olympics, and it showed all these like home movies from the Olympians doing something that, with their mom, like going down a slide, you know, or, you know, getting on skis for the first time, or learning to run. And then it shows theirs, where they are now, a luge, or whatever, and it was all about "mom." You know how important a role moms play... It all comes back to the mother... In the making of an athlete...

I mean it goes back, it goes back to that old thing, you know: head, heart, funny bone, right?... So, you know, nostalgia, it can hit all three... You know,... you hit them in the heart, pull the heartstrings, like those Olympic ads do; or you hit the funny bone: you make them laugh...

So that was a heavy heartstrings nostalgia. (laughs)...

(B) No. No, because I think there's so much information now that like, you could show, um, a record player to somebody our age. We know what it is, we remember records, we love them. It's nostalgic for us, because, you know, we had them. You can show it to ... you show a record player to a 19 year old, they think it's cool, because they know that that's an antiquated thing that music used to be played on. Their parents had them, they may still have a turntable, and they think it's very cool. I mean, I thought the 50's were cool when I was a kid, you know, by watching. And it was nostalgic, but it wasn't nostalgic for me, because I wasn't alive then.

Practitioner 9

Oh, I'd say ... some evoke an era when the product was founded, uh, you know, that ... that ... that's usually ... it's a simpler time, or innocent time and that to me seems more

like nostalgia. I ... I guess a sitcom from the 90's doesn't seem like very nostalgic to me, but I ... you know, I think music is ... is a great, uh, device to evoke nostalgia.

So, uh, I'm trying to think of any campaign that's ... um, what was the perfume that Ridley Scott did a commercial for in, uh, I think it's an old Inkspot song, "If I Didn't Care," or no, "I Don't Want to Set the World on Fire. I just want to start a flame in your heart." There was an old piece of music from the 40s, which a modern, I guess, perfume was using. And, you know, it just evoked a ... a different time.

I'm kind of like BS-ing here a little bit, because I don't ... I ... I'm ... I'm not sure, I'm trying to think of ... I can't think of anything specific where they really dip into the nostalgia to sell the product. It's usually peripheral, you know...

(B) Oh, I think it's a big ... I think there'd be a big difference. I mean, um, I'm ... if you ... if you show me, um, something from World War I or thereof, from the 1900's like, I didn't experience it. I mean, I can sort of understand it, maybe wish that things were more like that now, but I didn't live it... I don't like it, even a song from that era, I think you were the only boy in the world and I was the only girl, uh, that's from 1919. But I know that song, and it's a beautiful little song.

I didn't experience it, like I can't experience, like when Sinatra broke ... broke in the 40s, and young girls were just going out of their minds, I mean, I don't ... I don't get it. I look at those films, of the girls in the Para ... Paramount Theater, and they're swooning and falling over, and I ... you know, I can't ... I can't feel that excitement that he created, but I was around for the Beatles in '64, so I ... I do ... I ... I actually experienced that, it was this ... this new group, they're funny, they're hip, they're talented, they're different and you ... I'm there, I saw it, so when I see a clip on the Sull ... on the Sullivan show, I

kind of ... I think back to that time. The buzz that they created, you know, you ... you were there. I'm trying to think of a like personality today that creates that buzz when you look back. Or ... like who ... who is the first big celeb that you ... you were like ... I don't know, you yourself were exposed to, that you remember? Do.

#### Practitioner 10

Well I guess I was thinking of, you know, something nostalgic like, um, maybe the 50's or something where women are wearing, you know, aprons and it's very like, you know, old-school, see a lot of cigarette advertising. I think... I look at those and I think, "Oh, those are nostalgic, because it showed a time and space... I mean, obviously I was too young at the time to comprehend those ads, but looking at them now, that's I guess what I would take in...

Or, thinking about, you know, maybe even some of the commercials maybe like, I don't know, ten years ago, where they'll show in their black and white, um, current people, and it was like a mother, you know, bathing her child in the tub, and it just made me think of my mom bathing me kind of thing. But it was, you know, obviously years forward, but still I got that nostalgic feeling from it, just kind of showing those everyday life things... I think so, yeah.

(B) That's a good question. Do I see them as different? I guess it's like a category. Like you said, like it's a category, I would say, "Okay, then those are like, more like nostalgic advertising," but I'm not sure if I relate as closely, to the older ones. I guess it depends on the product as well, though, you know, depending on what the ad was or is.

Yes, I think, I guess if it's, not like, one of the ones that are from the 50's and that kind of thing, I don't know if I relate to that as much, um, or have as much of a connection. It's more maybe it's like a humorous connection, because some of those things are so outdated now-a-days, but I can look at that and say, "Okay, that's nostalgic." But, let alone something that is maybe a little bit more. I guess I can relate to it more, it seems closer to, you know, what I've witnessed and my friends have witnessed, that kind of thing.

#### Practitioner 11

Think, you know, you, you've got music nostalgia, you've got, uh, simpler times nostalgia. I remember when we were doing the, um, Campbell's Soup "M'mm, M'mm, Good!" or even, uh, the M and M's "Melts in Your Mouth, Not in Your Hand." Going back to a historical, uh, time, you know, a memorable moment or a memorable campaign that would take people back I think is a very positive, um, connection that you make and, and identifying with those times you connect to your product to list those is, is very powerful.

So I think what, you know, whether you're talking about visuals or music or taglines and packaging, you see a lot of companies that'll go back and do, like Miller Light right now is doing a, uh, a historical can. It was like the first Miller Light can, or you'll see it from Coca-Cola with like the original label or with Pepsi with the original logo.

And I think that that's all of, you know, ways that people connect with those brands, connect nostalgically to when, you know, they can really identify as a positive experience, that connection with those products.

Yeah, I think, uh, you know, nostalgic can be a lot of ways but what you're trying to do is connect with that, you know, time period. Then whether you're trying to connect with that time period or that feeling that you had back then, you know, there's a lot of triggers that can do that.

You know, you see Coca-Cola do it all the time with the original Santa Claus stuff, that Darcy created... I think there's a lot of different shoes that you can use to make that nostalgic connection. You know, I think, the quicker and easier that connection is made, the more, you know, the better it is for advertising, because you've got 30 seconds. So you're trying to really connect with an iPod that communicates really quick with any technical ad space for that time.

(B) Yeah. I think that, you know, if it's within your lifetime, you're using it to go back ... You know, or it's just that you really wanted to hear a song that was played when we were in high school. We're going back to that period, whereas if my kids hear a song that is from that period, it's not, it's not the same kind of a nostalgic connection. They're going, "Oh, yeah, that's an oldie," or, "That is a classic," but it's more of a connection as a classic. It's not a connection to take me back to that period... You know what I'm saying? It's like more of a, a classic, iconic connection versus a "take me back to that time" connection.

Practitioner 12

Hmm ... different types. I think it, I think what I see more is an era not so much types, but just picking an era, a time period and, and, um, kind of play into that. Like, I think, a few years ago when, when Mac became successful and it was kind of a renewed interest in

the early 60's era ... Which was kind of, u-up into that point it kind of been a unmined area, I think, and they saw, I saw a ... at least a couple of spin-off TV shows that tried to cash in on that era that didn't work, but I saw some advertising that's kind of like, uh, uh, playing off of that, that era, the early 60's, or the 60's in general. As far as types,.. I don't know. I don't really think about it in terms of types. I just think of it in terms of, "Oh, yeah. This ad's kind of, uh, trying to, uh, re-recreate the 70s or this ad's trying to recreate the 80's or the 60's or whatever ... or the 50's." That's the way I see nostalgia advertising. To be honest with you, I don't pay as much attention to, especially the TV ads as they used to now... In fact I, I actively try to avoid them...I switched. Though I'm not quite as ... I'm not the student of advertising I used to be, but uh, a lot of it, to me, is just silly or inane, at best, anymore so I, I prefer not to watch it...I just, you know.

And I don't really see that much nostalgia print ads, or at least haven't lately, so ...

Anyway, that's pretty much all I got on that...

(B) Yeah, I'm thinking ... I think the person viewing it would definitely see it differently. Like me, being ... I happened to have been alive in the 60's and I see, I see a, an ad that's kind of obviously, uh, targeting that, or, or, or mimicking that era or whatever, then I, I'm sure I'll view it a lot differently than I, like my daughter. She's 20, 25, you know, would look at it and just like, "Oh, this is new and ... this is new and fresh," because, you know, they've never ... they don't have a point of reference like I do, you know.

I see it ... you know, something completely different than the, someone from a younger generation. And that's, you know, I think, I think most advertising these days is, or maybe always has been, is targeted at ... uh, maybe more 20 30-somethings, people who,



I think, are more influenced by advertising, or at least over, um, more con- ... conducive to the message or, you know, more easily slayed, I guess, might be another way to say it, but ...

I don't think much advertising is targeted at me anymore. And that's fine with me cause I don't, I don't choose to watch it or pay attention to it anyway. Just having to make fun of it.

Practitioner 13

I think, uh, family experiences, um, yeah, those involving parent-child relationship, um, relationship, sibling relationships, um, uh, relationships with romantic connotations, um, hmm. Oh, sports. Sports stuff, definitely.

What else? I'm not really (laughs) sure... what else...

I'm not sure if that is the right answer, but yeah, I would say it's, it's, I think it's those experiences which produce the greatest human emotions ...

... which could be either personal relationships and, um, uh, experiences that the, the end user or the target... strongly identifies with... I think empathy, you know, allows for a broader context. For instance, uh, there's a new, or for *Woman Today* there was this ad that we used Google Glass, and at the end, it showed her day. At the end of the day, she was physically abused, it, uh, by her husband. I've never been physically abused by, I don't think, I mean... by anyone in a close familial, uh, context, but, uh, or maybe it wasn't nostalgia. I don't know, maybe it was just empathy... And I guess there's a difference there.

(B) Yeah, I guess, I guess the difference is that the way we define "nostalgia," right?

So, you know, it, the question is whether I can be nost-, nostalgic for something I haven't experienced... Yeah. It's even different in that, a person who has, lives through the period the ad is trying to portray ... Maybe able to, um, have a closer emotional connection with that, um ... as opposed to if it was, you know, eh, like if I see an ad from the '50 ... I-if I, if I see an ad from the 50's, you know, like, uh, or an ad based on the 50's, um, you know, depending on how it's developed, I may feel a lot of, uh, emotional tolls, uh, but it would speak, to me I feel differently than someone who lived through the 50's... Because they're bringing in their own personal experience. I think it's what the user brings to the table, too... I think, um, okay, I think, I think last, last quarter I used a, um, I did a, um, an ad, I, uh, did a campaign for Pepto-Bismol ... I fit it around people who, I guess the the concept was, you know, 'Indulge without regret' ... and it was for people who are emotionally eating... And the nostalgia being, um, that, um, that good feeling you get from indulging in really bad food. I mean it's good-tasting food, but food that isn't exactly nutritious. So the nostalgia of emotional release, um, yeah, uh ... Maybe that would qualify? I'm not sure.

Practitioner 14

Hmmm. I, well okay. Uh I guess, okay for me the first thing I think of when you say nostalgia in advertising um, there are a lot of ads that I've seen even now that I can remember from back when I was a childhood reference later in the demographics but I grew up in the 80's and the early 90's and um uh I remember an ad that they always showed at Christmas that had uh the M and M's meeting Santa Claus and I think the first time I saw that, I want to say it was kind of the early 90's or so. Or at least I remember it

as being that and so for me the nostalgic aspect of that is every time I see that commercial I think back to Christmases when I was a kid.

There is a Cadbury bunny ad that also has been around forever like 20 years, I don't know. I remember all through my childhood and I didn't really think it's a very good ad but I see it all the time and it, it takes you back to yeah, growing up and memories associated with that so I would say that that's I guess one style or one type of nostalgia where the ad itself because it's so old or it references something old, it takes you back to sort of that time period. Actually no, I'm sorry.

Because it's so old and they, they still play it, it takes you back to that time period. I think the second type of nostalgia though is there are um ads that reference older ads. I remember growing up there was an ad for this is your brain, this is your brain on drugs and um it was, I don't remember who was in it. It was an actor or someone who was famous at the time but the whole thing was he broke an egg and he like scrambles it or fries it in the pan and that was the thing.

And then um later on, I don't know if it was just the late 90's or maybe early 2000's, they redid that ad uh or a nod to it. Except it had uh I think it has Rachel Lee Cook in it and in this one it starts off the same way. This is your brain, an egg, this is your brain on drugs and then she takes the pan and she breaks the egg and then she just goes to town and destroys the whole kitchen. Anyway so uh I think that's, there's a nostalgic aspect to that where it's a nod to a previous iteration of that kind of thing.

Or to an old ad so I think that's a secondary type of nostalgia. And then uh I think that there's maybe a third type of a nostalgia that's similar to that second one where um uh it's

a modern ad but it's done in sort of a retro style or a style specifically catering to a specific time period.

Which I think I was redundant and kind of repeating myself. Anyway.

You know, there are sort of modern ads and stuff that are clearly referencing old 50's and 60's and that kind of thing. So I'd say that that's maybe a third style as well. That's all I can think of right now. Sorry.

(B) I think, I'm going to say yeah. I, of course I can't think of any examples off the top of my head right now but um I feel like ads, I'm going to use myself as an example. I'm a, I'm a and uh they are at, they are geared towards me that reference things that I've experienced like times in the 90's and stuff like that.

And I feel like a lot of those ads in my experience at least, seem to be a little more accurate for the time period because since I've lived it, I can catch when something is completely off like if it's uh an ad about something in the 90's but they are playing a song that I just heard on the radio last week, eh a new song that I just heard on the radio last week, that's something I'm going to catch, you know, versus if they play like, God the only thing I can think of are Backstreet Boys.

If they play a Backstreet Boys song and it's a 90's themed ad, I'll be like okay, that's, that's not appropriate and that's something I can, there, there's details like that that I can get and I understand and I don't feel like I'm, I feel like the ad understands me a little bit more, I guess versus an ad that say, that, that's sort of set or references something from the 50's or 60's. I never experienced that so I don't have any first-hand knowledge. So I'm not going to catch these little details that might be wrong and I'm more willing to sort of forgive, I think, details that even if I do catch them is wrong, you know, since I didn't

live then or, or, or I don't know of any first-hand knowledge of that time period I'm kind of like okay, whatever, and I'm sort of more I guess forgiving to that sort of thing. Did I answer the question?...I'd say that. I guess like there's almost a sense of not exactly pride but ownership of the 80's and 90's and even the 2000's and the time periods when I've lived ...

If you are going to be advertising to me, you need to get it right. You know? And it's like you need to understand me and you need to know what I want and you need to understand what I will be able to relate to and if you don't, it's like you didn't do your research so why should I care about your products versus if it's something that I don't have first hand knowledge of, yeah, I'm more, your disbelief sort of. It, it's that kind of idea, you know?...

I'm, I'm more willing to suspend disbelief when I don't have a whole lot of knowledge about that time period.

Practitioner 15

Okay. Maybe a negative sworn is, well just for me personally, tobacco, I have a personal situation with my father in tobacco and every time I see a tobacco advertisement, they really make me, they kind of hit my emotional side and I really, it hits me personally and it makes me not want to use any form of tobacco, any type of tobacco advertising. It really makes me think of my past. Kind of makes me reminisce upon my childhood and seeing my dad use tobacco and it kind of makes me not want to use it. Maybe a bad form of nostalgic advertising...

I don't know, that's really hard.

I have to say, am I somewhat on the right track? That's the first problem...Okay. Well, if I were to think about something that was good, if I had a good nostalgic advertisement, I would say maybe something that related to my childhood. Something that brings back warm and fuzzy memories of just my childhood that makes me kind of drop towards the ad just like something like Disney on Ice advertisement, I would definitely, more likely want to take my kids to that because it just brings back memories and wanting to create that experience for my kids. Something that's my good experience in the past I guess.

(B) I'd say it depends upon the generation that the ads is targeting, the target market. I would say they're different...

Okay. Nostalgia during maybe 2014, well those ads are going to obviously, those are going to target a completely different demographic than if you are trying to target someone in the, you're trying to target someone you who's experiencing nostalgia, he grew up in the 1930...

I think that's the difference. I might be completely off...

It wouldn't ne- Yeah. Well, but sometimes those things come back and did, styles. You know what I mean, like advertisement from the 1920's, sometimes that's just appealing to an 18 year old these days just because that's what everybody is into...

For example, I have a picture. An old sailor kissing a girl before he goes off to the war and maybe that should be put into an advertising and I can relate to that just because that's what's in as far as fashion design. Does that make sense?

### Practitioner Questions 3 and 4

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Think about a time you have employed nostalgia in an advertisement. What went into your decision to use nostalgia for this assignment?

(Follow ups)

(If negative- UNLIKELY) What's an example of memorable nostalgia advertising that you have seen? Target Market? Age of the target market? Client? Product itself? Product Category? Competitive environment?

What was is about nostalgia that made it right for the project?

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Practitioner 1

Of the ones that, I mean, that come right at the top of mind was- I think of the ones- I think they were only- I can't remember, it was a beverage. Umm. Where they brought up the old actor, John Wayne, and uh, do you remember which one. They- They had the actors- Was it a beer? They brought all these dead actors back to life and- and- and took old footage, and kind of tied them back into current footage. Umm, but it was kind of- you know, it was tied in- the types of characters that these actors play, it was kind of the character.,, But I think it was kind of- again it was the- people knew them just because they were famous actors but it was kind of the- the, you know, the character that those actors kind of embodied. That it was kind of, you know, it was bringing them back. I don't know. It was kind of an interesting approach. And like I said, you know- you know, it was Paula Abdul dancing with Fred Astaire, it was kind of the old and the new... - You know because Pepsi is always kind of trailed behind Coca-Cola. You know, Pepsi's always tried to be, umm, younger I think. I think kind of their focus. So that they were

kind of maybe trying to capture some youth or something, you know, some of this kind of longing for these kind of iconic figures. Linking these older iconic figures kind of to their brand in kind of a unique way. Maybe kind of getting a little buy in from the older audiences, rather than, you know, just being the youth culture as well.

#### Practitioner 2

One of the campaigns that I like the best was, um, for a Tamiya models and it was ... and ... and their models ... most of their models are World War II models... I was kind of nostalgic for ... if I remember these books where they did profile shots of, um planes, from the war. I thought those were really cool and I wanted to use some of that photography from these books that I remember as a kid because I thought there were cool. And uh, you know, they looked pretty cool. I mean, that's what I thought... Okay. The Tamiya ... I mean, was ... what was about the Tamiya ... it was the whole ... what was about Tamiya that you felt those models that really felt ... it was appropriate to use nostalgia because it was appropriate to those memories you had of building models as a child.

#### Practitioner 3

I think to illustrate a certain emotion... , I think it's making a, an emotional connection, um, to the product... Wachovia... the, the thought that your money is safe with Wachovia Bank, um, and kind of bring it back to that feeling that parents have, um, dropping their kids off at the school bus the first day of school... , it was to, to gain interest through a, a rite of passage, so to speak, an emotional bond, and, and portray that



same safe feeling, um, to, to the ethics of the bank and how they would treat your investment.

#### Practitioner 4

I had one that was just a couple weeks ago that was I was real pleased with, but it turned out Carter County bank is turning 75 this year, and so I got to do a 75th anniversary ad... And, of course it was a ... It ended up being one of those short fuse jobs, but it was one I was excited about and wanted to do a good job with, and um, had Rebecca at the bank gather items, actual physical items from the bank, like things that were 50 years old or even older, and did a little, a collage... And showed how, to show Carter County Bank through the years and how they've been a part of Carter County and Carter County's growth such as it been, like Carter County Bank had the first drive-thru teller in like 1965 and the first ATM in Carter county in '79 or so. So, that was an assignment where nostalgia was an obvious part of the solution... It was appropriate for the brand too. They're local, small town community focused thing.... I would say it was appropriate for the brand and for the message they wanted to tell the community, and for the target.

#### Practitioner 5

From an industrial stand point there's not been uh, many instances where nostalgia would fit but uh, if I were to use it uh, again it would have to be appropriate to the message and the target. If I was trying to convey a feeling or a mood uh, and I felt like the, the nostalgic feeling conveyed the mood better for instance uh, bring back something that was old time rock and roll.

And I, I've, I have used you know musical themes or genres to in, in industrial ads where you know we, we created the sense of the old time music to help uh, sell the history and credibility of a company. You know we, we took them through a time walk of, of uh, various aspects of music that talked about the development of a company and what, how they progressed through the years and ages. So set the mood, set the ambiance uh, uh, something that hopefully the target can relate to... I mean if it doesn't relate to the target market that you're after in the message then there's probably very little that you would want to uh, a within the message nostalgic or not... It's, it's if I was trying to uh, there's couple of things that can happen. One I'm trying to establish um, historical credibility of something that's been around for a while ... And so that's, that's one way. Perhaps, I want to establish that this makes you feel good and if you can remember back to the time that you felt good then you'd have tried to back up memory to this new product.

#### Practitioner 6

Where I've used a, you know, a Norman Rockwell illustration... or I've used Uncle Sam, you know, But I'm just saying that period of, uh, um total recall ... .. you know, I mean like this icon of an era... , I would say we're definitely talking about the whole idea of, uh, the, uh, target is who I was trying to reach. And if ... You know how you look for either a celebrity or you look for some sort of an iconic visual that creates instant familiarity.

#### Practitioner 7

Because you're, y-you know, a certain style, so you pull nostalgic images, um, that are, you know, related to that time period ... So that when someone walks in there, you know, they're going to automatically associate, hopefully, the theme. Right, just to really communicate, the, the style and the theme and the feel from whatever period it is, you know, that you're, that you're pulling from, like, um ... What I'm thinking as, for example, oft-, what I'm thinking of is there was a restaurant that I did that had kind of a gangster, 1920s Chicago kind of thing.

#### Practitioner 8

I mean nostalgia's used in so many things. I think one of the things that stands out when we did, we did a spot several years ago for eMusic, the automatic music subscription thing. And we ran on and we worked Super 8 cameras and film and we went around and shot different shows of independent musicians and all, and got all this different footage. And we shot on different mediums like, you know, we shot digital, we shot, some of them was shot Super. And our whole thing was about independent music, so whether it's in a little club, or somebody busking on the street, or whatever, like, eMusic was the place for independent music. So, we used sort of that nostalgic feel of, you know, that band going places and playing, and it's a no crowd to big crowd, to really make you feel like you were there, because it's the nostalgia of going and seeing live music, and discovering something before anybody else has... And that was sort of what that site was really in the beginning to be, was the discovery of like new and independent musicians. It was the anti-Apple store, you know, the anti-iTunes... You use what's right for the brand. That brand needed, you know, that was something that felt right for that brand. The client

liked it. It felt like that was in the right brand voice. I think it all goes back to what your's is, and is that part of your brand voice?

Practitioner 9

I'll go back to the Cracker Jack site from my portfolio, you know, I think ... I liked the fact the product really hadn't changed. It was still the same crappy candy in the little ... in a little rectangular box with the sailor on the front, and I think had a dog on there, I'm not even sure. And... they made no attempt to change their way, who they are ... like ... kind of like a timeless product, and they ... they lived through all these different eras and are still around today, somehow, miraculously... .. I just wanted to show the timelessness of the product, and even like it's ... maybe it's around for a reason, also, that's the underlying idea. And it survived, only because people like it, you know, or trust it... I think it has to be the fact that they've been around a little while. They've been around a long time. But you go back to their ... to their, um, their creation, you know, um, and see what was happening at that time...

Practitioner 10

I think a lot of times the brands will want to talk about maybe like their legacy or something, and so in some ways, that's employing, um, nostalgia into it... I think if they want to show, you know, they want to kind of prove something now so they use, I guess. When you say nostalgic, I guess I originally thought like, history, and now I feel like it's so much, you know, there's much more than that. It's just something that I feel like, um, so like, you have an emotion to or a connection with. Nostalgia. I guess it means, for

me, I think it's primarily like, "Oh, my gosh, I want to look at some history now." But I think part of me thinks it's more, um, you know, it makes me think of something historical, it's something that I could relate to or, um, it kind of gave me that warm feeling, a real connection emotionally, some connection to it emotionally.... I think it was kind of like the truth. I mean, you know, that's kind of like the basic, but I think if it's... That you know, you're telling the truth of a product. And maybe, maybe if it's a proof point, um, or even awareness for consumers. I mean, maybe if it's a product that maybe, um, you know, the research is showing that the consumers aren't really aware, maybe you want to show some nostalgic things to show that this brand has been around longer than people realize or recognize.

#### Practitioner 11

I think it just makes a more powerful connection that people can relate to it. Now, you're not trying to, there's something about nostalgia is, you're, you've got a connection already. You're not having to create a new connection. You know, you're not just introducing something for the first time and say, "I'm like this." If I can use nostalgia to connect that blank thing, the good feelings that you have and tie it to my product, I'm half-way there... Right, well, when we would do the songs with Diller, you know, that's, we would, we would test, yeah, different songs, and there was, there was like (laughs) only one song it was, just the whole. Remax did the same thing later. But it was amazing what these songs said, you know, commercial, to take to a whole new level. We had a commercial lawyer to get the rights to the song. Then it was perfect.

#### Practitioner 12

Nostalgia's a bit unique... It'll stand out from the crowd, you know. You're always trying to make your advertising stand out of the thousands of, uh, other ads that people are bombarded with, so anything you can ... any angle in the whatever you can come up with to make it stand out or stand apart... if the product has like a long history ... of being either popular or useful. You can go back to a period of time just to... benefit whatever it is you're advertising. You know, it's been useful for generations or it's been popular for generations or whatever.... One particular ad I did... was for, basically, for life insurance and the reason for using nostalgia in that particular ad was to show that people's needs for security and protection for their loved ones don't change from generation to generation.

#### Practitioner 13

And, it may be a little sexist, but, um, you know, some people say that women emotionally eat, and I, because of, I mean, I think all of us, I mean, I don't know if all of us do, but I certainly do, and I consider myself to have many qualities that are feminine in nature, and, so, you know, for me, I could relate to binging and eating for emotional relief... I think, I think, I mean, I think if, uh, this, you know, the user hopefully can relate. If the user has had that experience, the user can hopefully then relate and will find a place for that product in their life. And not only, you know, like a, 'Oh, that would be a nice addition to my life,' but a, a quasi-necessary, you know, need for that product, if that makes sense.

#### Practitioner 14

Target market of the mothers who uh they, they really were kind of millennial because I'm 30 so it's, or 31, so it's sort of in my age range but anyway. The tactic that I used employed, I was trying to solve Halloween or Halloween costume stuff to make Halloween costumes like the cloth you'd use and scissors and that kind of thing.

And um I employed this concept or whatever for the strategy of nostalgia where the idea was to take these moms back to when they were you know 8 or 9 and their moms made them costumes for them for Halloween, that kind of thing.... I think helped to sell the product so uh it, it helps the mom kind of commit...

Practitioner 15

Okay, that's a really good question because that really relates to something I just did.

Okay. I work for an automotive warranty company. Originated in the 1912, way back 1887, but I created an ad and that was an antique ad. It because I wanted to, I wanted people who have been in the industry for a long time to be able to relate to when we first originated way back in the day. I created an ad that was, looked like it had key stains on, is old and crinkled and then I put cars from the early 90's to today on the ad and I set a tradition of success across the top and I hope that it would kind of bring back to it's memory of the automotive industry back in the early 90's.... ", Next ad, "I'm in a dealership with a car.". When you turn the picture ours, it's brown and it has all the antique words on it and I'm sure look at morphing between the 1990. No, not 1990. 1970 Mustang, 1980 Mustang, 1990 Mustang, and then today. Kind of morphs into it and then we have like a little board on the ad that says, "Administrating vehicle service contract and 19 and whatever". I think used 75 for that one, 74... Well people that were going to

be viewing it were, a lot of the people that are agents in this industry are usually that age, I see the average age group is probably in their 50's...And so they've probably been in the automotive industry for a long time. I thought maybe if I try to get some cars that they can relate to, that came out during that time because a lot of the times their Ford Mustang wasn't covered under an auto warranty at that time.



## Practitioner Question 5

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When might it be wrong to use nostalgia?

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Practitioner 1:

I don't know, you know, I've always been real pragmatic in- in my approach- in my professional career when I worked in advertising. I was always kind of a- I always described myself as kind of a nuts and bolts kind of guy. You know, if there's a reason to do it, then great, but if it's just doing something fancy for something fancy's sake, then I never really saw the- saw the benefit of it. So I would say, yeah, I don't know if there was any specific time when you shouldn't use nostalgia. I would say the times when you should use nostalgia, is when there could be- if there's some- some memory or some ideal of a past time. Thinking of nostalgia. Okay there's- that- that is relevant. Whatever that emotion, that thinking on this past time or even or place or whatever. If- if the emotion connected to that past event is relevant to whatever the messaging is for the current sale. You know, whatever the product, or service, the idea, that's trying to be presented to the consumer. And you're trying to connect that to this past feeling or this past time or whatever it is. You know, as long as that- that is a logical connection and a logical reason to connect those ideas, you know, I think, you know whenever it works. You know, whenever there's a- I think if there's a logical, meaningful reason to connect those ideas, yeah I think it'd be great. I don't know. I think- I think when not to do it would be when you're just doing it for the sake of doing it.

Practitioner 2

I think something with newer technology.

You know, I think there might be a way you could make it work but maybe with something that's very, very, very new, uh, unless you're trying to relate it to something that happened in the past.

You know if it's ... if it's something that's very cutting edge unless there's like a history you think of back to and say, you know, so and so to this and you know maybe create a timeline of sort. But I think, uh, yeah, I don't know if it's something that's really new and really fresh. And, you know, on the cutting edge of technology, I don't know ... I mean, you might be able to do it, you might be able to do kind of a flip, uh, on something, uh, but that, you know, that might not work. That's just the first thing that comes to mind. I'm sure there are other examples and stuff where nostalgia doesn't work quite right.

Practitioner 3

Well, if the sentiment is irrelevant to the product. Unless it's just shock value, but, uh, I guess, I guess you can use nostalgia for a, a developing or a new product category. But, it doesn't. It wouldn't be a direct correlation.

Practitioner 4

Well if it's not suitable for the brand or what you want to communicate it wouldn't be appropriate. If you're talking anything like that really. Because when I think about high tech I think of something more current... Like, if I'm marketing a video game that you

know, is set in the future and you know, a shoot 'em up PC game, I'm probably not gonna invoke nostalgia in my ads.

#### Practitioner 5

When it might be wrong to use nostalgia?.. Well, again I think you have to be sensitive to your target it's who you're talking to and to understand you know if you are talking about a certain period or times... How does that period or time relate to your target and uh, um, you don't want so many, a substance you know but I think that, that nostalgia uh, does have a play in uh, sometimes the potential for difficult history time to be brought forward. As well as the good old days... But you have to you would have to be careful but you don't want to be offensive to any one uh, demographic... Right and you know it's again, that can be that can be different, and you know in some instances if you're, if you're, you have a target market that would not be offended but they kind of insulate your targets or the folks who might be offended uh, still were seeing your ad, you sh-, you have to be careful you can't be offensive... Even if you don't, even if it's accidentally being offensive.

#### Practitioner 6

Yeah. Well, I would say there's the obvious. If you're talking about, you know, you're doing something aimed at young kids who don't necessarily, uh ... You know, here's, here's the thing. We live in a time now where a kid that goes "oh" is considered a patsy. You know what I mean? It's like you're not supposed to be sentimental. You're supposed to be a hard ass... Nothing is supposed to get you because, you know, you're not formed

for any of this commercialism, you know... So, if you're talking to those kids, nostalgia is like they don't even understand it... But if you're talking to people in their ... As I said, when you start realizing you're in your early middle age ... because nowadays middle age is, uh, you know, you're gonna live to be 90 so you're only 45. So, your early middle age, they're just starting to realize that, you know, shit, I'm getting older... And so like, uh, all of a sudden, those high school days, those weren't abandoned. People have 20 year high school reunions things like that and people actually go to them you know.... So, I'm just saying that, uh, it's, um, you know you're talking to the right people then that's the time to use nostalgia... It's not about the creator, it's about the audience.

Practitioner 7

I mean, I think if you.. go negative, I mean, like when you're pulling Holocaust pictures and... pulling nostalgia from a, a terrible time in a, you know, like something like that...

Practitioner 8

I don't know. Like I said, I think, you know, a new technological product, I mean a new, you know, app, I mean ... um, let's ... I don't think that's something where nostalgia is probably not the best way. I don't know. I mean, I'd say, I think there had been ... I don't know, FourSquare maybe, but even something like a FourSquare or social media, I can see somebody using the nostalgia of getting together with your friends, um, and bringing it in the present. You know, so, I don't know... I'm kind of reverting myself. Maybe, you know ... because if you look at the, even like the Google ads, they're somewhat ... you know, the one that they did for the Super Bowl, you know that ad? It was nostalgic to

anybody that's around and anyone else, you know what I mean?... It depends on how you're doing it. If you hark back to a time when things used to be done, and how far something has come, you know, you use nostalgia to prove that this is so much better and more relevant to your everyday life.

#### Practitioner 9

I think if you're trying for a more modern image, you know, you're trying for a very now image, I think nostalgia would be crazy. Unless you're used to use nostalgia to show maybe the good old days weren't so good. But that might be a way to do a commercial. You start out thinking the car looks kind of ... this will be another commercial about how great things were in the good old days. And then, you're ... on top, I've even seen a commercial like that, you know, with the couple sitting on a porch saying, "God, the good old days." it just goes onto all the things I couldn't do in those days. I couldn't ... there was no CDs, they ... you know, you got a ... you had to get up and turn the channel on your commercial, through your remote, you know. All those kind of things, so good old days weren't so good. So you might ... might use nostalgia that way, as a ... as a way in, you know, everyone start nodding with you, oh, yeah, nostalgia, sure. Those are the good old ... well, yeah, they weren't so good.... I thought that was really clever, so I ... I don't know what it was for. I can't even remember the products. So ... not very effective commercial, but I do remember the execution.

#### Practitioner 10

I guess part of, you know, I guess to answer part of the question before, too, I guess it's just depends if the product does have that, um, if it has a history to evoke some kind of, um, nostalgia...

#### Practitioner 11

As a product, it doesn't have any, you know, kind of, uh, you know, authenticity or of connection to that thing. I mean, like to do a ... I mean, you can always find examples to where you can make it work, you know, it's like old records. If you make a rule you can find someone with the proof that you can break a rule, but I think, you know, like trying to tie a, a nostalgic thing to a revolutionary new commercial, like to take the great MacIntosh commercial, or what was it, eight, 1984, was it? ... Well, with that commercial, it had a nostalgic song from the '60's or 70's. It was totally was wrong, because the whole thing, you know, "We're breaking the mold," "Well, this is revolutionary."..But then, you know, you can take the same situation and go, "Well, you know, a brand did it with Revolution from the Beatles," so, I mean, you could still take a nostalgic thing and it could be revolutionary, but it's gotta, it's got to grow out of the brand. It can't be forced on it by, you know, wanting to do nostalgia.

#### Practitioner 12

I think when it's ... when you have to try too hard, it's bribed or, or you, or you're, uh, throwing a product or service that has that long-running history, that you're trying to just ... and it's like, nostalgia is more like a surface treatment. It's not really, you know, it's kind of like the dressing up a new car in an ol- ... in an old Audie or whatever cause it

really has no deeper meaning than that... Just a mimic, mimicking... I think pretty much anything that's new technology, I can't really see where nostalgia would be, uh, be a, uh, a selling point, you know, like, uh ... phones, uh ... internet providers, um ... That's ... all I can think of right now.

#### Practitioner 13

I think, I think, uh, that it would be, um, inappropriate to, um, hmm. I don't know... I don't know that there, I mean, immediately my gut, my gut would tell me, in instances where it, um, uh, where it gives the target a feeling of either hopelessness ... um, about a situation, or it conjures up some, um, emotional wound like, um, the, the, uh, you know, being abused as a child or something, something it breaches. But, even those emotions might be used for positive action, so ... I can't say, uh, unequivocally that there is, you know, any wrong. I think it's also... Hmm. (Pause) Mm, I don't, ah, I don't think I can, I don't think I can assign, you know, um, yeah, I don't think there would be a wrong, um... I think it's how it's used and, yeah, I think it's how it's used. I mean, I think better than wrong, you know, it might be, is it used...

#### Practitioner 14

On a personal level. I, mean, this is my bias. I, I don't smoke and I'm very, I've had some people in my life who died from cancer. That they smoked when they were younger so I'm automatically assuming that the cancer was because of the cigarettes. It may or may not have been but because of that, um, I, and I know that there are all these restrictions

now on cigarette ads that they can't show cigarettes and they can't do all these other things... So I don't like, I don't feel like it's okay, especially with the history of cigarettes, to use nostalgia because you know, in the 50's and stuff, there were advertisements that said that cigarettes could, were healthy for you and all this other kind of stuff and I almost feel like I realized that nostalgic ads aren't saying that at all, they are just trying to sell the product to you.... But that's almost the association I make and I know most people won't because most people don't even realize that there were those kind of ads back in the 50's or whatever. But um, but yeah, I, I don't, I, on a personal level, I don't think cigarettes or really vices in general, well, let's just say in general because I guess I'm okay with an alcohol ad being nostalgic but um ... Yeah, I'm going to say cigarette ads, I don't think they should be nostalgic.

Practitioner 15

Maybe. Down, down. Wrong time to use nostalgia. Maybe if you are not trying to evoke feelings. Maybe if you are not trying to evoke good or negative feelings. ... It's kind of hard. I would say maybe do something that's kind of sensitive. Like a hospital or cancer ad or something...



## Practitioner Question 6

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What emotions are you trying to drive with nostalgia?

Are those the only emotions?

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Practitioner 1

I think, you know, I think a lot of times we're trying to tap into some ideal lives. We think back on- again thinking back on the 50's. People think, oh it was great, everybody was happy, everyone got along. Families stayed together, and life was swell. And I think that's- that's a very idealized image of, you know, Americano. Right, and I think when- when you try to use those- these ideals of- ideas of nostalgia. You know, thinking back on, you know, whatever past events or places or situations. I think a lot of times it- it- whether it's, you know, some kind of a positive or a negative or whatever, I think most of those feelings or emotions represent some idealize state of this is the way it should be. Or should've been. Or could've been. You know, and I think with, you know- again if you're thinking nostalgia, thinking past tense of things, you know, I think sometimes you think, you know, well that's the way it should've been or should be. So I think talking about emotions you're trying to capture, you know, I think whether it's, you know this- if you're thinking about, you know, and maybe you're connecting, you know, the current, you know, African Americans in America to some past in America, when things weren't so great. Umm. Maybe it's not an idealized good but- but it- there's some sort of representative when things were this way. When maybe they weren't always that way, but they kind of seem that way. (B) . You know, and it's- it is, it's that kind of sense of those emotions of comfort or home or you know, that kind of, you know, godly peace maybe?

#### Practitioner 2

I think the easy to try and go for, you know, sentimental with nostalgia. I think as time passes, if you're going for a nostalgia, I think you're going to want to go for a warm, fuzzy or you know,... Just we kind of ... I think we kind of look at the past or look at, you know, uh, stuff with rose-colored glass. So I think it's harkening back. All the times look better then... So, I think ... I think, you know, maybe it's ... maybe it's publicity, maybe it's, um, comfort, but I think it would be along those lines. I think nostalgia is something that that's, um, I would imagine you would use it for more, you know, more positive emotional support. So comfort, you know, simplicity, you know and that, a kinder, gentler time... You know I have ... you know it would be more, more on that edge instead of like trying to create fear or ... I mean, I guess you could do that as well with nostalgia. You could go the other way and go dark and try and point to something in the past that wasn't positive. But I have a feeling, you know, just the idea of, you know, just thinking of nostalgia in general.

#### Practitioner 3

Nothing in particular. I guess trying to pull at the heart strings, but it's not necessarily an emotional thing, like talking about an era. You're trying to put the viewer in, in that mindset, um, for you to be able to convey the message you're trying to portray.

#### Practitioner 4

Like calmness, comfort, education ... That's not an emotion though. I guess that big emotions with nostalgia could go either way, it could be happy or it could be sad... Some sort of public service... Pitch the homeless... That's usually when sadness is most useful.

#### Practitioner 5

I think you can drive a lot of them, different emotions. I mean you know you can have uh, like I said the feeling of the good old days. Or you can have you know that that feeling of, of uh, I think a lot of the nostalgia does to the whole kind of thing if, you know the good old days when I had a sweetheart and, and then some folks like to drive uh, the whole idea of uh, how something tastes back when grandma cooked it. That it was the best flavor of anything uh, so you know for the most part I feel there's positives. However, you know like I say, you could be talking about difficult times. You could be talking about uh, times of conflict. Something in World War 2 or something in Vietnam and uh, that, that you want to deal with so you know. There's uh, there's a lot different emotions that you could play... Relating to something that's difficult. A situation that was difficult or uh, you know with uh, World War 2 you probably have more of a patriotic feeling...

#### Practitioner 6

Quite honestly, warmth... You know like, "Ahh," you know. You know what I mean?... Like, you can never go wrong showing a puppy you know... And then of course as I said, there were eras when we recall them with a degree of, um, "god those are wonderful

days," and you know what they say about the good old days they never were, 'cause while we were living them they were not very good. (B) Well for me, yeah.

Practitioner 7

I-it's like going, like, when you walk into that restaurant, you are going in there for enjoyment and to be entertained, and the visual aspect of it, um, is I think, like, kind of sets the, the tone so, um, y-, uh, so that it's almost like an escape, I guess, back to that time.... Anytime you provoke some kind of an emotion and I, when I think of a nostalgia, I, I think of that. I think of, like, a fun, a feeling, like I said earlier, sort of like a fond feeling.

Practitioner 8

I think that completely depends on what they're advertising.... you know, uh, with nostalgia can draw, can bring up anything from frustration, "I remember how hard it used to be to do this. Now it's this easy." So you remember that was really difficult 20 years ago, and now it's the easiest thing in the world ... that's using nostalgia to invoke frustration, but a lot of times you can invoke, you know, the heartstrings, and say, "Oh, gosh," you know, "way back when, when your mom did this," actually. So I don't think there's one illusion that you want it, I think it can be whatever emotion you want..... I think again, if you go back to lessons learned in advertising, you want to hit on universal truths. So that one common thing is what attracts people and makes them because they understand it. So it's like universal truths that everybody understands, everybody either got frustrated by this, or fell in love with something, or, you know, loves their mother, or

whatever. You know, the universal truth is all of advertising. So we all use nostalgia, it comes down to that, you know?

#### Practitioner 9

Well, I think you want to get agreement and nostalgia is easy to ... not to ... the ... the good ... the good old days are pretty good. So you ... you have people in a more agreeable mood to start with. And ... and if you claim yourself, if you can really legitimately claim to ... to be of that era, of that period, um, yeah, then I think it's a positive thing... ... I don't see many negative emotions coming out of nostalgia. ... It always is a case where you were ... you ... you were always younger, in the period they're referring to. You have to be, you know, even ... even if you were fairly young, they're still talking about a period where you were younger. Or maybe a period you don't even, you know, weren't even around for.

#### Practitioner 10

You know, my first, I think my first thought is, um, it's like a, like a warmth or a, um, just a very personal connection. I think it could also be funny, or it could be something that's, you know, nostalgic but from the past, or, um, it could be like, a humorous connection... I think a bunch of different ones. You know, it can be sadness also, I think, depending on, um, you know, the client, or the, the product, what we're trying to sell, or, um, what, you know, make awareness for or something. I think that, you know, that could be appropriate as well.

Practitioner 11

Just personal connection, identifying with the brand, and, you know, identifying the, the what the personality and the essence of the brand is... Yeah, comfort, um, you know, I mean, a lot of times you could use sadness, you know, you can use pain, you can use ... You know, you're trying to, you know, whatever that connection is, I mean, shoot, man, you look at the, the, you know, cruelty to an-, animal campaign and, you know, it's trying to, you know, it looks at the emotional, you know, sadness and connection.

Practitioner 12

I think, generally, you're, you're trying to create a positive image for service or brand or product that you're advertising and you ... as far as nostalgia, um ... doing that, uh, in, in, um, kind of on this application, like the, like Coke or something, when they go back, play off some of their ads from 30 years ago or whatever, they're, they're trying to, uh ... um, just create a, I don't know, kind of just to feel good or, a feel good impression of their product...(B) No, not really... I can't really think of an example...

Practitioner 13

Warmth and joy and, ... (pause) or, or, eh, y-, depending on the situation, you know, like ... in the instance of the indigestion relief product, I wanted to, you know, convey three emotions. It's that, ooh, upset stomach as a result of indulging, um, but also the relief of having indulged, and then the relief of not having an upset stomach anymore...

Practitioner 14

I like to uh, I, like I said before, I like positive ads... I don't like fear based ads. So when I utilize nostalgia and stuff, I, I want people to sort of think back to a better time, that sort of idea and, and I feel like if an ad is done well, in the end it leaves you with sort of that happy almost wistful feeling. (B) ...There is sort of a longing aspect to it as well as the happiness, you know, or a desire...

Practitioner 15

Yeah, good or bad emotions of some sort whatever. Depending upon the advertisement... Well, if I were to think about something that was good, if I had a good nostalgic advertisement, I would say maybe something that related to my childhood. Something that brings back warm and fuzzy memories of just my childhood that makes me kind of drop towards the ad just like something like Disney on Ice advertisement, I would definitely, more likely want to take my kids that because it just brings back memories and wanting to create that experience for my kids. Something that's my good experience in the past I guess.

## Practitioner Question 7

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What are different situations when you might use nostalgia in an advertisement? Are there particular situations that lend themselves to using nostalgia?

(Follow ups)

Target Markets? Product Categories?

Do certain media lend themselves to nostalgia more than others?

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Practitioner 1

I think, umm, again- it's been awhile since I- I was in industry. And- and again, most of my time in the industry was kind of spent more, you know, nuts and bolts kind of advertising, but yeah, I think certainly experiential type purchases certainly lend themselves to that idea of, you know, reliving a certain experience or reliving a, some great past event that again- you know you see a lot of these ads where, you know,- you know even kind of, you know, even the Viagra stuff. You know, the male stuff. They tend to kind of lend themselves to this kind of, oh remembering my youth and you know, it's got this, you know, 65 year old guy on the Harley, you know, and he's got the babe on his arm again. So even those tend to kind of again, you're reliving your youth kind of thing... I think you just have a greater wealth of past experiences that you can- that you can play upon. You know everyone kind of goes through their life stages. So I think the older people- again I think the more material you have to play- to play upon... . You know, TV especially. Which is true of almost anything you're trying to do. When you can have moving pictures with sound and color, you know, that's always good. I think- I



think probably print can be pretty powerful, you know, if it's done right. Then again, most of my experience in using print. So I can see using print, you know, magazine, even billboards to kind of use that to capture- capture a moment that way too. But certainly I think television would be probably the first choice. But I think print certainly lends itself to that as well.

## Practitioner 2

I think so. I mean, another campaign that I almost mentioned, um, earlier was there was a, uh, anti-drinking campaign that I worked on and we used bumper stickers, and a various things to kind of communicate the message that, you know, your child is drinking a lot earlier age than you might think. And um, I was trying to think back when I was younger (laughing) and you know, what, you know, my experimentation and stuff like that. And I think, you know, um, I think there's ... there's certain topics that ...that can lend themselves to nostalgia.

I don't know that everything does but I think there's certain things where you can sort of try and look back and go what was I doing at that age or, um, you know, what was happening way back in X years, you know, and ... and is there a way to relate that, you know. Perhaps, you know, uh, you can show. I don't know but I think of nostalgia, I think of timelines as well so let's say, a company has a history, you know, of good performance over 60 years. You know, I think there's a way you can be nostalgic about that... I think fashion is very well lend itself to, uh, nostalgia of. There's, um, you know clothing that making a comeback, um, or maybe you're trying to launch um, you know, re-launch something that's, uh, in ...in ... in hats, you know these hats. You know they

sort of went away when Kennedy didn't wear a hat anymore. You know and then the hats went away...Products with a history.

#### Practitioner 3

I guess if there is, if the motive of the message is pull at the heartstrings of someone, I think nostalgia is a good vehicle... I guess television or radio would be the easiest to pull off. But, it could also be pulled off in, um, print and multi-media... Because you, you have the added benefit of music and, and I guess you have duration, not an instant, like a print ad... It lets you set up the story easier.

#### Practitioner 4

Absolutely. Southern vegetables ... Southern canned vegetables lend themselves to it very well. That's something else I've got going on. We did a bunch of work for McCall farms again and they, um, glory foods, um, Margret Holmes brand canned vegetables, they recently acquired Bruce's canned yams and they also sell boiled peanuts. So of the southern vegetables you need, they've got you covered. And, all their brands really lend themselves to rustic, down home, made like grandma used to except easier, advertising, or marketing. They're simple, or want to be seen that way anyway. I think for some reason as technology gets more and more amazing, people want to be reminded of the past more and more. It's odd but look at all the camera ads that we have on our phones to make images look like they were taken before there were camera phones.

#### Practitioner 5

I think again, when the theme is on the message that you want to give... You know if I was relating somethings, wanting to talk about something being around for a period time and that it was, you know, say this time and place and that it's always been good... That would be one ins- one instance uh, if I was wanting to uh, you know it could be something that's brand new but I want it to, to create the emotion that it's just as good as grandma used to do... You know that, that could be one thing or um, if I'm wanting to illustrate that something was rough and tough it could that you know we take it into a rough and tough year, era or something that's nostalgic for, for them you know.

#### Practitioner 6

I would say, like if you're selling ... I mean, look, this is obvious, if you're selling a whale oil lamp from the 1830's ... you know, you may wanna recall all of those times. Oh, here is a wonderful time... When, Paul Harvey was used on Super Bowl as God wanted somebody to do this and this and this and he made a farmer. And we recall the magnificence of independent American farmers instead of factory farms owned by large corporations... and the guy who worked that farm and his, his world was, you know, like pure. I mean he got up early in the morning. He milked the cows. I mean he did 40 things before breakfast, you know. And that was the American spirit and that was right on the Super Bowl just two years ago. And then, um, um, what his name? Clint Eastwood when he did a thing about it's half time in America, you know. The great American work spirit ... our ethics, our work ethics that made this country great ... you know. So, yeah, that's ... You got to know when to use it and I think it's wonderful when they do it.

#### Practitioner 7

Gosh, I just, like, uh, again, going back to the whole thing that any time you provoke some kind of an emotion and I, when I think of a nostalgia, I, I think of that. I think of, like, a f-, a feeling, like I said earlier, sort of like a fond feeling, an emotion, or it could definitely be, you know, negative or, or it could be all different, a whole range of things that in advertising something that that is really important, anytime you connect ... on an, an emotional level, and it gets, you know, it, I think that makes a personal, personal connection.

#### Practitioner 8

Yeah, I think we already sort of touched on that. I mean, you know, medium, you know target ... I don't think they're all specific, depending on your assignments. So, I mean you can, you know. Again, you use stylistic ways in printed matter, you can use stylistic ways and filters in online matter, or just what you shoot... You know, your 18 plus, I mean are good. I don't think a two-year-old's going to understand a nostalgia. Or a six-year-old... I think they, I think we can use nostalgia for almost all of them. I mean, there's probably some consumer electric products that might not be perfect, um, you know, computers, you know, Apple really doesn't rely heavily on nostalgia, but, um, so I think, you know, there's some things that lend itself a little more. Yes.

#### Practitioner 9

It's probably so obvious, it's wrong, but, uh, it seems like very superficially, you use nostalgia on older people. You know, whose ... whose quote best days are over anyway,

you know, in terms of physically and they're ... and, uh, their contributions to society. So you know, going back to a ... to a different era, um, yeah, so I think if you're going to talk to older people, nostalgia would be a good device. But it ... so you could really work ... it works for anybody, though, really, you know, even if you're just 20 years old. Nostalgia, um, it's like seven years old now. That's all... Well, I think products that go back that far, products that were around a while. Old products can claim some lineage to that time... I think TV certainly. TV, I think TV is the one medium, an advertising medium, anyway, that can make you cry. But I've never seen anybody cry in a print ad or a ... or weep or you know, have a tear running down their eye from a radio commercial... So I think yeah, TV is the best medium for nostalgia.

#### Practitioner 10

I mean, I'm thinking in all advertising, we're trying to invoke an emotion... I mean I've seen nostalgia used across the board in all mediums, I think, I feel like, you know, in TV I think it's really easy... If they're online videos, or you know, webisodes or something like that, I think, I feel like, you've got so much of a longer format that maybe that would be easier to evoke that. I think even in print, where you can have, maybe depending on what the subject is, you could have a longer explaining it, or the visuals. But, um, maybe those would be, I guess, easier mediums... I would think the older, um, you know, I hate to say it, but like, our generation, but maybe even the one before us. The one before us and a little bit older. But I think when we're talking to really young, um, you know, generation, or young market, I'm not even sure if that's really in the mindset.

Practitioner 11

For a lot of our clients, which connected to, you know, the whole emotion of that song, you know, “if you’re feeling sad and lonely”. It’s for mental health, it is really the whole idea of we’re there for you or we’re here to help... It was targeting, you know, caregivers and, you know, people my age..

Practitioner 12

Yeah, I think TV is a natural, uh, because you, uh, get more time and more, um ... you know, more images, basically, to tell a story, you know, so you have time to maybe, uh, create the background or, or go in the background a little bit more than, than possibly like, print, print ads, or billboards... All of them at, at different times over the last, say, a 10-year period, you’ll see them go back to nostalgia... .. I don’t even know how long ago it was, well, at least 5 years ago ... Buick doing some advertising, well they laid heavily on nostalgia, you know, in the, the early days or whatnot... You know. Cadillac? Cadillac’s been, you know ... uh, always as the majority, their advertising over the years has been nostalgia-oriented and they’ve, they made that disastrous ad recently where it was really, really modern and the guy talking about, you know, he drives a Cadillac cause he never takes a vacation and all this stuff. It kind of blew up on them, I think.

Practitioner 13

I think if, I think if done correctly, you know, nostalgia could be used across every, um, medium, I, I don’t, almost all mediums and in every product category. You know, like I’m looking at a, I’m looking at a space heater that I have in my apartment, and it’s spring

... and if I can get, you know, the memories of warmth and the holidays with the cold outside into the user's head, you know, that's nostalgia being with the family, although it may just be to keep the user from freezing to death. (Laughs) I don't know, I think it could be used across, um, most, most if not all product categories.

#### Practitioner 14

Yeah, I think. I mean I feel like I've all the ones that I've talked about sort of do when like, I do think a lot of political, political scenarios, or political ads lend themselves very easily to nostalgia. Because this is me being kind of cynical again or maybe not but history is cyclical, you know?... And we see time and time again certain ideas come up and present themselves and they will be in different scenarios like, like gay marriage now and 50 years ago it was segregate or interracial marriage and you know, and in the 50's it was, the big issue is, or not the 50's, civil war, the big issue was um, abolishing slavery but before that it was, I can't think of another thing. But anyway, I do think political ads in general specifically do lend themselves to sort of a nostalgic appeal..., I would say political ads specifically definitely lend themselves to it. And I think and I'll also say that any ads that are sincerely geared towards I guess parents in general... I work primarily in print media.

So I do think you know, the static imagery or you know, a print page where you are not going to have much movement, that doesn't really. I think TV definitely does. Radio really would be the one that's to it because since there isn't a visual associated with it, you really need to conjure up a mental image for someone and I feel like a nostalgic radio spot um is an easy way to, effective way of helping people establish that mental image...

So I would say the, yeah, actually, radio I, I mean I've seen nostalgia used across the board in all mediums.

Practitioner 15

I would say, I would use nostalgia in, for my industry. As I was trying to emphasize the companies stability and strength and why they should trust us and why we are reliable financially to a more insurance company... I want to say print...



## Practitioner Question 8

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What types of calls to action would you associate with nostalgia?

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### Practitioner 1

You know, to me again, just the word nostalgia makes me think, you know, live it again, or- or relive this experience, or experience this, you know, again, you know. Recapture some moment or some feeling of a past time in your life would probably calls to action. I would- again top of mind kind of things. So I could see where it might- if you're kind of using a kind of a fear approach. Say a home security issue. Where you were a- if- you know, I don't know. I don't know if anyone would want to do this, but if you want to remind people of the time they got robbed and they- you had to avoid a certain sense of helplessness, umm, that maybe- again protect yourself from that experience, again, buy our home security system. Using that kind of as a fear appeal. But again, drawing off memories of past things that maybe weren't so good.

### Practitioner 2

You know sometimes the nostalgia itself, sort of I think can create its own, um, call to action in way like, "Oh, that's cool. I forgotten that, you know."... I think there's some escape ... escapism to it. That's in the line. Yeah, I mean... think there's some escape ... escapism to it. That's in the line. Yeah, I mean,... I think there's some escape 'cause, but I think also too there's just, you know, the style ... stylistically, there might be something that's just kind of cool to it too, you know, and not necessarily I'm trying to escape from

today because the present sucks. But, um, this just has a nice feel to it and it's a feeling of stylistically, you know this piece to me. And for whatever reason it works

#### Practitioner 3

I think it's wide open. I think the nostalgia part of the ad is the connection and it's independent of the call to action... If you're selling something, a something that is a relaxation or kind of a slice of life, take a personal time out kind of product or service... You might pull upon how, how less hectic things seemed to be in the olden days. So, I guess it's to differentiate from the present.

#### Practitioner 4

I think the call to action is always buy the product. That's what it usually comes down to... I didn't even think about voting. Occasionally it is but maybe that's just the client's I'm working for, just recently it's always, it comes down to buy the product, even if it's call this number or visit this website, in the end it's gonna be give us your business.

#### Practitioner 5

I mean I can see instances of all of those types of things, I've uh, you know I've, I've seen uh the Ford Truck commercial where it shows the old Ford and you know how the old Fords have been and been in the family forever and now it's self pity. I must get a Ford. So I mean you know the call of action is to buy. To give. You know if it's a still in traffic I don't know the vote uh, I, you know I can see that I mean, I, I'm sure some politicians kind of use that patriotism angle to garner votes. And so yeah, I think any of those call of

actions would be appropriate as or usable. I think you and this is just off the class I would think it would be more often seen things flinging towards buy than anything else.

#### Practitioner 6

I would say if you're talking about anything patriotic, um, vote, you know, anything to do with, uh, the betterment of America, you know. That, seems to be a more reasonable time for recalling how great we were. Even if we weren't, even if somebody doesn't agree.

#### Practitioner 7

Nostalgia, I mean, huh, and, with fashion, I mean, making someone buy something. You have a, um, an ad with Coco Chanel and this great, simple black dress and, um, it's just so classic, and nostalgic, and it makes you want to be that, you know? Yeah. I c-, uh, it seems t-, I mean, basically you're associating with purchase as well as, um, voting and so on?

#### Practitioner 8

Ooh, you know, I associate sort of like, "Get it now! Come in now! Buy it now!" as very, you know. The very heavy handed nostalgia. Like when you said nostalgia, what I think of way back when is like, heavy handed calls to action.

Practitioner 9

Well, it's not a very overt call to action. It doesn't seem like again, now, uh, it ... it's just sort of laying the foundation for, um, yeah, trust and, uh, that this is a good product.

Yeah.

Practitioner 10

My first thought is kind of like you know, remember when, but that's not really a call-to-action, telling something, it's like, you know, versus like, learn more or something like that.... I think that's kind of more about, um, like we've already told you this nostalgic story, and so now...give or learn or do or... You know, it's more direct than it is nostalgic is my first thought.... It (the call to action) would come more from the, you know, the headline, or maybe a tag line, or you know, maybe depending on what we're looking at visually that I'm not sure that my first thought is about a nostalgic call-to-action.

Practitioner 11

All kinds. I mean, you know, from endorsing a product, or, you know. I mean, you know, we're talking about advertising and you're making that marketing connection and wanting to the brand and the sales of it... At the end of the sales is business. Sell a product or a service.

Practitioner 12

About to the only call of action you ever want out of your advertising's the, the impulse purchase or at the very least to, at least, consider, consider a product or consider a, like a

service that you're advertising as far as call to action. Now with nostalgia purchases made, uh, maybe to ... to consider a product you hadn't considered before because you never realized what kind of, uh, longevity ... longevity or, or history behind it.

#### Practitioner 13

I don't think it's limited to one or a couple or that ... You know? Ah ... I mean ... Whether it's, whether it's you want the user to ... I mean, for me, for me, it's a logical progression. Like you want the user to feel something, you want the user to believe, a-ah, based upon that feeling, and then you want the user to either act or buy or vote or continue to believe.

So, for me, all of those are just positive actions. Like, and by "positive" I mean ... um, like it's not an omission. You want the user to, to do something, right? Like a call to action, and I don't think it matters, you know, whether it's vote or it can be used in any of those contexts, and for me, it, it doesn't, like, I don't, it does, I don't have an answer because, like you asked which one I think of ...

#### Practitioner 14

You are dredging up a memory or an ideal per someone, dredging, that's the wrong word but anyway um to, to help them, uh, to get them to yeah. I think for the most part I associate it with sort of, you know, helping buy this product um or in the case of like the political ad it's to get you, actually no. Well, I was going to say, in the case of political ads, it's to get you to vote one way or the other but a lot of times it's not. It's, action to donate to said society or to go and volunteer... Just get up and do something.

## Practitioner 15

Only call to action I ever use, is call us today or visit us today... Well the only call to action if ever used is that contact yesterday. I've never used anything else. Just because I've just now started advertising...

## Practitioner Question 9

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Think about a time you have employed the future-oriented images and copy in an advertisement. What went into your decision to use the future for this assignment?

(Follow ups)

(If negative) What's an example of such advertising that you have seen?

Target Market? Client? Product itself? Product Category?

Competitive environment?

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### Practitioner 1

When I worked for the bank we definitely would use kind of future-oriented ad, you know. And mostly, like when we were talking about, home equity loans was one- a big one, we would do that. You know, it was think about all the things you can do with this money. You've got all this money locked up in your house doing nothing, so why don't we set it free and... you can pay off all your bills... make home improvements.” ...

Yeah for sure because it was- because it was uh, you know, how do you convince somebody to pull off home equity in their house and spend it on something. And, you know, most people spend a long time building equity in their home and, you know, our whole purpose was to convince them to take it out. Well, how do you convince somebody to pull the equity out of their house and basically you know incur debt. And it was, you know, to position what it is that they're taking out, is this is money you have that's just sitting there not doing anything. As though it's idle and it's not accomplishing anything for you, when obviously it is. But uh, the idea was, position it as, well here's all this money just sitting here going to waste. And if you take it out, look at how much fun

your life can be. You know, and- and position it in that way, so the people would kind of go, wow you know, we do we got 50 grand sitting in this house that's just sitting there, gosh we should take that vacation and dig the swimming pool and do all these things and think of how wonderful our life will be. And again it's kind of showing that idealized future now, rather than the idealized past, now it's like, think how much better your life will be if you, could just have all this money to do these kinds of things.

Practitioner 2

I've worked on pharmaceutical and medical device advertising, all are sort of future leaning. You know, we've got the cutting ... you know cutting edge, revolutionary, uh, um, innovative that kind of stuff. So, um, you know trying to create, uh, a better, better outcome, better health outcomes, you know, better future...

Practitioner 3

I think you would convey that the product or service you're trying to promote is cutting edge, or, you know, the latest and greatest.

Practitioner 4

There's banking ones that have involved reminding people to plan for the future... Yeah, it would have been the product itself, it would have been a savings account and remind people that they need to save for the future.



Practitioner 5

I think that's when, when that is then when you walk to project the future you're trying to create the image that you are either cutting edge that you're modern, that you're uh, that you have an understanding of uh, I guess uh, the longevity of whatever your product might be that, that it's, it's already the part of the future. If, if you're showing this, this big future upfront of it.

And you know we've, we've done things before with uh, spaced images or you know kind of that whole science fiction side of it that, that cast to create that feeling of... sophistication.

Practitioner 6

You know how we think of the past as having been romantic and warm and sweet. Well, we also wanna think that the future is gonna be bigger and better and brighter than anything we've known, okay? But on the other hand, I don't have to tell you, if you look at video games, the future looks like a horrible place... So, uh, again, like everything else, the future could be looked upon as it's gonna be better than anything we've known and it's gonna be worse than anything we can imagine.

So, we had this robotic figure ... And yeah, it was very futuristic, you know. He, he was basically a human robot and he was the exterminator. And he got germs I mean roaches and, uh, other insects and stuff that, uh, carried germs and he would kill them... Concepts were tested and um, guess what? Women wanted that, that beast... They wanted this guy to destroy.

#### Practitioner 7

I did a project with Georgia Pacific on, um ... it was, um, had to do with, like, planting trees and, you know, uh, for fu-, for future generations and that kind of thing.

#### Practitioner 8

I think the assignment was more based. Like, futuristic, like think that you know, what would happen, and, you know, the world in 2020 when we came out with this. It was built around being futuristic... Traditionally you don't see a lot of that future stuff, unless it's an incentive to say, "In the future, you could be in a car accident, so you need to buy this car with the most safety features."

#### Practitioner 9

It was for a food product that came in a foil wrap that you just didn't put you know, it was a meal, you put it in the oven and cook it in five minutes. All over on this side was, you know, in the past, uh, the technology hasn't been that great, you know, uh, for, uh, those kind of meals you throw in an oven and warm up, like frozen food, or ... or, uh, Healthy Choice entrees, or stuff like that. And it's not always the best, but yeah, here was this space age entry, it was like I think I did a gravity-free commercial, you know, um, and I ... I got ... inside a space ship, but I just ... oh, I'm sure this is a great product or the newest, the latest. It's one of the ... it ... it can be that things are advancing pretty quickly, technologically.

Practitioner 10

I think to say that something's innovative, you know, the product is innovative. it could be driven by the brand, um, you know, anything that kind of mentions, you know, like, Lexus has been around for 30 years or something like that, and so I feel like they can, you know, they can talk about the future, and they can talk about the past, because they have one. But I think that, you know, depending on the product that's, you know, newer, like, you know, the newest iPhone, let's just say, I don't know, but you know, the idea that you could be talking about something nostalgic isn't really as appropriate for like, the newest, um, potentially, the newest, uh, iPhone. I mean, I think when we're thinking about future

Practitioner 11

If you're trying to be futuristic or you know,... to sell products, the latest, greatest thing... trying to be at the forefront of the technology...

Practitioner 12

I think, again, to differentiate yourself from what the competition was doing at that time... just talking in general terms, whatever it is you're advertising is new and is, you know, kind of involves the future in it. You know, that's a no brainer.

Practitioner 13

I think that things that most lend themselves to that are, um, especially green products... That want to market themselves as green, um, and bettering the planet by using this

product, or bettering the planet by using this product instead of another product... because it is, you know, quote-unquote, “more green.”

#### Practitioner 14

I had, this is really for a branding assignment but um, we uh er, I'm sorry, it was a brand extension... We created a home security system that you could install yourself and um you could monitor yourself. It wasn't as expensive as like an ABG the home security thing that has like the bells and whistles, but it was the same kind of premise. It was a very simple product or series of products that all went together and they were all blue tooth connected and you could like plug them into wherever on your walls... I made like the boxes and stuff like that. So it was very like uh sleek and clean in style, but sort of like 2001, Space Odyssey...

#### Practitioner 15

Have I ever employed those?... No, (NOTE: Subject has only worked in advertising 14 months.)

## Practitioner Question 10

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What are different types of future-oriented advertising? How do they differ?

(If negative) Do you see all future-oriented advertising as the same thing? Why?

Outside a current lifetime vs inside a current lifetime?

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Practitioner 1

So, well. Okay. So we got this kind of positive future, you know, look how great things can be. Like if you go back to the home security thing. I think, you know, a lot of those will show, here was this horrible experience- a lot of times they'll either show someone that had a bad past experience. So you're kind of reliving this horror with them. So then it's like, you know, thinking future oriented, this could happen to you. So therefore, you should- so those are kind of a negative focus of glee, to avoid this pain you should- you should- you know, this future pain, if you want to avoid that, then you should engage , you know, with our product. So I could see there's kind of a positive, negative kind of thing. I think to a lot of the, um, the health oriented advertising, you know, the exercise things, or the athletic equipment, those types of things tend to, have kind of this future focus of, you know. And they show the buff guy that's been probably lifting weights 8 hours a day for the last 20 years. Hey, just 15 minutes a day and you could, you know, have abs like this guy. I think those also have that same kind of idea. And those are probably more- You know, I'm not sure who those tend to be targeted to, more, you know, probably younger group.

## Practitioner 2

I was trying to think about the future and you know it makes me think of ... of films especially science fiction films. And usually the future seems so bleak and (laughing), you know, uh, quite often. There seem to be no constraints either. It's very bleak and I tell them to go there or, um, it's very light and crisp... I think in advertising and marketing,... it does have quite a clinical feel to it. I don't know why but it seems like a lot of stuff in the future is ... is ... is a lot of you know white space or, uh ...maybe not white but just big, you know, swallow some, you know, lot of space, a lot of emptiness, a lot of solitude, a lot of straight lines usually. You know, I don't know what really drives that... I think I'm probably more the nostalgia guy than a future guy.

## Practitioner 3

I think, one would be more technical oriented stuff, like technology, microchips, computers, and things like that. And you're, you know, you can kind of project, I don't know, like, uh, Star Trek, or like a futuristic scene and how this product is used. But also, I think in the same way you could use nostalgia. You could paint a picture. And, I don't know, if it's an emotional one, but paint a picture of the future and how this product or service may make you feel like you're part of that...

(B) Yes I do. I think within someone's lifetime is, uh, would be more with new technology, and outside of someone's lifetime could just be trying to paint a picture of what, what this product or service can transform into. Kind of like a blank road map kind of thing.

#### Practitioner 4

I'm thinking. Okay. Future oriented advertising, a lot of times want to state a message that you're gonna have the newest and the best and for some people that makes them feel like, " I've got the newest and the best and therefore I'm a more valuable person," or, " I'm smarter and I know more than all the rest of the geeks that don't have the newest and the best." And I'm saying that's people who want the newest iPad or the newest phones or the Google Glass... I guess different types of future advertising, you're not gonna see an ad for that in the newspaper... Or on a poster in front of a local bar, that's gonna be, you know, digital. Or, an ad that's, comes on Pandora or Netflix or Hulu, or whatever other high tech thing you have.

(B) Like something I should be doing now to help my children avoid something horrible, or to help ensure that my grandchildren have something good? That makes me think of political advertising, like vote for this person and they won't spend as much money that we don't have because your children will already be paying back this debt that this country owes. Or, if you don't want your grandchildren to be part of say, China, because of all the debts that the US owes.

#### Practitioner 5

Well, you, you just have the future oriented advertising I think basically from the imagery that you're using that is uh, you have to have uh, some sort of science fiction feel to it or different chase, that, that's one way. The other way is that you employ tools or media that might have the different level of technology around it. Using something that's more digitally oriented or uh, for instance instead of a billboard that's normal billboards you

have uh, a 3D digital billboard and so you know it's just the presentation of uh, the marketing uh, is employing futuristic technology as well, so, so that's also a way I think.

(B) Well I think a lot of futuristic uh, advertising is projected for how you're going to feel in the, in the future. So, I, I think that that would be projecting that within your lifetimes that you know I'm not talking about what's happening in, in 2080's, I'm talking about what's happening in 2030's.

Practitioner 6

Well, again, our client is our machines our, uh, promise of this, uh, easier, brighter future is anything around electronics and of course, cars. You know, for example, right now Google has something like 30 or 300 ... I don't know for sure. I read it several times. I heard it in different places. Driverless cars that are on the road right now. They've got about 500,000 miles on them... Well, as I say, for the most part, it seems to be, you know, which cellphone service is better than the other cell. And today, the truth, I'm confused by all of them 'cause, you know, this one gives you six weeks of, uh, uh, free service and this one gives you five weeks...

(B) I think the whole idea is to promise you why you're alive... These things will affect your life. Very seldom do you see and then you'll be dead but, uh, your grandkids will love this, you know... I mean even insurance doesn't do anything like that, you know. It's like somehow or other, it's life insurance but we all know it's death insurance. And you know, your grandkids are gonna or your kids are gonna inherit it but it never talks about you dying and giving it to them.



Practitioner 7

Well, there's always positive and negative approaches when you're thinking about the future, 'cause you can make it up. ... So, I think of, like, you know, the future, y-you know, like, what's it called, like *Transformers* and stuff like that,, and then I think of, you know, like that, like where it was like planting more trees in forests and being really earthy.

(B) I don't know if this is just my personal thing, but I I feel like it's not as effective.

Like if you're thinking of the whole call to action. We were talking about earlier, and you reach too far into the future, I don't think in my personal opinion that that would be as effective.

Practitioner 8

I mean, like I said, I think some ... there's a concept of, "This has never been done, the future is here now. This is a game changer. "... Then there's also the, "You never know what's going to happen in the future, so buy my product now, because it can help you, you know, if something goes wrong later on."

(B) I mean, if you're demoing a target marketing that's older, things change in their lifetime and then the younger ones, and you know what? No. Future is still future.

Practitioner 9

Well, it seems like all the ... all the products exist. And nobody's going to sell you a product that doesn't exist... ... so if a product exists now, I don't ... you know, I guess you could make a product seem forward, seem futuristic... I think you'd do it through film

and editing and ... and look and casting ... and just a degree of hipness to try to make a product seem ... at least very cutting edge, like right now, or slightly ahead of the curve.

(B) Yes, it's going to be a different execution, sure

Practitioner 10

Future advertising, how they differ. I think, I guess my first thought is just that, um, they're not as emotional. To me, there are different emotional levels.

(B) Actually, I think there are so many different variables that yes, I think that some of them probably are different, or some of them are probably, you know, kind of go in the same cycle. So even though that, um, even though the message might be slightly different, that, um, that they're still slightly similar... The good stuff, tries to tell the truth,... Because some things in life have changed a ton, and some not as much, so sometimes, but those human truths can also make the ads...

Practitioner 11

I think that is where, you know, using YouTube, using social media, using, um, viral ideas are great ways of being competitive and cutting-edge.... They're more experiential, you know. It's, really hard to be futuristic, you know, when you can't, when you, you can't really put yourself in that place.

(B) I think people, well, say "How's that going to affect me," "How's that affect," you know, "me down the road?"

Practitioner 12

I guess maybe the claims or the attitudes are... like the science fiction oriented, or... barely... future-oriented advertising.

(B) Yeah, that's a whole different, kind of a whole different quality, and this ... There is , "Save for your retirement," you know, even, maybe even live, uh, a nice, uh, lifestyle at the coast and you give up some things today, you know, plan for tomorrow... And kind of outside of the lifetime of the target audience or whatever's going to be much more flashy, much more ... might be playful, cause it doesn't really have to be anything but that. You're trying to sell something that's, maybe not even invented yet or, so you can take a lot more liberties with it.

Practitioner 13

I guess there's certainly the one that shows, you know, 'after only.' It's the one that shows the user after he... gets that car or, um, you know, uh, lands the job or gets the girl... but, like St. Jude, for instance, shows a lot of, they show kids who have had cancer and, you know, like they're bald but they look happy and healthy. And ... so, there's that future...

(B) The differences I see is that, the world in the future outside of the lifetime of the target ... is that that's rarely done. And I think it's because nobody wants to think that, 'Oh, I'm going to be dead.

#### Practitioner 14

Yes, I think that is, is one way of future advertising. It's an idea of this is the product of tomorrow. This is the next evolutionary step in whatever the thing is, the newest, new way of toasting toast... I think there's another one that's similar to that and sometimes they are, they are even combined but to me they are different. There is this um idea of future cell advertising where it's like this is the new thing and you need it to replace the old thing...

(B) For me, psychological perspective and a cynical perspective, um, people in general are inherently selfish... So it's easier to appeal to a future that's nearby, that's something that, you know, you will be experience very soon or you can even experience pull this future into now, that kind of thing...

Or to appeal to I guess an altruistic aspect of a person where it's like oh, you know, this may not benefit you right now but it will benefit millions of children in Africa in five generations when we, you know, have created this AIDS vaccine or whatever. I, I don't think it's impossible to do that, but... you need to focus on what aspect of that person's personality you need to appeal to in order to get your message across as future advertising.

#### Practitioner 15

Well, the one I just said, All State. Let's see, future oriented advertising. Well I work for the insurance company, everything is pretty much money.... Okay, something like maybe 25, 30, 100 years from now?... I have never used it before.

## Practitioner Question 11

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What was it about the future that made it right for that project?

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Practitioner 1

Well, you know, any time- I mean, we're trying to get to take out money to spend and obviously we want them to take out 50 grand, you have to convince somebody that 50 grand is something worth getting. So, and it's not something they can have today.

There's got to be something that they can see themselves in. And a lot of time we would use mortgage back auto loans. It was another product that we used to sell. You got money to get the nice car, you know, and we would show pictures of really expensive sports cars, those kinds of things. But I think, um, any time- so we're basically trying to convince them that this future state, whether it's in the swimming pool, or in the nice car, or on the boat, or whatever- so, so it's a state that currently doesn't even exist for this customer. He's got the money for it but doesn't realize he's got the money for it, so we're trying to allow him to see himself in this ideal future. So- So I don't know any other way to do that, umm, without saying, you know, hey here you are in the boat. You know. So I think- think that it just makes good sense to do that. Use that kind of future approach.

Practitioner 2

I remember.. it was electronic medical records... You could also sign up, um, and e-mail, communicate with your doctor online, stuff like that. But it was future ... future looking because there was a lot of, uh, government incentives coming up too. So there was also a push for more of that... So I think it was appropriate for that because it was a

company that was, you know, sort of branching out into this new frontier where, you know, we're going from your, you know, we got you on file in this folder to we're moving you to the virtual world and now you're going to have EMDs, you know the electronic medical documents... So there was that too that push for it. And it was, you know, it was in the future but not the distant future, the immediate future... I think it was aspirational and inspirational both but I think it was more aspirational.

Practitioner 3

That it's new technology... And it's something that hasn't previously been available.

Practitioner 4

Well much like the financial ad, it was reminding people that they have a future to plan for and that they can make the world a better place for their children and their grandchildren through the choices they make. And save the, theoretically, saves the part of nature that our generation admires for future generations.

Practitioner 5

the one choice specifically where we use uh, future imagery it was for a group of engineers who um, we felt enjoyed science fiction and so it was giving them something that they could relate to because you know they would uh, they were science fiction fans... It's about the target market.

Practitioner 6

Quite honestly, uh, Arnold Schwarzenegger and, you know, Terminator were relatively fresh. Relatively I mean it might, it might have been that day it broke into theaters. I don't know... you know, Schwarzenegger was, uh, iconic and here was this Robocop.kind of

and, you know, Robocop was also iconic in its day, you know, that a human being would become ... Remember the Six Million Dollar Man? That was, uh, Lee Majors... So, at that time it just seemed right.

Practitioner 7

Well, I think that, for the Reebok one, um ... Let me go back and think of what that was all about. It was, you know... It was all about reaching inner city... the inner city markets and young, the whole, like, tennis, you know, athletic shoe and, um, I think that, gosh, this is going to sound really bad, but, maybe, um, by looking at, instead of looking at where they currently are, that the future is in, you know, m-more, um, confident?... It was about pulling people to that event. With the idea that you were helping the future, because I think that what it was is that, um, the, like, the, the entry fees and whatever it was that was along or post, profit from the event would then, it'd go towards, like, building an inner city playground or something like that.

Practitioner 8

Well again, I think it's the game changer... You know, the future applied to something like electronics, or um, that's when, um you know, or innovation. That's when the future sort of, you know, is pretty much used. So I think it's simply because the future changes. I mean, innovation changes so fast that, um, you know, that it's somewhat applicable.

And it's just like if you're talking about the future of energy, the future of how somebody's going to get their information, the future of how, you know, all of that...

We're looking towards that future.

Practitioner 9

You'll be able to have a perfect meal cooked in five minutes, you know, uh, Sunday, you know, it's one of those things, making people think it ... it's ... It hasn't happened yet... You know and, um, then the kind of futuristic, um, execution, sort of applied people, but you'd be living like this in the future, and . So yeah, I just wanted to make people feel like maybe this one's different.

Practitioner 10

I think my first thought is because I think a brand wants to be, um, you know, the brand wanted to be relevant...the next place... It's like a jumbo mall that has movie theaters and restaurants.. The, the tag line is, "Start here." So it's, I guess, that call-to-action. They're trying to be very current and direct to, um, yeah. Start there.

Practitioner 11

We used the future to just, you know, empower people, um, you know, that if you want a technology where you didn't want to be buying old technology or you wanted to have stuff that was going to be out of date before you ever got it home. Right. Right, so you're trying to say, you know, this is the latest, greatest, and it's not going to be old anytime soon.



#### Practitioner 12

I go way back to my first job of working for a company called Future House. This was in the early days of, very early days of the personal computers, like when the first Mac came out... And so, I mean, you know, our stuff was ... It was all about the future. I mean the name of our company was Future, Future House... Future of home computing, so, um ... Mac in itself was ... I mean, people were ... people, that early adopter. You know, the people that buy stuff like that when it's bleeding edge...

#### Practitioner 13

The one I can think of was that the future was stable... The future was not, um, dangerous. The future was, uh, the future was almost familiar... And the future was safe. And the future was, you know, things were either as they are now and familiar or they were better.

#### Practitioner 14

In this case it was the, the product itself. It was sort of a, it was a futuristic type product and it was um, I mean, there were electronics and, and the technology that was involved was sort of a cutting edge... The fact that the technology was so advanced that you didn't

have to worry about it. So uh, anyway. Long answer short, it was, it was based on the product. The products lent itself to future based advertising strategy.

Practitioner 15

Well, a lot of vehicle service contracts have been very reputable. That dealerships, they try to buy, they try to sell you extended warranty.

## Practitioner Question 12

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When would using future-oriented advertising be the wrong choice and why?

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### Practitioner 1

When would it be wrong. Oo...I'm sure there's a thousand examples. Death has- somewhere death in there- I don't think people want to think about that. Umm. But even then, you know, I mean, you're talking about life insurance and those types of things, they use that same kind of approach of, you know, well you're going to be dead but, you know, you need to take care of your family... I'll default back to my comment when we were talking about the past stuff. It was, if- if- I mean, what is the relevance. I guess. It really comes- for me it comes- is our logical reason to use. If we're just painting pie in the sky because we didn't have anything more clever, or more meaningful to say then, you know, why even bother.

### Practitioner 2

I think there are probably a lot of times when ... when future-oriented doesn't really fit in. I mean, um, you know, a lot ... a lot of what I work on is more, uh, performance based. You know, performance based things. Yeah, I think ... I think future ... future looking, looking into the future I think if it fits, it fits. If it's, you know, I think technology and products probably lend themselves well into that. I think, you know, um, I'm just trying to think of, um, you know, what I'm doing a lot of work these days is more, um ... and this is, you know, getting really nuts and bolts but diagnostic test for animals.

Practitioner 3

I don't know, again it depends on the creative strategy. I don't necessarily rule it out.

Well, just broad strokes. I don't know if it's, old, or if the technology had been in existence and there's nothing new about it. Unless you're trying to re-brand it as, uh, um, it's what I'm looking for, as kind of make it credible again. I don't see how existing technology or, or products or services would benefit from using uh, the concept of future.

Practitioner 4

Well, if it's for some reason wrong for the target audience or the product or the brand. If you're, uh, restoring an old house and you want it to remain true to a time period you probably don't want future oriented ads. Just if it's wrong for the brand... I don't think I can name one specific category and say, "It would never work for this." It's, every instance it's different.

Practitioner 5

Well, uh, again you know with respect to what we said before um, it, it has to be relevant and so if there's no relevance to your target then it would be the wrong choice. It can be offensive, you, you've got to make sure that what you're showing , projecting is not something that's uh, going to be offensive to the target, so. But um, I think any time you

try to force uh, that, force something that really has very little relevance to uh, the message or the target or what you're trying to get across.

#### Practitioner 6

You know there's a certain degree of believability about what's gonna happen to your portfolio, your stock portfolio, your retirement and it always says past performance is no judge of future performance. So, it's hard to prove to people that they're gonna have a lot of money. If they ... If you give me your money today, I'm gonna give you back tons later. That's all hyperbole, you know. And it's usually done as, uh, some sort of a, uh, um, fairy tale kind of promises. It's not hard. You can't even ... The SEC won't allow you to make a promise based on past performance. So, right there, uh, futuristic promises are totally wrong I would say.

#### Practitioner 7

Well, I think, like we touched on before where you're reaching too far into the future where you just aren't relating, um, you know, y-you're, you're too far out there... um, or is it, like, n-, it, for me, if it gets too,.. Science fiction, um ... You know, where, um, it gets, like, (laughs) it gets science-fiction (laughs) confusing and silly or fla-, you know, like that....But that's just a personal thing...I think that when you get a little, um, too out there where, where if you, you leave reality too much, I don't think you're doing your product a, a favor.

#### Practitioner 8

I'd say, I guess when you're, I don't know, I mean there's some consumers, like foods that I don't think I'd go futuristic with. You know? Selling hamburgers or birthday cake or, you know, a sandwich at Subway... you can do an outrageous commercial. I mean, I think you can use the future however you want to use it. I mean, again, it's kind of hard, specifically you can make an argument for future and anti-future, it all depends on how you come at it, and the concept.

#### Practitioner 9

When it seems a little too obvious, somehow. A question of, you know, if the product is sort of a down home product, you know, uh, and the product's been around for a long time and it's got ... already got an image. Coca-Cola ... Coca-Cola going mod, I think people would be kind of turned off, that's not ... that's not their perception of a product. So if you've already got a pretty strong brand image... It's more traditional and trusted, and I think it's ... I think it wouldn't help you very much. Again, I'm going against the grain. But for some reason, you're trying to change the image of the product, which is what ... very tough... Well, I think, it's not so much the category as the brand... Pepsi seems more modern, and Coke seems more reliable and trustworthy and more, uh, closer to the values of the ... of an older time, you know.

#### Practitioner 10

Hmm. I don't know if that's as cut and dry as it is, um, I guess with nostalgic. I'm not sure if there's, um, absolute right and wrong. I mean, I think if we... Oh, just really quickly. I think that, you know, when I start to say something, like, "Hey, if you want, you know, the product to, um, really evoke this, you know, progressive and forward-thinking, that it's innovative and that kind of thing, that you wouldn't talk about nostalgia, but at the same time, maybe you would, because it could, um, show, you know, how much blood, sweat, and tears has gone into this product to create something that's innovative and forward-thinking. So I'm not sure if it's, um, I can't think of a case at this minute when it would not be, um, for it to be detrimental, I guess.

#### Practitioner 11

Well, that, that ties to the product, but I'd be totally wrong if that's the product, doesn't deliver on that promise... And that would be wrong... I, I think like older products where, you know, it's a comfort product, you know, it's like anything that's a comfort thing, I don't think really ties to the future. I think, you know, comfort foods, comfort products, you know, you're trying to identify with the known.

#### Practitioner 12

Oh, well, I guess it could be the wrong choice depending on your target market and you can target in the ... okay. Oh my gosh. That's a hard one cause it depends on the product.

It depends on the target market. I'll say ... you don't want to use future-oriented marketing to, to 70/80 year olds, but if you're, if you're marketing, uh ... investment or retirement or insurance or annuities or a trust fund or whatever, then ... then the future is the, the, uh, approach you want to take, but generally speaking ... um, you know, with that market you wouldn't use the future.

Practitioner 13

Yes, I-I-I think it depends on the product and the strategy and how it's executed, you know? I don't know. I don't want to, I don't want to narrow that scope that much because, I think if done correctly by the right creative, hell it might work.

Practitioner 14

It would be the wrong choice when you are hmmm? Again, this is sort of a personal thing but um I think it's sort of wrong say um, in general, you know, it, it has, it has a big effect on um body issues and on um, I'm sorry, advertising, not, advertising in general. It has a way of seeping public perception of body issues um with women... But especially futuristic things like, I expect, a robot. Honestly, I think that's like an Android thing is one of the dumbest things ever... I don't even get it really but, but it is a very objectified female form, you know, she's got huge curvy hips, she's got very large fake Android boobs basically and she's essentially naked because she's an Android... It's using this sort



of futuristic approach to to try to make it cool and futuristic but it's still over-sexualizing women and I don't think it's really necessary for vodka.

#### Practitioner 15

I'm stuck on financial obviously. I guess you could never really predict. You can never be a 100% sure that you are going to be able, your claim may not be at service at true. You cannot over promise someone. Yeah. Right. I mean, feel like false advertising. You could say, "No, we're going to be able to back your claims. We're going to have these financials forever."

### Practitioner Question 13

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What emotions would you try to drive with future oriented advertising?

Are those the only emotions?

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Practitioner 1

I mean, the idea was to give people a sense of freedom. I mean, and that was a big focus of those types of things, you know. If you just did this, you would have free- or, or- you know, if you just did this now- you know, you would have peace of mind in the future. That was a better- and those were some of those key words. We'd always talk- something about freedom to do this or, you know, peace of mind for this, uh, you know, umm, less stress, less worry, you know. And again it was trying to paint that idealized situation, you know, where everyone says, aw gee, if I just had more money I could do- you know, my life would be great. And so it was just really trying to capture that idea. So, uh- so emotionally that was people trying to think, wow god that would be just so great if I could just let go and not have all this worrying stress... Freedom- freedom is definitely. Freedom from whatever it is that's bothering you today will, yeah. I don't know if that's an emotion.

(OTHER) I think- I think fear. We talked about fear. Certainly fear. Fear of this thing happening if you're not protected, umm, or covered, or whatever.

Practitioner 2

I don't know because futuristic for some reason to me is more clinical usually, you know... So I think, the emotions there they're trying to, you know, like things will get better. You know, air will be cleaner, our homes will be whiter and brighter and all that. But it comes across ... I don't know that it has the same emotional feel looking back to the past because I think there's ... I think there's this less emotional punch in the future than there is in the past for reason. I don't ... I don't know why but it doesn't seem like it's got the emotional firepower that ...Because I think when you are looking to the future, you're having to create the images from your creating whatever that future is.

Practitioner 3

It could be aspiration. It could be, you know, uh, yes a woman changed my life or circumstance somehow.

(OTHER) I want the latest and greatest. I guess covetous.

Practitioner 4

Depends on what we want people to do, it could really be anything... It could be keeping families in touch, keeping generations in touch, it could be ... Then I guess those are warm, confidence feelings.

(OTHER) It might be vote for this politician if you want to avoid this horrible future...  
That is praying on people's fears for the future, or for their children or grand- children's future.

Practitioner 5

Well, um, you know again I think it's to craft the future state to a lot of different emotions. Including uh, you know create fear, you to uh, create excitement and you're showing 2 things that are happening, uh, you should create the, the whole idea of a future that was wonderful and great or a future that was scary. So, I mean you could take it all out in different directions depending on what you were trying to get across... In the case where I used it, there was a mismatch. It wasn't emotional tech. As it was the thought tech...

(OTHER) However, like I said I mean you know I have never used the future as an emotional thing but you could.

Practitioner 6

Security. The future is gonna be brilliant, it's gonna be warm it's gonna be bright, it's not gonna be, uh, 1984. I'm not talking about America. I'm talking about what George Orwell painted ... you know, a horrible place... Warmth and security.

(OTHER) You know, to tell you the truth, I think it's, it's always the bottom line in life is, what do we feel, you know, not what we know.

Practitioner 7

Emotion?... Hmm, well, I think going back to responsibility. I think it was about, um, responsibility, you know, being responsible for the future and compassion.... I think some sort of responsibility, um, and compassion, too, for, you know, you, you kind of make somebody feel something towards the future or like, you know you can kind of change things.

Practitioner 8

I mean I think you can either ... you can, again. Just like nostalgia, you can use ... I mean it's just a tool for the emotion, so depending on how you use that tool, you can get any emotion you want, whether it's frustration, happiness, joy, um, you know, sadness, um, anticipation.... It's a tool. So you can use that tool to invoke anything. It's just how you use it.

Practitioner 9

I think a desire to be part of this, you know. I'd want people to want to be part of this ... this, you know, to ... to want to feel like yeah, I'm ... I'm that hip person, you know... I want the people to feel like the product says something about them, in a hip positive way, that's what I'm going after, that's what I'd be going after. (OTHER) I can see is a certain hipness, you know... an edgy quality, a coolness.

Practitioner 10

I think there would be so many. I mean, I think that, um, I mean, I think before it could be like, cold, because I think I wasn't quite understanding, um, like, future advertising or what that meant. But I think that, um, I think that they can be humorous, they can show, um, gosh, almost an emotion of, um, like, this wow factor, that, um... What else? I mean, I think... I'm sure some, um, you know, something I'm not thinking of right this minute, but something that's um, you know, future advertising can also be sad or, you know, run the gamut of emotions as much as something that would be, um, nostalgic.

Practitioner 11

I think in terms of the future, your optimism, um, you know, would be a key emotion. You know, if you're optimistic about the future, you ought to feel good about it. (OTHER) I think, you know, calling this a hit-and-miss I mean, I guess those are emotions, you know, in terms of identifying with it.

Practitioner 12

I guess, this is a kind of negative, almost, but fear of being left behind... Excitement and fear are 2 very valid, um, emotions. ... I have to say, future advertising would be less emotional. I just think nostalgia evokes more emotion... in general, but, um, that doesn't mean ... I mean, that doesn't mean it's going to spur you to action more. I think maybe,

uh, in general the future advertising has ... future-oriented advertising has more potential to, uh, spur action than nostalgia on that ... I see this ... I think a lot of nostalgia-oriented advertising as being more branded

#### Practitioner 13

I think, right off the top, um, you know, security... The feeling of, 'Hey, the future is going to be a good place.' Hope. That's the word I'm looking for. Hope. (OTHER) No, man, I mean, um, again it depends on the product, the target, and what strategy you're, you're wanting to use.

#### Practitioner 14

I think there's uh an ego aspect to it. That the whole if you buy this, you'll be cool or if you buy this you are going to be the you know, you are going to be a guy with all the new technology and that kind of thing... I think, I almost combine those two, the idea of the aspirational aspect with the peer aspect of wanting to sort of stay current and staying up with everybody else or yeah. On the same line as everybody else. Yeah.

#### Practitioner 15

Would be trust, loyalty, and the little shi-ship like friendship... Maybe excitements... Future oriented, and maybe comfort.

## Practitioner Question 14

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What are different situations when you might use future-oriented images and copy in an advertisement? Are there particular situations that lend themselves to using the future?

Target Markets?

Product Categories?

Do certain media lend themselves to this more than others?

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Practitioner 1:

Well I think, you know, the type of product. I think insurance type of products certainly, health related products certainly. Umm. Umm. Security type products...

You know, anything that's going to help you tap into your, you know, some improvement from your current state. And again, that whether it's freedom from whatever burdens you today, to peace of mind from whatever worries you today, to, you know, happiness to whatever, you know, stresses you out today, or, you know, makes you sad today. You know. That's another thing, you know. You think some of the medical stuff. I think I talked about health stuff. You know, but I think a lot of the medications. The- the antidepressants. It's got the little cartoon walking underneath the cloud and it's like oh, well gee, if you take whatever it is, you know, Paxil, or whatever it was, you know, that you'll not be under this droopy cloud anymore kind of idea. So it's always, you know, some difference in whatever state you are now. Trying to project that future improvement, whatever that might be.



(Media) Umm. I don't know. You know, like I said, I think, obviously TV, whenever you can have moving pictures and sound. And not only to stuff on web to. The more- I mean video, umm, picture sound and color, makes it easier to tell a story. Umm, I think easier- again, I think print, you know, you can capture a lot of emotion with a single image and with minimal amount of copy you can really capture that image of fear or you can project that future ideal happiness, you know, whatever, you know. I think, you know, print is something that certainly captures that too.

Practitioner 2

I think nostalgia you can, um ... you can play that out in, um, in a number of different categories. I think print advertising, outdoor, radio, TV, you can all kind of harken back to something from the past but has a certain look and feel to it... With the future I guess you can do the same thing just be sort of a musical choices if you're doing radio or even TV and even tight basis and stuff like that...I guess print and TV, you know, could work for, um, for futurist. I'm not sure. You might think what other media would lend itself like online

Practitioner 3:

Again, I think it depends on the strategy and I remember that it's lended to demographic, perhaps the, the Millennium Millennials are less, um, are less inspired by things in the future than, uh, people that have seen technology advances in their lifetime. (MEDIUM) I don't think so.

Practitioner 4:

Yes, anybody that wants to view themselves as more high tech than everybody else. People that play video games, um, probably younger people, and they probably don't even view it as high tech, they just see it as the world now. They kind of take it for granted.

Phones, cameras anything that's tech. Health care, finance.

Probably also things for the home, like say heat pump, or a new toilet, or a sink that's more up to date than the one you're replacing...

Computers, obviously... Yeah I probably wouldn't have thought of that if we weren't constantly in the throes of updating something with the house... Or, as you know, I'm gonna buy ... If I'm gonna buy a new refrigerator we'd probably want one that's going to last and have the least effect on the environment. We just got new windows and price was a big factor, but also the special gas that's between the panes and, you know, there's a lot more high tech stuff that goes into windows than I ever realized. And, we were replacing windows that most of them came with the house that was built in the 30's and we've already seen a savings in our energy bills, it's great!

And we made the choice too to go with, mostly based on word of mouth ... Like, I asked people on, I asked on Facebook for advice for local people and we kinda chose it based on, it was a real company, not just one dude who put in windows, and they'd been around

for a while and they came out when they said they would, and you know, shared everything with us, and they were very professional.

Practitioner 5

Well uh, again, I think that you know it's always for me uh, about what my target would respond to and, and what would resonate with my target you know and if, if my target felt that having something that was uh, going to be uh, useful in the future or had be technology of the future.

I think that, that when you talk about the majority of, of future advertising you want to show off a technology a feeling there's something that someone can relate to....something that's coming. Something you know may not have to miss. In your lifetime it would happen...

Or you know if, if I felt that was important to my target market then um, that's what I would do. Um and again all of these other things that you mentioned can be relevant but, but it all is relevant to how it relates to the target market to me. And I mean you know differentiating myself from a customer...

Or from a competitor.

That differentiation always relates. I'm, I'm not going to be different to be different, I'm going to be different to be better focused to my customer. So, you know I'm not just wanting to be different. I want them to like me more than they like them.

And so I, if, if I make myself more likable by presenting an image that they can relate to in such a way that would make me more likable then you know it's what I would want to do.

Practitioner 6:

The medium is always for me visual... I mean motion, you know... And if you're talking about, um, anything that regards-- that relates to motion... you can always ... I mean like one picture in a magazine ad or an outdoor board ...

Or even on the transit car, one picture is the viewer has to fill in a lot of blanks.

But if you're actually doing video of some kind whether it's television or, or web, um, you could fill in all the blanks for them. I mean they'll bring their own interpretation but I would say anything with motion is better for trying to, uh, predict or portray the future.

Practitioner 7

Yeah, like I think of like real estate-type things. You're always thinking ahead ... Certain businesses that are just geared towards the future.

I think that technology, always changing by the millisecond... Something like that.

Again, like real estate development. Um ... About the future. What we're now ... Right now it's like, go in that direction. Um ... Anything maybe political. You're always thinking towards the future... what the results will be...

Target market?... Well, I think anyone that's, that is, is a target market for any of these industries that I just mentioned.

#### Practitioner 8

You know, I think you know, you can use it across mediums, but for a certain brand or a certain type of company, the first thing that comes to mind is it was an energy company.

So, or like a biochemical company or biomedical company that's always looking for new ways to do something, or ... You know, 3D-printing body parts people, you know?

You know, heavy biomed, you know, research companies...

Because they're really doing research to sell something, you know, today that they might not be able to sell until, like, for 20 years, so... You know, "Imagine a future without cancer." That kind of thing.

#### Practitioner 9

I hate to say this, but I think ultimately you can talk to anybody, using ... as long as you're ... as long as you're clever and entertaining, I think you can talk to anybody, using any device, using nostalgia, using the future, it doesn't really matter. But it's ... you know, but if you're looking at like big picture commonsense and, you know, nostalgia, old people, future, young people, you know, unless you're going against the grain, somehow.

#### Practitioner 10

I think probably younger, I think younger people, like we talked about. I think they're very much a, you know, what... What have you got for me now kind of thought or emotion for a younger audience maybe? So then, um, you know, they don't really care about yesterday. It's like, what's going on right now or instantly. So I think that, um, it would be... It would probably be more beneficial for nostalgic advertising would be more beneficial, I think, for people that are a little bit older than, um, the younger generation I guess. I think like, yeah. I think future advertising can work for kind of, you know, the gamut, but I think that it, it works stronger for younger people.

(Media) Yes and no. I mean, I guess I think of that vein too, I mean, it depends.

Obviously as the society is getting more tech-savvy and that kind of thing, I think you can have nostalgic, um, campaigns and messages to a lot of people, but I think if you're, you know, you're talking like gaming, video gaming or we're talking about, you know, some different, um, you know iAds and that kind of thing, it might be better suited towards, um, you know, a younger demographic than, you know, maybe the typical print or even direct, or, uh, television.

#### Practitioner 11

I think it's too easy to say "some people," you know, than, I mean, I think a lot of the times, even, and a lot of the older market, you know, can, can make that with a futuristic thing because they don't want to be left behind, or they want to, you know, have the latest, greatest thing

Like my wife here, she's a gadget queen, and you know, she has to have the latest, coolest stuff, but I have to wait for her to get 'em so she can show me how to work 'em, but, you know, I think, you know, the fir-, like my son, he doesn't need the latest, greatest thing, but for my daughter, she does. So I, I think it really is more of an attitude than it is an age break on, on that sort of thing.

I think the more visual it is, that, you know, it can help, you know, if, particularly if you're trying to depict the future, but then again, some great radio spots have been done that, you know ... are just the theater of the mind that can connect it too. But the new media is awesome for that, because, uh, you know, with new media, you, you know, you can pretty much do anything you want to do.

#### Practitioner 12

Yeah, definitely. I think definitely target market and, obviously, I think younger. The younger your target market is, the more effective, or at least more future-oriented marketing lends itself to that, uh, target market. It generally is, uh, the younger the target market, I think, the more, uh, future oriented ... your products are generally more future ar- ... oriented that are being sold as the newest, latest cell phones I bet, you know, the 16 to 20, whatever, 25 year old is like def- ... it better be the leading market for people who want the latest and greatest cell phones. You know, the people that don't happen to pay for it out of their own pocket... I-I-I mean cars, I think cars have reached a point where, technologically, except you're talking like hybrids and electrics versus internal combustion tank. You know, they're not making great leaps and bounds now like they,

they, they were 10 years ago or whatever, so, so you kind of have to play up that, uh ... future-oriented you know, new, with the latest, greatest, versus getting more, a little bit ... more emphasis on gas mileage... See, I guess, like consumer electronics, like definitely is a category that's all about future-oriented marketing, or whereas, say, financial services or products, not so much.

Um ... Yeah, I mean, I guess, they ... it probably lends itself more to do that than ... well, like I said, I've been out of the game a lot. I guess social media is a, uh, another one that, I guess, that's considered a, an advertising medium now, right?... Type of category... I think that, is itself, a future-oriented market.

### Practitioner 13

Okay, okay. So product category again, like environmental ... um, like nonprofit... You know, and services that, services that, you know, want to portray themselves as giving the target security ... or health benefit, you know? I mean, it sounds kind of stupid, but, future, like, things that lend themselves to, um, future imagery type are things that are going to give the user a better experience in the future... And then, m-mediums, um ... I think that, I think that, uh, the visuals definitely, I hate to say this as a writer but I think that when it comes to futuristic stuff, or I don't know, it just ... The medium, again, it's, it's the way the craft is presented, I think.



Practitioner 14

Anything uh digital or technological, anything technology related um, is very easy to associated, um, because in general we always associate technology with the newest thing. There's always the new I whatever coming out. I mean, Android whatever coming out and um especially I see it all the time with cellphones but even you know, computers and anything digital. Yeah.

To answer the question um, I would say anything technology related is definitely, definitely lends itself to that. And I'll say a lot of political things. A lot of sort of uh I keep thinking of presidential debates and campaign promises, especially after giving all those examples of like some and North Korea.

But yeah, I, I think the politics in general or any kind of um, well, politics, you know. Prop 8 and all that kind of stuff. I remember when prop 8 came out, there were all those oh God, the stupidest commercials where they had like the weird cloud, the dark storm. Did you ever see those? ...I think for most people or in general, I think, I think the target market is kind of cheating a little bit but um as far as technology goes, the target market is really sort of my generation and younger. Because they are growing up on technology and so it's something that they are really um really in tune to and it's almost you don't really have to do a whole lot to get them on board with the topic versus and I would say even maybe my parent's generation too...

(Media) Digital advertising definitely does. Especially with stuff on the computer because you can make it interactive um, you know, and so I feel like the more you help

interact with someone, the more they are going to get on board with whatever you are selling, whatever your, message you are trying to get across.

Especially you know, with social media like Twitter and that kind of thing and Facebook. It's so easy to create a funny video and then get everyone else to share it and uh and not have to really pay for the advertising. It sort of pays for itself. All you did was produce a video, you know?

#### Practitioner 15

Let's see. I would say maybe banks. We do business with all these people so that's what's coming up in my mind. I don't know but a hospital. Yeah. A lot of times they sell the ability to better serve their patients efficiently and the time they have to wait and predicted. You know on the billboard, they say predicted, 15 minute wait.

## Practitioner Question 15

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What types of calls to action would you associate with future-oriented images and copy?

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### Practitioner 1

Always tend to have that- that kind of message in there. As far as calls to action. You know. You know, get it now- you know, was usually the kind of calls to action that we had was- was visually hears this awesome future you. In whatever this great situation, but, you know, it is, you know- and then, that's where we'd have those, free yourself from your dad, or whatever it was, you know, were the types of call to action or something like that.

### Practitioner 2

Yeah, I think ... I think, uh, some of the futuristic stuff would be, um, you know, the call of action would be maybe change for ... except this new technology, give this a try that kind of stuff.

Look into this. You know with the Da Vinci, it's, you know, or new drugs, it's always ask your doctor, you know. So I think a lot of the futuristic messaging would be more around, "Hey, this is something new. You might want to look at this. You might give this a try. You know look into this. Hey, look at me (laughing). We're here, you know." So I think it's more about trying to get acceptance and attention and give us a try and you know.

Practitioner 3

I mean, you can see, like Vote, you could promise a brighter future, um. Buy could be, you know, get this future technology before, before your neighbor does. Again... I think it's the same as I said about nostalgia. It's the painting of the picture part of the advertising that I think you're talking about, not necessarily a call to action.

Practitioner 4

Sometimes. Like, say recycle your cans or recycle your whatevers. It might be a little more have calling people to do things or make different choices, buy a Prius.

Practitioner 5

Well, uh, I think uh, I think that all of those could be uh, employed in the end. I've, I've you know what we've used it's been to buy... But you know the thing that I was talking about it, it could be to vote. I don't know so.

Practitioner 6

Yeah, definitely based on you know, in politics... What does every candidate promise? The previous guy wasn't worth the powder to blow him to hell...

My idea is they're gonna create peace and love and happiness everywhere for everybody.

Now, I'm being simplistic. But I'm just saying it's the, the promise of a brighter future is definitely that, that's what politics is all about. I mean you could spend your whole campaign trashing your opponent...

But the, the takeaway that you want somebody to, you know, like they watch your commercial for 30 seconds, the takeaway is that the past guy made your life a miserable hell ... if you let me, I'll make your future utopia.

So, right away it's definitely politics. And if you're talking about again as I said, you can't over promise results when you're talking about your future bank account or stocks but you know somehow or other, you are implying .. and let them infer that your product, your service is gonna make the future brighter...

Well, meaning like again, as I said, you can't promise after GMO in food ... then everyone is starting to realize... it is the truth.

There was no such thing as lactose intolerance. There was no such thing as gluten intolerance...

It's all because we've manufactured food to the point where it looks like corn but it isn't, you know...

It's called Frankenwheat, you know.

So like you can't promise the future is gonna be bigger and brighter because I'm screwing with your food.

Practitioner 7

Hmm. Um ... (Pause) I think, back to, like, taking someone wants to purchase a particular item or give to a particular, um, cause or invest... I think investment, you're really thinking the future.

Practitioner 8

Well, I mean, you know, if it's, "We're trying to cure cancer today, imagine a world without cancer tomorrow. Donate now." I mean, or, you know, if it's sustainable energy, it's like, you know, "Find out more about," you know, "this." Or, "Imagine a future without trash. Recycle now." You know? Or, if it's a doctor, it's, you know, "Go for a consultation."

Practitioner 9:

I'm trying to think of something that's terribly persuasive about, you know, acting for the future. I don't know, it's tough, it's ... it's very tough to persuade people. I know I haven't seen anything, the ... that to me would sell well, in producing ... in producing, action, if you will.

#### Practitioner 10

You know, it's funny, because I think I feel like most of the call-to-actions that we've talked about before, they sound current, they sound now, because it's telling you to do something now, so they, um, they seem like they, they are future advertising I guess.

#### Practitioner 11

You know, “hurry up,” you know, “act now,” or “change.” You know, I mean, the future is a great way of saying you’ve got to change, that the way you’re doing things, the products you’re buying now, you’ve gotta, you’ve got to move to this new product, but I think the future really is, uh, you know, the whole idea of depicting the future is that you’ve gotta move, you’ve gotta do this in order to connect with that...

Yeah, I think the future has a sense of urgency to it that you don’t have if you’re doing more of a nostalgia or a, you know, a comfort kind of positioning...

Let’s see, I think, though, I mean, an example of this is like from, you know, plastic surgery ...

#### Practitioner 12

Well sometimes future-oriented advertising is, the call to action is a great way this is the product, this, you know, it’s coming out, going to blow away the competition. Generally

it's through... I don't know, to either, either to act immediately or to hold off and act immediately for just a little while.

#### Practitioner 13

For me, the same as any other advertising, you know, buy, vote ...quit, give, ...decide, believe, save, you know?

#### Practitioner 14

I mean, this answer is almost the same as the nostalgic one...But it's, yeah, buy my product, be cool, buy my product to, to be hip and on level or to be, to stay, you know, current, to stay up with all your friends, that kind of thing.

But I think there's a big buy me call to action, I guess, for a lot of people. And I do think there is, again, there is that sort of get rid of your willful ignorance kind of call to action or just get up and take a stand, care about something.

Because there's that fear of well this could happen if you don't do this so you need to act, you need to, you need to have an opinion. You need to think about this.

#### Practitioner 15

Maybe, I'm sure with our success that the future or joining our business for, to increase your income. Promising statements.



APPENDIX C  
CONSUMER RESPONSES

## Consumer Question 1 and 2

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Think of an ad where they talked about the past?

Tell me about the ad?

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Consumer 1

Okay, there is an advertisement about, um ... It's by Kashi, actually... It was towards the Olympics. And they're actually ... It's showing off one of, uh, athletes that was participating in this, the winter Olympics. And it shows her and her past experiences as she trained for different or training for the Olympics and, you know, the work she's done, with Kashi and using Kashi, eating healthy and things like that just to better yourself, better her performance.. Shows her ... Well, no, it shows her just, uh, practicing, training over the different years when the winter Olympics were showing like her, where she was then and where she is now.

Consumer 2

The one that comes to the mind that I really loved a lot was a, uh, a Microsoft ad... For Internet Explorer, what they did was that they brought up all these different things from the 90's, like, uh , Tamagotchis, and, uh, wallets on chains, and fannypacks, and they were talking about, you know, this was a time when, you know, you kept your social media in your pocket, that kind of thing... And so they were talking about, um, all these things from the past and they said: "We've changed too." And it was like an introduction for their new Internet Explorer...I guess trying to, trying to sell the fact that they were

better, you know, than they used to be... That they've changed... But I thought that it was a great ad.

Consumer 3

Let me think. I'm still thinking. It could be anything? It could be a, an advertising or TV? Right?...Okay, I got one... There's, there's a Toyota ad that's out there that's pretty good, and it talks about the ... I think it's the Corolla. I'm not sure. But it, it starts in the '60's, and all these people are dancing. And it shows the Corolla, and then it shows, uh, sort of how it, it evolved in the, in the 70's, in the 80's. And then they have, they present the one from today... So, kind of trying it onto the lineage of that... you know.

Consumer 4

My past, any past. The one that keeps coming to mind... Although it may not be accurate is the Super Bowl ad from two years ago... With the farm, you know uh, so God created a farmer... And it was like ... It wasn't really specifically without any particular point in the past but an ideology that seems to have been ... Whether or not it ever existed is debatable but an ideology that is certainly no longer part of the you know modern culture so ... Agro-centric appreciation for you know rural heartland uh, America.

Consumer 5

So, Microsoft...I think the, the logo that came up was actually the Internet Explorer logo...But they have an ad about the fact that we were there during the 90's and there

were all these references to being a teenager during that time. Examples that were specific enough that if you weren't a teenager during that decade it might not resonate the same way with you... And the ad was talking about introducing the new version or the fact that they've grown with you and therefore the newer version would be just as relevant or able identify with you...

#### Consumer 6

Let's see. Would ... does Coca-Cola commercials, where they show clips, would that work?... Okay. I can do that one... I don't remember if it was recently, a lot of times around the holidays ... They show'em, where it shows kind of the era of, or how Coke has changed in the different ads and how they ... you know, there was the, the kind of hippie one where they're singing the "We'd Like to See the World in Peace." You know that song that goes with it... And they're all dancing around and then it evolves and they show the Elton John one and it kind of, as, as the decades change, Coke changed too... That would be the first one I guess that pops into my mind because I like, I like Coke.  
(Laughter).

#### Consumer 7

All right, it was a radio advertisement for biscuits. And it was talking about, ahh, creating this image of, you know, being like in grandma's kitchen and it was more of a ... kind of establishing this sort of country-esque vibe to it. You know, being in grandma's kitchen and she had her biscuits from scratch and that was the ... that was the, you know, kind of

... kind of trying to take you back to being a child... And how much you enjoyed those biscuits and how warm and fluffy or whatever they were, and then this biscuit mix or whatever was supposed to be able to recreate that experience.

Consumer 8

Well, I'm trying to think of an ad where they talk about the past in terms of like, I'm wracking my brain through like cars, medicine, um, um, you know, the way we used to do things, um. Maybe, it doesn't, I can't really say it talks about the past, but, there's those ads for, like, sitting down to dinner together as a family... And I would think that, you know, that's a warm-fuzzy... Because people don't do that, I can't say it really refers to the past, but that was the standard when I was growing up, but you ate meals together and you discussed things.

Consumer 9

Okay, pay lot of attention to in general. The best you think of is a truck commercial... Just where they say, maybe like Chevy forever 40 years or something like that, we've been providing quality trucks or something like that, that can do, perform certain task, umm ... That's the only instance I can think of where they just say for this long, we've been doing this.

Consumer 10

I apologize to something just to say something. I guess the best I think of ... and I don't think, uh, just ... I'm shooting right here, there was a Coca-Cola commercial they did

around Christmas. I don't remember the specifics of it, but it was going back like talking about going back to Christmas like when you were a child.

#### Consumer 11

The Nair commercial... The ad is kind of split into two sides and on one side it has like the old ad... And then it's just got like a girl standing on like stairs and like her legs are shaved or whatever... Or she's using Nair so her legs are like smooth and then she like, I don't know if she's like making a face. And then on the right side of that is like today's... like today's like today, modern... Like same girl standing on stairs and then it said something about like it's been working for like thirty years or something.

#### Consumer 12

Maybe Coca-Cola... They do a lot of things back to when it kind of first started in, uh ... in the small bottles and things like that. It kinda goes back to the 80's, when people are on roller blades, and they're going around drinking bottled Coke... that people don't typically do anymore.

#### Consumer 13

Okay, this ad, I can't remember what car company it's for, but uhm, it shows the, the car driving through all these different eras and it shows like the 50's where everything is in black and white. ... And you know, people would dress like the 50's, they're dancing in the 50's music and they, they progress through the 60's and everything is psychedelic and they, they go into the 80's where people are break dancing and then the 90's, they're in

grunge and then eventually, they end up in the present day with the same car... So I mean, I guess it was kind of looking at all in the past, but I don't remember the specific brand or the specific car that was involved there.

Consumer 14

But it's Kentucky Fried Chicken in the past of how they created their recipe. Everything they walk through on that... Basically it talks about this, the recipe and how, um, uh, finger lickin' good. That the chicken is finger lickin' good... I can tell you an ad that I've seen recently... Like talk about recently introduced, um, a new breakfast menu. And, I mean, it could relate to the past in the fact that they didn't have a breakfast menu. But it was Ronald McDonald endorsing Taco Bell.

Consumer 15

I just saw one today... Darn. I can't think of the name of the car. It's um the name of an animal... It came out in '64 it's kind of a muscle type car...Mustang!. Well, it showed the old car you know from 50 years ago and then they made a new version so they showed that. I think that they're gonna make about 2000 of them.

Consumer 16

Oh, like ads I just saw one today 50 years old the um the car. The uh... oh, darn. I can't think of the name of the car. It's um the name of an animal... It came out in '64 it's kind of a muscle type car... Mustang ad... Well, it showed the old car you know from 50 years ago and then they made a new version. So they showed that.

Consumer 17

Oh, I don't know but, the ones that I'm thinking about are like whenever they hand you like, TV and with the remote-less kids... You know, we thought that was a luxury having the TV. And the kids just you know, worked the side of that TV and didn't want to get nothing. Change channels or doing whatever... And now if you ask kids to do it, you know, they, well, do it yourself.



### Consumer Questions 3

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What was memorable about that ad?

- Was it something specific to you
  - Was it something outside your own experience
- 

Consumer 1

Oh, probably just, uh, you know, showing where she's, you know, where she was and where she's come since then, that progression... You know, like as we get older, you know. I mean, you grown... And you progress. And also I like to eat healthy. Kashi is very a healthy, you know, (it's an) ecofriendly organization. So kind of that way, you know. Hey, you know, try to eat better. Try to, you know, better myself, better my health and things like that.

Consumer 2

For me, I think it was just really was, they had this one part, and I'm, I'm not going in order, it was a fairly long ad, but I think near the end, it said "your friends all died of dysentery," and so it brought up playing, you know, "Oregon Trail" which is, uh, one of my earliest computer memories... And so it was so many relevant things to me, you know, I had a Tamagotchi, I had fannypacks, and I had, you know ... and so it really was just bringing back all these kind of fun memories.... I didn't really play with Poggs, I didn't know what poggs were.

### Consumer 3

I think it was the fashions... For me, it was just sort of the differences of the, of the people that were, that were dancing. I could tell it was fake because, um, like the people in the '60's, they, they didn't look like they were from the '60's.

### Consumer 4

Well the part with the uh, imagery that they used uh, definitely the way that it was still images instead of actual video... You know, images of, you know, old trucks. I actually think it was a Chevy or one of those, old trucks and old farms and uh... Obviously harking towards you know, of um, purity that you just don't see very much paired with the very stark contrast or very emotional uh, uh, uh, voice over of Mr. Harvey... Well, uh, uh, uh I grew up in rural New Mexico, very much ranch land, not so much farm land... But there, I mean, while I never personally felt too much associated with that it definitely harked on uh, something that I at least was raised to appreciate... Yeah, yeah. It's not a direct I, I, I ... My family doesn't own one of the ranches out there but you know, my uh ... We used to work on them during the summers and what not. I mean it's just very much a part of that culture that I grew up in.

### Consumer 5

So these were examples that were yes, very specific, memorable kind of experiences that I'd gone through as well... So most of them I was familiar with, but there was one point where a kid was like pressing something on his shoe which I think like did something to the inside of his shoe and I never had one of those nor did I know really much about that

brand so... Like I have a big memory, but again it wasn't ... As closely related to anything I'd experienced so it didn't, that one didn't put the same kind of smile on my face as watching all the other examples... This was very much like if you were, were a kid in the 90's you remember these things.

Consumer 6

Probably the song. I am a song person. I memorize, not on purpose, but they just ... lyrics stick with me, so the song "I'd like the Peace of the World to live in Peace and Harmony" and also the Elton John song, uh, you know right now I can't remember it, I think it's ... I'm trying to remember who's singing it and Elton John, Elton John's singing for diet Coke. His was diet Coke, not just Coke... I think the songs stick out and the visual of the seventies, hippie version, the sixties/seventies um ... the people dancing in the field. That's what pops into my mind, but definitely that song is what what sticks in my mind about it... Go ahead. No, no you go ahead. Sorry, cell phones are kind of hard to talk on sometimes... Yeah, I drink diet coke. I don't now if that's - if that's enough of an answer but I don't like Pepsi, I will not drink it. I (laughter) - so diet Coke is like my drink. If there's one thing I could drink forever, it would be diet Coke and I just ... I like the commercial. I thought it was .. it was cute, it was a good message and I guess that's - that would how it related to me. Is that ... I do like diet Coke and it makes me want one when I see those commercials...

#### Consumer 7

Most memorable?... Ahh, I think the relationship that they were trying to recreate. You know, well, first, as the way the ad was designed was to take you away from where you are now, like the busy stresses of being an adult and remember how simple and wonderful, how great everything tasted and experienced. You know, all these experiences were as a child. I think that ... I think that was it. You know, I do have a grandmother and I can remember (laughs) being in her kitchen and although, she didn't make a lot of biscuits, like you know, you, ahh ... you just remember always going to grandma's house and she would always make something. For me, my grandma always made, ahh, Rice Krispie treats that were really, really good... Yeah, even though like, ahh, I'm not necessarily in the market for biscuits, knowing that like I had that similar experience with my grandmother and her baking, the like, ahh ... you know, maybe if I was going to buy biscuits, I would get those because I can relate to that experience... Well, I grew up in a city so country living was not necessarily (laughs) in my ... in my experience... Because it took the, ahh ... it made ... it took my specific experience and related it to another specific experience, which sort of, ahh, to this universal experience that we all ... and it made me feel more attached or part of something, which is probably what they wanted me to do.

#### Consumer 8

I guess just focusing on the family dynamic of it, making it a little more personable. I guess that was what was most memorable, what stuck out the most, what I remember most from it. The family dynamic and how it continues on... Specifically to me. Not

particularly. No. I mean I have family who've served and stuff. I don't have USAA and neither do my parents... Besides an incredibly general, stock shots, like the children coming home from school, or stuff like that.

#### Consumer 9

Okay. I don't pay lot of attention to ads in general. The best you think of is a truck commercial... Just where they say, maybe like Chevy for over 40 years or something like that, we've been providing quality trucks, or something like that, that can do, perform certain task, umm ... That's the only instance I can think of where they just say for this long, we've been doing this... I can remember... Repetition. Seeing it so many times..., Just the truck bouncing along the road is just a common visual that- I can remember. I don't necessarily remember which company it was. It could've been Ford or Chevy, but they seem to do the same type of commercial where the truck drives on and bounces along the road.

#### Consumer 10

Not much since it took me so long to remember it. What was memorable about it is I saw that at some point in time when I was at that point where I was going back home for Christmas, I was not living at home at the time so it stuck with me kind of was where I was in the moment... it went back to a ... people who were older than me at the time going back to when they were younger. So at the time it was in my earlier 20s... But

these were people like in their 30s or 40s. So I'm like ... so there's the bit of an age gap there.

#### Consumer 11

I liked the mirror... I hate shaving. So it takes a really, I mean it takes a really long time and everything... Well, maybe I'll try it but I probably won't... I guess not.

#### Consumer 12

Usually, it just says, like, it's coming. Like, it makes a big point to say, like, it's coming. It's, it's almost here or something... It's just curiosity.

#### Consumer 13

Well for me, I'm always a fan of like different eras of music... I like a lot of different kinds of music so uh, that's kind of like caught my attention was the, the use of the music that they use in the acts. It wasn't just like they have generic uh, songs that sounded like the eras. They actually used real music from the time. So, that's kinda what captured my attention when I first saw it... Yeah, the music is what really caught my attention 'cause uh, 'cause like I said, I, I enjoy music of all kinds. I, I play guitar. So, you know, it's kind of a thing. I'm always, I'm always very noticing of, of music so that, that's really what got me.

Consumer 14

And, I mean, it could relate to the past in the fact that they didn't have a breakfast menu. But it was Ronald McDonald endorsing Taco Bell... Other than the product, um ... Well in the Taco Bell ad they basically find Ronald McDonalds, people with names of Ronald McDonald. Them endorsing their new menu. Um. How it relates to me? I don't know (Laugh). I'm not really helpful am I?

Consumer 15

Sure, the pictures of the new, new Mustang. It is a beauty... It really is... I'd love to have one. Just the look of the car. It was, it was very classic. the thing that impressed me most was the fact that they've, they've coming out with a new model. They sort of commemorate, uh, an anniversary of when the Mustang was first put on the market. I think the first one was done in 1974. Wasn't it?... I think that was it. I think ...No! It was '64. The first, the first one was in '64. What was I thinking?

Consumer 16

Well, usually they're backed up by the music and of course that's memorable... Well, and they're creative, if they're creating an ad about the past then they've used music to help you go back to that era... So, that that makes you feel comfortable because we're all comfortable in in that era of where we grew up... That's why they call it the "good old days." People living in this era 34 years from now will be calling this the "good old days." I don't know how, but they will... Well, if they're talking about the past generally we're not talking about electronics or or this electronic technical era that we're in today.

Consumer 17

Well, just that, you know, I'm not ... You don't have to pay this fantastic and outrageous amount of cable and that everybody has. I want to say lottery, they have a you know, it's, but, well also to be honest I guess what I want to say is and even the addition, directing everybody that you know, for a year you pay this money and then all of a sudden that you're up and you're paying triple... Because they triple it, you know... Yes, the views of others and I mean, people talking about have you seen this and the TV works like it used to... No, I don't think so. It's kind of like going back with this new thing.

Consumer 18

Probably the green bottles... Other than I do remember, before we got Coca-Cola in a can we had it in bottles...



## Consumer Questions 4

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When you see these ads about the past, what emotions do you feel?

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Consumer 1

It really depends on the ad... You know, if it's focusing on something past like, you know, where there's the holocaust or, you know, the wars in the past. Of course, that's negative... And you feel bad for those times. It's the, you know, ad focusing on another time like, you know, maybe disco era. Things like that (are) more fun. So I'll say really see the things on the ad, that kind of depends on the... contents of ad.

Consumer 2

Well, watching it you just feel kind of a, kind of happy at first, and you laugh because it's funny, and you remember, you know, like, why were we playing a game where people died of dysentery? You know, it's just a funny concept now looking back. And so it's funny, and, and it makes you feel kind of happy, and then, you know, just puts you in a, in a good mood.

Consumer 3

You get nostalgic about it, I would say... So, you start thinking back about those times. So, like say even that, um, the, the Jaws ad for sure, cuz the Jaws ad you immediately start thinking about the first time you saw it and how scared you were... So, the, uh, the, the Toyota ad, you just ... I think you just start thinking about those decades and maybe

your opinion of the car ... back then ... .. and, uh, and, uh, maybe you're, how your opinion of the car is changed now, you know... Like now you're proud to own it.

Consumer 4

Well, probably, on some extent nostalgia. Even though it was a nostalgia not necessarily for anything I personally exhibited, but for a, an idea that I, I recognized. In that, you know nostalgia led to sort of an inspiration of, uh, maybe, maybe there should be a change in how we focus or how we contribute or how we understand or recognize or appreciate different segments of our population.

Consumer 5

Than you know I would have had any memory of was even would of not been born during the time that it happened and so those ads don't make me feel the same kind of positive emotions as those that have experiences that I can identify with. So I was watching that commercial and I was smiling and saying "Oh I remember that."... Where part of me just kind of feels like oh maybe I need to go look that up... It's been either a positive kind of association... You know that kind of heartwarming or this is funny or oh I remember that and make me smile... or I didn't really feel anything at all like if I can't identify with what they were saying, what time period they were talking about I don't really feel anything.

#### Consumer 6

Gosh, I don't know. I guess not necessarily with this particular ad, because I don't ... uh, because the part that I really like, it was around before me. But there are certain ads where you do, you feel you know nostalgic in a way but I guess part of you kind of wishes, "Hey, that would have been cool to be there." But I don't know if that's nostalgic because I haven't experienced that, so it may be wishing you could have done that. But yeah because they talk about the past, I think it would be fun. There is a Pepsi ad, even though I don't drink Pepsi. I was totally torn because I liked the ad, but I don't like the product... It was not during the Superbowl. They showed them before the Superbowl and it was about um, oh gosh, when was the first Superbowl. I mean it showed people playing football, you know a long time ago when they had the weird little helmets that were like leather And um, that's what it was and the girl showed up with Pepsi and that was at first half time. And I go "That's cute, that would be fun."

#### Consumer 7

Well, usually, a sort of like a sense of ... of fondness, happiness, joy, you know, thinking about man, that was a really ... that was a really great time. I remember being in my, ahh, grandma's house. And then, ahh, that's often followed (laughs) by like a ... kind of like a hangover where it's like oh, a little ... a little ... a little sadness, you know, it can't be like that anymore... Maybe good if I ... if I buy these biscuits. Optimism. (Laughs)...Ahh, sort of like happy, nostalgic...

#### Consumer 8

Depends on which type. I mean, for a car commercial it's more for the product that they have or where they came from and how far they plan to go. For other commercials about life insurance and stuff like that, it's more of a melancholy I suppose. The darker, not, yeah. You know. What has happened and what ... Most commercials that I see that advertise towards the past often have the future overtone of where they came from and what has happened but also what will happen in the future.

#### Consumer 9

There's some nostalgia involved. Umm. Being someone that enjoys history, there's, umm, something romantic about being from the past, you know, umm. Well, I guess, I'm thinking more, longer term in the past, going before computers, before stuff like that, umm. So there's something romantic in that ideal with, in the world without computers and things like that, so... Going back to a time where things were simpler, maybe... Thinking back to a time of, younger days... Past experiences that were good, if I can put it like that.

#### Consumer 10

Either ... depending on how much the past it is... I either kind of ... there is almost like a nostalgic feeling inside like, "Oh, okay. I remember that" but if it's too long ago I just lose interest. Depending on how like the ... whether it pertains to me... For the lack of a

better term, maybe feel warm and fuzzy inside when I think about the past. Things that make me happy and feel comfortable, and kind of comforted when I think about the past.

## Consumer Question 4B

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NOTE: Quite often the consumer subjects used the term nostalgia or nostalgic in their responses. When these responses came up they were then asked to define what they meant by nostalgia. These are their responses. If only positive characteristics were volunteered inquiry was then made as to if nostalgia was wholly positive.

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Consumer 1

You know, if it's focusing on something past you like or enjoy, you know. where there's the holocaust or, you know, the wars in the past. Of course, that's negative.

Consumer 3

I think nostalgic is sort of, just sort of a, a memory of the past and that you recall and it, it, it brings up sort of visions of, uh, maybe visions of happiness or visions of something that's, that's forgotten you know. It's, it's, oh, it, it's sort of that, if I could put it into a, a sentence, it would be sort of the "Oh, yeah, I remember that. That was fun. That was a good time."

Consumer 4

A sort of an appreciation for something that is foregone and is probably to some extent romanticized by age, romanticized simply by the fact that it's no longer there... There are undoubtedly are negative characteristics involved but part of that nostalgia, I think, is focusing on and certainly prioritizing the positive. I think when I'm nostalgic of, of, of even, even growing up in, in that rural setting that that sort of conjures, in reality I

remember disliking It greatly. I remember leaving as soon as I could. I, I, I still only visit my family once a year because I kinda don't really like actually living it, but I am nostalgic toward the idea... So there are definitely some negative connotations, but when I see the, when I see those, when I saw that ad, especially the first time I saw it, um, and then as I, you know remember it and as I think about certain, those similar ideas when I'm nostalgic towards them, I am really only remembering a very romanticized notion of the positive.

Consumer 7

Nostalgia? Umm, probably positive affect based on something in the past... when we describe things as, ahh, nostalgic, there are things that, ahh, maybe in themselves don't have, ahh, like a specific meaning, like a song can be nostalgic, that song doesn't necessarily have a meaning, but it ... it brings back an entire like, ahh, recreation of a ... of a situation, of a context that has lots of meaning, and it's usually for a ... a good ... a good thing. I don't think people ever harken back for the ... for the ... the good (laughs) old days of getting, I don't know, abused... And it's just, you know, human nature. We always try to remember the good things.

Consumer 9

Thinking back to a time of, younger days... Past experiences that were good, if I can put it like that... Nostalgia is not always about good things. Sometimes listening to a certain song or listening to a certain thing can bring out, if it's linked to a painful memory, can still bring about those negative... So no, nostalgia's definitely not exclusively good.

Consumer 10

Things that I ... for the lack of a better ... maybe feel warm and fuzzy inside when I think about the past. Things that make me happy and feel comfortable, and kind of comforted when I think about the past.... Some people get nostalgic if they're unhappy where they are at the time and then think back to happier times. Nostalgia can be seen as a bad thing. But in my experience when I thought back to the times it has always been a positive experience for me.

Consumer 13

I would, I would say nostalgia is uh, a feeling that you get when you remember something from the past. Usually, I would say it's a warm positive feeling if you're feeling nostalgic for something because you're, you're almost wanting to experience what you experience at that time. I can't, I mean, uh, there are definitely, uh, you know, memories of bad experiences from that era too, but when I think of being nostalgic, that's when I'm remembering the good stuff... Yeah, I would, I would say I see nostalgia is largely a positive.

Consumer 15

Well, for me it's just looking back at the past, happy and I think it implies happy times in the past.



Consumer 16

Nostalgia? Uhh, feeling good about the past. Yeah, I think feeling good is nostalgia. I don't think many people look back on the past at at at things that that happened to them or things that were going on in the world that were bad. I don't I don't think that the Vietnam War would be considered nostalgia in my eyes. I think, I think the good times the going back to good old comfort. That's nostalgia to me.

Consumer 17

Nostalgia to me is like you know, I'm still turning on stereos and watching the TV or listening to my 50's and 60's music. During those days kids or something. Just having fun with you know. Remembering all of the good times. You know, family and stuff... Good times and you know, even bubble heads you know, they have nostalgia... Remembering when you're looking at all those old you know, pictures that you have.

Consumer 18

Well that's a good question you made. I may be trapped in my own words. Um. To me, nostalgia just means evoking memories of the past. Usually positive. I can't think of negative nostalgia. Usually it's positive. (Usually positive?) Yes. Mm-hmm.

## Consumer Question 5

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When you think about advertising that uses the past what types of stuff comes to mind?

Products? Charities? Services?

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Consumer 1

A lot of car commercials will use the past. I know there's one recently, Toyota Corolla. They kind of focus on the past. This is where we were then... It was the top of its line, and this is where it is now and kind of focusing on the past. I think a lot of cars... Because you always think back, you know, the model Ford, you know, where it began.

Consumer 2

Oh, I would think anything could use the past... I mean this is like Internet Explorer, so that's a technology company... Oh, products absolutely, um, I uh, yeah, and emotions you know... Like so if you, I'm sorry, "emotions" is not a way to start a sentence, but "experience" is where I was going. Because I know, I was seeing some Disney ads where Disney World and you think about going when you were young, and then they want you to go with your children..... There's always ads for like, you know, Chex Mix at parties back in the day, and now today... And then Coca-Cola back in the day, and then today... So, definitely food. I know technology's probably a weird choice but just showing kind of, using that as a humor element.

Consumer 3

Gosh, I would, I would say products more, really. You know, like, like, like the Corolla. Some of those, some of those car ads, I guess, come to mind. I, I know that there was a,

uh, recently there ... Cadillac was trying to sort of say that we're new and different, but still try to hold on to the lineage of the past. So, it's sort of bursting out, and this is something that's new and different. So, maybe those types of, types of products, you know, as far as past advertising. I'm kind of a tech guy. I like to I like to buy tech stuff and they, they never really fit with that... That's something that doesn't really, you know, do nostalgia. And I also, you know, like, like vacation destinations, like Disney a lot. My wife and I are kinda Disney freaks, and they, they always sort of say remember the magic and that type of thing. So, trying to get you to kinda think about, about the past. But, um, yeah, that's kinda what I, kinda what I picture. You know, more products, more cars is sort of what pops into my head.

Consumer 4

Probably a lot of, um, at least I think, when I see a lot of focus ... Ad, advertisements focused on the past or historic events, a lot of them seem to be more service oriented. Because when we think of, you know, product innovations, when I think of a product I want aren't from the past... With innovation, I don't want to eat the same product that was available, especially, well some products like my cast iron cookware, I guess that's kind of a ... They probably haven't made that any different in a while... But most of it is, the, the services and the, you know, customer service, the appreciation, the fact you can come to them with banks right now, you know, and got USAA, and they say one of their things that they really pride themselves on is customer service ... How it used ... You know, because they never change. There are all the other banks, since we've never actually been

a real bank, we've never had to change... So they're kind of harking on the past in that way too, So, I think more services, really.

#### Consumer 5

I think companies use products are based on technological innovations. Often times reference both past and the future... So I think technology companies I often think of very companies that are strong with the nationalist kind of sentiment... Like we are patriotic. This is who we are. We are America. So I think ... Truck companies, car companies, companies like Ford... So I do think of any kind of, um, American firms that are branded as traditionally American... So technology companies that are, that whose products are based on technology, technological innovation and, um, any kind of easily recognizable American firm so I think I've seen ad like that from Walgreens at some point.

#### Consumer 6

A lot of times different products will ... like the Coke one, they'll show how things have evolved. Like um, you know, like those Apple commercials. You know an Apple person. How they show the evolution of the way it started off is that he had a big box and how it's moved to the iPhone and the iPad and I, I think its products are really, at least from what I've paid attention to, um, will show the progression of how they started off, where they are now and where they're going. That's what pops into my mind.

#### Consumer 7

Okay. Umm, we see a lot of this in like cars I think. Cars, at least in my experience, I think, have tried to harken back to the good old days of American-built motors. You know, like the Mustang, the ... the classic cars, rein ... reinvented and their style I guess reflect to that I think. Coca-Cola, you know, they ... they play a lot on the ... on the past. They bring ... especially on Christmas time, they have that, Santa, the classic Coca-Cola Santa image and the, ah, Polaroid's pretty old, too... Umm, I'm trying to think. I know there are more. Sorry, I guess I haven't watched TV in a long time. Umm, didn't like, ah ... don't cleaning supplies do this or detergents? Usually things like, ah ... I don't know, they didn't really seem geared (laughs) towards me, but ... because I don't clean that much. Like, ah, remember how great your, ah, mom used to clean. You can do that, too. Use, ah ... I don't know. That's (laughs) kind of all I can come up with.

#### Consumer 8

Life insurance. Charities will use that a lot like UNICEF and others like that, especially when they talk about, "We started in the 80's and we're still getting strong." ... UNICEF or The Wildlife Foundation. One of those two. I know they're completely opposite but they both are trying to keep things from getting worse... Right. selling ideas and doing things rather than natural products. That's what I noticed that they usually use past advertisement compared to like in an car commercial or other things that maybe not necessarily they advertise in the future but at least kind of point you towards a future goal like we're expanding, we're growing, we're innovating. Compared to where we've come, what we have done.

#### Consumer 9

I think a little bit about, umm, the Budweiser beer commercials where they're using the horse drawn wagons, umm, like the quiet stills... Umm. Yeah. The past, you know, where there were no cars and they were just drawn by wagons. Umm. So beer and trucks. Can't say that I think of any particular organizations such as nonprofits or anything like that.

#### Consumer 10

Using elevated cameras like that's what I think about when I think about ... I think of like for the reason the ... not the high def cameras that they're using right now. So when I think about that, I think of like ... some of the home movie type things... I think of like it's more homie feeling when I think of whether people trying to get into past and stuff... I think that ... I usually think it's more product than anything, and I think it's more people trying to relate back, going back, it's a nostalgia thing to a time like when you were younger and you would drink the Cokes or whatever. Just going back to the Coke, the original. I think ... I feel it's more products than anything.

#### Consumer 11

Well, that Nair one. I saw that one. And Coke always does a lot of like, kind of like throwback ads. I think there was, wasn't there like a Super Bowl commercial once.. It might have been Pepsi or Coke. Where it was like a kid walking down the street and getting a Pepsi, or a coke, and did like a thirty-years-ago same, same type of thing. Like

he was going to get a bottled coke. There wasn't, like, a vending machine or something. So that Nair comes to mind because I just saw that commercial. Coke, I mean they usually.. I think they do stuff like that. Then there's Pepsi. And then that kitchen cabinet one. But I can't, I can't off the top of my head think of anything else, but like, products wise.. I guess I would just have to stick with those

Consumer 12

Usually, like, commercial products like Coca-Cola or soft drinks or any sort of ... I don't know, maybe like a consumer product.

Consumer 13

I think there are different pop culture nuggets that, that can put you in, in that particular mode of an era. You know, if there is, if you're trying to park in the 60's, it's usually Psychedelia, Flower Power, uh, if you want to be in the 70's, it's disco, uh, that reminds me again of another ad that I saw recently, it was the Radio Shack ad where there uh, all the 80's character show up at Radio Shack. So, that's a, that's a good use of little pop culture nuggets that people ... If you live through it, you know who that is like they had Holcomb and then Alf, and uh, I don't know, it's uh, Mary Lou Retton, all these, all these icons from the 80's that if you, if you looked through the 80's, you're gonna know who that person is and, and you automatically associate, uh, you know, that person with that era and once you start thinking about that era, you probably think about your own experiences. Coke, I think uses nostalgia a lot. Even Dr. Pepper. And not too long ago, they did a commercial where they kinda played like the first part of their, "I'm a Pepper,"

commercial from the 70's and then, they redid it like using modern people and, and the song, it's the same song but it sounded more modern. So I guess, soda, soda makers tend to use the past a little bit. Even Pepsi There is a commercial that they use recently where uh, Beyonce was in it and she was looking at all of her different eras, you know ... Over, over the course of her career. So, I don't, I don't know if there's a reason that people that make soda tend to use nostalgia a lot, uh, but that seems to be and I don't know, uh, it, all the first commercials that I'm thinking of ... Are soda makers and maybe that's the, maybe you get the feeling of uh, you know, drinking Coke as a kid or something that sort of, they're trying to associate with that. And she's obviously looking over her life. And her, with her looking at past experience of her own life.

Consumer 14

Food is probably more the ad that catches my attention because I know that I'll eventually eat out when we go on road trips or if my wife and I want to have a relaxing dinner by ourselves we might ... I mean an ad could motivate me to go to these restaurants. Especially if they are advertising like a deal or something like that... I'm sure, I mean it's usually more, uh, prominent when there's some natural disaster or something that happens. You see all these Red Cross ads trying to promote their charity. Also there's a lot of bad stuff that goes on during those times where people are just trying to steal your money but. Yeah, those, I mean that's a short term past. A hurricane or some damage that happened and now they're trying to ask for support.

Consumer 15



What comes to mind from '64. Well, it comes to mind that I'd say the most thing is '64 I graduated from college in '64 so it brings back those good memories you know that I got a degree from college... Yeah. It brings back good memories of that time... Products, well, like soap, you know that brings back pleasant feelings...And Maytag washing machines.

Consumer 16

Oh goodness, let's see products. Well, like I said before cleaners. Cleaning, uh, house household cleaning um products. Products of the past. Oh gosh let me let me I'm kind of just drawing a blank. I am, well like I said, you know, Lysol and Pine Sol and Spic-and-Span I mean, these are tried and true products that have lived on because they work.

Consumer 17

Well I think about the services like old service stations and what kind of service we get now. I don't know if or if that's what you wanted. The service nowadays though, even going to a grocery store, where they say old-fashion value on the TV. You don't get the reception that you get like the kids attitude or people waiting on you.

Consumer 18

Well just as we were talking I was thinking, well wait a minute Budweiser always seems to have something where you back to simpler times. Like the Clydesdales and so forth. So, Budweiser and beer comes to mind. What other things come, things?... Well I'm drawing a blank other than beer right now and it's only, it's only 8:30 in the morning.

## Consumer Question 6

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With which categories do you think ads about the past don't work?

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Consumer 1

I guess, when you think about ads or, or information about like the holocaust... And, you know, very negative times like that, especially ones that focus on, "Hey, this many people died." ... Or even when you look at ads that focus on like health plans. Oh, this many people died last year of cancer or this many people died last year of smoking... So it's just very negative. You know, it doesn't really help. (You feel) sad, upset... You don't want to listen to it so you kind of tune out?

Consumer 2

I do not think that, uh, clothing work, because, most of the time you want to be on trend, not, in the past... Unless it's, you know, costume-y.

Consumer 3

Yeah, technology wouldn't work... I don't think so because you're trying to constantly move forward ... um, and say that we're cutting edge ... you know. Anything that's, that's geared towards youth, you know, for instance MTV. You couldn't have something that's, that's talks about the past because it's just not who they're trying to go after. You know, um, something like that. So, I, I don't think it would, I don't think that it would work for the past. Also I don't know if, I don't know if charity ads would work for the past either. Because it's, it's, you, uh, there's, you maybe want to create a sense of urgency ... about it

sort of now ... you know, as opposed to the past. So, that one would be sort of, where, what I thought, but definitely, definitely technology.

#### Consumer 4

So definitely, like I said, probably those consumer electronics, the new, the new, the gadgets ... Products probably wouldn't work. Those are probably some of the most obvious, uh. Ones, that are focused more on globalization and innovation, rather than quality.

#### Consumer 5

Would not work. It would be a little bit easier if I could think of an example where I watched it and was just like that failed for me. I don't know that I can really come up with one because everyone loves like an you know an underdog, this is where we started. This is who we are now kind of story... Especially if you tell it well enough unless of course the beginnings of your company is tied to some really negative that sticks out in people's mind as kind of a negative idea. Because there are a lot of companies where you know in the past they've done some pretty, treacherous kind of scandalous things. But if people don't remember it well enough and if you don't make any kind of references to it in the ad you can still tell an underdog type story and make it feel all right for the consumer... Would not work. I guess if you were like a charity or a nonprofit and the ad is structured in such a way that it makes people sad about what had happened... That, that might not work, so... Where their ads where the end person is talking about you know we need donations for this or disaster here. If your ad is basically talking about all

the disasters that have happened in the past people might feel you know more sad than you intended... Even if people could identify with them.

Consumer 6

Okay. I would say that um, um in a lot of cases, I don't know. I mean guess it could work. You could say you've been providing service since 1942 or something, um, but I think that one would be the least successful... Because a lot of times, people are wanting newer and you know more current stuff that seems like maybe ... That and ... I don't know ... charities ... I don't really see a lot of things for charities... So I guess that just doesn't ... I don't really have a frame of reference for that, but I would say services would be the least effective.

Consumer 7

Mmm, ahh, electronics, technology, so the ... the deal with those, you know, everything is better than ... we don't remember (laughs) ... we don't want to remember ... remember back, ahh, when you were a kid and it took 20 minutes to boot up the computer? Yeah, you could re ... recreate that with ... you know, we always want ... that is a very future-oriented interested, ahh, innovation, I guess that would be it. Industries that are more geared towards innovation and improving things, umm ... sorry. So like, ahh, yeah.

Consumer 8

I can't think of any that come to mind immediately... It depends on how you advertise in the past for a product. Charities and things that sell ideas work better in the past

compared to products. It also depends on how old an actual physical product is. A car company, they can successfully advertise for the past idea because it's sort of ... "We've been around 1932. We're obviously doing something right. We've won 10 out of the past 15 whatever, the races." Sort of rally or whatever. "They won with our car. We obviously have done things correctly."

#### Consumer 9

I mean, I wouldn't, I wouldn't think that an ad about the past, say, like if you're trying to get a new, like trying to buy iPhone or something like that, I wouldn't think that an ad about the past there, so where you've come from there would be that effective because I think my concern would be more on what the features of the new product are, as I don't really care about the old stuff anymore. That's a product. I suppose things are more experiential. It would be more effective to me. So things like beer and things like that, experience of. The experience of consuming a certain product rather than the advancement of a product, like a technological device, or televisions, or computers, or things like that, I would care less about the past.

#### Consumer 10

I think technology is not going to work as much.... I mean you don't want to go back to the time when you're going to talk about old technologies. Technology needs to be moving forward. I don't think technology would work. I don't think ... depending on the services. I think that kind of falls into the same thing. You want to show that you're up

to date with what you have to offer to people. So I don't think that's going to work as well.

#### Consumer 11

Oh. Definitely technology. Because it's so different now. And it's always changing, and like, even if you run an ad today for like two, three years ago you know it wouldn't work. The only time, like, the only time I think maybe it could work could be like to show product improvement, like Apple, when they first show, like.. I don't even think this is an advertisement.. But I know like on their website they're promoting their new computer and, it's like super sleek and that's, like that's not a time machine but it's a.. I don't know. They have a product where it's a, well, they've got the desktop screen, and instead of having like a standing PC Unit, which I don't think I have anyway.. and so the box is like something different. It kind of looks like a spaceship or something. I don't know but for me, like, it would work if you showed like where you were, like progressed. From when like a computer fit a whole room to like how sleek it is. But I think if you're trying to like characterize technology, like, or like explain it, I don't think it would work.

#### Consumer 12

I would say banking.... But I can't think of any specific ads. I can just think of categories that probably wouldn't work so well.

### Consumer 13

I think technology products probably don't wanna link you to the past. They always wanna push what's, what's happening now and what's gonna push you into the future in terms of what technology is coming. I can't think of any, any ads that really harken to the past from a technology stand point, except, uh, the same song, Gear at the, the one were you know, you wear the watch that's a smart watch, that one uses nostalgia in a way to make themselves look more futuristic. Because they make all these references to TV shows that has similar technology and that were futuristic. Like they have like a little mock up of the Dick Tracy two way radio watch and they had something from Lost in Space and all these different communication devices and finally, they reveal what their smart watch looks like and it's intended to make it look like the future is actually here instead of you know, always thinking about the future from all these old TV shows and stuff... That's about the only instance that I could think of of technology company using the past, and, and I think that's with good reason because they don't want you to, to be thinking about what, what you used to use. They wanted you to think about what you wanna use from them now, I would think.

### Consumer 14

When companies try to use another competitor's past against them... Rather than looking at what they're doing in the present. So, I mean it's just ridiculous when they don't use the full story to promote their product. I think it kind of hurts their reputation because they're trying to manipulate their customers into an unrealistic expectation

Consumer 15

Gosh, I don't know. I can't think of anything right off the top of my head, um... I don't have much, much interest in, um, in watching advertisements of old stuff... I can't think of anything right off the top of my head.

Consumer 16

Oh gosh. Categories where ads of the past don't work. Mmm, I'm trying to think of an ad of the past, uh, don't work. Well, I think they work, but evidently advertisers, or or or, the brains behind advertising.

Consumer 17

Well, I'm glad they got rid of the cigarette commercial... If you think it's a good idea, I mean, you know, thinking about that, be reasonable. But, if it is about being reasonable that uh, safety first getting is how they say it and then there is drinking and driving, you know. That's not a fit... Yeah. If you're ever driving drunk, cigarettes, and the beer and stuff you know, I mean, you didn't even talking about the past won't give you the consequences. I think it's good now that they're making you think about you know, where that it's all leading... If you have a problem with your gambling and stuff, it's no good.

Consumer 18

I don't think it would work. This sounds weird, I don't think it would work for, um, technology. Either software or hardware... Um. For example, I don't think it would attract to me to harp back to Dick Tracy and his watch radio. Which is, we're kind of



close to it now but, um. I wouldn't, harping back to Dick Tracy wouldn't prompt me to buy one of those...

## Consumer Questions 7 and 8

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Think of an ad where they talked about the future?

Tell me about the ad?

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Consumer 1

A lot of car ads focus, you know, a lot of the cars now very futuristic. They focus on advanced technology, um, you know, things like that, uh especially focusing on their new cars coming out, like 2014. Later this year it'll be focusing on 2015 coming out, so focusing on some future product... Forgot that car brand. No, I can't think of a specific car ad right now. Little ads that focus on, you know, health, actually insurance, things like that.

Consumer 2

OK, so disclaimer, I didn't like the ad... but it was very memorable... OK. Well, Greenpeace did an ad about drilling in the arctic. And they were trying to bring awareness that you don't want drilling in the arctic to happen. So what they did is they had this polar bear walking around on these streets in London, like, poking through trash, and trying to find somewhere to sleep. And, then basically it was saying that if we don't stop the drilling in the arctic, this will happen in the future and they'll be, just kind of, you know, roaming around have nowhere to live because we've destroyed their homes. And so, I think it's emotionally manipulative, but it was an ad that tried to, um, project what could happen in the future.

Consumer 3

There's a Fidelity ad., I think it's Fidelity. But it's where a guy is in an airplane, and he's talking to his future self... Yeah, he's talking to his future self, and his future self is thanking him for making the decisions that he has because in the future he's going to be able to live well. So, that's kind of, that's the first one that pops into my head. You know, the sort of take care of yourself now cuz in the future it's gonna, you're gonna need that. You're gonna be helpful for that.

Consumer 4

Alright. So, this is weird because it is actually an older ad but it was an ad for a, uh, I think it was for a financial service, but it talked about almost like how it was no longer that, that, that until there was a point where there was no longer a need ... For the financial services that they were providing, I think it was insurance ... Safety and this ... Like, until the time, we don't like the fact that we have to provide insurance in case your house gets burgled, but until it does, until we're at that point ... You know, uh, uh, stuff like that. Uh uh, and then it went back to the present and it was like wow, and that's awesome, and when that comes, when we, we will embrace that future when it gets there, until it does though, buy our insurance... I think it was an Allstate ad.

Consumer 5

Okay. Trying to remember the firm, trying to remember the, the company name. It was an ad about the technology company and it was an ad about the way in which technology

will, will focus or will be able to help with efficiency in the future. So there were all these ... Working individuals who and it goes a mom who's on a business trip, but she is using her phone to not plan, not just plan her schedule but she was able to write something on her phone and it shows up on the screen on her refrigerator at home... And so when her daughter got home from school she saw that..., She checked into her hotel. She got to the hotel and things were already set up the way she needed to... The room key came up. She was ordering a cab. She put on a pair of glasses and it translated whatever language was being spoken at the time to ... So it was an ad that was talking about the future of technology and the way in which things would function in the cloud so that you wouldn't have to worry about, um, or was it transition from where, whatever you needed to do going from task to task would be a lot more seamless than it is right now. and the way in which it was presented it didn't seem like this farfetched sci-fi kind of thing because these were like everyday people. This was a lady at work and yes she did have a business trip overseas, but she was still a mom and she was helping her daughter with the bake sale recipe and, uh, all these things that she was able to do from her phone and computer and these screens that were actually from her phone. So that's what I remember from the ad, but I'm trying to remember the name of the company. I don't think it was Microsoft this time.

Consumer 6

I guess it's talking about your future ... those financial ads. ... with the green line, Fidelity, you know where you follow, follow the path. I guess that would be to follow the safe path to your future by being financially sound.

Consumer 7

... I've got a general idea. Like it seems to be typically, see people talking about the future with ads talking about the future in regards to like medicine. It seems like hospitals always talk about like we're moving forward, breaking new, ... but that's not really like far off future, you know... But it's talking about how their, processes and technology are more advanced or health ... Health probably is like, like teeth whitening stuff talking about how futuristic, their products are...

Consumer 8

Okay. The future. I just watched a few commercials. Actually a lot of cruises and vacations advertise for the future. It's kind of odd. What you should be doing to make memories of the past. Did that make sense? When they advertise a family vacation that you should take during the summer so you can make future memories... A lot of the Disney cruises and stuff. Especially in the winter is when you see them advertising for it's obviously most likely in the summer that these people are out with their families and together and enjoying the summertime. It may be from the summer before but it's probably advertised for the upcoming vacations.

Consumer 9

Life insurance advertisements... Yeah, that, immediate recollection I can have. They talk about the need to be prepared for things that will happen in the future for your family if, your death, and things like that. I mean, it usually shows, probably, like a, male of the

household, happy, talking to his family or whatever- and then talks about just wanting to make sure you leave behind something for your family you care about, and things like that.

#### Consumer 10

This is definitely the technology. This is the first ... I'm trying to think of a specific technology ad but it's definitely ... I don't think of ad, I think of more just stories that I've heard of, things that are coming up. I'm trying to remember a specific ad... With like cellphone commercials where they're talking about like the next generation or something.... And I think of it, I want to say Apple but ... well, actually what comes to mind is the Samsung Galaxy phones where they're talking about the next generation.

#### Consumer 11

The google eye glasses... It's kind of for like newcomers, or the early-on people who want it. But, you can have like glasses and like be reading your text and all that. That seems like very futuristic to me.

#### Consumer 12

Only thing that comes to mind is, are product category ads or something like, um ... uh, like, a mobile phone commercial or something ... This product is coming in the future.

### Consumer 13

But the classic Apple Macintosh ad of you know, 1984 or whatever uh, they were trying to dictate a dystopian future... That was smashed with the hammer that was supposed to symbolize the Apple, I guess, I don't know, but I guess that was a good use of the future to make them look like the, the shining light to, to bring you out of the dystopia maybe. So that's, that's a good example of the, of the future one, I guess. You know, that's an old ad.

### Consumer 14

I think a lot of technology ads like Microsoft, um, they have looking forward into the future. And Apple forward looking, um. They're trying to, because technology is definitely going to become a part of our future these ads are targeting consumers saying hey we have futuristic, we have a futuristic product that you can use. And we plan on continue to adapt and develop and make this more pertinent to your lifestyle... For example the Apple ads they show their device and the apps you can install. But it's showing your potential by showing you hey there's all these apps you can install but there's plenty other apps that may address your need in the future and we have a whole market that's open to that... Microsoft is the future of bringing Surface, for example, my device brings a mixture of a tablet and a computer together... Product like that. So, it's kind of future look, looking because this will help address your issues in the future.

Consumer 15

I saw an ad the other day... about a rocket that was being developed for lunar travel. And I thought that was rather impressive.

Consumer 16

Not many, not many connect with me only because I'm old enough that I've lived long enough that that I know nobody can predict the future... If they're telling me that I'm going to need something or I'm going to need to invest in gold because here's what's going to happen in the future... If gold was the thing to do, you wouldn't be advertising on television because people would be buying gold left and right, if they all felt it was your security for the future.

Consumer 17

Oh, they say that future. I don't remember a commercial about the future. I'm trying to think of one. Well there is like future TV or something like that. This Clear TV or something now where you know, there's no cable and it's not satellite... Where you don't have to have any wires or anything, just do it.

Consumer 18

Well I'm thinking of that, I'm thinking of, and I don't recall the ad very clearly. But I'm thinking about that famous ad from Apple during the Super Bowl, years ago where all the people were mindlessly walking into the ether... It seems to me that was kind of future oriented, but I definitely don't remember the ad in great detail. I remember the uproar that



it caused. And who knows, maybe the uproar caused everybody to go out and buy Apple products. Myself included.

## Consumer Question 9

What was memorable about that ad? Was it something specific to you?

Was it something maybe outside your own experience?

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Consumer 1

When we were talking about car commercials... Think about, you know, sleek, you know, sexy design, new technology, things like that which is really interesting seeing the new, you know... Technological advances... I think it falls to the ad... Of course, you know, insurance ad or life insurance... You're thinking about, completely... different aspects... Because the ads you don't really focus on very often. You don't think about... liking... this type of solution... I want to say they appealed to me for like, you know, person to person or that basis. Things like car commercials. Feels to me, you know, how to drive a car. I'll be getting a new car in the future. Will I be getting that one? Who knows?... The same with the insurance. It makes you, me think about like my future position, where I'm going to be in the future but other than that, it makes me think I'm going to have that product or I'm going to be in that place... Makes you kind of think oh, you know, if I'll be buying a new car what kind of car will I want or... In the future I may need insurance.

Consumer 2

I could be described by some people as a tiny bit of a tree hugger... I do enjoy being outdoors, and in conservation efforts.

### Consumer 3

Geez, it's ... I, I ... the guy's makeup? The fact that they used the same character. Yeah, the same actor for it and sort of the split screen technique that they used. But I, I, I think it's a, I think it was a good ad... and it obviously resonated with me... You know, to be honest as someone that is getting to the age where you got to start thinking about retirement. ... So the message itself was specific to me, I think. It sort of resonated with me.

### Consumer 4

Probably certainly outside of my range of experience. When I thought about, it was, uh, uh, suffering, it seemed kind of alien law, kind of an obvious, you know, tug at, you know, almost a fear based tactic. It was, I mean, when they were talking about that Utopia, when they showed the, the, that family in the Utopian future and they showed the world that they were expressing, it was outside of my range of experience, but it was not alien. In, in they, it was sort of like a lot of futuristic, you know, you totally want to do something that pop-culture seemed to of instilled on them, so no, but yeah definitely outside of my realm of experience.

### Consumer 5

I think I, when I got done watching it I felt as though this idea of the future isn't so farfetched. Like all the things that were happening in the ad were things that you know seemed really cool, seemed really interesting, but it didn't feel as though they were

presenting it to me as this whole new world that was likely 50 years from now. It was very much these are, you know everyone at this point has a phone where you can touch the screen, but she was able to use things and have things exist in such a way that everything was or the transition from task to task was really, really easy. And I think innovation will get to that point pretty soon. I mean most technology firms are on the road to doing that anyway. So I think the, the main thing was that it didn't seem like this crazy idea. It seemed very feasible.... Well most of these were business people who were working and interacting with individuals in other countries... And traveling for business and so I've never been in that position or been in that position often enough to this is my everyday life and so I need that kind of technology now... So I understood where this could be really beneficial, but I can't say that I've ever been the mom away on a business trip... so I understood it, but it wasn't like oh I've been there and I could really need or use that.

#### Consumer 6

I know this is going to sound silly, but the green line, you know, because it pops out ... you see it and I'm a visual, a visual person. I'm not an auditory learner, I'm a visual person. So you see that and so that has stuck with me and a lot of times, if you hear that, you don't, you don't really know what it's for and so I've seen it and I know "Oh, that's for financial planning" so that, that has, you know, because you are following the right path to make sure you're set when you get older so I think that's what stuck with me... I liked it (laughter). I think, you know, they're kind of silly commercials. I like them. I like how

the green line pops up in the commercial and the people get on it and then they are supposedly, you know, ideally, on the right path. You're set on the right track and that, that definitely appealed to me.... Because it's not just somebody talking. You've got something to look at... Yeah, because we aren't really financially planning right now (laughter). We're just trying to survive and so that is not something that we do necessarily. We, you know, have not talked to financial advisors and all that kind of stuff, so that's definitely outside of my experience because I've never done it, but it does make me think I need to.

#### Consumer 7

Utility, how useful is this product to me. I don't think they try to, ahh ... I don't think these ads try to invoke any sort of emotion other than I perceive this as being something useful to me moving forward... So if I watch an ad for a ... an computer or something, it's not trying to make me think like you know. Oh, I want to remember grandma's computer because I don't think that's ... I don't ... I don't feel happy or sad. I'm sort of neutral. I think about like do I really ... could I use that? Could I have that, ahh, iPod? Would that moving forward, would that make my life go faster, more efficient, more effective?... well, it depends on the ... no. Let me think. I think it is sort of pertaining to me because a lot of the things with ... I guess the ... it seems to be trying to get at, at least for me utility and so whether it be a hospital and their new MRI machine like well, that may concern me in ... in the future, how useful wi ... Wi-Fi advanced MRIs are or what not, if it's an iPod, again, how ... Yeah, so even ... even things I don't use like teeth whitening strips. My teeth, maybe I want them to be whiter. I think even though ... I think they aim a ... at

my individual experience, my individual perceptions, umm, but I don't think necessarily my reaction to them is what they're expecting yet in my context, like how I use ... I ... I make that judgment of utility, and then I probably brush it off if I ... it's not useful to me or ... did I answer the question?... Just thinking about like a ... umm, I don't know. I don't know if this ... if this is sort of ... I always feel like this is with investment firms. They're always talking about the future. They're always talking about what they, umm ... you know, they started here and they were so ahead of their time and they're always ahead of their time so they're still ahead of their time. You know, it's ... it's outside the scope of my life basically. It, ... you know, if you think about investment, the purpose of investment is not necessarily just for me, but also if I have children and their children and their children. So it's showing like if I choose this investment firm, you know, they're great, they're, forward, future thinking and therefore, they will be useful not just ... or they'll be useful to me in the sense they'll be useful to my children, offspring.

Consumer 8

Most memorable. I guess again, sort of family oriented, personal connection you make with the advertisement. It's usually a family or a couple on their honeymoon or something like that. Something easily relatable to you. Well, I obviously don't have a family yet but I have sort of my own rather, I have parents and stuff. We've gone on vacations but at the same time they're the ones ... You know, the couples on their honeymoon. I'm not married yet but I hopefully will get married someday and go on a honeymoon. That's outside of my own experience. I know people who have gotten married.

#### Consumer 9

The only thing I could think, umm, is how it relates to me is with my own family, maybe, thinking about, okay, so my dad's getting older now. Wonder what my parent's life insurance is like. Not, not in the sense that I would like to collect their life insurance, but just wonder, you know, thinking about, you know, when would I start ... Needing to be thinking about life insurance, umm. Other than that, I mean, umm, it's not particularly. I don't really enjoy life insurance (salesmen). They're unpleasant sometimes.

#### Consumer 10

It probably will have to do the fact that they were competing with Apple and it's the first one I remember like saying, "Oh, this is something that compares with the iPhone" like this is the ... this is what's going to be that's going to fly with it and get a boxing match with it... That one actually didn't relate to me as much. I had a phone at the time. I wasn't looking to upgrade or do anything new. I kind of had my eye on getting an iPhone at the time which I eventually did but nothing specific other than I try to at least keep up with what's happening technology wise just so I know what's coming up. I might not fall into but I like knowing what's out there.

#### Consumer 11

Probably it's just that it was so different... Just like its uniqueness. Like, the product (Google Glass) uniqueness is what stood out to me. The people in these, like, those ads,

they seem normal... Like normal, as in like, just like normal population like someone that you'd see walking on the side of the street... Not someone like, a technology, like you know wiz, or, you know first owner or something... So, I think like, what I think what identified for me is I saw them, like in they're a normal person and then so it's kind of like, wow either that might be the future for me. I try to imagine myself using that... Outside? Yeah, I mean that whole just trying to wrap my head, around that product is crazy to me.

#### Consumer 12

Usually, it just says, like, it's coming. Like, it makes a big point to say, like, it's coming. It's, it's almost here or something... Not really (specific to me). It's just curiosity.

#### Consumer 13

Probably the visuals of it, uh, you know, the, the whole, you know, Big Brother on the big TV screen and everybody in the audience is just kinda sitting there with their mouths open and have a judge stare on and uh, everything is very like dark blue and then all of a sudden, the runner comes in and she's wearing bright colors and then, she throws the, the hair.

So, all the visualization of it, I think was possibly more memorable than, you know, the product itself... that's always what stood out to me and I guess that I think, they just wanna stands up to other people too, experience, to always on this list of best commercial or whatever... , I mean, I've never lived to a dystopian future. So, (Chuckles) uh, it was, I



hope and I hope not to but , I don't know there, I mean there, there are certain connections you can make I guess from, you know, actually reading the book in 1984, I mean, there, there's a connection there that you associate thing between the two and maybe through other movies that don't paint a very good picture of the future like The Matrix or maybe some others that you know, I can make a connection with. But as from my own personal life, you know, not so much.

Consumer 14

My device brings a mixture of a tablet and a computer together... The possibilities... Of what we could do in the future with these different products. And where are they going to end up.

Consumer 15

Not really. As I say, I'm not sure that it would encourage me though... Watching these would not encourage me to use them. It's just I thought they was interesting to watch... To see the innovations that are taking place.

Consumer 16

I see people doing stupid stuff. And I know probably uh this is this is me being my parent. It's like the music of my era. And my mom and dad probably looked upon it as being wild and crazy and stupid and they couldn't understand the lyric and and all that. And of course, it's pretty much with me too.

Consumer 17

Well, just that, you know, I'm not ... You don't have to pay this fantastic and outrageous amount of cable and that everybody has. I want to say lottery, they have a you know, it's, but, well also to be honest I guess what I want to say is and even the addition, directing everybody that you know, for a year you pay this money and then all of a sudden that yours is up and you're paying triple... Yes, the views of others and I mean, people talking about have you seen this and the TV works like it used to.

Consumer 18

Well I guess it was more like, oh my God it can't be true. It won't happen here, or some, some feeling or emotion such as that... Or could be also fear. What if it is true? What if, what if the ad writers really are on to something?.. Well in the future it seems everything is outside my own personal experience.

## Consumer Question 10

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When you've seen these ads about the future, what emotions do you feel?

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Consumer 1

Aspiration, um, kind of like I want, you know, a want or need for a, a new car.

Consumer 2

I know it can't be a real polar bear, but it looked like a real polar bear, so that was believable. But it was just a very kind of sad outlook... So it just really stuck with me, you know, a kind of depression feeling associated with this ... with this ad... but I remember seeing ... usually focused on innovation, there'll be a very positive outlook where you'll see, you know, like wind farms and things in the future... But for the most part I keep thinking of these ads that are kind of like depressing, like cautionary tales like for ... you know, if a loved one dies... .. and you don't have any insurance... I mean, those are very kind of sad and depressing, very fear ... fear-inducing ads... .. I tend to think more of the kind of sad future ads.

Consumer 3

Nervous. ... I guess you feel sort of nervous because the message is hey, make sure you're prepared for the future ... .. you know. Don't go into it blindly... you know. There's a co- there's a, there's a, there's an ad out there now also, um, from Microsoft, and it's about the wonders of technology ... and the wonders of software. Think about what we're gonna be able to do, you know, like, uh, we're gonna be able to have, uh, different

types of surgeries, and, and people that can't talk ... So, I feel optimistic - I think that that's an optimistic message ... about that. So, I would say that those two things are the strongest. But for that particular ad, I would say it's more of a nervous type of, of feel. Make sure you're prepared for it... Nervousness, optimism...and, maybe a sense of urgency. I would say that those are the, those are the ones that, that, that come out the most strong.

Consumer 4

It's probably hope. Hope, being one of them, something, you know, a little bit more, uh, uh optimism, I think might be good, at least I want to know, uh, uh, it's weird because it actually, the ad is sort of proposing hope and optimism and All generally good stuff, but in fact, it's almost invoking the exact opposite... Like even in the insurance industry, like the life insurance ads, it's a lot ... "Whose going to take care of your family?" You know, those seem to be a little bit more of the opposite, a little bit more pessimism or worry, or um concern... Those are almost... a fear based tactic.

Consumer 5

Hopeful. I'm definitely interested. And a little bit anxious... So most of the ads that I can think of that relate to the future, well recent ones because there are some ads from the past that relate to the future and they're talking about what things are going to be like in 2014 and it's completely different so... Those ads don't feel the same way, but the ads that are very technology, technologically focused... And are recent. My anxiety is tied to the idea of well I'm fairly young and I don't even use Twitter. Am I going to be Up to

speed enough to want to have a holographic screen on my refrigerator or do I need to be researching more about the products that do exist so that I don't get left behind?...

Because I don't want to be the old guy where you know everyone else has their translation glasses and I'm like what?

Consumer 6

I don't know, probably excited, you know it's like "Oh, cool, that's fun, this is going to happen" um even if it's not necessarily this one, this particular ad, but it is kind of exciting to think "Oh, cool." You know we can make sure everything's set up in place and that we're on the right track to make sure we're not struggling once we're older. You know, so that ... that part is exciting to think "Oh, we'll be able to actually do this and make sure that this is set." But even ads for products that talk about where we're going next are exciting to see, to see what will happen in the future. You know, like, like, I don't know, I guess when I was a kid, you never think of having a cell phone this ... having a cell phone at all. So it's exciting when you see electronics companies, for example, to show what's coming next and my think my goodness, what are we going to do next?... So I guess excitement would be the first one.'

Consumer 7

(From an earlier question)...Utility, how useful is this product to me. I don't think they try to, ahh ... I don't think these ads try to, ahh, invoke any sort of emotion other than I perceive this as being something useful to me moving forward...(From this question)

Ahh, like I said I usually don't feel anything. It's just, ahh, an assessment, a ... (laughs) a

very utilitarian assessment... It's probably just a ... an objective cognitive process...

Yeah, just taking what's in front of me like a legal case or something, you know. They're presenting their case on how useful this will be to me using it in the future... Whereas a past experience would probably be the other way, you know, they're trying ... tugging on emotions.

Consumer 8

Optimism. You can consider that an emotion. It's an optimistic outlook of the future...

Content. They're usually happy with ... They show the people happy with where they are.

Optimists.... They're usually having fun and enjoying themselves. I'm thinking of the vacations in particular.

Consumer 9

Well with life insurance, it's, umm, it's negative. It's, okay, so now we have to think about... Dying. That's not pleasant. Umm. That's sad. That's a sad ... Commercial. Umm.

As far as, I would say the future is, that thinking about the future is, umm, at least somewhat more pleasant than, I don't know, umm ... It's, it's hard to say. I guess, it just depends on nothing particularly positive or negative about the future, umm. Same is with the past, umm. I, I think it would depend on the individual advertisement.

Consumer 10

I get excited when I see it because I like to know the different stuff that people are suspecting that's going to be out in the future, but it's almost a little overwhelming to me

because I'm not that person who can keep up with everything. I'm a little bit older going back to school and keeping up with all the stuff that's going on right now, it's almost a little overwhelming sometimes... Excited.

Consumer 11

Well maybe I heard on the radio, it's like the celebrities are .. like.. it's something having to do with like outer space... Living on the moon or living on another planet... Sort of scary to think like, that people could be given that... Regret, like I'm not going to live that long.

Consumer 12

Undecisiveness, I guess... A positive curiosity, like I want to know... And indecisiveness is sometimes, like, you want to know, but then you don't want to know.

Consumer 13

I think a lot of ads about the future uh, I, I guess, it kind of uh, gives optimism for what lies ahead and probably there's a little bit of a desire to get the latest tech gadgets because I'm a little bit of a techy and, and I like to have, I like to play with the new toys.

So, uh, there's, uh, I guess that's why the, the tech commercial kind of appeals to me a lot because I'm kind of in that world a little bit and they also try to play up to the, the, the role of the future and you know, you, you wanna have this piece of technology so that you're relevant uh, today and beyond. So, that, that, that's probably what, what I get the most out of those.

Consumer 14

Hope. Excitement. Like, I don't know it's not an emotion but, that I want something. That I want it now. Anticipation, yeah. That would be better.

Consumer 15

Oh, I get a real charge out of it. I, I, I find it very pleasurable to watch how these things are made, and, uh, I wish I could be there to, you know, first-hand in the, in the factory to watch. You know?

Consumer 16

Well, I guess I'm fascinated to, on one side of my brain on the other side of my brain I'm very skeptical... And I think there's a lot of people out there too that want to introduce products to the public that that they in their mind and the mind's of this generation feel like we're ready for when not enough research had been done... I, I can't put my finger on it. And I can't I can't give you a product off the top of my head... But if I don't understand the technology and I don't understand the culture, then it's hard for me to understand the product... the ads of the future again it's interesting on one side, but skepticism on the other.

Consumer 17

Frightened considerably you know. But it's a little bit exciting to know that you might live you know, to see some of the stuff happen... But, I don't know, I'm just sort of like



how do I explain this. So, there's not a real way to explain, I mean, you know, the feeling is like an anxiety. You're excited but you're sad and afraid of it sort of.

Consumer 18

Well most of the time, curiosity. About, is that the way things are going to be or, um?

Gee that's something I hadn't thought about. Or felt or experience. So I would, I would characterize it as curiosity more than anything.

## Consumer Question 11

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When you think about advertising that uses the future what types of stuff comes to mind?

Products? Charities? Services?

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Consumer 1

Really, myself, you know, where I'm going to be, kind of projecting myself from the future... so I don't know, ten years I'll have a new car and a job, a career job, driving a new Audi around or, um, if it's something like life insurance, I might be thinking about, oh, you know, when I pass away... I can't really think of any type of categories that wouldn't fit. Because even going back to what we were talking about earlier in the past, you know, like negative ads don't really work in the past, like wars and things like that because you don't want to remember. You don't want to think about those, but ads, you know, focusing on life insurance, even though you think about death, but you know, it's something that's going to happen... You need to plan for it. You need to prepare for it. In the past, you don't want to really ... You don't want to recall events from the past that were very negative... But in the future you know things like death, of course that's going to happen for everyone.

Consumer 2

So I think a lot of the times (about) the environmental ads, that will use the future or ads that want you to do something as far as public involvement. You know, get involved with this or else this bad thing will happen... And then also services, you know, I do tend to think a lot about insurance... ... like funeral plans, and life insurance, and health

insurance, and those kind of things using the more future ads, sort of a cautionary tale... the financial ads, because you do kind of the same thing as having insurance, you know, wanting to save for the future.

#### Consumer 3

For advertising that uses the future like for instance that ad that we, that they were talk about the, uh, the, um, the, uh, the Microsoft one ... But sort of I think about insurance ads, you know ... which is don't let this happen to you ... know, make sure you're prepared for the unknown in the future... I'm trying to, I'm trying to think of like technology ads that, that, that use the future. But I, I can't really think of anything

#### Consumer 4

Probably, ... Again, services ... Along the services, those are the ones that are mainly coming to mind but I think a lot of, in terms of products, so, uh, gadgets, uh, consumer electronics often times use a futuristic picture when I'm looking at the uh, uh, new, I'm watching recently, I've been following the Sony's VR headset ... Virtual reality headset, and you know, they're not, more techline, but still sort of an advertisement, is definitely focused more on uh, you know, providing a product that appeals to a service or an idea that we had up until now not recognized as even necessarily wanting or certainly not having access to. You know, they, they, they, uh, uh, um, aligned it with, uh uh, it's sort of the first step towards a hollodeck, something we always kind of understood, something we always kind of thought about ... But we never actually, it was nothing we could

actually even think of feasibly at ever happening. So they put on the VR headset and said, "Well actually, kind of there" (Laughter). You know?

Consumer 5

I think of categories, like we're talking about the past, definitely technology companies...

Anything, any firm that's reliant on technological innovation like the idea there that we're constantly innovating so most of the future or ads that are future oriented, that's what I think of with those. In addition to that I can kind of see charities that are very environmentally focused. So as they're talking about this is how we're going to improve sustainability in whatever aspect and I can definitely see where future oriented ads would help in that kind of message. , I don't know that if we're talking about human rights charities. Or even charities that are more focused on helping out during national disasters or anything like that would need that same type of advertising, but definitely any kind of green movement, this is how we're going to help make the environment better I could see charities and non-profits related to that type of idea benefiting from advertising this is what the future will be like when we make the world better through making it greener. I'm trying to think of others. I think it's beneficial for certain consumer products like clothing companies to be more forward thinking. Not dressing people in the act like space aliens, but being ahead of the curve as well. You know no one's using this type of material currently or no one's using this kind of, um, design or whatever the case is. So, whether or not I would look at an ad like that and think future oriented or whether or not I'm going to be like you know what that's really fashion forward... It might have this type of idea there. Let's move ahead of the curve and say this is what people should be

wearing in the future and this is how we're going to advertise it. I could see that working as well.

#### Consumer 6

I think products would, because everybody would, you know you've got to stay current, you've got to have the next big thing and I don't know about services really, at least in my mind popping up, and charities to me are one of those things that are always going to be there, um, and nobody really thinks "Oh, this will be the next great charity" but products are always changing, always evolving and the people, companies that manufacture these products are always looking to the future because you can't stay still, you can't be stagnant or, you know, you are a dying company. So I think that's really something that focuses on the future because they've got to be changing and improving.

#### Consumer 7

The health industry, finance, technology, computers and video games, umm. It's funny, I said cars for the ... for the past, but they also do stuff for ... for the future... Talking about how like... where their cars are ... are going in the future. I think I saw one recently about a car that, you know, they recently broke the ... the land speed record or something... Something like that. Umm, yeah, it seems more, and ... more kind of ... I don't know if this holds true, but it kind of feels like big purchases, things that are taking a subs ... a substantial investment I think are more geared towards, futuristic ads... They get more product oriented than service.

#### Consumer 8

It's usually more of a ... I guess you can consider a vacation a service. Usually more services is what I think about. Sometimes tablets will advertise for the future. There are sometimes products I suppose, but usually the tablets that I see are advertised for newer tablets that are just entering the market and having it sound like that they are the future of the ... Partly services, but more products... Like cellphones and mostly technological products like cellphones and tablets. Computers I suppose probably advertise that way. I've mostly seen tablets and cellphone commercials that give themselves towards the future positions.

#### Consumer 9

Umm. I think of phones, smart watches, video game consoles stuff, and like, umm, pretty much all electronic devices,... And occasionally, like, luxury cars... Yeah. I think about use in the future. They can sometimes be ... I'm not very visual in how they, they're like a, like a, kind of, like a Lexus commercials where they show people talking to the camera and things like that and the screens and everything. Seems like they're saying the, to bringing the future to you with this new car, like this futuristic experience type thing...

Umm. I think of charities. I think of, I can't think of any particular charities, but I'd, I would think that sometimes that reference building on the future and things like that. I can't think of specific services. But regards to charity, I think of them as, sometimes for every single, you know, building about your future, and things like that.

#### Consumer 10

Obviously the technology one and going back to what I was saying with the past ones I feel like services as well because and charity as well because they can show what you're doing right now and how it's going to affect the future. So if you go, if it's a service, hey, you go get your taxes this week. And you get your taxes done right now this is where you're going to get your money in the future... You could show what services and what you're doing right now what kind of impact it's going to have in the future.

#### Consumer 11

Technology, definitely... I guess like if you could say like real estate, or like living on the moon or that type of thing... I don't honestly... I can't recall many like charity... future ads.

#### Consumer 12

Like cell phone carriers. Things like that. Like, a lot of, um, wireless network providers and things like that... Phone, phone service providers. Charities? No.

#### Consumer 13

It's definitely the technology. Smart devices seem to be the hot thing right now. So, you know a device that could connect to the internet and you can control remotely. That seems really futuristic and, and that would have been a crazy idea even 10 years ago probably... So that, to me is, is pretty cool and, and devices like the Nest that can, you

know, intelligently learn your, your behavior over the time and, and uh, adjust you know, your thermostat according to your trends, that's pretty cool stuff. Uhm, the-those are, those tend to be the products that I think of when I, when I think about things associated with the future...I don't know per se about certain charities. Uhm, I know that the that Bill Gates Foundation, does a lot of work in third world countries uh, in getting them up to speed ... I don't know if that's necessarily the future but it's almost like they're trying to pull people from the past and bring them at least into the present or set them up to, to do well in the future too...Usually when I think of charities that, it seems like they are thinking about what can I do right now to help people right now?... Services to me would be uh, giving up your time or your effort freely uh, to benefit someone else. So I guess, that, I don't know, to me that and charity are, you know, similar.

Consumer 14

Future, yeah, once again technology because technology is going to impact every aspect of our lives... I mean technology is so broad... You can wrap so many things into it. Like cars, construction, you name it. You could almost wrap anything that deals with technology into that. So it's, it encompasses a wide variety so I don't know.

Consumer 15

Oh, Jeez. Gosh, I can't think of anything right off the top of my head that, in my sphere of interest... I watch all the financial ads. Look at, I look at all of those that are in the newspaper and on television.



#### Consumer 16

Oh. Well, first of all electronics... You know, be it computers or whatever it might be. I mean, we got, we have, we're so far advanced that 5 years ago, 10 years ago maybe nobody ever thought you'd have a Dick Tracy wristwatch telephone, you know and now we have it... The smaller things get the more portable the more usable you know the first computer, that that big monster of a thing is now sitting on my desk. .. You know, though anything's possible... It goes, same goes with services. You know, um, um, we didn't have uh, society dictates what services will will uh be affordable as well as uh uh provided... But that's the evolution of the way we are today is, you know, we want to buy more things. So, in order to buy more things we have to have more money. We have more money, uh oh, we create our own lifestyle...

#### Consumer 17

I thought of air things. In the future I'd be a cleaning the air you know. We'll have had all that trouble about the environment earlier... Some of the ways of cleaning to help you, you know, with the air... And the environment around it and safe for their chemicals going in to our waters and different things so, uh, feel, like I said mainly, there's a like a future uh, things that I've been seeing about Mr. Clean with the new generation Mr. Clean products versus the old one,. New commercials and old products... So, makes you know, you think well, somebody's out there working on, maybe curing a little bit about people breathing and inhaling part of the stuff and you know, what our kids are going to have to deal with in their future.

Consumer 18

Well technology. I'm just thinking, um, sometimes the political ads border on this futuristic stuff. I think there was a famous one. I don't remember seeing it. I remember hearing about it. California political ad about people in sheep's clothing, or, sheep vampire, zombie sheeps or something. Which would be, to my way of thinking, repulsive. Politics comes to mind. I can't think of any futuristic ads involving charity.

## Consumer Question 12

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With which categories do you think ads about the future don't work?

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Consumer 1

It's on just a personal basis....Where I'm at, you know, I hate seeing ads about schools or colleges or online universities, you know... I'm looking for it now. I'm going to be finishing up soon. Once I'm out with a job, I don't want to be thinking about school, you know, unless ... As of right now. In the future I may want to go back to school.

Consumer 2

Well, I don't think it would make much sense to have ads that are future-oriented for kind of the normal, um, every-day household products... Or like the, um, food and beverages, like those kinds of things. I don't really see where that would make too much sense just because just based on ones you usually do see... pretty much use fear for anything, especially anything that you wanted to use as cautionary... Disposable goods. I don't think that disposable goods are really the category for it. Because I don't really need you to tell me what's going on in the future to drink Coca-Cola today... or to eat a certain product, or to use Windex... I think that really ... it's ... it's more ... it's more appropriate for ads that are something you need to think about long-term.

### Consumer 3

You know, like car companies, they could show you that hey, we're working on this cool future car, and that's neat but, it's not available. So, products like that that advertise in the future, don't really resonate that well I don't think... Yeah, products, technology because you ... I don't think that you want to sell people a bill of goods that isn't available...

That's, that's great. But what can it do for me now?

### Consumer 4

Probably a, uh, it probably wouldn't work in a lot of uh, probably in some of the ways the future is not looking too bright if you look at you know, uh, uh, um, they didn't talk too much about that because they left the market saying it's declining, or you know, when we're looking, at the, uh, if we're looking at uh I don't know. Honestly, I'm not, I, uh, I'm trying to think... where the future orient ... What types of products would future oriented ads not work. All the ones whose core identity relies on sort of, and artisanal, or a tradition, but I am trying to think of brands like that and uh, that I've seen, that didn't work, like a lot of food ads, or actual consumables ... They try to, we like to romanticize those as being, you know, fresh, farm grown, you know processed, I am sure traditional processed ... I was reading, I just got a new box of coffee this morning and I was reading the box and it was showing, you know ... Actual hands inside the sun roasted coffee beans and ... That's not how you actual pick coffee beans any more ... Not that I actually roast coffee beans, but they showed somebody's hands, actually digging in a big bowl of coffee beans... Well, I mean, let's get real for a second...

#### Consumer 5

So I'm always a little leery about any kind of pharmaceutical or medical firm ads that allude to the curing of any disease... Because while it is hopeful and that's why we got to donate to charities that do research on these kinds of diseases, it's kind of like that's, you've been harping on that forever... Just do it already and stop telling me that you're going to do it at some point... I think raising awareness collecting funds that go to research, very beneficial... But I'd prefer that it's presented that way as opposed to you telling me we're going to find a cure for AIDS and cancer and everything. I'm like well you've been saying that for a while now so I don't know that at this point you continuing to say that is really helpful to your cause... Just work on the research. Let me donate my money to help whoever is dealing with these kinds of diseases at this point and we'll go from there. So I personally don't think that the idea of the future in what medicine's going to be in the future and how it's going to be helpful really works in my book.

#### Consumer 6

Ads about the future. Gosh, I would say charities. I don't know. I, to be honest, those Alyssa Milano crying dog, charity commercials annoy me and you know it's all about sending your money to this mailbox and they're ... I don't think those are effective and so I think that .. yeah, I don't think that charity and talking about the future, I guess maybe ... I guess it just depends on what circle you're in because I know there's groups that raise money for charities constantly and, you know, that is a good thing, but ads about the future, I don't know, I don't know that charity, it would work very well. That's just my opinion I guess... I don't know, I just don't see that personally for me because I don't

think "Oh, okay, in ten years, or in five years I am going to, you know, work for this charity. I am going to give to this charity. You know it's just not something that seems very prevalent.

#### Consumer 7

Well established products, things that haven't really changed in a long time... So like, food it makes definite ... you know, definitely makes sense. You don't necessarily see a lot about like oh, we're changing our formula because ... well, I have a stable experience with Coca-Cola my whole life. I don't want a different formula... I'm trying to think of other industries that are relatively stable. Umm, all I (laughs) ... I keep coming up with food... I don't think that that is ever considered (laughs) a ...a futuristic ad... Umm, I don't think clothing, apparel, I don't think that necessarily would be a good futuristic thing.

#### Consumer 8

Well, foods out. Future food sounds like a genetic nightmare... Like I said, a genetic nightmare. No one will line up for a dish of fake food... Charities probably wouldn't be successful in advertising for the future either. I hate to say you solve the problem in the future, there's no need for the charity anymore, as horrible as that sounds but that's it... I can't think of any (charities) that have ever tried to advertise towards the future.

Sometimes when they have an annual goal that they're trying to reach, I guess you might look at it as as future view of, you know, "If you donate \$10 we'll reach our goal in 10

months." Or however. It's never long-term goals I suppose. It's never way into the future. It's usually pretty relatively short distance into the future.

Consumer 9

I can say food... I wouldn't think that, umm, talking about the future in regards ... Well I'm going to, kind of, take that back because if I'm going to be hungry in the future and talking about food's, so, but as far as the futuristic experience there, not food, but if, if you reference in the future that I'll be hungry, then possible with food that might, yeah. I might think about that later. That would be more ... I'm going to experience something... I think fur, maybe furniture... Now that I think about it, I would say, food.

Consumer 10

I think a lot of food products probably wouldn't work as well because ... and this is maybe just me, the spoilage issue like you don't want to be talking about something about where it's going to be in the future if ... like a Twinkie and like the Twinkies and cockroaches, but I think food products probably wouldn't work as well doing future stuff.

Consumer 11

Food... I mean I can't really imagine someone using food in like a future setting, Like.. cooking it, like, if there were like some new product or something like.. I don't know. I don't feel like that would work. I guess, well like why I would say that like, I guess when like the microwave came out people were like, "Oh this is crazy."

Consumer 12

I think, like, technology, like, science technology, maybe like NASA or things like that because you always hear about, expect some big thing to happen, and it never does... ? Like, "Yeah, I'll believe it when I see it," kind of thing. Don't make me want to go there.

Consumer 13

Hmm, probably food. Food is all about right now. Like, they want you to be hungry by launching the ad and they want you to go out to that restaurant or whatever and, and eat right now. I mean, they're, they're not really focused so much on the future I would think, especially if it was like an ad for milk or something. I don't wanna think about milk in the future. That, that wouldn't be so good... What else? Probably travel ads. That's another thing. It's like, they, uh, they wanna tap into that impulse of, this is something that I wanna do right now, uhm, that, that can probably be another one, uhm, anytime there's a, there's a, a, a commercial for some retailer that has a sale going on, but that's very much in the present... That has nothing to do with the, the future, uhm, I mean maybe unless they're selling something that uh, that wants to put you into the future like some new piece of technology or something. But uh, yeah, that's probably the things that I ... That I don't think the future would necessarily work.

Consumer 14

Food (laugh). Um. Because no one's going to want to eat future food. Fake food. They want to eat what's available now. Um. Medicine. Unless its about improving, um, now medicine, because people need the medicine now. Consumables I'd say.



Consumer 15

No. I, I think that any, any activity that we're engaged in, to, in this day... Could be improved on in the future. I think that's great, yeah.

Consumer 16

...Yeah, I was trying to think. You know, ads about the future that don't work? Well, a lot of them don't work to me because I don't understand them.

Consumer 17

Don't work. I don't know that there's any but I have ... Don't watch TV like I use to or listen to radio. I don't see a lot of ads now that for the future you know, the ... The little this so I don't remember any good, I don't think that really works right now.

Consumer 18

Food products I don't think would work too well... I, I think myself, I don't want to see them tampering with what I eat. With, I don't want to see them doing that. Food in general... Diet food? Well. I guess I kind of think of it as almost like fake food. But then I'm probably lumping it all together in my mind. I had a friend who was on a vegan, I'll say a vegan kick and she showed me all the stuff that was all vegan that she was buying at the stores and it was, to my way of thinking all fake food.