

# **Magic of the past? The effect of Nostalgia Marketing in fashion on Gen Z's Consumer Behavior**

And the Role of Brand's Exclusivity in Nostalgic Gen Z Marketing

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## Abstract

**Introduction:** To stand out among competitors on the crowded fashion market, fashion brands have to come up with effective marketing that catches consumer's attention. Especially within the scope of Generation Z marketing, it is challenging for fashion brands to target consumers of this generation successfully since as "Digital Natives", they are constantly online, exposed to a vast number of advertisements. However, considering Generation Z in fashion marketing is essential for fashion brands since they are already one of the most powerful consumer forces. In order to keep up with the competition, it is unavoidable for fashion brands to make use of mass media for advertising purposes, especially to reach Generation Z. Consequently, video advertising has found its place in marketing since it serves as most appropriate advertising tool to effectively advertise on the mass media. Over the past years, Nostalgia Marketing has established as popular marketing strategy used by various brands for advertising purposes and is considered to be very effective. In general, especially in the fashion industry nostalgia has become a trend that is picked up by Generation Z but also by various non-luxury and luxury brands through nostalgic advertising. As a consequence, marketers seemingly try to get the attention of Generation Z consumers with Nostalgia marketing by means of video advertising.

**Objective:** The purpose of this study is to investigate the effectiveness of Nostalgia Marketing among consumers of Generation Z by investigating to what extent nostalgic fashion video campaigns influence their brand attitude and purchase intention. In order to do so, fashion video campaigns of the non-luxury fashion brand Calvin Klein and of the luxury brand Gucci are used as stimuli material. Thereby, the role of brand's exclusivity in the effectiveness of nostalgic Marketing on Generation Z consumers is examined.

**Method:** To answer the research question, an experimental research was conducted. A 2x2 research design was used with four fashion video campaigns as stimulus material. In four conditions, respondents (N = 123) got randomly assigned to either a nostalgic or traditional fashion video campaign of the non-luxury brand Calvin Klein or a nostalgic or traditional fashion video campaign of the luxury brand Gucci. Subsequently, participants had to fill out an online survey, mainly to answer questions about personal evaluations concerning the fashion video campaign they were assigned to.

**Results:** It was expected that nostalgic fashion video campaigns generally lead to higher purchase intention and more favorable brand attitude of Generation Z consumers. However, results revealed that nostalgic fashion video campaigns did not increase purchase intention neither did they favorably influence brand attitude. However, participant's favorable evaluation of the nostalgic ad cues shown in the nostalgic campaign of Calvin Klein indicated potential for effectiveness of nostalgia in Generation Z advertising.

**Conclusion:** It can be concluded that nostalgia in advertising does not increase purchase intention and neither leads to more favorable brand attitude of Generation Z consumers neither do exclusive brands influence the effectiveness of Nostalgia Marketing.

*Keywords: Nostalgia Marketing, Generation Z, Brand Attitude, Purchase Intention*



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Enclosures



## 1. Introduction

The today's retail market floods consumers with an incredible amount of purchase possibilities regarding a vast variety of products offered by endless brands. Especially the fashion segment has developed into one of the biggest, competitive and overcrowded consumer categories and new brands emerge daily (Van Veekhoven, 2020). Thus, it is of fundamental importance that fashion brands stand out among competitors and to communicate uniqueness with the help of effective marketing (Van Veekhoven, 2020). In order to do so, brands have to come up with creative fashion marketing strategies in which the presentation of the fashion products motivates consumers to buy (LIM College, 2020). Therefore, businesses seem to have discovered that Nostalgia Marketing can be the key to success. Nostalgia marketing is generally considered as a marketing strategy that aims to provoke nostalgic feelings in consumers. In general, nostalgia is considered as trend or social phenomenon in today's society and can be found in several aspects of life.

Especially in the today's fashion marketing world, nostalgia has become a prevailing theme used by non-luxury brands but also increasingly more by luxury brands in various forms of advertising since nostalgic elements can be found in the majority of current marketing campaigns particularly in the street style sector. Thus, the nostalgia marketing trend has arrived in the luxury fashion industry as well. Nostalgia itself is considered to be a popular element used for promoting and shaping brand and product since several brands make use of nostalgia in order to attempt consumers effectively (Hartmann & Brunk, 2019). Also, nostalgic feelings provoked by nostalgic cues in advertisement are expected to have a favorable effect on consumer behavior thus which reinforces the assumption that Nostalgia Marketing is a very effective advertising strategy. Thus, Nostalgia Marketing seems to be an appropriate strategy for effective marketing and is commonly described as one of the most popular marketing strategies that is currently used in the fashion industry but also in the entertainment, technology and food sector (Hartmann & Brunk, 2019).

According to Van Veekhoven (2020), one of the keys for successful marketing is to create strong visual assets including product photos or videos such as video campaigns that demonstrate the product in use for consumers who are only able to evaluate the product online. Therefore, one popular way in nostalgic fashion marketing is to advertise by means of videos. Also, the digitalization forces brands to use social networks and digital media in order to stay competitive, so this strategy gains increasingly more significance in marketing. Additionally, to reach the biggest amount of consumers within a short amount of time, mass media is used by marketers for marketing purposes, nowadays (Thareja & Jain, 2019).



Especially the fashion video campaigns from the biggest fashion brands are influenced by nostalgia since chosen music and visuals make them appear like revivals of the past. Non-luxury brands such as Calvin Klein as well as luxury brands for example such as Gucci, clearly inspire their marketing idea by the 80s and 90s era. In general, this young generation seems to be obsessed with nostalgia, especially with 80s and 90s nostalgia since these decades greatly influence the lifestyle and streetstyle of Generation Z members (Wilson,1999), which indicates that this young generation seems to be longing for an era they have never witnessed personally but wished to have experienced. Thus, brands that make use of 80s or 90s themes in their advertisements are assumed to procure great success among members of this generation. Thus, this paper presents following research question:

*RQ: “To what extent does Nostalgia Marketing in fashion video campaigns influence the brand attitude and purchase intention of Generation Z consumers and what is the role of brand`s exclusivity?”*

In order to provide an answer on the above stated research question, the effect of ad type and brand on purchase intention and brand attitude is investigated. In addition, music and the visuals color, models and scenery are examined to test for indirect effects on purchase intention and brand attitude. This research paper starts with an overview of relevant theoretical background in terms of a theoretical framework. Based on the theoretical framework, hypotheses are formulated prior to the research model of this research. Subsequently, the experimental research of this study regarding the applied method and results is described, evaluated and discussed. At the end of this paper, limitations of this study and a conclusion are presented.

## **2. Theoretical Framework**

### **2.1 Nostalgia**

Negative associations of nostalgia reached up to the seventeenth century, where nostalgia was considered as an medical disease linked to homesickness (Hofer, as cited in Kessous, Roux, & Chandon, 2015). From the twentieth century onwards, it got associated with looking back at an unburdened era (Hamilton, Edwards, Hammill, Wagner, & Wilson, 2013). Influences such as war, revolution, regime change, migration as well as social redevelopments accompanied feelings of loss and shaped societies reckoning of the past. People have the tendency to search for security, hoping that it helps to emotionally deal with the present (Fioroni & Titterton, 2009) and because of that, it is recommended to rather redefine nostalgia as an desire to return to an earlier state or idealized past (Pickering & Keightley, 2006).

However, in the context of this study the definition of the modern nostalgia is most appropriate to refer to. Modern nostalgia can be described as the “experience of wistfulness, a hopeless longing for something lost and irrecoverable” (Higson, 2013, p.120). Higson (2013) characterizes the present world as “unsatisfactory place” (p. 124) as well as a “degenerated place” (p. 124) whereas the past that is yearned for is considered as satisficing, without any concerns. He further explains that especially due to the digital media and the internet, the feeling of having something lost that is irretrievable gets diminished for modern nostalgic people, since images, styles and objects from past eras are brought back again.

Thus, it is assumed that nostalgia can also be felt without even having experienced a certain decade or without having any consumption experience with specific products that are associated with a certain decade (Cui, 2015). This insight is especially relevant for this study since the focus of this research lies on the very young Generation Z in the context of Nostalgia Marketing as it is explained in the following sections.

### **2.2 Historical Nostalgia and Personal Nostalgia**

Nostalgia is differentiated into two types, the personal nostalgia and the historical nostalgia (Pascal, Spratt, & Muehling, 2012). According to Stern (1992), personal nostalgia is understood as idealizing the personally remembered past, whereas historical nostalgia refers to longing to escape from reality to past times because the past is considered as a much better time in comparison to the present. Marchegiani and Phau (2010) further describe historical nostalgia as “responses generated from a time in history that the respondent did not experience directly, even a time before they were born” (p. 82). Goulding ascribes to historical nostalgia a “period outside of the individual’s living memory” (as cited in Muehling, 2013, p.101). This means that

historical nostalgia refers to a time which is not personally experienced but to a nostalgia that is “experienced through others” (as cited in Mueling, 2013, p. 101) for example by means of narratives of parents or other sources.

Even though, feelings related to historical nostalgia do not refer to events and memories from the own experienced past, young consumer attempt to gather personal experience and impressions by engaging in activities which are typical for the time before they were born, such as listening to music or picking up fashion trends (Goulding, as cited in Muehling, 2013).

Following information are based on Stern (1992), secondary sources are cited explicitly. Since in the context of historical nostalgia consumers are not able to associate personal memories and experiences with products from the past, the merchandising of modern products is commonly influenced and inspired by past eras. Thereby, consumers increasingly seek for an identification with the past that they perceive as more favorable and worthwhile (Belk, as cited in Stern, 1992). Furthermore, when historical nostalgia is experienced, a strong imagination must be activated because a personal connection such as memories to the represented era are missing. To do so, the experiencer has to trace back this certain era that is not personally experienced (Poulet, as cited in Stern, 1992).

This can be achieved by “ setting cues such as scenery and props including costumes, architecture, interior decor, and so forth” (as cited in Stern, 1992, p. 16) that are typical for a certain era and which help to associate the product with the decade ( Havlena & Holak, as cited in Stern, 1992). Since historical nostalgia regards to reactions that are evoked form a time that was not personally experienced, it is assumed that it has to do with “Collective Memory” (Halbwachs, as cited in Stern, 1992, p. 84) which is explained as “being shared, passed on, and even constructed by the group or modern society (p. 84). Historical nostalgia is also described as “imaginary” (p.84).

## **2.3 Generation Z**

Even though the indications about the year of birth of Generation Z members differ, most of the studies indicate 1995 -2012 as age range. Since they are born in the Digital Age in which a constant access to the internet is a matter of course and a time without is unimaginable for them, commonly used synonyms for this generation are “Digital Natives”, “GenTech” or “Post Millennials” (Dolot, 2018, p. 45). Generation Z can be considered as the children of Generation X and are raised in a world that is driven by political, environmental and social crises but also by rapid technological developments (Singh, 2014). In comparison to their parent’s generation,

digital technologies such as the internet and social networking sites have great significance in their daily lives but also their academic and future career is influenced by the rapid digitalization (Singh, 2014).

Even though Gen Z “constitutes more than a quarter of the population” (Gomez & Mawhinney, & Betts, n.d., p. 2), it is very recently studied until now since it is a very young generation. Generation Z can be considered as one of the most powerful consumer forces on today’s market and are forecasted to be the largest group of consumers worldwide by 2020. Thus, it is essential for brands to understand how this generation thinks and feels and that they start to take this new generation into consideration during the development phase of marketing strategies (Ayuni, 2019). According to Gomez et al. (n.d.), their presence will affect technological development, political and cultural concerns and consumption, especially in the retail sector (Gomez et al., n.d.).

### **2.3.1 Nostalgia and Generation Z**

Since Generation Z is described as digital generation, it is interesting to mention that member of this generation are related to the social phenomenon “nostalgia” (Warren, 2020) since they have “90s fever” and are “nostalgic for an era they never experienced” (“The two demographics are multifaced”, para. 3). This can be particularly seen in the fashion sector since Gen Z members have picked up multiple fashion trends from the past decades and are thereby especially inspired by the 80s and 90s (Su, 2019). The the revival of the 80s and 90s has notably influenced the fashion style of today’s young generation since almost every outfit of stylish young consumers is inspired by this decade (Su, 2019). From high wasted jeans to scrunchies, increasingly more fashion brands are guided by the nineties vibe in order to evoke nostalgic feelings. Furthermore, it can be observed that the nostalgic fashion trend has also arrived on social media. Fashion Influencer incredibly contribute to the widespread of the nostalgic fashion hype by means of inspirational outfit posts or personally created collections in collaboration with brands. Thereby, they mainly target Generation Z since members of this generation constantly use social media and the general internet and aspire to follow the newest fashion trends. To target Generation Z by means of Nostalgia Marketing, marketers have to make sure that feelings of historical nostalgia are triggered since the nostalgic decades depicted in the Nostalgia Marketing driven advertisements refer to a time before members of this generation were born or have experienced. Thus, also within the scope of this research, historical nostalgia is considered because the focus lies on nostalgic fashion video campaigns

influenced by the eighties and nineties era in relation to Generation Z's consumer behavior. This means that in this study a target group is investigated that is too young to have experienced the eighties and nineties and to have gathered consumption experience in these two decades.

## **2.4 Nostalgia Marketing**

Endless fashion brands offer an incredible amount of purchase possibilities regarding a vast variety of products. The fashion industry has developed into one of the biggest, competitive and overcrowded consumer categories in which new brands emerge daily (Van Veekhoven, 2020). Consequently, it is of fundamental importance that fashion brands stand out among competitors and to communicate reasons for their uniqueness with the help of effective marketing (Van Veekhoven, 2020) especially for Generation Z advertising. Thus, fashion brands constantly face pressure of producing new products and standing out on the market, accompanied with the consumer's desire for fulfillment. Therefore, Nostalgia Marketing is an appropriate marketing strategy for effective marketing since it provides a vast range of advantages. It is defined as marketing strategy that aims to provoke nostalgic feelings in consumers. Multiple studies proved that nostalgia marketing is very useful for communicating with the target group effectively (Cui, 2015). Several studies investigate the effectiveness of nostalgia in marketing and come up with different reasons in order to answer the question why it works so well. Harvey (2017) for example relates nostalgia marketing to emotional marketing and states that it is already commonly known that emotional marketing is a powerful strategy for provoking emotions but confronting consumers with the past and evoking memories can be considered as one of the most efficient strategy. According to him, nostalgia can be used for marketing purposes by all kinds of brands in order to establish a strong emotional connection with their target group

Since Nostalgia Marketing aims at evoking nostalgic feelings and nostalgic behavior of consumers, marketers have to choose nostalgia evoking stimuli for their advertisements in order to achieve this goal (Cui, 2015). In general, nostalgia seems to be a popular element used for promoting and shaping brands and products (Hartmann & Brunk, 2019). Nostalgia Marketing can be described as one of the most popular advertising strategies that is currently used in the fashion industry but also in the entertainment, technology and food sector (Hartmann & Brunk, 2019). Nostalgic elements are used in the majority of branding or marketing strategies in order to attempt to target consumers effectively (Hartmann & Brunk, 2019). In fashion marketing,

already the biggest brands made use of nostalgia in advertising and earned great success (Harvey, 2017).

#### **2.4.1 Nostalgic Generation Z Marketing**

Particularly for Generation Z advertising, nostalgia is a commonly used advertising element that is integrated into video advertising in terms of video campaigns. The digitalization forces brands to consider this new generation in the development phase of marketing strategies since they are mainly online approachable due to their constant use of social networks and digital media. When brands want to get generation Z consumer's attention, they have to consider that they are best reached by means of visual content due to their use of digital media and the internet in general (Robertson, n.d.). Apparently, generation Z is going retro which means for marketing that it also has to go as retro as its target group. Thus, it is no wonder that marketing to generation Z is getting increasingly nostalgic (Fletcher 2018). In fashion marketing, the most conspicuous fashion sector that uses nostalgia for Gen Z advertising purposes is the streetwear sector.

The biggest luxury fashion brands such as Gucci use nostalgia as inspiration for their advertisements, primarily by means of fashion video campaigns. But also non-luxury brands such as Reebok, Fila, Calvin Klein and Hilfiger make use of eighties and nineties nostalgia in their video campaigns and reach great success. Thus, the nostalgia marketing trend obviously seems to be favored not only by non-luxury brands but also by exclusive brands of the upper price range such as luxury brands. However, most interesting to mention is that marketers thereby mainly try to catch the attention of young consumers from generation Z by including video content and strategic partnerships in retro campaigns. Cui (2015) contributes, the target group of Nostalgia marketing is mainly young people who can be described as worried and addled since they are constantly confronted with changes in society and experience a lot of mental load.

### **2.5 Elements of Video Advertising**

*According to Block (2008) pictures can be found anywhere . He also considers motion pictures as pictures society is constantly exposed to, especially when considering advertisement (Block, 2008). A picture in general is assumed to be composed out of three “foundation stones”, namely “story, sound and visuals” (p. 2). However, this study only considers visuals and sound, thus music. In the following, the advertising elements music and visuals are described for traditional advertising and subsequently in the context of Nostalgia Marketing.*

### **2.5.1 Music and Visual Elements of Traditional Video Advertising**

#### *Music*

According to Block (2008), sound is also one of the three “foundation stones” of picture. In this paper, sound is regarded as music in the context of advertisement. Music in ads is used to “resonate with consumers, get them attend to the ads, help differentiate the brand, and boost sales” (Chou & Lien, 2014, p. 32). Several studies have investigated the effect of advertising music and commonly agree that music provokes affective responses of consumers. Allen claims, when the music has a special meaning for consumers because they ascribe personal values to it or when the advertising music is commonly familiar, consumers pay a lot more attention to the ad and thus, it is more likely that brand information and the ads itself are remembered (as cited in Chou & Lien, 2014). Furthermore, music is always in an interplay with other advertising elements which together shape consumer’s attitude. In his study, Oakes found out when consumers perceive the music as matching with the ad, their brand attitude and intention to purchase intensifies (as cited in Chou & Lien, 2014).

In general, one of the basic elements in video advertising is music. There are several reasons why music is used in advertising. Huron (1989) states that music can help to achieve effective marketing by means of entertainment, structure and continuity, memorability, lyrical language, targeting and establishing authority. Moreover, music is capable of evoking certain moods, feelings, emotions and behaviors (Alpert, Alpert, & Maltz, 2003). According to him, the mood of consumers has great influence on how the ad is evaluated which also affects the nature of the subsequent consumer behavior (Alpert et al., 2003). However, as Gardner points out, whether a certain behavior is executed by consumer or not, depends on favorable behavior which will only be executed when the consumer is in a favorable mood (as cited in Alpert et al., 2003). Scott (1990) found out that there is a positive relationship between music and consumers reaction because a favorable evaluation of the music affects their buying behavior).

#### *Visuals*

Visuals are an essential element for successful advertising, especially in video advertising. According to Wang, Liu and Huang (2002), the features of visuals are color, texture, shape and motion. Patrick and Hagtvedt (n.d.) state that visuals are used to “attract attention, stimulate curiosity, illustrate product features and benefits, create personality for a product, associate the product with certain symbols and lifestyles, and establish a brand’s identity in the minds of the target audience” (p. 5). Moreover, visuals influence consumers attitude towards the brand since the evaluation of a brand particularly depends on what is shown in advertisements (Patrick &

Hagtvedt, n.d.).

It is stated that famous personalities frequently star in fashion campaigns as models or actors because their degree of familiarity and power of influence is used to increase popularity of the brand and they serve as communication mean for communication with the brand's target group at the same time (Soloaga and Guerro, 2016). The use of celebrities in ads is also called celebrity endorsement and is very effective for increasing the advertising effectiveness and consumer's awareness (Freiden, as cited in Wang et al., 2012). In general, the use of models in advertising can be described as advertising appeal. Wang et al. (2012) identifies advertising appeal by stating that it "aims to motivate consumers to take special actions or influences their attitudes toward certain products/services" (p. 358).

Another relevant advertising antecedent that can be classified as visual in advertisement is color. Colors in ads play an important role in influencing brand attitude, purchase intention and in stimulating consumer in general. So, it is not surprising that color is a popular topic to be investigated in the field of consumer psychology. As Silburyte and Skeryte (2014) assert, color in advertisements can help consumers to emotionally connect with the brand or product, which for example leads to "encouragement to buy on impulse" (p. 469) and are capable of establishing "positive emotions and relation with the consumer" (p. 469). Moreover, they both point out that color is an efficient element advertisers apply in order to establish a favorable attitude towards the advertised brand or product (Silburyte and Skeryte, 2014). In addition, Props are also classified as ad visuals in this study which is based on Block's notion since he identifies several visual elements such as color and shape which are capable of evoking feelings and states that "actors, locations, props, costumes, and scenery are made of these visual components" (p. 2).

### **2.5.2 Music and Visuals in Nostalgic Video Advertising**

Nostalgia in general is capable of evoking strong emotional reactions (Pascal et al., 2012). As Holakand and Havela assume, using nostalgia in marketing offers a great opportunity to receive positive consumer responses (as cited in Pascal et al., 2012). According to Holak and Havelna, advertising elements such as music and visuals can provoke feelings of nostalgia (as cited in Marchegiani & Phau, 2010).

#### *Music*

In general, it is assumed that "nostalgic advertisements use music from another era to evoke a warm memory, while providing additional information about the product" (Williams & Faber,



as cited in Marchegiani and Phau, 2012, p. 30). Music is a very popular tool used in marketing for evoking nostalgia and is considered to be one of the main antecedents of nostalgia (Marchegiani and Phau, 2012). Old songs are able to provoke nostalgic feelings in consumers, which is why music is also considered to be a “nostalgic trigger” (Unger et al., as cited in Chou & Lien, 2014, p. 32). Moreover, music that is already known and associated with a time period that is not personally experienced is capable of evoking historical nostalgia (Marchegiani & Phau, 2012) which is relevant to consider in the scope of this study.

#### *Visuals: Color, Models and Scenery*

Since nostalgia marketing is commonly used by marketers nowadays, nostalgic themes dominate the current marketing world, which means that nostalgic visuals can be found in a great amount of advertisements. Stern (1992) refers to consumer’s empathy and defines it as the “perceiver’s experience of the character’s thoughts and actions and as “the experience of the character’s emotional and psychological states” (p. 16). According to her, emphatic responses are evoked especially by visuals such as in movies and occur dependent on the intensity of consumer’s engagement with what is shown. It is further indicated that consumer’s show empathy when they are exposed to an ad and sympathize with people or their actions or certain objects represented in the advertisement. In the context of historical nostalgia, empathy requires imagination because consumers do not have personal memories since the era that is referred to in the ad depicts mostly a time before they were born (Stern, 1992). This imagination is evoked by diligent chosen visuals that represent a certain decade like “setting cues such as scenery and props including costumes, architecture and interior decor, and so forth” (Stern, 1992, p. 16). Especially props play an important role in Nostalgia Marketing since they are considered as setting cues which are effective tools to represent a certain era and therefore part of the scenery and therefore commonly used in nostalgic ads (Stern, 1992).

In general, props can be viewed as visuals as well, which was already stated earlier in this paper since Block (2008) claims that “actors, locations, props, costumes, and scenery are made of the visual components” (p. 2) “space, line, shape, tone color, movement and rhythm” (p. 2) which are capable of evoking feelings. Moreover, Stern (1992) identifies several elements that are used in nostalgic ads and relates them to historical and personal nostalgia. These elements are called “setting, plot, action, characters, values, and tone” (p.13). However, in the scope of this research it is only relevant to take a look at the elements in the context of historical nostalgia. Thus, Stern (1992) describes the setting as “exotic, long ago, far away” (p.14), the plot as “quest, linear, goal oriented” (p. 14) and actions as “adventure, fantasy, fairyland

wonders” (p. 14). She further describes characters as “idealized, aspirational, role-models (p. 14) and the tone as “melodramatic, exaggerated” (p.14), the element “values” can be disregarded here.

## **2.6 Consumer Behavior**

In the following, the consumer behavior of Generation Z is described in order to provide further information that are relevant to consider to get more familiar with the target group of this research. Subsequently, two antecedents of consumer behavior, purchase intention and brand attitude are discussed to give necessary background information about the dependent variables of this study. After that, both variables are discussed in the context of exclusive brands and nostalgic consumer behavior of Gen Z in order to indicate how exclusive brands affect purchase intention and brand attitude and to clarify how nostalgia in advertisements affects consumer’s attitude toward the brand and willingness to purchase as well as to give an impression about Gen Z’s relationship to nostalgia.

### **2.6.1 Antecedents of Consumer Behavior**

#### *Purchase Intention (PI)*

Khan and Hussainy (2019) define purchase intention as “agreeableness or willingness of a consumer to purchase a particular product or service” (p. 31). Ling et al. further indicate that it is considered to be part of consumer’s cognitive behavior (as cited in Khan and Hussainy, 2019). The Theory of Planned Behavior, which is often used in the research context of consumer behavior to investigate intentions and behavior, is an extension of the theory of reasoned action and holds that intentions are products of three different processes: Behavioral attitude, subjective norms and behavioral control (Madden, Ellen, & Ajzen, 1992). Behavioral control is considered to be the first predictor of intentions and can be divided into affective attitude and instrumental attitude.

Affective attitude refers to how a consumer thinks and feels about a certain behavior whereas instrumental attitude refers to consumer’s evaluation of the behavior. Thus, affective attitude asks whether performing a certain tasks is enjoyable or not and instrumental attitude questions whether the behavior is beneficial or harmful. The second predictor for intentions is subjective norms which relates to the support given by significant others to perform certain behavior. It can be categorized into injunctive norms and descriptive norms. Injunctive norms ask whether others encourage the individual consumer to behave in a particular way and descriptive norms refer to whether others perform the same behavior.

Perceived behavior control will greatly influence consumer's intentions and thus the actual behavior that is executed. As Thus, according this model, intentions are “antecedents of behavior” (Ajzen, as cited in De Cannière, Pelsmacker, & Geuens, 2008). In the context of fashion purchase, the three predictors are considered to have a strong influence on purchase intention (Ling, as cited in Wang, 2014). According to Solomon (2009), three key characteristics of consumer behavior, namely prepurchase, purchase and postpurchase are influencing marketers and consumers. They further indicate that in the prepurchase phase consumers evaluate their need for a certain product and whether they can retrieve further information from other sources. In the purchase phase, consumers reflect on whether buying the product is beneficial or harmful. During the last phase, postpurchasing phase, consumers get to know whether the purchase of the product was rewarding and if it fulfills its purpose (Solomon, 2009).

Relating the three phases to markets, in the prepurchase phase they have to understand the fashion of consumer's attitude formation towards the brand as well as factors that influence their purchase intention and determinants for consumer satisfaction and executed behavior after the purchase in the postpurchase phase (Solomon, 2009). During the purchasing phase, consumer are looking for important information while relaying on factors such as surrounding and previous personal experiences (Wang, Cheng, & Chu, 2012). When they feel like being informed sufficiently, consumers start to assess the product by means of “making comparisons and judgments” (Wang et al., 2012, p. 359). Thus, purchase intention is also defined as “transaction behavior consumers tend to exhibit after evaluating a product, and adopted consumer reaction to a product to measure consumer purchase likelihood” (Schiffman & Kanuk, as cited in Wang et al., 2012, p. 359). It is generally assumed that purchase intention and purchase likelihood are interdependent since the higher consumer's purchase intention the higher is their likelihood to purchase a product (Wang et al., 2012).

### *Brand Attitude (BA)*

Solomon (2009) defines consumer attitudes as “a lasting general evaluation of people, objects, advertisements, or issue” (p. 31). Based on this definition he infers that attitudes can be established “toward a particular brand of an organization, which would then be called brand attitude” (p. 31). He further identifies brand attitude as the “overall evaluation of a brand” (p. 31) and claims that a brand attitude can be either favorable or unfavorable but are not ultimate since they can shift over time through “new experiences and reflections” consumer acquire

(p.31). Moreover, attitude can be categorized into behavior and cognition (Solomon, 2009). It is assumed that the emotions and feelings consumer hold towards a product originate from these factors. Actions undertaken towards a product are considered to be explained by behavior, whereas the thoughts consumer have about a product are explained by cognition (Solomon, 2009). Furthermore, it is assumed that emotional advertisements reduce negative feelings and enhance positive ones which improves assumptions about the brand's trustworthiness and thus also enhances the brand attitude (Yoo & MacInnis, as cited in Solomon, 2009).

### **2.6.2 The Effect of Exclusive Brands on BA and PI**

Exclusivity is generally defined as a quality of being "limited or hard to access" (YourDictionary, n.d., "Exclusivity"). In the fashion industry, exclusivity is often mentioned in connection with fashion brands. Brand exclusivity is commonly associated with luxury since the exclusivity of big luxury brands enables them to preserve their prestige (Underscore, 2020). However, Radon (2012) also claims that exclusivity is associated with scarcity of products. According to Dubois et al., luxury brands have several characteristics: Excellent quality, high price, scarcity & uniqueness, aesthetics [...]" (as cited in Ok, 2019, p.308). Ok (2019) points out that the above stated features are essential for luxury brands to preserve a powerful position in the fashion world associated with special value and consumer's emotional brand attachment.

Therefore, luxury brands try to maintain their capability of creating a favorable brand identity, product quality and exclusiveness (Phau & Prendergast, as cited in Radon, 2012). Luxury is generally considered to provoke the feeling of desire since consumers relate it to "the extraordinary" (Gurzki, 2019, "creating the extraordinary", para. 3). From societal perspective, extraordinary brands are associated with "status and exclusivity" (Gurzki, 2019, "creating the extraordinary", para. 3) whereas psychologist prefer to say that it is about consumer's feeling of being special (Gurzki, 2019). In general, brand attitude is considered to be interconnected with the perceived value of brands as Hutchinson and Bennett point out that brand attitude has an direct effect on brand's perceived value (as cited in Salehzadeh & Pool, 2016). In their study, Salehzadeh and Pool (2016) revealed that the attitude towards the brand predicts perceived value and found significant effects which supported their hypothesis that brand attitude positively affects the perceived value of brands. Perceived value is defined as "customer's belief about the amount that he or she will benefit when buying a product" (Kim, Ferriin, & Rao, as cited in Salehzadeh & Pool, 2016, p. 76). It is constituted of the three dimensions social, personal and functional values (Salehzadeh & Pool, 2016). Luxury brands are always associated with a certain "national identity and attitude [...]" (Hines & Bruce, as cited in Ok,

2019, p. 308) which enables them to stand out among other competitors on the luxury fashion market and in turn enhances consumer's awareness towards the brand.

A lot of money is spent on clothes by members of the younger generations since they feel the need to be up to date with fashion trends or friends and to “signal status to other people” (Shin et al., 2017, p. 60 ). Therefore, young consumers are considered as the perfect target group of luxury brands (Mundel et al, as cited in Shin et al., 2017). Also, because the brand name is one of the key determinants that affects the purchase decision of young consumers whether to buy an article or not (Shin et al., 2017). Moreover, luxury fashion brands seem to establish an illusionary image in which their scarcity of products is sold in the cloak of rarity of their products (Radon, 2012). As claimed by Berry, creating an “image of the exclusive luxury good” (as cited in Radon, 2012, p. 107) is a strategy to enhance consumer's purchasing of the product (Radon, 2012). Thus, when luxury brands advertise their products as exclusive, especially as limited available, they create a kind of pressure among potential consumers to buy the product which in turn results in higher purchase intention since this kind of mechanism enhances consumers desire to own an exclusive product (Gierl & Huettl, as cited in Shin et al., 2017). Based on the above mentioned, following hypothesis are formulated:

**H1:** *Fashion video campaigns of luxury brands lead to more favorable Brand Attitude than fashion video campaigns of non-luxury brands.*

**H1a:** *Fashion video campaigns of luxury brands lead to a higher Purchase Intention consumers than fashion video campaigns of non-luxury brands.*

### **2.6.3 The Effect of Nostalgia Marketing on BA and PI**

In order to answer the question how and why nostalgia marketing works, this study refers to a number of studies that investigated consumer behavior in the context of nostalgia. When investigating consumer's attitude and behavior in the context of marketing, focusing on their feelings is a very effective way to do (Pascal et al., 2012). It is assumed that nostalgia marketing mainly provokes positive feelings, as Pascal et al (2012) state that nostalgia itself is an emotional state associated with mostly positive feelings. With regard to the previous mentioned, it is occasionally important to reconsider how nostalgia affects consumer's brand attitude and purchase intention. In general, it is stated that nostalgia in marketing increases brand attitude and purchase intention of consumers (Pascal et al., 2012).

Mitchell claims, when consumer hold positive attitudes towards ads, it also positively

influences how they feel about a brand (as cited in Pascal et al., 2012). Thus, positive emotions and feelings towards an ad lead to an positive brand attitude. Lu further point out, consumers who have a higher affinity towards nostalgia reveal more favorable attitudes towards nostalgic objects (as cited in Wen, Qin & Liu, 2019). According to Muehling (2013), nostalgic ads lead to a more positive evaluation of the brand and advertisement by consumers since Muehling and Sprott found out that nostalgic stimuli in advertisement evoke more positive brand and ad attitude in comparison to traditional advertisement (as cited in Muehling, 2013). In general, Sprott and Muehling revealed that advertisements with nostalgic cues lead to a higher brand favoritism (as cited in Marchegiani & Phau, 2010).

In the context of historical nostalgia, consumer's brand attitude is rather shaped by fantasy thoughts (Stern, as cited in Muehling, 2013) since historical nostalgia itself refers to an "imagined past" (as cited in Muehling, 2013, p. 101), as it was previously indicated. However, brand attitude that is influenced by historical nostalgia is generally considered to be overall positive. Moreover, Harvey (2017) asserts that nostalgia also increases consumer's purchase intention since it tempts to reward them with favorable memories of the past. Ju et al. further claim that nostalgic ads affect consumer's cognitive and affective brand attitude and therefore lead to a willingness to purchase (as cited in Khan & Hussainy, 2018). Therefore, it is assumed that advertisements with nostalgic stimuli have bigger influence on purchase intention and brand attitude (Ju et al., as cited in Khan & Hussainy, 2018). Thus, based on the above mentioned, following hypotheses are formulated:

**H2:** *Nostalgic fashion video campaigns lead to a more favorable Brand Attitude than traditional fashion video campaigns.*

**H2a:** *Nostalgic fashion video campaigns lead to higher Purchase Intention than traditional fashion video campaigns.*

#### **2.6.4 The Effect of Nostalgic Luxury Brand Marketing on BA and PI**

Following information about luxury fashion brand's advertising strategy are based on Ok (2019), secondary sources are cited specifically. Luxury fashion brand marketing is mainly about "protecting the exclusivity of luxury products" (Hines & Bruce, as cited in Ok, 2019, p. 309) and to emphasize the "aesthetics and narrative of the advert" (Flueckiger, as cited in Ok, 2019, p. 309). Therefore, products of the luxury fashion brands are presented in advertisements

that tell a story. Luxury brands mostly advertise in an abstract manner to give consumers the opportunity to experience the advertised product while they process it. Over the past few years, ads that evoke sensation have established in luxury fashion brand advertising since sensation is assumed to enforce consumer's connection to the advertisement and which is particularly triggered through "aesthetic features of style such as depth of field, diffusion, colour or light [...]" (Flueckiger, as cited in Ok, 2019, p. 309).

Moreover, the structure of sensation evoking ads involves "characters, product, plot, background, narrative, and music" (p. 309). Thus, Nostalgia Marketing seems to be an appropriate advertising strategy to evoke sensation. Luxury brands advertise with different advertising strategies, also by means of Nostalgia Marketing. Ok (2019) investigated how European luxury fashion brands make use of Nostalgia Marketing in their advertisements and found out that brands such as Gucci and Louis Vuitton notably stress the quality of their products particularly with regard to craftsmanship. Heritage and the history of the brand are considered as fundamental feature of luxury brands which are mostly integrated into values or symbols of the brand. This preservation of heritage is capable of establish nostalgia and brand credibility. In the context of nostalgia in marketing, it is pointed out that historical nostalgia "suits representation of products which are more concerned with status claims, and appeals to the consumer's ideal social self-concept" (Stern, as cited in Ok, 2019, p. 311). As previously discussed, nostalgia in advertising as well as luxury brand advertising have a positive effect on consumer behavior in that they lead to more favorable brand attitude and higher purchase intention. Thus, taking into account the prior analyzed literature it can be expected that nostalgic advertising of exclusive brands increase the purchase intention of Generation Z consumers and favorably affect their attitude towards the advertised brand. Hence, based on the above mentioned, following hypotheses are formulated:

**H3:** *Nostalgic fashion video campaigns of luxury brands lead to a more favorable Brand Attitude than nostalgic fashion video campaigns of non-luxury brands.*

**H3a:** *Nostalgic fashion video campaigns of luxury brands lead to higher Purchase Intention than nostalgic fashion video campaigns of non-luxury brands.*

## 2.7 The Mediating Role of Music Evaluation

Until now, there is only little research about the effect of nostalgic music on consumer behavior in the context of historical nostalgia since the effect of old music on consumer behavior was mainly investigated for personal nostalgia. Nevertheless, several studies provide insights that are relevant to mention in order to contribute to an understanding of mediating role of Music evaluation within the scope of this study (Chou & Lien, 2014; Marchegiani & Phau, 2012). In general, music that is already known and associated with a time period that is not personally experienced is capable of evoking historical nostalgia (Marchegiani & Phau, 2012). According to Chou and Lien (2014), consumer's attitudes towards the brand are shaped by emotions that are provoked by advertisements because consumers evaluate advertising stimuli such as music according to their emotional condition, thus they use their emotions and moods as a "heuristic" (Chou & Lien, 2014, p. 34).

Old songs are expected to increase the effectiveness of the advertisement because they are generally considered to trigger favorable consumer emotions and since emotions influence consumers evaluations and attitudes, old songs lead in turn to more positive attitudes towards brand and product (Chou & Lien, 2014). Furthermore, in their study Chou and Singhal (2017) investigated the effect of nostalgic songs used in advertisement on young consumers and mainly revealed positive effects for old songs in the scope of historical nostalgia and discovered a positive relationship between historical nostalgia songs and attitude towards the advertisement. Hence, as previously stated consumer's attitude towards the ad also influences brand attitude which in turn also affects their intention to purchase since brand attitude and purchase intention are interdependent (Lantos & Craton, 2012). Consequently, when consumer have a positive ad attitude, their attitude towards the brand is assumed to be favorable as well, which means that consumers are also more willing to purchase a product. Based on the above mentioned, following research hypotheses are formulated:

**H4:** *In general, the Music Evaluation of nostalgic fashion video campaigns is more favorable than of traditional fashion video campaigns.*

**H4a:** *The Music Evaluation of nostalgic fashion video campaigns of luxury brands is more favorable than the Music Evaluation of traditional fashion video campaigns of luxury brands.*

**H4b:** *The Music Evaluation of nostalgic fashion video campaigns of non-luxury brands is more favorable than the Music Evaluation of traditional fashion video campaigns of non-luxury brands.*



**H4c:** *The Music Evaluation of nostalgic fashion video campaigns of luxury brands is more favorable than of nostalgic fashion video campaigns of non-luxury brands.*

**H5:** *The effect of Ad type on Brand Attitude and Purchase Intention is mediated by Music Evaluation.*

**H5a:** *The effect of Brand on Brand Attitude and Purchase Intention is mediated by Music Evaluation.*

## **2.8 The Mediating Role of Color, Model's and Scenery evaluation**

It has been found that there is a “relationship between ad-evoked emotional responses (feelings) and a consumer's formation of an attitude towards the brand” (Muehling & Sprott, as cited in Marchegiani & Phau, 2010, p. 81). However, the effect of nostalgic advertising elements on consumption behavior is relative recently studied, especially with regards to nostalgic visuals in the context of brand attitude and purchase intention. Nevertheless, there are a few studies that investigated the effect of nostalgic cues in advertisements on consumer behavior with regards to consumer attitude which can be considered to understand the mediating role of Color evaluation, Model's evaluation and Scenery evaluation within the scope of this study (Muehling & Sprott, 2004; Pascal, Sprott, & Muehling, 2002).

It is commonly assumed that advertisements with nostalgic cues are mainly provoking positive brand attitude and increase purchase intention (Pascal et al., 2012). In their study Pascal et al. (2002) provided stimulus material to their participants in terms of black and white ads and found out that favorable brand attitudes and the likelihood to purchase increase. Thus, it is expected that nostalgic visuals contribute to a favorable brand attitude and enhances purchase intention. Nevertheless, in nostalgic or vintage images such as in photos, “colors with warm undertones” (Russell, 2013, p. 11) are also commonly used even though warm colors are associated with happiness whereas black and white images remind of past times (Wells, Burnett, & Moriarty, as cited in Russell, 2013).

Wells et al. indicate that color is an effective visual component of advertisements for reaching consumer's attention as well as for evoking moods and that colors are related to emotional conditions (as cited in Russell, 2013). Following information are based on Gorn et al. (1993). As previously mentioned, color affects the feelings and thoughts of consumers concerning the advertisement, which consequently has an effect on ad. Moreover, it was also mentioned before that the feelings consumers have for an advertisement as well as the thoughts they hold about the ad, are implicitly shaping their attitude toward the brand. In general, it is assumed that “different colors are elicited by different colors” ( p. 3). In this context, it is relevant to mention that color is generally classified into three main attributes, namely “hue,

chroma (saturation) and value (lightness)” (p. 1).

He identifies hue as “pigment of the color” (p. 1), Chroma as “saturation” (p. 1) which he describes as the “richness or deepness of the color” (p. 1) and value as “the degree of lightness or darkness of the color relative to a neutral scale which extends from pure white to pure black” (p.1). According to the Munsell System, hue is categorized into ten hues, “red, yellow-red, yellow, yellow-green, green, green-blue, blue, purple-blue, purple, purple-red” (p. 1). The scale for chroma ranges from 0 to 14 and the scale for value from 0 to 10, on which 0 indicates “pure black” (p. 2) and 10 “pure white” (p. 2). It is generally assumed that colors higher in chroma, thus colors with more saturation, provoke more positive consumer responses and that they are usually more favored (Guilford & Smith, as cited in Gorn et al., 1993). Moreover, the value of colors, thus their degree of lightness and darkness, is also associated with emotions concerning easing and due to their “pastel appearance, the higher value colors, lighter colors should be more relaxing than the lower value, darker colors ” (p. 4).

According to Lakowski, colors higher in value are perceived as “colder than lower value colors” (as cited in Gorn et al., 1993), so high value colors are therefore considered to be more favored (Gorn et al., 1993). In their study, Gorn et al. (1993) investigated among other things the effect of color on brand attitude and found out that colors with a higher value have a favorable effect on brand attitude. Additionally, colors with a warm hue, thus warm pigments, are viewed as more stimulating in comparison to colors with a cold hue and thus are associated with more favorable feelings which in turn might lead to a positive consumer attitude (Guilford & Smith, as cited in Gorn et al., 1993). Hence, it can be assumed that lighter and warmer colors in nostalgic advertisements as well as colors higher in saturation lead to more favorable consumer attitudes especially with regards to brand attitude and purchase intention.

Furthermore, evoking consumer’s imagination through setting cues, their perception of product relevance as well as their willingness to buy increases (Stern, 1992). How consumer’s imagination is stimulated by setting cues was already explained before. Moreover, endorsers such as ordinary models or celebrities used in nostalgic advertising can also affect consumer’s brand attitude and purchase intention. In their study, Till and Busler (2013) referred to the match-up hypothesis to investigate the effect of attractiveness and expertise on brand attitude and purchase intention. The match-up hypothesis states that “endorsers are more effective when there is a fit between the endorser and the endorsed product” (p. 1). However, the keynote of the match-up hypothesis is that “attractive celebrities are more effective endorsers for products” (Till & Busler, 2013, p. 2) and thus increase brand attitude and purchase intention (Till & Busler, 2013). Their study revealed a general “attractiveness effect for brand attitude” (Till &

Busler, 2013, p. 7). Thus, when consumer's perceive an endorser as attractive, it positively influences consumer's attitude towards the brand. Based on the above stated theoretical findings, following research hypotheses are formulated:

**H6:** *In general, the Color Evaluation, Model's Evaluation and Scenery Evaluation of nostalgic fashion video campaigns is more favorable than of traditional fashion video campaigns.*

**H6.1:** *The Color Evaluation (a), Model's Evaluation (b) and Scenery Evaluation (c) of nostalgic fashion video campaigns of luxury brands is more favorable than of traditional fashion video campaigns of luxury brands.*

**H6.2:** *The Color Evaluation (a), Model's Evaluation (b) and Scenery Evaluation (c) of nostalgic fashion video campaigns of non-luxury brands is more favorable than of traditional fashion video campaigns of non-luxury brands.*

**H6.3:** *The Color Evaluation (a), Model's Evaluation (b) and Scenery Evaluation (c) of nostalgic fashion video campaigns of luxury brands is more favorable than of nostalgic fashion video campaigns of non-luxury brands.*

**H7:** *The effect of Ad type on Brand Attitude and Purchase Intention is mediated by Color Evaluation (a), Model's Evaluation (b) and Scenery Evaluation (c).*

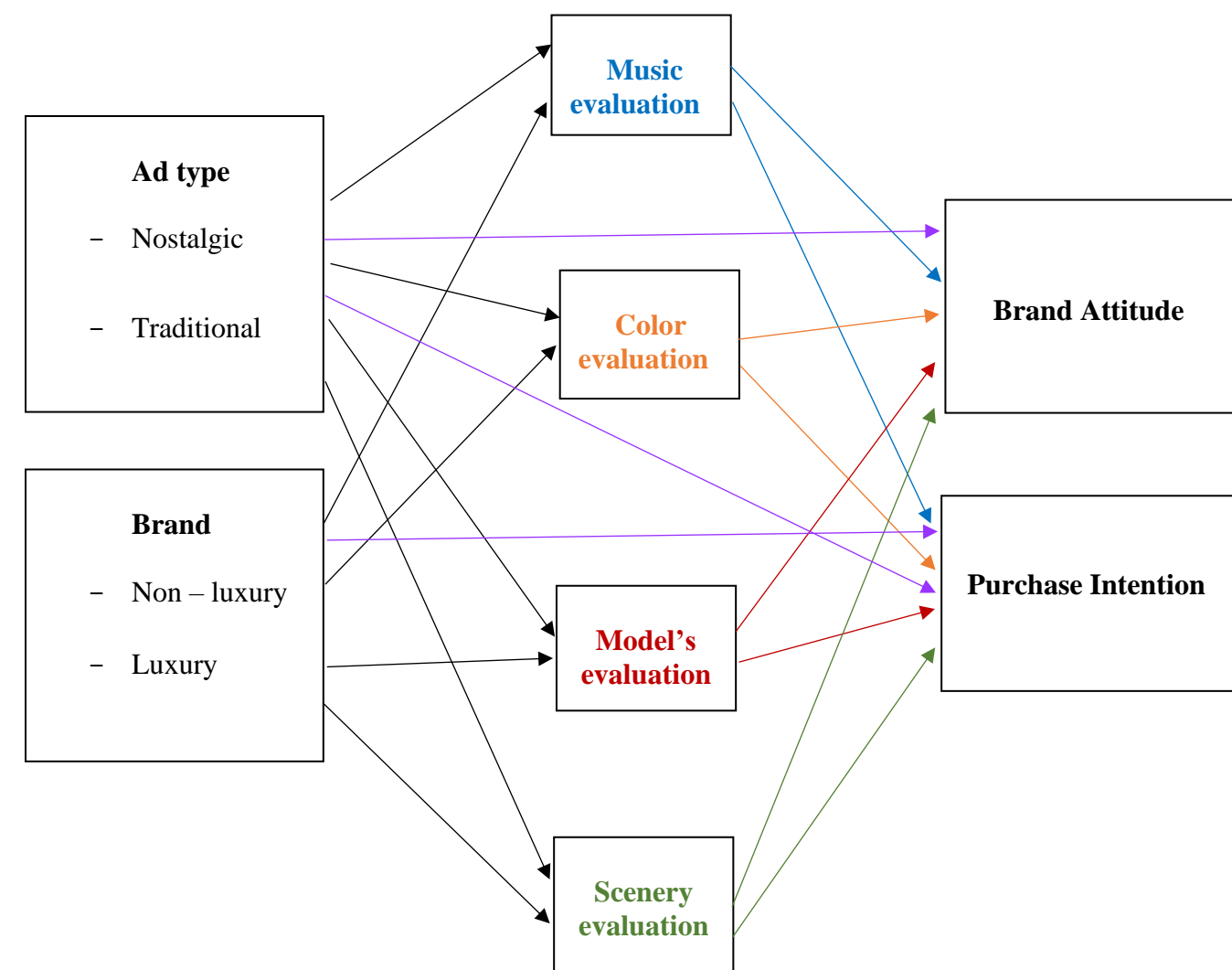
**H7.1:** *The effect of Brand on Brand Attitude and Purchase Intention is mediated by Color Evaluation (a), Model's Evaluation (b) and Scenery Evaluation (c).*

## 2.9 Research Model

Based on explored literature and previous research, a research models was designed:

Figure 1

*Research Model: To test the direct effects of ad type and brand (IVs) on brand attitude and purchase intention (DVs) as well as to o test the indirect effects of ad type and brand (IVs) on brand attitude and purchase intention (DVs).*



### 3. Method

An experiment by means of a 2 (nostalgic vs. traditional ) x 2 (brand 1 vs. brand 2 ) design was conducted in order to examine to what extent nostalgic fashion video campaigns influence purchase intention and brand attitude of Generation Z consumers and to investigate the role of exclusive brands regarding the effectiveness of Nostalgia Marketing. The experimental study consisted of four conditions, two nostalgic and two traditional each of one non-luxury and luxury brand as displayed in Table 1.

Table 1.

*2x2 Experimental design with 4 conditions*

Advertising Conditions			
Brand	Nostalgic		Traditional
	Calvin Klein	Condition 1	Condition 2
	Gucci	Condition 3	Condition 4

### 3.1 Material

#### 3.1.1 Stimuli Material

The stimuli Material can be found in Appendix B. One fashion video campaign was shown per condition, in condition one the nostalgic Calvin Klein ad, in condition two the traditional Calvin Klein ad, in condition three the nostalgic Gucci ad and in the last condition the traditional Gucci ad.

The first stimuli video showed in condition one was the recent nostalgic Calvin Klein spring 2019 campaign characterized by music and visuals from the nineties. In this fashion advertisement, several male and female models wear Calvin Klein clothes while hanging around in a house and on streets. In this video advertisement, mainly warm colors are used and generally range from yellow to purple. During the whole fashion ad, the nineties song “True Faith`94” from New Order is running and in two scenes, models even join singing the song.

The second traditional Calvin Klein jeans advertisement showed in condition two presents several models wearing different Calvin Klein Outfits, almost the same clothes worn

in the nostalgic Calvin Klein ad which was shown in condition one. In this advertisement, a group of male and female models show their outfits while interacting with each other and fooling around or directly playing with the camera. The music played in the background can be described as simple pop beats. Moreover, beige can be identified as main color since the models pose in front of a white background that appears to be beige because the lightening of the video itself has a yellow touch. In general, the colors used for the advertisement are very light.

The third stimulus video showed in the third condition was the recent “Second Summer of Love: London Acid House” Gucci campaign characterized by music and visuals from the nineties. This fashion advertisement shows a group of young adults driving around in a bully and searching for a certain place to hang out. While driving, they use a map as navigation tool and listen to a tape which was inserted into the cassette compartment already at the start of the video campaign. In the end, the whole group arrives at the spot they were searching for and gather around in the grass. During the whole advertisement, the nineties song “This is Acid” from Maurice is playing in the background. Mainly the colors yellow, green, blue and purple emphasize the whole scenery.

The last stimulus video shown in the fourth condition presents an excerpt of the recent Gucci campaign “Myth of Orpheus and Eurydice” showing a couple walking down the streets of New York while their clothes are filmed in detail. The whole scenery is slowed down, so that it almost seems like the couple is moving in slow motion. The song “Blood Orange” from Delancey is prevailing during the whole scenery and is the only sound in the advertisement. Light and warm colors such as beige and rose are used to stimulate the scenery.

### **3.1.2 Manipulation Check**

In order to test whether the manipulation of the fashion video campaigns was successfully perceived by participants during data collection thus, to prove the internal validity of the experiment a manipulation check was performed. For the manipulation check respondents were asked in the questionnaire to indicate the extent to which they perceived the advertisement they were exposed to as nostalgic by means of a 5-point bipolar scale ranging from ‘Definitely not’ to ‘Definitely’. A brand luxury manipulation was not conducted since Gucci is already known as luxury brand and Calvin Klein as non-luxury brand. An one-way ANOVA was performed in order to see whether there are significant differences between the four ad conditions Calvin Klein Nostalgia, Calvin Klein Traditional, Gucci Nostalgia and Gucci Traditional. The analysis yielded a significant effect for the ad conditions  $F(3, 112) = 5.590, p < .001$ . Subsequently, a Post Hoc test with Bonferroni correction was performed to investigate the differences between

these four groups more precisely.

The results revealed that the Calvin Klein nostalgia ad was perceived as more nostalgic as the Calvin Klein traditional. Referring the means to the 5-point bipolar scale it can be seen that the Calvin Klein traditional as scored low in nostalgic and the nostalgic Calvin Klein ad higher. However, there was no significant difference between the nostalgic Gucci ad and the traditional. However, the result yield a significant difference between the nostalgic Gucci ad and the traditional Calvin Klein ad, which shows that the nostalgic Gucci ad was perceived as more nostalgic as the traditional Calvin Klein ad. Furthermore, a non-significant difference was found between the two nostalgic ads of Calvin Klein and Gucci. The results indicate that the nostalgic fashion video campaigns were generally perceived as more nostalgic as the traditional ads but the manipulation check failed to identify a significant difference between the nostalgic and traditional Gucci ad. Table 2. depicts the results of the manipulation check in terms of the Descriptives and the between Subject Effect.

Table 2.

*Results of Manipulation Check – Descriptives and Between Subjects Effects*

	<i>N</i>	Mean	Std. Deviation	<i>df</i>	<i>F</i>	Sig.
				1	13.00	.00
Calvin Klein Nostalgia	29	3.79	1.15			.02
Calvin Klein Traditional	31	2.61	1.12			
Gucci Nostalgia	28	3.54	1.26			1.00
Gucci Traditional	28	3.14	1.24			

## 3.2 Participants

### 3.2.1 Sample

A final sample consisted of 123 respondents. Members of Generation Z were sampled since they are considered to be one of the driving forces on fashion consumption (Gomez et al., n.d.) and thus, have to be considered increasingly more in marketing research. Additionally, this generation is known for picking up fashion trends inspired by the 80s and 90s and is associated

with the social phenomena of suffering historical nostalgia (Warren, 2020). As it can be seen in Table 2 in Appendix X., the final sample consisted of 80.6 % females ( $N = 100$ ) and 17.7 % males ( $N = 22$ ). Moreover, the participants of this research had a minimum age of 16 and a maximum age of 23, with an average age of 20.29 years ( $M = 20.29$ ). Only German and Dutch citizens took part in the survey, which was ensured by a default setting through which respondents were excluded from participation who did not indicated Germany or the Netherlands as country of origin. Also relevant to consider is that most of the participants were students, visiting school or university (86 %) ( $N = 107$ ). Table 3. in Appendix B displays further information that are relevant within the scope of this study. For example, about level of historical nostalgia proneness it reveals that 31.5 % agreed on the statement “things used to be better in the good old days” ( $N = 39$ ) but 24.2 % disagreed ( $N = 30$ ). In addition, with respect to participant’s fashion involvement it shows that 35.5 % indicated to be more interested in fashion than most of the people ( $N = 44$ ) and 21 % disagreed to be more interested in fashion than other people ( $N = 26$ ), whereas 9.7 % indicated to be less interested in fashion than other people ( $N = 12$ ). Further information about the sample of this study can be found in Appendix C.

### **3.2.2 Randomization check**

Pearson’s Chi-Square tests of independence for randomization check were performed to examine the relationship between the demographic variables and ad condition. The purpose of this randomization check was to test whether participants were randomly assigned to the four conditions during data collection. As depicted in Table 3., the results of the Pearson’s Chi-Square tests show no significant relationships between the demographic variables and ad condition. Thus, it can be assumed that participants were randomly assigned to the four conditions.



Table 3.

*Pearson's Chi-Square tests of independence*

Variable	$X^2$	$df$	$p$	$N$
Age	19.83	24	.706	123
Gender	4.33	6	.632	123
Origin	1.92	3	.590	123
Education	7.19	9	.617	123
Occupation	11.34	12	.500	123
Fashion Involvement	43.06	45	.554	123
Experiencing Nostalgia	14.44	12	.274	123
Nostalgia Proneness	8.96	12	.706	123
Nostalgic Thoughts	11.46	18	.874	123
Historical Nostalgia	73.66	78	.618	123

\* *Note.* The final sample consisted of 123 participants ( $N= 123$ ).

\**Note.* Results were significant below  $\alpha = 0.05$

### 3.3 Procedure

*Before the start of the research conduction, the study was approved by the ethical committee of the University of Twente to ensure that it complies with the ethical requirements.*

Participants of this study were approached by means of purposive sampling online on the social media platforms Instagram, WhatsApp and Reddit as well as on the university platform SONA. Since members of generation Z in the age of 16-23 years were targeted, who are also called “Digital Natives”, an online participant recruitment on social media seemed to be most feasible and appropriate. The online survey was created in English on the survey program Qualtrics and can be found in Appendix X.

The participants were randomly assigned to one of the four different conditions in which they were supposed to watch one of the four fashion video campaigns, depending on their assigned condition and subsequently answering an online questionnaire based on what they have heard

and seen in the fashion ad. In condition one and three, participants were exposed to a nostalgic fashion video campaign, whereas in condition two and four participants were assigned to one traditional fashion video campaign.

At the start of the online questionnaire, participants were confronted with an informed consent concerning the purpose of the study, its procedure, requirements for participation and their rights regarding their participation as well as about the treatment of their data in the scope of the study. Also the contact information of the researcher were provided in case of further questions. After agreeing to the online informed consent, participants were asked to carefully watch one of the four fashion video campaigns, subsequently they had to answer a questionnaire. The first part of the questionnaire referred to the demographics such as age, gender, level of education and occupation. In the second part of the survey, a manipulation check is done in order to ensure that the inclusion criterion “interested in fashion” is fulfilled.

In the third part, participants are finally asked to watch the fashion video campaign. They are also briefed to make sure that they are at a place that allows them to watch the video carefully to be able to pay attention at the music and the visuals while watching. The fourth part of the questionnaire then starts with questions concerning participant’s music evaluation played in the previously watched advertisement. After this, participants were asked to answer questions regarding their evaluation of the visuals, followed from questions concerning their brand attitude towards the brand that is advertising in the fashion video campaign.

In the sixth part of the questionnaire, participants had to answer questions referring to their intention of purchasing the advertised clothes. Subsequently, respondents were asked to indicate to what extent they perceived the advertisement as nostalgic (manipulation check), followed by questions concerning the frequency of experiencing nostalgia and nostalgic thoughts, nostalgia proneness and questions assessing their attitude towards the past to measure historical nostalgia. After finishing the survey, a short debriefing informs participants again that further questions can be asked related to the study by contacting the researcher via e-mail.

### **3.4 Measurement Instruments**

Overall, the online survey contained 35 questions of which 11 refer to the mediator variables music evaluation, color evaluation, model’s evaluation and scenery evaluation as well as 4 to the dependent variables brand attitude and purchase intention. Based on a factor analysis some items were deleted and some were merged into one construct. For factor extraction a Principal Component Analysis was applied and for factor rotation the Varimax Rotation was used. Results of the factor analysis can be found in Table 1 in Appendix A. Subsequently, a reliability

analysis was performed by means of calculating the Cronbach's alpha for each mediator and dependent variable to test the reliability of the scales. In general, all calculated Cronbach's alphas scored over and above 0.7, indicating a high internal consistency which can be seen in the results of the reliability analysis displayed in Table 4.

Table 4.

*Scale Statistics – Results of Reliability Analysis*

Variable	Cronbach's Alpha	Mean	Variance	Std. Deviation	N of Items
Music Evaluation	.894	29.50	53.55	7.32	9
Color Evaluation	.805	28.07	27.50	5.24	8
Model's Evaluation	.884	22.54	27.06	5.20	7
Scenery Evaluation	.864	17.23	20.88	4.57	6
Brand Attitude	.909	24.51	37.72	6.14	8
Purchase Intention	.903	7.36	8.01	2.83	3

### 3.4.1 Music Evaluation

The construct for measuring music evaluation consisted of two separate scales concerning liking and perception of music and which were merged to one construct, as it was proven to be appropriate by a factor and reliability analysis. Participants were asked to indicate how much they like the music played in the fashion video campaign by rating the statements from the four-item music preference scale “I like this music”; “I couldn't live without this music”; “I just need this music” and “I'm a passionate listener of this music” on a 5-point Likert scale, from 1 = ‘strongly disagree’ to 5 = ‘strongly agree’. This scale was used in the study of Schäfer and Sedlmeier (2009) before, to receive information about participants music preference as well as attitudes towards the music and “behavioural dimensions” (Schäfer & Sedlmeier, 2009, p. 284). However, based on the factor analysis the items “I couldn't live without this music.”; “I just need this music.” and “I'm a passionate listener of this music.” were excluded.

Furthermore, participants were also asked to indicate how they perceived the music in the fashion video campaign. Therefore, the items of the eight-item scale “relaxing, peaceful, exciting, festive, unsettling, disconcerting, boring, unstimulating” as well as the items of the

two-item music liking scale “unpleasant” and “bad” had to be rated on a 5-point Likert scale, ranging from 1 = ‘strongly disagree’ to 5 = ‘strongly agree’. The eight item scale was used in the study of Ritossa and Rickard (2004) and describes “potential emotions perceived to be expressed by the music” (p. 10). In their study, they investigated “the relative utility of the pleasantness and liking dimensions in predicting emotions expressed by music” (Ritossa & Rickard, 2004, p. 5). The two-item scale was retrieved from the study of Dube and Morin (2001) in which the effect of background music on store evaluation was investigated. Nevertheless, the negatively phrased items “unsettling, disconcerting, boring, unstimulating as well as unpleasant and bad “ were reverse coded before conducting the factor and reliability analysis. Based on the factor analysis the items “exciting” and “festive” were excluded and all scales were decided to be combined to a nine-item scale. In general, the reliability analysis revealed significance for the final scale measuring music evaluation since a Cronbach’s alpha of .894 was found.

### **3.4.2 Color Evaluation**

The second mediator variable Color evaluation was measured by means of participant’s evaluation of the colors used in the ad with the eight-item environmental quality scale. This scale was developed by Fisher (1974) and has been effectively applied in previous studies concerning color in consumer’s atmosphere. Items such as “tense, boring and depressing” had to be evaluated on a 5-point Likert scale, again ranging from 1 = ‘strongly disagree’ to 5 = ‘strongly agree’. However, since the whole scale consisted of negatively phrased items, all items were reverse coded prior to the factor and reliability analysis. The final scale was found to be reliable with an associated Cronbach’s alpha of .805.

### **3.4.3 Model’s Evaluation**

The third mediator variable model’s evaluation as measured by means of participant’s evaluation of the models shown in the ad. The mediator model evaluation was measured with two separate four-item scales concerning liking and attractiveness. The first four-item liking scale displayed items such as “I like the model(-s)” ; “I appreciate the models”; “I am favorable to the models” and “Model X is somebody I like”. Since this scale originated from the study of Fleck, Korchia and Le Roy (2012) in which it was used for measuring the attitude toward the celebrity, it had to be rephrased by replacing “celebrity X” with “model(-s)”. The second four-item scale originates from a study measuring attributes of celebrity endorsers (Kim, Lee, & Prideaux, 2013). Four statements were chosen from this scale concerning attractiveness and thus, can be used to measure participant’s attitude towards the models shown in the ad. The

items of this scale “The model(-s) is/are beautiful”; “The model(-s) is/are attractive”; “The model(-s) is/are classy” and “The model(-s) is/are sexy” are displayed with a 5-point Likert scale ranging from 1 = ‘strongly disagree’ to 5 = ‘strongly agree’. However, based on the factor analysis it was decided to drop out the item “classy” and to merge both scales to a common construct which resulted in a Cronbach’s alpha of .884 and thus, was reliable as well.

#### **3.4.4 Scenery Evaluation**

To measure consumer’s evaluation of the scenery of the ad they were exposed to, a scale used in the study of Chebat and Morrin (2006) was used. They used the Mehrabian’s and Russell’s mood scale that concerns pleasure and arousal and which is “one of the most commonly applied scales to measure mood valence and arousal level in consumer research” (p. 192) and very appropriate to measure the influence of “environmental stimuli on responses” (p. 192). Thus, for the mediator scenery evaluation eight items from the Mehrabian’s and Russell’s mood scale were selected, applying a 5-point Likert scale with the values 1 = ‘strongly disagree’ to 5 = ‘strongly agree’. The chosen items were “I feel happy; I feel pleased; I feel satisfied; I feel contented” and “I feel stimulated; I feel excited; I feel wide-awake; I feel aroused”. However, based on the factor analysis, the items “I feel contented” and “I feel wide awake” were excluded. This scale was found to be reliable with a Cronbach’s alpha of .864.

#### **3.4.5 Brand Attitude**

The first dependent variable Brand Attitude was measured by one scale composed of two scales which were merged based on the factor analysis. The first scale was retrieved from the study of Spears and Singh (2004) in which they used a 10-item semantic differential scale to measure brand attitude. This scale was adapted by selecting five positively phrased items, using a 5-point likert scale, again ranging from 1 = ‘strongly disagree’ to 5 = ‘strongly agree’. The displayed items of this scale are “appealing; good; pleasant; favorable and likeable”. The second three-item brand attitude scale was used by Shaouf et al. (2016), adapted from Wu, Wei, and Chen (2008), containing the items “After viewing the fashion video campaign, I am more in love with the advertised brand.”; “After viewing the fashion video campaign, I developed a preference for the brand in the advertisement.” and “After viewing the fashion video campaign, my impression of the product brand is strengthened.” This scale was used as extensions to measure participant’s attitude towards the brand reliably, also with a 5-point Likert scale ranging from 1 = ‘strongly disagree’ to 5 = ‘strongly agree’. To have on common construct

measuring brand attitude, both scales were merged together. This scale resulted in a Cronbach's alpha of .909 and was therefore reliable as well.

#### **3.4.6 Purchase Intention**

The second dependent variable Purchase Intention can be measured with the three-item purchase intention scale used in the study of Ju, Kim, Chang, and Bluck (2016). This scale is frequently used in marketing research to investigate purchase intention (Ju et al., 2016). This three-item scale displays the items "After viewing the fashion video campaign, I became interested in making a purchase", "After viewing the fashion video campaign, I am willing to purchase the clothes being advertised" and "After viewing the fashion video campaign, I will probably purchase the clothes being advertised". Thus, the purchase intention of the participants was measured with this scale, using again a 5-point Likert scale with values ranging from 1 = 'strongly disagree' to 5 = 'strongly agree'. Within this research, the scale yielded a satisfying Cronbach's alpha of .903.

## 4. Results

### 4.1 Multivariate Analyses of Variance

#### 4.1.1 MANOVA for Main Effects of Ad type and Brand on BA and PI

In order to investigate the effects between the two independent variables on the dependent variables, a MANOVA was performed. More precisely, since participants were exposed to either a nostalgic or traditional fashion video campaign of Calvin Klein or Gucci, the effects of ad type and brand on brand attitude and purchase intention were examined by means of a Multivariate Analysis of Variance, in order to see whether ad type and brand have an significant effect on brand attitude and purchase intention.

In order to check whether the performed MANOVA revealed statistically significance for the main effect between the independent variables ad type and brand, their Wilk's Lambda values were examined which are also displayed in Table 5. with the associated descriptive statistics. The results yielded a statistically significant main effect of brand  $\Lambda = 0.923$ ,  $F(2, 114) = 4.77$ ,  $p = .010$  but a statistically non - significant main effect of ad type  $\Lambda = 0.994$ ,  $F(2, 114) = 0.35$ ,  $p = .707$ . This non - significant result indicates that there was no significant difference found between the nostalgic and traditional ad condition regarding their effect on brand attitude and purchase intention. Thus, the nostalgic fashion video campaigns did not lead to a more favorable brand attitude, neither to higher purchase intention. Moreover, a statistically non-significant interaction effect between the two independent variables ad type and brand can be found in the results  $\Lambda = 0.987$ ,  $F(2, 114) = 0.78$ ,  $p = .463$  which points out that there was no significant interaction effect found between brand and ad type on brand attitude and purchase intention. Thus, according to these results H2, H2a, H3 and H3a have to be rejected.

Table 5. *Multivariate Test: Wilk's Lambda values and Descriptive statistics of the independent variables Brand and Ad type*

	Wilk's Lambda ( $\Lambda$ )	$F$	Sig.	Partial Eta Squared
Brand	$\Lambda = 0.923$	4.77	.010	.77
Ad type	$\Lambda = 0.994$	.35	.707	.006
Brand * Ad type	$\Lambda = 0.987$	.78	.463	.013

#### 4.1.2 MANOVA for Main Effects of Ad type and Brand on Mediators

To examine the effect of the independent variables ad type and brand on the mediators music evaluation, color evaluation, model's evaluation and scenery evaluation a MANOVA was performed, the results are displayed in Table 6. Again, it was first looked at the Wilk's Lambda values for both independent variables to see whether there are significant main effects of brand and ad type. The Multivariate Analysis of Variance yielded a statistically significant overall effect of brand  $\Lambda = 0.704$ ,  $F(4, 113) = 11.88$ ,  $p < .001$  but a statistically non-significant overall effect for ad type  $\Lambda = 0.962$ ,  $F(4, 113) = 1.13$ ,  $p = .346$ . However, the interaction effect between brand and ad type turned out to be statistically significant  $\Lambda = 0.857$ ,  $F(4, 113) = 4.73$ ,  $p < .001$ , indicating that there was a significant interaction effect between ad type and brand on the evaluation of the music, the colors, models and the scenery. Thus, this interaction effect can be used for further analyses. The results revealed that H4 and H6 have to be rejected.

Table 6.

*Multivariate Test: Descriptive statistics of the independent variables Brand and Ad type*

	Wilk's Lambda ( $\Lambda$ )	$F$	Sig.	Partial Eta Squared
Brand	$\Lambda = 0.704$	11.88	.000	.296
Ad type	$\Lambda = 0.962$	1.13	.346	.038
Brand * Ad type	$\Lambda = 0.857$	4.73	.001	.143

## 4.2 Main Effects of Ad Type and Brand

### 4.2.1 Effects on Brand Attitude

Since the main effect of ad type was found to be non-significant in the MANOVA, only the follow up ANOVA for brand was further considered. The follow up ANOVA revealed a statistically significant effect of brand on brand attitude  $F(1, 115) = 8.33$ ,  $p = .005$ . This result can be found in Table 7. The differences in means of brand attitude towards the brand Calvin Klein and Gucci which were revealed by a Bonferroni correction are depicted in Table 8. It can be seen that brand attitude towards the non-luxury brand Calvin Klein was more favorable than towards the luxury brand Gucci. Thus, according to the results fashion video campaigns of luxury brands did not lead to more favorable brand attitude of Generation Z consumers, which means that H1 has to be rejected.



Table 7.

*Tests of Between Subjects Effects*

Dependent variable:		Brand Attitude		
Source	<i>df</i>	Mean Square	<i>F</i>	Sig.
Corrected Model	3	1.91	3.46	.019
Intercept	1	1115.53	2022.59	.000
Ad type	1	.36	.65	.422
Brand	1	4.59	8.33	.005
Ad type * Brand	1	.77	1.39	.240
Error	115	.55		
Total	119			
Corrected Total	118			

a. R Squared = .082 (Adjusted R Squared = .058)

Table 8.

*Descriptive statistics: The effect of Brand on Brand Attitude*

Dependent Variable:		Brand Attitude	
Condition	Mean	Std. Deviation	<i>N</i>
Calvin Klein	3.25	.69	63
Gucci	2.87	.78	58
Total	3.06	.76	121

**4.2.2 Effects on Purchase Intention**

With respect to purchase intention, the follow up ANOVA for brand showed a statistically significant effect of brand on purchase intention  $F(1, 115) = 8.61, p = .004$  which can be seen in Table 9. The results of the Bonferroni correction show the differences in means of purchase intention towards Calvin Klein and Gucci, which are depicted in Table 10. They reveal that purchase intention was higher towards the non-luxury brand Calvin Klein compared to the luxury brand Gucci. Thus, this result indicates that fashion video campaigns of luxury brands did not lead to higher purchase intention of Gen Z consumers, neither do nostalgic fashion video campaigns. Hence, H1a has to be rejected as well.

Table 9.

*Tests of Between Subjects Effects*

Dependent variable:		Purchase Intention		
Source	<i>df</i>	Mean Square	<i>F</i>	Sig.
Corrected Model	3	2.86	3.40	.020
Intercept	1	713.14	850.00	.000
Ad type	1	.18	.22	.642
Brand	1	7.22	8.61	.004
Ad type * Brand	1	1.14	1.36	.246
Error	115	.84		
Total	119			
Corrected Total	118			

a. R Squared = .082 (Adjusted R Squared = .058)

Table 10.

*Descriptive statistics: The effect of Brand on Purchase Intention*

Dependent Variable:		Purchase Intention		
Condition	Mean	Std. Deviation	<i>N</i>	
Calvin Klein	2.69	.95	61	
Gucci	2.20	.88	58	
Total	2.45	.94	119	

**4.2.3 Effect on Music Evaluation**

As already indicated, a second Multivariate Analysis of Variance was performed in this study to investigate the effect of ad type and brand on the mediators. The main effect of ad type was again found to be non-significant in the MANOVA. Therefore, only follow up ANOVA results for brand are considered. Thus, the follow up ANOVA revealed a statistically significant effect of brand on music evaluation  $F(1, 116) = 11.96, p = .001$ , as depicted in Table 11. Moreover, Table 12. depicts the differences in means of brand on music evaluation that were yielded by means. Results show that the music of the Calvin Klein fashion video campaigns was evaluated more favorably than the music of the Gucci fashion video campaigns.

Table 11.

*Tests of Between Subjects Effects*

Dependent variable:		Music evaluation		
Source	<i>df</i>	Mean Square	<i>F</i>	Sig.
Corrected Model	3	4.42	7.76	.000
Intercept	1	1289.33	2259.94	.000
Brand	1	6.82	11.96	.001
Ad type	1	.68	1.19	.277
Brand * Ad type	1	5.75	10.08	.002
Error	116	.57		
Total	120			
Corrected Total	119			

a. R Squared = .167 (Adjusted R Squared = .146)

Table 12.

*Descriptive statistics: The effect of Brand on Music evaluation*

Dependent Variable:	Music evaluation		
Condition	Mean	Std. Deviation	<i>N</i>
Calvin Klein	3.50	.73	64
Gucci	3.04	.82	59
Total	3.06	.81	123

**4.2.4 Effect on Color Evaluation**

With respect to the mediator Color evaluation, the results of the follow up ANOVA revealed a statistically significant effect of brand on color evaluation  $F(1, 116) = 6.14, p = .015$  (see Table 13.). The color evaluation was more favorable for the fashion video campaign of the non-luxury brand Calvin Klein than for the luxury brand Gucci, as it can be seen in Table 14.

Table 13.

*Tests of Between Subjects Effects*

Dependent variable:		Color evaluation		
Source	<i>df</i>	Mean Square	<i>F</i>	Sig.
Corrected Model	3	1.463	3.63	.015
Intercept	1	1481.010	3673.76	.000
Brand	1	2.475	6.14	.015
Ad type	1	.241	.60	.441
Brand * Ad type	1	1.670	4.14	.044
Error	116	.40		
Total	120			
Corrected Total	119			

a. R Squared = .086 (Adjusted R Squared = .062)

Table 14.

*Descriptive statistics: The effect of Brand on Color evaluation*

Dependent Variable:	Color evaluation		
Condition	Mean	Std. Deviation	<i>N</i>
Calvin Klein	3.66	.68	62
Gucci	3.35	.62	59
Total	3.51	.67	121

**4.2.5 Effect on Model's Evaluation**

Table 15. shows that the follow up ANOVA also revealed a statistically significant effect on model's evaluation  $F(1, 116) = 41.86, p < .001$ . The evaluation of the models shown in the Calvin Klein ad was found to be more favorable than the evaluation of the models shown in the Gucci ad. These results can be found in Table 16.

Table 15.

*Tests of Between Subjects Effects*

Dependent variable:		Model's evaluation		
Source	<i>df</i>	Mean Square	<i>F</i>	Sig.
Corrected Model	3	6.83	17.74	.000
Intercept	1	1235.89	3208.77	.000
Brand	1	16.12	41.86	.000
Ad type	1	.86	2.24	.137
Brand * Ad type	1	3.61	9.36	.003
Error	116	.39		
Total	120			
Corrected Total	119			

a. R Squared = .315 (Adjusted R Squared = .297)

Table 16.

*Descriptive statistics: The effect of Brand on Model's evaluation*

Dependent Variable:	Model's evaluation		
Condition	Mean	Std. Deviation	<i>N</i>
Calvin Klein	3.57	.66	62
Gucci	2.82	.65	59
Total	3.20	.75	121

**4.2.6 Effect on Scenery Evaluation**

However, the results of the follow up ANOVA showed a marginally significant effect on scenery evaluation  $F(1, 116) = 3.98$ ,  $p = .048$  as it can be seen in Table 17. The differences in means for brand on scenery evaluation are further depicted in Table 18. It shows that the scenery evaluation was more favorable for the Calvin Klein fashion video campaign compared to the scenery evaluation regarding the Gucci fashion video campaign.

Table 17.

*Tests of Between Subjects Effects*

Dependent variable:		Scenery evaluation		
Source	<i>df</i>	Mean Square	<i>F</i>	Sig.
Corrected Model	3	1.61	2.94	.036
Intercept	1	989.22	1811.84	.000
Brand	1	2.17	3.98	.05
Ad type	1	2.33	4.27	.04
Brand * Ad type	1	.39	.71	.40
Error	116	.55		
Total	120			
Corrected Total	119			

a. R Squared = .071 (Adjusted R Squared = .047)

Table 18.

*Descriptive statistics: The effect of Brand on Scenery evaluation*

Dependent Variable:	Scenery evaluation		
Condition	Mean	Std. Deviation	<i>N</i>
Calvin Klein	3.00	.78	62
Gucci	2.74	.71	58
Total	2.88	.76	120

### 4.3 Interaction Effect of Ad type and Brand

As already indicated, two Multivariate Analyses of Variance were performed in this study. The purpose of the first MANOVA was to investigate the main effects between ad type and brand on brand attitude and purchase intention. By means of the second MANOVA, the main effects of ad type and brand on the mediators were examined. Thus, looking at the results for the interaction effect between ad type and brand on brand attitude and purchase intention in Table 6. non-significant interaction effects between ad type and brand were revealed. However, when looking at Table 7., the interaction effects between ad type and brand on the mediators music evaluation, color evaluation, model's evaluation and scenery evaluation turned out to be statistically significant. Thus, this interaction effect can be used for further analyses.

### 4.3.1 Interaction effect of Ad type and Brand on Music Evaluation

The ANOVA results show a statistically significant interaction effect between ad type and brand on music evaluation  $F(1, 116) = 10.08, p = .002$ , which can be seen in Table 11. When looking at the differences in means for ad type and brand on music evaluation in Table 19. and Table 20., it is indicated that the music of the nostalgic Calvin Klein ad was more favorably evaluated than the music played in the traditional Calvin Klein fashion video campaign. However, the music of the nostalgic Gucci fashion video campaign was less favorably evaluated than the music played in the traditional Gucci fashion video campaign. As shown in Table 21., the music was more favorably evaluated for the nostalgic Calvin Klein ad than for the nostalgic Gucci ad. Figure 6. displays the interaction effect between ad type and brand on music evaluation. Results showed that H4a and H4c have to be rejected but H4b can be supported.

Table 19.

*Descriptive statistics of interaction effect*

Dependent Variable: Music evaluation				
Condition		Mean	Std. Deviation	N
Calvin Klein	Nostalgic	3.81	.69	30
Calvin Klein	Traditional	3.23	.68	32
Total		3.51	.74	62

Table 20.

*Descriptive statistics of interaction effect*

Dependent Variable: Music evaluation				
Condition		Mean	Std. Deviation	N
Gucci	Nostalgic	2.90	.88	30
Gucci	Traditional	3.19	.76	28
Total		3.04	.83	58

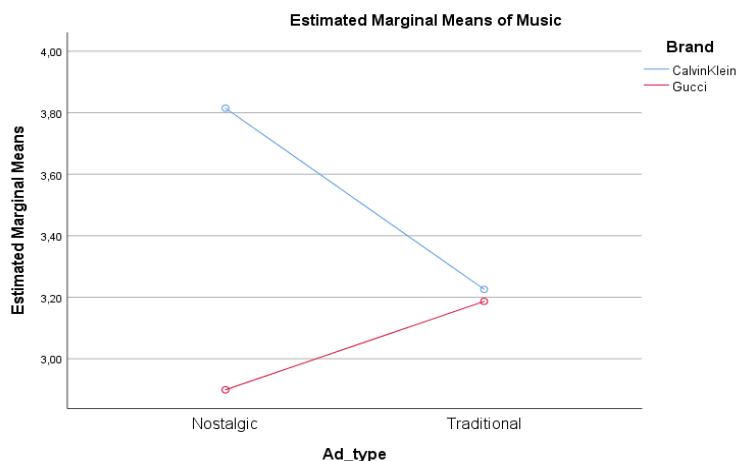
Table 21.

*Descriptive statistics of interaction effect*

Dependent Variable: Music evaluation				
Condition		Mean	Std. Deviation	N
Calvin Klein	Nostalgic	3.81	.69	30

Gucci	Nostalgic	2.90	.88	30
Total		3.36	.90	60

Figure 6.



#### 4.3.2 Interaction effect of Ad type and Brand on Color Evaluation

A statistically significant interaction effect between ad type and brand on color evaluation was revealed by the ANOVA results  $F(1, 116) = 4.14, p = .044$ , as depicted in Table 13. Looking at the results for the differences in means for ad type and brand on color evaluation in Table 22. and Table 23., it is shown that Color in the fashion ad of the nostalgic Calvin Klein brand was more favorably evaluated in comparison to the traditional fashion ad of Calvin Klein, whereas the colors of the nostalgic Gucci fashion video campaign were less favorably evaluated by participants in comparison to the colors of the traditional Gucci campaign. In general, the color evaluation was more favorable for the nostalgic fashion video campaign of the non-luxury brand Calvin Klein than for the nostalgic fashion video campaign of the luxury brand Gucci, as depicted in Table 24. Figure 7. displays the interaction effect between ad type and brand on color evaluation. Thus, it is indicated that H6.1a and H6.3 can be rejected and H6.2a is supported.



Table 22.

*Descriptive statistics of interaction effect*

Dependent Variable: Color evaluation				
Condition		Mean	Std. Deviation	<i>N</i>
Calvin Klein	Nostalgic	3.82	.71	30
Calvin Klein	Traditional	3.50	.63	32
Total		3.66	.68	62

Table 23.

*Descriptive statistics of interaction effect*

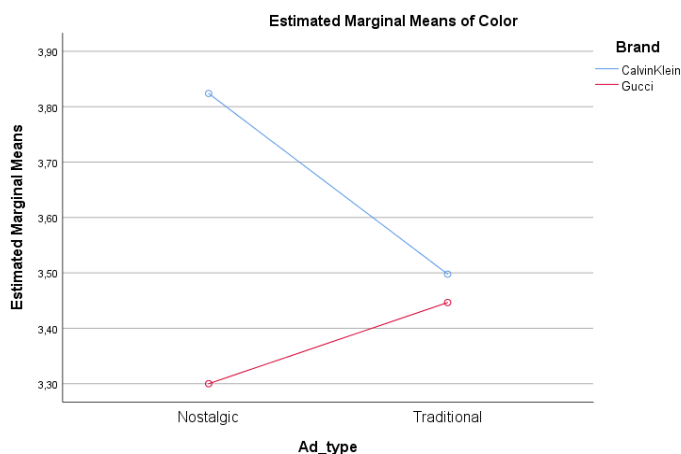
Dependent Variable: Color evaluation				
Condition		Mean	Std. Deviation	<i>N</i>
Gucci	Nostalgic	3.30	.62	30
Gucci	Traditional	3.45	.57	28
Total		3.37	.60	58

Table 24.

*Descriptive statistics of interaction effect*

Dependent Variable: Color evaluation				
Condition		Mean	Std. Deviation	<i>N</i>
Calvin Klein	Nostalgic	3.82	.71	30
Gucci	Nostalgic	3.30	.62	30
Total		3.56	.71	60

Figure 7.



#### 4.3.3 Interaction effect of Ad type and Brand on Model's Evaluation

The ANOVA results revealed a statistically significant interaction effect between ad type and brand on model's evaluation  $F(1, 116) = 9.36, p = .003$  (see Table 15.). As depicted in Table 25 and Table 26, Models shown in the nostalgic Calvin Klein fashion video campaign were more favorably evaluated than the models in the traditional Calvin Klein campaign. Nevertheless, the evaluation of the models in the nostalgic Gucci fashion video campaign was less favorable than the evaluation of the models in the traditional Gucci fashion video campaign. As further displayed in Table 27., the model's evaluation was more favorable for the nostalgic fashion video campaign of Calvin Klein compared to the nostalgic fashion video campaign of Gucci. Figure 8. shows the interaction effect between ad type and brand on model's evaluation. The results reveal that H6.1b and H6.3b must be rejected but H6.2b is can be supported.

Table 25.

#### *Descriptive statistics of interaction effect*

Dependent Variable: Model's evaluation				
Condition		Mean	Std. Deviation	N
Calvin Klein	Nostalgic	3.84	.65	30
Calvin Klein	Traditional	3.32	.57	32
Total		3.57	.66	62

Table 26.

*Descriptive statistics of interaction effect*

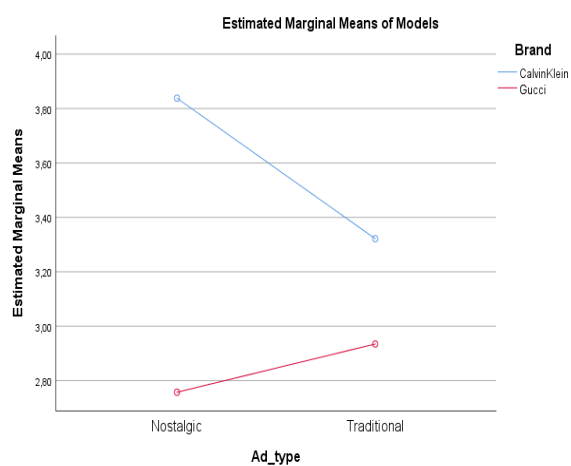
Dependent Variable: Model's evaluation				
Condition		Mean	Std. Deviation	N
Gucci	Nostalgic	2.76	.62	30
Gucci	Traditional	2.93	.65	28
Total		2.84	.63	58

Table 27.

*Descriptive statistics of interaction effect*

Dependent Variable: Model's evaluation				
Condition		Mean	Std. Deviation	N
Calvin Klein	Nostalgic	3.84	.65	30
Gucci	Nostalgic	2.76	.62	30
Total		3.30	.83	60

Figure 8.



#### 4.3.4 Interaction effect of Ad type and Brand on Scenery Evaluation

However, the ANOVA results did not reveal a significant interaction effect between ad type and brand on scenery evaluation  $F(1, 116) = 0.71, p = .400$ , as shown in Table 17. Thus, this finding indicates that hypotheses H6.1c, H6.2c and H6.3c have to be rejected.

#### 4.4 Indirect effects

In order to test whether music evaluation, color evaluation, model's evaluation and scenery evaluation mediated the effect of the independent variables ad type and brand on the dependent variables brand attitude and purchase intention, a mediation analysis was performed by using the SPSS extension program PROCESS.

##### 4.4.1 Mediation through Music evaluation

First, the results for the effect of the mediator music evaluation of the effect of the independent variable ad type on the dependent variables brand attitude and purchase intention are reported. The mediation analysis revealed that music did not mediate the effect of ad type on brand attitude since the indirect effect turned out to be insignificant. Moreover, the indirect effect on purchase intention was also non-significant. These results are displayed in Table 28. According to the results, H5 has to be rejected.

Table 28.

*The indirect effect of Ad type on Brand Attitude and Purchase Intention*

Mediator: Music evaluation			
Dependent Variable	<i>b</i>	<i>SE</i>	95% CI
Brand Attitude	-.0384	.0466	[-.1517, .0359]
Purchase Intention	-.0581	.0672	[-.2143, .0580]

##### 4.4.2 Mediation through Color evaluation

Subsequently, the effect of the mediator color of the effect of the independent variable ad type on the dependent variables brand attitude and purchase intention is analyzed. The analysis showed a non-significant indirect effect on brand attitude as well as a non-significant indirect effect on purchase intention. These results are depicted in Table 29. Based on the findings, H7a is rejected.

Table 29.

*The indirect effect of Ad type on Brand Attitude and Purchase Intention*

Mediator: Color evaluation			
Dependent Variable	<i>b</i>	<i>SE</i>	95% CI
Brand Attitude	-.0064	.0160	[-.0444, .0248]
Purchase Intention	.0005	.0200	[-.0416, .0462]

#### 4.4.3 Mediation through Model's evaluation

The results for the effect of the mediator model's evaluation of ad type on brand attitude and purchase intention are reported. A statistically non – significant indirect effect on brand attitude was yielded as well as a statistically non-significant indirect effect on purchase intention, as shown in Table 30. As it is indicated by the findings, H7b consequently has to be rejected as well.

Table 30.

*The indirect effect of Ad type on Brand Attitude and Purchase Intention*

Mediator: Model's evaluation			
Dependent Variable	<i>b</i>	<i>SE</i>	95% CI
Brand Attitude	-.0255	.0272	[-.0876, .0195]
Purchase Intention	-.0149	.0265	[-.0816, .0232]

#### 4.4.4 Mediation through Scenery evaluation

Moreover, analyzing the results for the effect of the mediator scenery evaluation of ad type on brand attitude and purchase intention revealed statistical significance for the indirect effect on brand attitude but for the indirect effect on purchase intention statistical non-significance. These results can be found in Table 31. below. Thus, based on the results, H7c can be partially supported since the indirect effect on brand attitude was found to be significant but the indirect effect on purchase intention not.

Table 31.

*The indirect effect of Ad type on Brand Attitude and Purchase Intention*

Mediator: Scenery evaluation			
Dependent Variable	<i>b</i>	<i>SE</i>	95% CI
Brand Attitude	-.1096	.0630	[-.2473, -.0019]
Purchase Intention	-.1074	.0651	[-.2493, .0006]

#### 4.4.5 Mediation through Music evaluation

Looking at the results for the indirect effect on the mediator music evaluation of the effect of the independent variable brand on the dependent variable brand attitude and purchase intention, the indirect effect on brand attitude was found to be statistical significant. Likewise was the indirect effect on purchase intention revealed to be statistically significant. Table 32. displays these results below. The findings indicate that hypothesis 5a is supported.

Table 32.

*The indirect effect of Brand on Brand Attitude and Purchase Intention*

Mediator: Music evaluation			
Dependent Variable	<i>b</i>	<i>SE</i>	95% CI
Brand Attitude	-.1247	.0507	[-.2259, -.0256]
Purchase Intention	-.1813	.0754	[-.3302, -.0365]

#### 4.4.6 Mediation through Color evaluation

Furthermore, the results for the effect of the mediator color evaluation of brand on brand attitude and purchase intention are investigated. The indirect effect on brand attitude was statistically significant, either was the indirect effect on purchase intention. These results can be found in Table 33. below. Based on the results it can be concluded that H7.1a can be supported.

Table 33.

*The indirect effect of Brand on Brand Attitude and Purchase Intention*

Mediator: Color evaluation			
Dependent Variable	<i>b</i>	<i>SE</i>	95% CI
Brand Attitude	-.1247	.0507	[-.2259, -.0256]
Purchase Intention	-.1813	.0754	[-.3302, -.0365]

#### 4.4.7 Mediation through Model's evaluation

Evaluating the results for the indirect effect of the mediator model's evaluation of brand on brand attitude and purchase intention, a non – significant interaction effect on brand attitude and on purchase intention can be found. Both results can be found in Table 34. Thus, based on the results it can be seen that H7.1b has to be rejected.

Table 34.

*The indirect effect of Brand on Brand Attitude and Purchase Intention*

Mediator: Model's evaluation			
Dependent Variable	<i>b</i>	<i>SE</i>	95% CI
Brand Attitude	-.1008	.0813	[-.2684, .0490]
Purchase Intention	.0003	.0969	[-.2000, .1830]

#### 4.4.8 Mediation through Scenery evaluation

Finally, the effect of the mediator scenery of the independent variable brand on the dependent variables brand attitude and purchase intention is considered, results can be found in Table 35. The table shows a statistically non-significant indirect effect on brand attitude as well as an statistically significant indirect effect on purchase intention. Thus, based on the findings, H7.1c can be partially supported.

Table 35.

*The indirect effect of Brand on Brand Attitude and Purchase Intention*

Mediator: Scenery evaluation			
Dependent Variable	<i>b</i>	<i>SE</i>	95% CI
Brand Attitude	-.1034	.0619	[-.2414, .0026]
Purchase Intention	-.1064	.0677	[-.2611, -.0001]



## 4.5 Overview of Hypotheses

*Following table shows all hypotheses of this research, indicating whether or not they have been supported or rejected based on the results.*

Table 36.

Hypotheses		Supported? Yes / No
<b>H1</b>	Fashion video campaigns of luxury brands lead to more favorable Brand Attitude than fashion video campaigns of non-luxury brands.	No
<b>H1a</b>	Fashion video campaigns of luxury brands lead to a higher Purchase Intention than fashion video campaigns of non-luxury brands.	No
<b>H2</b>	Nostalgic fashion video campaigns lead to a more favorable Brand Attitude than traditional fashion video campaigns.	No
<b>H2a</b>	Nostalgic fashion video campaigns lead to higher Purchase Intention than traditional fashion video campaigns.	No
<b>H3</b>	Nostalgic fashion video campaigns of luxury brands lead to a more favorable Brand Attitude than nostalgic fashion video campaigns of non-luxury brands.	No
<b>H3a</b>	Nostalgic fashion video campaigns of luxury brands lead to higher Purchase Intention than nostalgic fashion video campaigns of non-luxury brands.	No
<b>H4</b>	In general, the Music Evaluation of nostalgic fashion video campaigns is more favorable than of traditional fashion video campaigns.	No
<b>H4a</b>	The Music Evaluation of nostalgic fashion video campaigns of luxury brands is more favorable than the Music	No

	Evaluation of traditional fashion video campaigns of luxury brands.	
<b>H4b</b>	The Music Evaluation of nostalgic fashion video campaigns of non-luxury brands is more favorable than the Music Evaluation of traditional fashion video campaigns of non-luxury brands.	Yes
<b>H4c</b>	The Music Evaluation of nostalgic fashion video campaigns of luxury brands is more favorable than of nostalgic fashion video campaigns of non-luxury brands.	No
<b>H5</b>	The effect of Ad type on Brand Attitude and Purchase Intention is mediated by Music Evaluation.	No
<b>H5a</b>	The effect of Brand on Brand Attitude and Purchase Intention is mediated by Music Evaluation.	Yes
<b>H6</b>	In general, the Color Evaluation, Model's Evaluation and Scenery Evaluation of nostalgic fashion video campaigns is more favorable than of traditional fashion video campaigns.	No
<b>H6.1a</b>	The Color Evaluation of nostalgic fashion video campaigns of luxury brands is more favorable than of traditional fashion video campaigns of luxury brands.	No
<b>H6.1b</b>	The Model's Evaluation of nostalgic fashion video campaigns of luxury brands is more favorable than of traditional fashion video campaigns of luxury brands.	No
<b>H6.1c</b>	The Scenery Evaluation of nostalgic fashion video campaigns of luxury brands is more favorable than of traditional fashion video campaigns of luxury brands.	No

<b>H6.2a</b>	The Color Evaluation of nostalgic fashion video campaigns of non-luxury brands is more favorable than of traditional fashion video campaigns of non-luxury brands.	Yes
<b>H6.2b</b>	The Model's Evaluation of nostalgic fashion video campaigns of non-luxury brands is more favorable than of traditional fashion video campaigns of non-luxury brands.	Yes
<b>H6.2c</b>	The Scenery Evaluation of nostalgic fashion video campaigns of non-luxury brands is more favorable than of traditional fashion video campaigns of non-luxury brands.	No
<b>H6.3a</b>	The Color Evaluation of nostalgic fashion video campaigns of luxury brands is more favorable than of nostalgic fashion video campaigns of non-luxury brands.	No
<b>H6.3b</b>	The Model's Evaluation of nostalgic fashion video campaigns of luxury brands is more favorable than of nostalgic fashion video campaigns of non-luxury brands.	No
<b>H6.3c</b>	The Scenery Evaluation of nostalgic fashion video campaigns of luxury brands is more favorable than of nostalgic fashion video campaigns of non-luxury brands.	No
<b>H7a</b>	The effect of Ad type on Brand Attitude and Purchase Intention is mediated by Color Evaluation.	No
<b>H7b</b>	The effect of Ad type on Brand Attitude and Purchase Intention is mediated by Model's Evaluation.	No
<b>H7c</b>	The effect of Ad type on Brand Attitude and Purchase Intention is mediated by Scenery Evaluation.	Partially
<b>H7.1a</b>	The effect of Brand on Brand Attitude and Purchase Intention is mediated by Color Evaluation.	Yes

<b>H7.1b</b>	The effect of Brand on Brand Attitude and Purchase Intention is mediated by Model's Evaluation.	No
<b>H7.1c</b>	The effect of Brand on Brand Attitude and Purchase Intention is mediated by Scenery Evaluation.	Partially

## **5. Discussion**

In the scope of this research, a theoretical framework was established in order to provide a review about relevant information concerning the effect of nostalgia in marketing, particularly with respect to consumer's brand attitude and purchase intention. The theoretical framework is based on exiting relevant literature that provided reliable insights and information related to the purpose of this study. The main objective of this research was to prove in a scientific manner to what extent Nostalgia Marketing in fashion video campaigns influences the brand attitude and purchase intention of Generation Z consumers as well as to determine what role brand's exclusivity play in the effectiveness of Nostalgia marketing.

### **5.1 Discussion of Results**

#### **5.1.1 Discussion of Main Effects**

The first relevant finding of this study that is discussed in the following, refer to the effect of Ad type on Brand Attitude and Purchase Intention. Since results indicated a non-significant effect of Ad type on BA and PI, the hypotheses H2 and H2a had to be rejected. Reviewed literature indicated that nostalgia itself can be regarded as effective marketing strategy that is frequently used for Generation Z advertising purposes (Hartmann & Brunk, 2019). Several studies also pointed out that nostalgia in advertising positively affects consumer emotions as well as consumer behavior and thus, lead to a more positive attitude towards the brand and a higher willingness to buy a product (Pascal et al., 2012; Muehling, 2013; Marchegiani & Phau, 2010). Moreover, Warren (2020) related Generation Z, which generally considered to be longing for an era they have never experienced, to the social phenomena nostalgia. This makes them an accessible target group for Nostalgia Marketing. Thus, based on literature, it was expected that nostalgic fashion video campaigns generally lead to a more favorable brand attitude as well as to a higher purchase intention of Generation Z consumers. However, results of this study did not prove that nostalgic fashion video campaigns lead to a more favorable brand attitude and higher purchase intention of Generation Z consumers.

Nevertheless, this finding has to be treated carefully since In general, it has to be taken into account that the focus of this research lied on historical nostalgia whereas literature was mainly considering nostalgia as an effective advertising element in the context of personal nostalgia since previous studies mainly investigated the effect of nostalgia in advertisement in the context of personal nostalgia related to older generations such as Millennials or Generation X. However, the purpose this studies nostalgic stimuli material was to trigger historical nostalgia feelings of Generation Z since nostalgic advertisements cannot evoke feelings of

personal nostalgia of Generation Z members. Therefore, in the scope of this study the nostalgic advertisements had to evoke feelings of historical nostalgia by means of cues such as nostalgic music or colors, models and scenery in order to achieve ad effectiveness since consumer's imagination has to be triggered (Stern, as cited in Muehling, 2013).

However, it can be assumed that the nostalgic advertising elements music, color, models and scenery might not have been prominent/dominant/ typically nostalgic enough in order to be perceived as significantly different from traditional advertising elements and thus, to significantly affect brand attitude and purchase intention in a positive way. Participants evaluated the nostalgic fashion video campaigns as relatively averagely nostalgic when relating the results of the manipulation check to a 5-point likert scale. This assumption especially gets reinforced when comparing the means of participant's evaluation of both Gucci fashion video campaigns. This means, participants indicated the nostalgic Gucci fashion video campaign and the traditional Gucci fashion video campaign as relatively similar nostalgic. Consequently, this might have led to a non-significant difference between the effects of the nostalgic ads and the traditional ads on brand attitude and purchase intention. The celebrity endorsement in the nostalgic Calvin Klein fashion video campaign might also have contributed to the non-significant difference between both ad types concerning the luxury brand since the stars shown in the ad are commonly known by Generation Z, which might have restricted the effect of nostalgia and perception of nostalgia in general. In addition, the stimuli material for the nostalgic condition of both brands in the experiment showed a group of young adults hanging around while having fun. Thus, participants might not have associated the sceneries with nostalgia either.

With respect to the above stated, it has to be considered that Generation Z consumer's level of historical nostalgia proneness, particular their attitude towards the past before they were born determines whether nostalgic advertisements trigger feelings of historical nostalgia. As results showed, a lot of participants do not view the past as "good old days" or have a rather neutral standpoint towards the past before they were born. Hence, that the nostalgic fashion video campaigns were not perceived as significantly more nostalgic than the traditional campaigns and thus, did not increase purchase intention and neither lead to a more favorable brand attitude might be due participant's quite average level of historical nostalgia proneness as shown by the results. Thus, even though nostalgic advertising Generation Z consumers turned out to be not that effective as it was expected based on literature, several determinants have to be regarded such as the affinity to historical nostalgia in general, especially consumer's attitude towards the past before she or he was born and using nostalgic advertising elements

that appeal to Generation Z consumers to such an extent that feelings of historical nostalgia are evoked, so that a more favorable brand attitude and higher willingness to purchase is established.

Thus, the above discussed can be also referred to the second non-significant main effect that is considered in the following. This second main effect that needs to be discussed within the scope of this study is the unexpected non-significant effect of ad type on Music Evaluation, Color Evaluation, Model's Evaluation and Scenery Evaluation. This finding indicates that there was no significant difference in Music Evaluation, Color Evaluation, Model's Evaluation and Scenery Evaluation of the nostalgic fashion video campaigns compared to the traditional fashion video campaigns. Thus, hypotheses H4 and H6 had to be rejected. However, this finding was contradicting to the expectations of this study that were formulated based on literature since it was expected that Music Evaluation, Color Evaluation, Model's Evaluation and Scenery Evaluation are more favorable of nostalgic fashion video campaigns than of traditional fashion video campaign.

Nevertheless, when referring to the above discussed potential reasons for the non-significant effect of ad type on BA and PI, no further analysis of the non-significant main effect of ad type on Music Evaluation, Color Evaluation, Model's Evaluation and Scenery Evaluation is needed. Because when relating this outcome to the assumption that the advertising elements in the nostalgic advertising campaigns might not have been perceived as typically nostalgic, it is not surprising that ad type had not effect on the evaluation of music, color and scenery. In other words, it would be a logical consequence that Music Evaluation, Color Evaluation, Model's Evaluation and Scenery Evaluation of nostalgic fashion video campaigns are not more favorable than of traditional fashion video campaigns when there is no significant difference perceived between the advertising elements of both ad types.

The third important finding that has to be discussed refers to the effect of brand on purchase intention and brand attitude. Even though, findings of this study revealed a significant effect of brand on BA and PI, the hypotheses H1 and H1a had to be rejected. Based on reviewed literature it was expected that fashion video campaigns of luxury brands generally lead to higher purchase intention and more favorable brand attitude of Generation Z consumers. However, the second relevant finding of this research rejects this assumption since it was revealed that the fashion video campaigns of luxury brands did not lead to higher purchase intention and to a more favorable brand attitude of Generation Z consumers. Instead, results clearly show that participant's brand attitude was more favorable and their purchase intention higher towards the non-luxury brand Calvin Klein. This contradicts with the reviewed literature which indicated

that brands with an exclusive status, particularly luxury brands, evoke the feeling of desire especially among young consumers whose emphasize of the brand name is assumed to be one of the key determinants for whether they buy a product or not. Nevertheless, this finding has to be treated carefully within the scope of this study since it strongly depends on participant's social and personal values. For this reason, it has to be considered that the participants of this study were members of a generation that is still at school or university or just had entered the workforce and thus, normally do not have a lot of money.

This assumption is necessary to regard in the context of this second rejected main effect since it is the talk of luxury brand's ad effect on Gen Z's BA and PI. Moreover, this interacts with the theory of Salehzadeh & Pool (2017) who claim that consumer evaluate possible benefits of a product purchase, which is also denoted as the perceived value of a brand, determined through consumer's "social, personal and functional values" (p.76). This, is also in line with the Theory of Planned Behavior, which holds that consumer actual behavior such as purchasing clothes is influenced by behavioral attitude, subjective norms and behavioral control (Madden, Ellen, & Ajzen, 1992). Perceived behavior control determines the consumer's intentions upon what actual behavior is executed. It refers to the extent to which an individual is feeling capable of executing a certain behavior with respect to the personal ability and resources such as time or money (Chiou, 1998).

Thus, considering the occupational background of the participants that took part in this study, the majority indicated to be a student, visiting school or university. Since most students do not have a lot of money and especially not enough to be able to buy clothes of luxury brands, participant's purchase intention with regards to the clothes shown in the (nostalgic) Gucci ad would not increase, neither would they hold a more favorable brand attitude towards the ad because the advertised product seems to be unaffordable and thus, the brand might be perceived as inaccessible for them. Moreover, for evaluating this finding within the frame of personal values, taking into account participant's level of fashion interest turns out to be insightful as well to understand why neither the campaign of the luxury brand Gucci lead to higher purchase intention and more favorable brand attitude nor did the nostalgic campaign of Gucci within the scope of this study. Quite a few respondents indicated an average interest in fashion and some also a low interest in fashion.

Since the streetstyle clothes showed in the Gucci ads were more eccentric in terms of their design compared to the clothes advertised in the Calvin Klein ads, participants with average and low interest in fashion might had a more favorable brand attitude and higher purchase intention towards the non-luxury brand Calvin Klein since they could identify with



the clothes of a rather mainstream brand more. In general, it can be assumed that participants identified themselves with the clothes shown in the Calvin Klein ads more than with the clothes shown in the Gucci ad since purchase intention and brand attitude was higher as well as more favorable for the non-luxury brand Calvin Klein. In addition, brand attitude is also shaped by consumer's evaluation of benefits and potential disadvantages of a product purchase (Lutz, MacKenzie, & Belch, as cited in Najmi et al., 1983). Moreover, it has to be regarded that Calvin Klein made use of celebrity endorsement in the nostalgic fashion video campaign, which might contributed to participant's higher purchase intention and more favorable brand attitude towards the non-luxury brand as well. According to Freiden, the use of celebrities in ads is very effective for increasing the advertising effectiveness and consumer's awareness (as cited in Wang et al., 2012). Thus, assuming that the celebrity endorsement in the Calvin Klein fashion video campaign made participant's favor the non-luxury brand more, would also correspond with previous studies.

### **5.1.2 Discussion of Relevant Interaction Effects**

Another finding of this study refers to the interaction effect between ad type and brand on brand attitude and purchase intention. In general, this finding can be regarded as the most important one within the scope of this study since it provides answer on the research question. Based on literature it was expected that nostalgic fashion video campaigns of luxury brands lead to more favorable brand attitude and higher purchase intention of Generation Z consumers since both nostalgia marketing and exclusive brand marketing were found to have a favorable effect on brand attitude and purchase intention. Nevertheless, the finding of this study rejects this expectation as the non – significant interaction effect between brand and ad type revealed that the nostalgic fashion video campaign of the luxury brand did not lead to higher purchase intention and more favorable brand attitude. Thus, this indicates that the nostalgic marketing of the luxury brand Gucci had no significant effect on participants BA and PI within the scope of this study. Based on this finding, hypotheses H3 and H3a had to be rejected. But how can it be that the effect of the luxury brand's nostalgic advertising was non-significant within the scope of this study? As elaborated before, the difference between the traditional and nostalgic Gucci fashion video campaign was found to be non-significant which means that participant' evaluated both ads as relatively similar nostalgic as also shown by the manipulation check. Possible reasons for the non-significant difference between both ads of the luxury brand were already discussed. However, one main determinant could again be the too weak prominence of

nostalgic elements in the nostalgic Gucci campaign which in turn might not lead to higher PI and BA compared to the traditional Gucci campaign.

The second relevant finding regarding the interaction effects that has to be discussed concerns the mediator variables of this study Music Evaluation, Color Evaluation, Model's Evaluation and Scenery Evaluation. Based on literature it was expected that Music Evaluation, Color Evaluation, Model's Evaluation and Scenery Evaluation of nostalgic fashion video campaigns are more favorable than of traditional fashion video campaigns of luxury brands. As the results reveal, a statistically significant interaction effect was found between brand and ad type on Music Evaluation, Color Evaluation, Model's Evaluation and Scenery Evaluation, indicating that the music, colors and models were more favorably evaluated for the nostalgic Calvin Klein ad compared to the nostalgic Gucci ad. However, there was no significant interaction effect found on Scenery Evaluation. Thus, Hypotheses H4a, H4c, H6.1a, H6.3 as well as H6.1b, H6.3b and H6.1c, H6.2c, H6.3c had to be rejected. However, the hypotheses H4b, H6.2a and H6.2b were supported.

Based on these findings it can be seen that in general, music, color and models were more favorably evaluated for the nostalgic Calvin Klein ad than for the traditional Calvin Klein ad, which was not the case for the luxury brand Gucci since music, color and models were more favorably evaluated for the traditional ad. Hence, the advertising cues in the nostalgic ad of the non-luxury brand seemed to appeal to the participants of this study more than the advertising cues in the traditional non-luxury advertisement. The favorable evaluation of music in the nostalgic Calvin Klein ad for example, is also correlated with a previous study of Chou and Lien (2014) since they claim that nostalgic music was found to trigger favorable consumer emotions and that it is generally more favored by young consumers (Chou & Lien, 2014). Moreover, the general more favorable Evaluation of the advertising elements in the nostalgic Calvin Klein ad also emphasizes the association of Gen Z with the so called social phenomenon nostalgia, as it was previously explained (Warren, 202) and that this generation seems to be longing for an era they have never experienced ("The two demographics are multifaced", para. 3).

Thus, it seems that the results for the evaluation of the ad elements of the nostalgic Calvin Klein fashion video campaign are in line with previous studies. But why was the Music Evaluation, Color Evaluation, Model's Evaluation only more favorable for the nostalgic fashion video campaign of the non-luxury brand Calvin Klein but neither for the nostalgic fashion video campaign of the luxury brand Gucci? This might be due to the advertising style of luxury brands. Even though for both brands a nostalgia marketing driven fashion video campaign was shown,

the implementation of nostalgia in the Gucci was a little bit more abstract and extraordinary. For example, comparing the music of both fashion video campaign, Calvin Klein used a classic nineties song that is commonly known, whereas Gucci used nineties techno which might not appeal to everyone. In addition, it can be assumed that the celebrity endorsement in the nostalgic Calvin Klein campaign might also have contributed to this finding. This assumption would be in line with Freiden, who pointed out that the use of celebrities in ads is very effective for increasing the advertising effectiveness and consumer's awareness (as cited in Wang et al., 2012).

### **5.1.3 Discussion of Mediation Effects**

Finally, the relevant mediation effects of this study are discussed for both independent variables Ad type and Band separately. Based on explored literature it was expected that the indirect effect of ad type on brand attitude and purchase intention is mediated by Music Evaluation, Color Evaluation, Model's Evaluation and Scenery Evaluation. The same indirect effect was expected for the second independent variable brand. According to Chou and Lien (2014), nostalgic music evokes favorable emotions of consumers, which in turn positively influences brand attitude. With respect to the mediating role of Color Evaluation, Model's Evaluation and Scenery, literature revealed that advertisements with nostalgic advertising visuals generally evoke a favorable brand attitude and lead to higher purchase intention (Pascal et al., 2012). For example warm colors which are commonly used in nostalgic ads, are expected to have a positive effect on brand attitude and purchase intentions since they favorably stimulate consumer's emotions (Pascal et al., 2012).

In addition, Stern (1992) points out that an evocation of consumer's imagination by means of setting cues in the context of historical nostalgia motivates them to purchase a product. Also models that are perceived as attractive and likeable can favorably affect participant's attitude towards the brand and willingness to purchase (Till and Busler (2013), which again can be referred to the previous discussed celebrity endorsement. However, the results surprisingly revealed that only Scenery Evaluation mediated the effect of ad type on brand attitude. Thus hypotheses H5, H7a, H7b were rejected but H7c was partially supported. However, it was found that Music Evaluation and Color Evaluation both mediated the effect of brand on BA and PI. Nevertheless, the results also showed that Model's Evaluation as well as that Scenery Evaluation did not mediated the effect of brand on BA and PI. Hence, hypotheses H5a and H7.1a got supported, H7.1b rejected and H7.1c partially supported.

## 5.2 Implications

### 5.2.1 Practical Implications

Even though it was not proven that Nostalgia Marketing in general as well as Nostalgia marketing of luxury brands lead to higher PI and an more favorable BA of Gen Z consumers within the scope of this study, further insights and understanding of nostalgic Generation Z (fashion) advertising are provided since this study shares relevant considerations that should be regarded when using Nostalgia Marketing for Generation Z advertising purposes, especially with respect to fashion video campaigns. Thus, the findings of this study can be applied by marketers for nostalgic fashion marketing purposes of non-luxury and luxury brands targeting Gen Z but they might be also useful for general marketing implementations that do not concern fashion marketing since nostalgic Gen Z advertising is also popular marketing strategy in the food and technology industry.

Because it is generally essential for marketers to consider Generation Z as one of the current and future most powerful consumer forces, this study can also serve as helpful guideline to get more familiar with Gen Z as consumer group in general, especially with respect to their consumer needs and attitude in the context of fashion marketing. To understand the target group in terms of consumer attitudes, needs or demands is fundamentally important for fashion brands in order to be able to create successfully appealing (nostalgic) ads. Since this study occasionally serves as informative guideline about Generation Z consumers, the findings of this research can also help marketers of non-luxury and luxury brands to identify possible points of improvement regarding their Gen Z advertising strategy in order to increase the chance of advertising effectiveness.

In general, Nostalgia Marketing should still be considered as powerful advertising strategy for targeting Generation Z since the more favorable evaluation of the nostalgic Calvin Klein advertising elements compared to the traditional ones emphasized Generation Z's general tendency to go for the revival of the past. Thus, it is recommended to marketers to regard the concept "nostalgia in Gen Z fashion marketing" as generally promising. However, it is in the hands of non-luxury and luxury fashion brand marketers to make use of Nostalgia Marketing efficiently, which starts with the challenge to identify with Generation Z consumers and to implement nostalgic advertising elements skillfully in order to achieve the desired advertising success. This is especially relevant to consider for marketers of luxury brands when aiming at targeting Gen Z effectively by means of Nostalgia Marketing since it seems that they have to make an extra effort to find a way for implementing nostalgic Generation Z advertising that appeals to member of this generation.

### **5.2.2 Theoretical Implications**

The purpose of this research was to contribute to an enlargement of the research field concerning the very recently studied Generation Z in the context of (fashion) marketing and consumer behavior, since considering this generation in marketing and marketing research is of outmost importance. Thus, this study serves as useful basis to understand historical nostalgia in general as well as to get an impression of the relationship between Generation Z and Nostalgia.

Moreover, this research contributes to the enlargement of marketing research about Generation Z by providing relevant insights concerning the effect of nostalgic advertising on their brand attitude and purchase intention which can be used as input for further investigation of Gen Z's consumer behavior in the context of nostalgia. Also for general Nostalgia research, the findings might be interesting since nostalgia itself seems to be a popular research theme but for now, nostalgia in the context of Gen Z is also relatively less considered and thus, not precisely elaborated.

## **5.3 Limitations and Recommendations for Future Research**

### **5.3.1 Limitations of the Study**

Lastly, several limitations of this study need to be regarded. The first limitation that is discussed within the scope of this research refers to the huge difference in participant's gender dispersion since female respondents significantly prevailed in participation. Thus, this limitation might have caused a restriction of the generalizability of the findings. Secondly, the findings of this study are largely based on data of participants that are in their early twenties. In comparison, younger participants covering the age range 16 to 18 were significantly less represented in the sample. However, taking into account that 47 questionnaires had to be deleted, it is possible that several responses of participants in the age of 16 to 18 were deleted which in turn might have affected the average age of participants by resulting in a higher mean score. Moreover, participants were mainly approached on the social network sites Instagram and Reddit which means that it was not possible to have an influence on the dispersion of age as well as on gender. Thus, it also might have been the case that significantly more participants with an age of 20-23 got confronted with the online invocation.

This unequal distribution in age might have contributed to a non-significant main effect of ad type on brand attitude and purchase intention which leads to the third limitation of this study concerning the nostalgic era depicted in the stimulus material. Since the nineties era can be understood as an relatively "modern" nostalgic era and when taking into account that most

of the respondents were born in the “later or late” nineties, it might be that they their perception of nostalgia was restricted. Thus, even though participants of this study were too young to have autobiographical memories from the nineties, they might have perceived the ad as rather averagely nostalgic. For example with reference to music, participants did not perceive the nineties music played in the nostalgic fashion video campaigns as very nostalgic, particularly with respect to the nineties techno music played in the nostalgic Gucci ad. However, the decision to choose the nineties era was based on literature, as it was emphasized that Generation Z’s longing for the nineties as well as the current nostalgic 80s and 90s fashion trend among members of Gen Z and in the fashion industry in general.

Moreover, within the scope of this study, no inclusion criterion regarding participant’s fashion interest was applied which could have been useful to exclude participants with no or low interest in fashion. With respect to the results of this research, only including participants who are interested in fashion could have been advantageous since this may have increased the chance for significant main effects, especially regarding the luxury brand Gucci. However, it was decided to leave out the inclusion criterion to receive data from a broader audience in order to be able to refer the results on general Generation Z consumers. Asking participants questions about their financial position might have been insightful as well but due to personal data and privacy concerns, this would not have been very feasible. Finally, the construct “Overall evaluation of visuals” was excluded since the aim of this construct was to measure participant’s overall attitude towards the advertising elements in general. Thus, drawing a generalizable and final conclusion regarding participant’s evaluation of nostalgic ad elements might be limited. However, with respect to this research design it was necessary to exclude the construct.

### **5.3.2 Recommendations for Future Research**

In general, the consideration of Gen Z in marketing research is increasingly more important since they are a consistently growing consumer group that has already reached the status of being one of the most powerful consumer forces. Consequently, researching their consumer behavior in the context of current popular advertising strategies, such as Nostalgia Marketing, is of outmost importance. Thus, for future research it is generally recommended to investigate Generation Z in the context of fashion marketing more. With respect to nostalgic advertising in general and within the scope of luxury fashion brand advertising, more research is needed that considers Generation Z since until now, most of the previous studies have commonly investigated the effect of nostalgia in advertisement on older generations such as Millennials or Generation X. Therefore, literature about the effectiveness of nostalgia in advertising as well as

about nostalgic marketing in general mainly refers to studies that consider nostalgia as a very effective marketing strategy in the context of personal nostalgia, not historical nostalgia.

However, to regard historical nostalgia is unavoidable in marketing research that attempts to investigate nostalgia within the scope of Generation Z advertising. Thus, for future research it is necessary to investigate the effectiveness of nostalgia in marketing on Gen Z with regard to historical nostalgia. Nevertheless, for further research that attempts to investigate the effect of nostalgic fashion marketing on the consumer behavior of Gen Z, it is recommended to focus on younger Gen Z members, for example with a minimum age of 13 years and a maximum age of 17 years. Thereby, it can be seen to what extent the findings of this study differ based on age and thus, to explore to what extent these findings depend on age in general. Moreover, it is recommended to test the effect of Nostalgia Marketing on Generation Z consumers by means of stimuli material that depicts another nostalgic era such as the eighties since it would be interesting to see to what extent participant's feelings of historical nostalgia are triggered through advertising elements which are even more "typically nostalgic", especially when investigating the "older" members of Generation Z who are in their early twenties.

This would help to understand what role the prominence level of nostalgic ad cues plays regarding the effectiveness of the nostalgic advertisements. Also, a comparison between stimuli material that depict two different nostalgic eras, for example the seventies versus the eighties or the eighties versus the nineties, would also be appropriate for testing the effect of Nostalgia Marketing on Gen Z's consumer behavior since it would reveal to what extent eras that differ in terms of their "nostalgia extremity" affect the effectiveness of nostalgic ads. Furthermore, future research that investigates the effectiveness of Nostalgia Marketing on Generation Z's consumer behavior in relation to brand's exclusivity should consider social and personal values such as occupational background, financial position and the level of fashion interest of the target group more intensively with regard to the research design, for instance by means of manipulation checks since they seem to have a great influence on the findings. In general, relating a "digital generation" to nostalgia might sound very paradox but is therefore interesting to further investigate.

## **6. Conclusion**

With respect to the research question it can be concluded that within the scope of this study, Nostalgia Marketing did not lead to higher purchase intention, neither to a more favorable brand attitude of Generation z consumers and that exclusive brands do not reinforce the effectiveness of nostalgic Gen Z marketing since the nostalgic advertising campaign of luxury brands did not lead to a more favorable brand attitude and higher purchase intention either. However, this finding has to be treated critically and a generalization is limited since as previously ascertained, findings of this study highly depend on determinants such as participant's level of historical nostalgia proneness and occupational background in terms of financial position but also on the level of prominence . In addition, several previously discussed limitations of this study such as the difference in gender dispersion within the sample as well as age have to be regarded.

However, using nostalgia for the purpose of Generation Z advertising definitely has the potential to be an effective advertising strategy as the favorable evaluations of the nostalgic ad elements in the Calvin Klein fashion video campaign showed since it emphasized Generation Z's tendency to go for the revival of the past. This further indicates that compared to traditional advertisings, nostalgic advertising to target Generation Z can be even more effective. However, it strongly depends on how Nostalgia Marketing is implemented in video advertising, as it was discussed within the scope of this study. Especially luxury brand marketers have to take this insight into account when attempting to target Generation Z in order to create appealing and thus, effective nostalgic advertisements.

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Unstimulating		<b>-.50</b>										
Unpleasant				<b>-.69</b>								
Bad				<b>-.68</b>								
<b>Factor 2: Visuals (<math>\alpha =</math> )</b>												
Overall, the visual elements of the advertisement (e.g., colors, images, lighting, size, shape etc.) are of high quality.								<b>.736</b>				
Overall, the visual design elements used make the advertisement look professional and well designed.								<b>.740</b>				
The advertisement contains attractive visual connections.								<b>.529</b>				
In general, the visual elements in the								<b>.603</b>				



advertisement are pleasing.												
<b>Factor 3: Color evaluation (<math>\alpha</math> = )</b>												
Tense												<b>.728</b>
Uncomfortable												<b>.644</b>
Depressing		<b>-.49</b>										
Drab		<b>-.77</b>										
Boring		<b>-.79</b>										
Unlively		<b>-.67</b>										
Dull		<b>-.82</b>										
Uninteresting		<b>-.75</b>										
<b>Factor 4: Model's evaluation (<math>\alpha</math> =)</b>												
<b><i>Liking</i></b>												
I like the model(-s).				<b>.46</b>						<b>.60</b>		
I appreciate the model(-s)				<b>.50</b>						<b>.59</b>		
I am favorable to the model(- s).				<b>.64</b>								
Model X is somebody I like.				<b>.73</b>								



<b>Factor 6: Brand Attitude (<math>\alpha =</math> )</b>												
I perceive the brand as appealing.			<b>.696</b>									
I perceive the brand as good.			<b>.76</b>									
I perceive the brand as pleasant.			<b>.74</b>									
I perceive the brand as favorable.			<b>.74</b>									
I perceive the brand as likable.			<b>.72</b>							<b>.40</b>		
<b><i>Attitude</i></b>												
After viewing the fashion video campaign, I am more in love with the advertised brand.					<b>.63</b>							
After viewing the fashion video campaign, I developed a					<b>.56</b>							

preference for the brand in the advertisement.												
After viewing the fashion video campaign, my impression of the product brand is strengthened.					.65							
<b>Factor 7: Purchase intention (<math>\alpha =</math>)</b>												
After viewing the fashion video campaign, I became interested in making a purchase.					.66							
After viewing the fashion video campaign, I am willing to purchase the clothes being advertised.					.68							
After viewing the fashion						.71						

video campaign, I will probably purchase the clothes being advertised.													
---	--	--	--	--	--	--	--	--	--	--	--	--	--

*\*Note.* Before starting the factor analysis all eigenvalues were set to be over and above 1 and are therefore valid.

*\*Note.* For the mediator music evaluation the items for measuring participant's music perception were recoded and the items for the mediator color evaluation were all recoded.

*\*Note.* Factor 2 was excluded within the scope of this study.

*\*Note.* The items "I couldn't live without this music.", " I just need this music.", " I'm a passionate listener of this music." As well as "exciting", "festive", "classy" " I feel contended" and "I feel wide awake" were dropped out in reliability analyses.

*\*Note.* In the following reliability analysis, both scales for the dependent variable brand attitude were merged together to one common construct.

## **Appendix B: Stimuli Material**

<https://www.youtube.com/watch?v=7dtkfyuWYAq> (Gucci)

[https://www.youtube.com/watch?v=GDCKSlMn\\_zA](https://www.youtube.com/watch?v=GDCKSlMn_zA) (Calvin Klein)

## Appendix C: Sample

Table 2.

*Overview of relevant information about sample*

Crosstabulations		Number of Participants ( <i>N</i> = 123)	Percentage
Gender	Female	100	80.6%
	Male	22	17.9%
	Other	1	8%
Age	16	1	8%
	17	8	6.5%
	18	11	8.9%
	19	15	12.1%
	20	19	15.3%
	21	28	22.6%
	22	21	16.9%
	23	9	7.3%
Mean age	<b>20.29</b>		
Origin	Germany	97	78.2%
	Netherlands	11	8.9%
Education	Complete primary	3	2.4%
	Complete secondary	65	52.4%
	College	32	25.8%
	University	22	17.7%
Occupation	Employed (full-time)	11	8.9%
	Employed (part-time)	2	1.6%
	Unemployed (looking for work)	1	0.8%
	Student (school or university)	107	86.3%
	Self – employed	2	1.6%

Nostalgia Proneness	Very much	16	12.9%
	Much	48	38.7%
	Neutral	35	28.2%
	Not much	12	9.7%
	Not at all	5	4.0%

\*Note. The total number of participants is 123.

\*Note. 12 cases are missing for age.

\*Note. 16 cases are missing for origin.

Table 3

*Participant's Fashion Involvement and Historical Nostalgia Proneness*

Variable	Item	Measurement (5-point Likert scale)	Percentage	N
Fashion Involvement	Buying earlier than most of the people	Strongly Disagree	5.6%	7
		Disagree	33.9%	42
		Neutral	34.7%	43
		Agree	18.5%	23
		Strongly Agree	6.5%	8
	Buying about the same time as most of the people	Strongly Disagree	2.4%	3
		Disagree	21.8%	27
		Neutral	27.4%	34
		Agree	46.8%	58
		Strongly Agree	0.8%	1
	Buying later than most of the people	Strongly Disagree	10.5%	13
		Disagree	39.5%	49
		Neutral	20.2%	25
		Agree	25.8%	32
		Strongly Agree	3.2 %	4
	Less interested in fashion than most people.	Strongly Disagree	29.8%	37

		Disagree	44.4%	55
		Neutral	13.7%	17
		Agree	9.7%	12
		Strongly Agree	1.6%	2
<hr/>				
	About as interested in fashion as most people.	Strongly Disagree	4.8%	6
		Disagree	30.6%	38
		Neutral	26.6%	33
		Agree	33.1%	41
		Strongly Agree	4.0%	5
<hr/>				
	More interested in fashion than most people.	Strongly Disagree	10.5%	13
		Disagree	21.0%	26
		Neutral	14.5%	18
		Agree	35.5%	44
		Strongly Agree	17.7%	22
<hr/>				
Historical Nostalgia Proneness	Things used to be better in the good old days.	Strongly Disagree	8.9%	11
		Disagree	24.2%	30
		Neutral	24.2%	30
		Agree	31.5%	39
		Strongly Agree	0.8%	1
<hr/>				
	They don't make 'em like they used to.	Strongly Disagree	6.5%	8
		Disagree	21.8%	27
		Neutral	41.1%	51
		Agree	19.4%	24
		Strongly Agree	0.8%	1
<hr/>				
	Products are getting poorer and poorer in quality.	Strongly Disagree	5.6%	7
		Disagree	21.8%	27
		Neutral	13.7%	17
		Agree	41.1%	51
		Strongly Agree	7.3%	9
<hr/>				
	We are experiencing a decline in the quality of life.	Strongly Disagree	11.3%	14



Disagree	14.5%	18
Neutral	24.2%	30
Agree	34.7%	43
Strongly Agree	4.8%	6

---

*\*Note.*  $N$  = Number of participants

*\*Note.* The total number of participants is 123.

## Appendix D: Questionnaire

Hello,

Thank you for your participation !

This research is conducted for the purpose of my Bachelor Thesis in Communication Science at the University of Twente. It will take you approximately 10 min to fill out this survey. I hereby inform you that your data is treated confidentially and anonymously, only in the scope of this research. Your participation is completely voluntary, thus you can withdraw at any time. Please take this survey seriously since your honest opinion matters.

In order to fill out this survey, you will have to watch a fashion video campaign whereupon you have to answer several questions mainly regarding your personal evaluation based on what you have heard and visually perceived in the advertisement.

If you have any further questions or concerns, feel free to contact the researcher of this study Mona Bachem via E-mail ([m.bachem@student.utwente.nl](mailto:m.bachem@student.utwente.nl)).

By clicking on the arrow below, you

- Are 16-23 years old
- Have read the information stated above
- Are voluntary participating in this study

End of Block: Informed consent

Start of Block: Demographics

What is your age?

---

What is your gender?

- ☐ Female
- ☐ Male
- ☐ Other / Won't tell

Where are you from?

- ☐ Germany
- ☐ Netherlands
- ☐ Other

What is the highest level of education you have achieved?

- ☐ Non-school & incomplete primary
- ☐ Complete primary
- ☐ Complete secondary
- ☐ College (No University)
- ☐ University

What is your current occupation?

- ☐ Employed (full-time)
- ☐ Employed (part-time)
- ☐ Unemployed (currently looking for work)
- ☐ Unemployed (currently not looking for work)

☐ Student (school or university)

☐ Self-employed

☐ Retired

☐ Unable to work

### End of Block: Demographics

### Start of Block: Fashion Involvement

Please indicate your level of agreement with the following statements below.

In general, I would say I buy clothes...

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Earlier in the season than most people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
About the same time as most of the people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Later in the season than most of the people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

How much information about new clothes do you give to your friends?

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I give very little information about new clothing fashions to my friend.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I give an average amount of information about new clothing fashions to my friend.

☐☐☐☐☐

I give a great deal of information about new clothing fashions to my friend.

☐☐☐☐☐

With regards to my interests in clothes, I would say I am

Strongly  
Disagree

Disagree

Neutral

Agree

Strongly  
Agree

Less  
interested  
than most  
people.

☐☐☐☐☐

About as  
interested as  
most people.

☐☐☐☐☐

More  
interested  
than most  
people.

☐☐☐☐☐

Which one of the statements below best describes your reaction to changing fashions? (Even though there may be no statement listed that exactly describes how you feel, make the best choice you can from the answers listed.)

Strongly  
Disagree

Disagree

Neutral

Agree

Strongly  
Agree

I read fashion news regularly and try to keep my wardrobe up-to-date with fashion trends.

☐☐☐☐☐

I don't pay much attention to

☐☐☐☐☐

fashion trends  
unless a  
major change  
takes place.

I am not at all  
interested in  
fashion  
trends.



**End of Block: Fashion Involvement**

**Start of Block: Condition 1**

Before you start, make sure that you are at a place that allows you to watch the video attentively and in peace.

Please watch the Fashion Video Campaign below.

[https://www.youtube.com/watch?v=GDCKSIMn\\_zA](https://www.youtube.com/watch?v=GDCKSIMn_zA)

**End of Block: Condition 1**

**Start of Block: Condition 2**

Before you start, make sure that you are at a place that allows you to watch the video attentively and in peace.

Please watch the Fashion Video Campaign below.

<https://www.youtube.com/watch?v=xQHjIWFDAYQ>

**End of Block: Condition 2**

**Start of Block: Condition 3**

Before you start, make sure that you are at a place that allows you to watch the video attentively and in peace.

Please watch the Fashion Video Campaign below.

<https://www.youtube.com/watch?v=7dtkfyuWYAg>

End of Block: Condition 3

Start of Block: Condition 4

Before you start, make sure that you are at a place that allows you to watch the video attentively and in peace.

Please watch the Fashion Video Campaign below.

<https://youtu.be/UJ-BdeOb3cA>

End of Block: Condition 4

Start of Block: Music

After watching the fashion video campaign, please indicate your level of agreement with the following statements. These statements refer to the evaluation of the music used in the campaign you have watched before.

Indicate how much you like the music in the fashion video campaign.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I like this music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I couldn't live without this music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I just need this music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I'm a passionate listener of this music.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Indicate how you perceive the music in the fashion video campaign.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
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Relaxing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Peaceful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Exciting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Festive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Unsettling	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Disconcerting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Boring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Unstimulating	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Unpleasant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

End of Block: Music

Start of Block: Visuals

Please indicate your level of agreement with the following statements below. These statements refer to the evaluation of the **visuals** in the campaign you have watched before.

Indicate your level of agreement on the following statements.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Overall, the visual elements of the advertisement	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

(e.g., colors, images, lighting, size, shape etc.) are of high quality.

Overall, the visual design elements used make the advertisement look professional and well-designed.

The advertisement contains attractive visual connections.

In general, the visual elements in the advertisement are pleasing.

<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### **Color**

How did you perceive the colors used in the video fashion campaign?

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Tense	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Uncomfortable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Depressing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Drab	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Boring	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>



Unlively	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dull	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Uninteresting	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Model(-s)

Indicate your level of agreement with the following statements below regarding the model(-s) in the fashion video campaign.

*Liking*

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I like the model(-s).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I appreciate the model(-s)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I am favorable to the model(-s).	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Model X is somebody I like.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

*Attractiveness*

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
The Model(-s) is/are beautiful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The Model(-s) is/are attractive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Model(-s) is/are classy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Model(-s) is/are sexy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

### Scenery (Setting)

Scenery Response

#### Pleasure

Indicate your level of agreement with the following statements below relating to feelings the scenery of the fashion video campaign evoked in you.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I feel happy.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel pleased.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel satisfied.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel contented.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

#### Arousal

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
I feel stimulated.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel excited.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I feel wide-awake.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel aroused.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

End of Block: Visuals

Start of Block: Brand Attitude

Please evaluate your brand attitude towards the advertised brand.

I perceive the brand as...

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Appealing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pleasant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Favorable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Likable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Indicate your level of agreement with the statements below.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
After viewing the fashion video campaign, I am more in love with the advertised brand.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

After viewing the fashion video campaign, I developed a preference for the brand in the advertisement.

☐ ☐ ☐ ☐ ☐

After viewing the fashion video campaign, my impression of the product brand is strengthened.

☐ ☐ ☐ ☐ ☐

#### End of Block: Brand Attitude

#### Start of Block: Purchase Intention

Please indicate your level of agreement with the following statements regarding your purchase intention towards the advertised clothing.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
After viewing the fashion video campaign, I became interested in making a purchase.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
After viewing the fashion video campaign, I am willing to purchase the clothes being advertised.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
After viewing the fashion video campaign, I will probably purchase the clothes being advertised.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

#### End of Block: Purchase Intention

### Start of Block: Manipulation check

#### Nostalgia

Described as “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)”. The modern nostalgia can be further referred to as the “experience of wistfulness, a hopeless longing for something lost and irrecoverable”. The present world is characterized as “unsatisfactory place” as well as a “degenerated place” whereas the past is considered as satisficing, without any concerns.

#### What is Historical Nostalgia?

A time in history that the respondent did not experience directly, even a time before they were born. Goulding ascribes to historical nostalgia a “period outside of the individual’s living memory”. Thus, this means that historical nostalgia refers to a time which is not personally experienced but to a nostalgia that is “experienced through others” for example by means of narratives of parents or other sources. Feelings related to historical nostalgia do not refer to events and memories from the experienced past, so young consumers attempt to gather personal impressions by engaging in activities which are typical for a certain decade before they were born, such as listening to music or picking up fashion trends.

Please indicate how much you perceived the fashion video campaign as nostalgic.

	1	2	3	4	5	
Definitely not	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Definitely

Please indicate your level of agreement to the following statements below.

How often do you experience nostalgia?

	1	2	3	4	5	
Very rarely	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very frequently

How prone are you to feeling nostalgic?

	1	2	3	4	5	
Not at all	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Very much

Specifically, how often do you bring to mind nostalgic experiences?

- ☐ Once or twice a year
- ☐ Once every couple of months
- ☐ Once or twice a month
- ☐ Approximately once a week
- ☐ Approximately twice a week
- ☐ Three to four times a week
- ☐ At least once a day

Indicate your level of agreement with the following statements below.

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
The fashion video campaign evokes positive feelings about a time before I was born.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The fashion video campaign makes me think about past eras.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The fashion video campaign	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

makes me think about the good old days, before I was born.

The fashion video campaign makes me imagine what previous generations were like.

The fashion video campaign makes me think about the time before I was born.

☐ ☐ ☐ ☐ ☐

☐ ☐ ☐ ☐ ☐

#### Nostalgia – Progress

	Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
Things used to be better in the good old days.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
They don't make 'em like they used to.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Products are getting poorer and poorer in quality.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
We are experiencing a decline in the quality of life.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

End of Block: Manipulation check

Start of Block: Debriefing

- End of the survey -

Thank you for taking your time to participate in this study!

Contact the researcher via [m.bachem@student.utwente.nl](mailto:m.bachem@student.utwente.nl) or write in the comment section below in case you have any questions or if you want to know more about the aim or topic of this research.

**PLEASE click the arrow below in order to save all your answers and to end your participation!**

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## Appendix E: Literature Study Log

### 1. Research Question

*To what extent does Nostalgia Marketing in Fashion influence Brand Attitude and Purchase intention of Generation Z consumers and what is the role of brand's exclusivity?*

### 2. Materials and Databases

To answer the research question a theoretical framework was established based on reviewed literature. However, in order to find useful literature for the framework, an appropriate strategy of literature searching had to be applied. Within the scope of this study, the literature was mainly retrieved from the databases Google Scholar, Jstor, Google and Scopus. In general, the theoretical framework is largely grounded on scientific sources such as books, journal articles and other research studies within the context of marketing and nostalgia. All literature was explored in English.

### 3. Literature Searching Results

Table 4.

Nr.	Date	Database	Terms	Results
1	28.02.2020	Google Scholar	“Nostalgia Marketing” AND “Effect” AND “Consumer Behavior”	100
2	28.02.2020	Google Scholar	“Nostalgia Marketing” AND “Effect” AND “Brand Attitude” AND “Purchase Intention”	31
3	28.02.2020	Google Scholar		51.100



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Nostalgia AND Consumer Behavior				
4	5.03.2020	Google	“Nostalgia Marketing” AND “Generation Z”	1.020
5	5.03.2020	Google Scholar	Personal Nostalgia AND Historical Nostalgia	373.000
6	12.03.2020	Google Scholar	“Generation Z” AND “Nostalgia “	687
7	12.03.2020	Jstor	“Video Advertising” AND “Elements”	10.214
8	19.03.2020	Google Scholar	“Antecedents” AND “Video Advertising”	69.900
9	19.03.2020	Google Scholar	Music AND Nostalgia	286.000
10	26.03.2020	Google Scholar	Color AND Nostalgia	150.000

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#### 4. Reflection

Within the scope of this study it was important to find literature that referred to the different variables, especially with regard to the different effects that were investigated since the hypotheses had to be based on reasonable literature support. In general, most of the literature was found on Google Scholar, providing useful insights in this research topic. However, search terms had to be specific enough to find the information which was searched for since Google Scholar provides a huge amount of results.