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The Rearview Mirror and Windshield: Utilizing the Intersection of Nostalgia and Neophilia to Target Today's Consumers"

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The Rearview Mirror and the Windshield: *Utilizing the Intersection of Nostalgia and Neophilia to Market to Today's Consumers*

By

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An Honors Thesis in partial fulfillment of the requirements for the degree Bachelor of Science in Business Administration in Marketing.

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INTRODUCTION

This project is built around two pillars of human thinking and how they relate to targeting the buying habits of today's millennial consumers. Those two pillars are nostalgia, often viewed in this paper through the analogical lens of a rearview mirror, and neophilia, often viewed in this paper through the analogical lens of a windshield. In developing the foundation for these pillars, I've chosen to explore each through four important scopes: their historical and psychological origins, their use in marketing specifically aimed at the millennial generation, successful case examples relying on each of the pillars and branding failures resulting from over-emphasis on or misunderstanding of one of the pillars.

Through a comprehensive look at each of these pillars, I hope to thoroughly explore the benefits and pitfalls of founding an organization's marketing on either nostalgia or neophilia to analyze exactly what works and what does not. From there, I would like to analyze the advantageous intersection where nostalgia and neophilia intertwine to examine the best course of action in order to reach modern-day buyers through strong marketing tactics. Further case studies of successful advertising in this intersection will be examined via literature review, and a survey as well as an analysis of the primary data collected from distributing and conducting this survey will follow.

The goal of this project is to find the "sweet spot" between nostalgia and neophilia in order to achieve success in the minds of Generation Y consumers. Just as a recipe requires careful measurement of its ingredients, I hope to uncover the necessary "dosage" of nostalgia and neophilia to stay relevant and ahead in an increasingly competitive environment. To begin, it's best to examine a brief overview of the firm/product case studies discussed further in the literature review of this paper (presented in a table on the following page) and from there begin exploring the world of nostalgia in marketing.

Literature Review Case Studies

(ordered by introduction into the paper)

Company	Product or Promotion	Year	Nostalgia, Neophilia or Both	Summary of Occurrence
Niantic Labs	Pokémon Go	2016	Nostalgia	Niantic Labs used virtual technology to allow people to catch Pokémon in physical locations with virtual rewards.
General Mills	Lucky Charms	2012	Nostalgia	General Mills brought back Lucky the Leprechaun to target adults with new commercials and social media strategy.
Ovaltine	Ovaltine	1930s-2007	Nostalgia	Ovaltine relied heavily on its original 1930s marketing campaign to promote the brand, making it appear dated.
Miracle Mattress	Twin Towers Sale	2016	Nostalgia	A Texas mattress company attempted to leverage 9/11 nostalgia to sell twin-size mattresses, with disastrous results.
Denny's	Tumblr Voice	2013	Neophilia	Denny's started a hilarious, relatable blog on a relatively new platform to reach their intended demographic.
S.C. Johnson and Son	Glade	2015	Neophilia	Glade created a "Museum of Feelings" pop-up attraction that integrated their scents into a unique, novel experience.
Coca-Cola	"New Coke"	1985	Neophilia	Coca-Cola tried to outdo rivals by introducing a new formula for its famous soft drink, which was not well-received.
PepsiCo.	Tropicana	2009	Neophilia	PepsiCo. responded to dwindling sales by redesigning Tropicana's packaging.
McDonalds	McDonalds' Pokéstops	2016	Neophilia	McDonalds partnered with Niantic Labs to convert 3,000 of their Japanese locations to Pokéstops and Pokégyms.
Starbucks	Pokéstops & Pokémon Go Frappuccino	2016	Neophilia	Starbucks partnered with Niantic Labs to turn 7,800 locations into Pokéstops and created a drink dedicated to the app.
L'inizio Pizza Bar	Pokémon Luring	2016	Neophilia	A New York pizza bar owner paid \$10 to have Pokémon "lured" to his restaurant, significantly boosting sales
Muncie, IN Animal Shelter	Pokémon Dogs	2016	Neophilia	The nonprofit created a program encouraging volunteers to walk shelter dogs while hunting Pokémon.
Coca-Cola	Santa Clause, "Share-A-Coke"	1930s, 2014	Both	Coca-Cola popularized popular Christmas character and leveraged its family-friendly image to allow consumers to connect via names on bottle labels.
Disney	Several examples	Multiple	Both	Disney is a timeless example of leveraging nostalgia and neophilia to sell entertainment, merchandise and a variety of other products.

PART I:
NOSTALGIA

ORIGINS OF NOSTALGIA

What really is nostalgia? Physician Johannes Hofer of Switzerland coined the term in a 1688 dissertation paper, combining the Greek words *nostros* and *logos*, which mean “homecoming” and “pain,” respectively (Beck, 2013). In these early days, nostalgia was seen as a defect or sickness that kept soldiers, especially, from performing their best. Hofer initially used the term to describe the homesickness many Swiss mercenaries were experiencing while waging war in a foreign land. It’s said the force was so powerful that the Swiss were forbidden from singing their native songs, as it was believed to heighten their “disease” (Burton, 2014).

Despite this “diagnosis,” people worldwide continued to seek refuge in this melancholy feeling of homesickness. And though nostalgia is no longer viewed as a form of mental disorder, many today still find a great comfort in establishing a connection to the past. It is so common, in fact, that University of Southampton psychologist, Constantine Sedikides, Ph.D., says that the majority of people actually experience nostalgia once a week, and more than half of people experience it three to four times a week (Holland, 2016).

Check any teenager’s Instagram rendition of their third-grade basketball photo with the hashtag “Throwback Thursday,” and you can see this powerful influence at work. It is so common that #ThrowbackThursday and its shortened version (#TBT) have received a whopping 120 million tweets as of 2017 (Bradley, 2017). Facebook’s “On This Day” feature that allows people to view their old Facebook statuses and the Timehop app, which now has more than 15 million registered users (Kosoff, 2015), further indulge this 21st-century craving to return to another time.

The influence is not solely contained in social media either. Consumers also buy on nostalgia. There’s no more perfect example than the steady sales increase of vinyl records by those attempting to recapture the glory days. Even though music streaming services have become a societal staple, vinyl sales in 2015 actually rose by 30 percent (Spratt, 2016). To further understand the bizarre reasoning behind reverting to habits that are out-of-date and even supposedly obsolete, it is first important to understand the psychological make-up behind human nostalgia. What is happening in the brain that makes a 58-year-old male who grew up listening to Blood, Sweat and Tears on a record player go out and buy the same cover through the same technology?

It might first be beneficial to define nostalgia, as it applies to a person’s psychological make-up. As it turns out, many psychologists find the word *nostalgia* to be misused in today’s language: it has become a catch-all for a wide range of feelings and actions associated with thinking about a time since past. Associate Professor of Psychology at North Dakota State University, Clay Routledge, Ph.D., finds there to be a strong distinction between what we refer to as nostalgia and what we view as reminiscence. To him, reminiscence is reflecting on one’s past, while nostalgia is the emotional response this reflection brings (Leardi, 2013). There cannot be one without the other, but the emotional response—the invoked nostalgia—is the essential key when tapping into marketing potential.

While nostalgia is present among all age ranges, it's actually believed to be strongest for those aged 12-22 because their brains are undergoing rapid neurological development, as well as coping with major, consecutive life transitions (Stern, 2014). Today, these individuals would have been born between years 1995 and 2005, making them part of the rising millennial generation. This psychological aspect stands as one of the many reasons millennials are so drawn to nostalgia marketing.

The biggest psychological advantage of nostalgia seems to be the warmth it instills. School of Psychology lecturer at England's University of Surrey, Erica Hepper, Ph.D., says, "When we experience nostalgia, we tend to feel happier, have higher self-esteem, feel closer to loved ones and feel that life has more meaning" (Leardi, 2013). For a marketer, invoking this warm, fuzzy feeling not only allows consumers to associate these feelings with the brand's image, it can also have a direct result on revenue. Nostalgia Specialist of Grenoble Ecole de Management in France, Jannine LaSaleta, believes that nostalgia creates an aura of unity—a feeling of social connectedness—which decreases the value consumers put on money (Taylor, 2015). The value this internal connection creates takes precedence over the dollar value placed on products, and LaSaleta believes this actually allows consumers to spend more freely (Taylor, 2015).

MILLENNIALS AND NOSTALGIA

So, of all generations, why is nostalgia marketing such a hit among the millennials? To understand this phenomenon, it is perhaps important to first define exactly who the current millennial generation is. While there are some discrepancies as to the years this generation begins and ends, Goldman Sachs Global Investment Research puts a "millennial" as a person born between 1980 and 2000 (Goldman Sachs, 2017). Surpassing their predecessors in size, the United States Census Bureau deems them to account for 75.4 million people as of 2016 (Fry, 2016).

Millennials stand as 31 percent of the adult population and a third of the United States workforce (Livingston, 2017). If their sheer size weren't enough to have every smart brand clamoring at their door, the purchasing power of millennials will do it. Accenture found that U.S. millennial shoppers spend more than \$600 billion a year (Accenture, 2017). Appealing to this purchasing power is a necessity to staying afloat in modern marketing, and it turns out that millennials are perfectly ripe for nostalgic advertising.

Millennials are in an ideal stage psychologically for this reflecting back because of their current transitional stage in life. Arizona State University's Ph.D. candidate Kate Loveland has done extensive research on this topic, and she found that during times of transition—when the urge to fit in or belong to a group is at its peak—the desire for products that make people feel comfortable is also at a high. (Carmichael, 2010). They seek out brands and products that make them feel as though they're part of a group, hoping it will reduce the cognitive dissonance they're experiencing during this ultimately tedious phase of life. Nostalgia provides this unity.

Other than the age factor, millennials also respond strongly to nostalgia because of their birth into a world filled with rapidly changing technology. The previous generation of Baby Boomers had little to no “modern” technology growing up, and the emerging generation of centennials or Generation Z are growing up with technology already integrated into nearly every aspect of their lives (Mandwee, 2017). Millennials were alive to see the rise and subsequent decline of the flip phone, several music purchasing technologies/services and various models of computer. The iPhone was released just 10 years ago and has already sustained numerous upgrades since its “birth”. This constant development moves products from popular to obsolete in record timing and seems to leave millennials perpetually stuck in the past.

Though their mental state, as well as playing this constant game of technological catch-up, primes millennials for an air of remembering the simpler days, what’s unique to this generation is that they’re not experiencing nostalgia to remember just *their* simpler days. Millennials are actually borrowing from the ideals of times long before their birth. Cassandra McIntosh, senior insights analyst for Exponential (a global provider for advertising intelligence), summed this phenomenon up by saying, “Millennials are coming of age in an age of economic turmoil — a difficult job market. Therefore, they end up romanticizing simpler times much more – even those times they weren’t around for” (Dua, 2015).

The New York Times editor and American author Jeff Gordinier seconds this in his millennial-centered book: *X Saves the World*. He believes that the current economic recession has left millennials searching for comfort and stability; something they’re finding it in the past—in times of stable job markets and improving financial statuses (Browne, 2009). This may also be the result of political unrest or the growing threat of terrorism, as American author and historian Neil Howe believes. Howe thinks it has less to do with the economic conditions and more to do with a preference to remember times prior to the national tragedy of September 11, 2001. Millennials find the time before 9/11 to be one of innocence and the time afterwards to be a time of insecurity and terror (Browne, 2009).

NOSTALGIA’S SUCCESS IN MARKETING

Some companies have found extraordinary success with marketing to a time now past, especially when gearing these marketing efforts at the millennial generation. It would be useful to explore a couple of these examples, and there is no better place to start than by looking at what *The New York Times* described as “the first mass-consumption nostalgia product”: Pokémon Go (Hardy, 2016).

Pokémon Go

The Pokémon craze arguably drifted to the United States in 1998 with Nintendo’s release of the Pokémon Gameboy games and the corresponding anime show (Villeneuve, 2016). Many millennials grew up collecting the cards, playing the video games and tuning in to watch Ash and

his friends attempt to “catch ‘em all” Those same millennials flooded the app store when Pokémon Go was released.

Pokémon Go actually began as an April Fool’s Day prank by Google in 2014. The multinational technology company created a fake post announcing a collaboration with Nintendo to design a new tool for hunting Pokémon using Google Maps (CBC News, 2016). It was simply a one-day prank, but it didn’t stay that way. John Hanke, the founder of an in-Google American software development company known as Niantic Labs, was working for Google at the time of the post and ran with the idea. Niantic Labs had already developed a science fiction game called Ingress that utilized augmented reality to encourage users to visit real-world locations in order to gain money and access to weapons for territory-acquisition and battle (CBC News, 2016). The developers had the programming and the technology; all they needed was a little time and a lot of faith in the buying power of millennial nostalgia.

Just over two years after Google’s original prank, Pokémon Go was released in the United States, Australia and New Zealand on July 6, 2016 (Hern, 2016) as an application that allowed players to see their world virtually augmented—transformed into one with Pokéstops, battling gyms and, of course, the little “pocket monsters” running about—all through a phone screen. The goal was to find, battle and capture Pokémon (of varying degrees of rarity), while connecting with other players, defeating gym leaders and earning coins and other rewards in the process. The simple mission attracted a large audience, and by the end of July, Pokémon Go’s active daily users reached 28.5 million (Smith, 2017). In the next eleven months, the app was downloaded more than 750 million times (Chan, 2017). Additionally, the market researcher app Annie found that the app generated upwards of \$950 million in revenue during 2016 (Takahashi, 2017).

There is no argument as to whether Pokémon Go was an immediate, monstrous success. The latter half of 2016 was characterized by late-night walks and group outings in search of the rare Mew or Ditto, bragging to friends about a gym defeat and connecting with people all over the world to fulfill a childhood dream of becoming a real-life Pokémon trainer. It can be argued, however, that Pokémon Go’s success had nothing to do with novelty. Augmented reality had long been an optional feature for apps like Snapchat, famous for its colorful photo-augmenting filters. Even augmented reality games, like Niantic Lab’s Ingress app that combined Google Maps and virtual rewards, had already gained momentum prior to the creation of Pokémon Go. Pokémon Go was not the first to utilize this technological advancement, nor was their software the most cutting-edge for the time.

What was new about this app was not at all its technology. As *The New York Times* writer Quentin Hardy explained it best: “What is new about Pokémon Go is both momentous and banal: it is proof that millennials, for years the young generation, are getting old” (Hardy, 2016). What was new about this app wasn’t new at all: it was feeding off the nostalgia of a generation who grew up on Pokémon. Pokémon Go’s prime demographic was the nostalgic young adult who associated playing Pokémon with a happier, simpler time that didn’t include bills, finding a job and surviving in a depressing market.

As the app rose in popularity, the numbers supported this nostalgia-tapping mission. Mobile advertising company StartApp found that of the adults who downloaded the Pokémon Go app, 90 percent were ages 18 to 34 (Villeneuve, 2016). It is no coincidence that 18 years before this app release, Pokémon fever swept the United States in games, shows and memorabilia targeted at children of the time. This was no accident, and neither was Niantic Lab's masterful strategy to properly target the children of Generation X.

Niantic made the game completely accessible to the thrifty millennials by providing an application that utilized existing features on the iPhone (camera, GPS, etc.) to provide an augmented—rather than virtual—reality experience. This made playing the game less expensive or even free, whereas utilizing virtual reality would have required the purchase of a new device (Forbes, 2016). Pokémon Go also made users feel “lucky” for being in the right place at the right time to capture a Pokémon (with a device they were already constantly toting along with them), in a way other popular apps couldn't mimic.

Where Pokémon Go's marketing worked best was not television (the app never aired a single TV commercial) or billboards—Pokémon Go took a minimalist approach to its marketing and let the excited consumers tell the story. Word-of-mouth quickly generated buzz, and the marketers behind Pokémon Go quietly pushed the fringe benefits of the game to the forefront. One of these advertised fringe benefits unique to Pokémon Go over other games was the nature of moving to find Pokémon. Jane Chin, President of the Medical Science Liaison Institute, found that the app especially hit a home run with their marketing of a videogame that gets people up and moving, when the very nature of a typical gamer's lifestyle is incredibly sedentary (Forbes, 2016). This made the product even more appealing to the millennials, who tend to be more health-conscious than their predecessors.

Lucky Charms for Adults

From chasing a Pokémon to chasing a leprechaun, another fine example of nostalgia done right is General Mills. While General Mills has produced several successful marketing campaigns, one of the most notable seems to be its change of audiences for Lucky Charms. General Mills had been around for 108 years when they began producing the first cereal with marshmallows, Lucky Charms, in 1964. With the creation of this colorful breakfast cereal, General Mills introduced to the world the beloved icon, Lucky the Leprechaun, as the brand's mascot. For 53 years, the brand continued to target children with its adorable Leprechaun-themed advertisements.

In 2009, General Mills tested the waters of nostalgia marketing by re-introducing famous cereal boxes with the designs they had donned when many Baby Boomers were children. Target held a month-long exclusive on these retro packages, and among the collection was a 1960s, pointy-eared version of none other than Lucky the Leprechaun (York, 2009). The campaign was successful enough to be re-instated again in 2010 and was met with a warm reception. Matt Britton, founder of Mr. Youth, an American social marketing agency, said, “If you look on

Facebook, there's a trend where people are posting their throwback and nostalgic pictures... Retro is something that will continue to evolve. It won't go away" (Wong, 2010).

The retro concept stuck with General Mills on into 2012. During this time, cereal sales were falling flat, and the company decided to look more closely into their target audience in order to decide on a marketing strategy. What researchers at the company found in this dig was a demographic they'd long been neglecting: adults. "Forty-five percent of our consumption today is adults, and we haven't been talking to them directly," said Greg Pearson, the marketing manager for Lucky Charms. "We just saw it as a big opportunity to leverage this love that they have for this brand and connect with them directly and remind them of how great-tasting the cereal is" (Schultz, 2012).

General Mills realized that it was possible to continue this "throwback marketing" and leverage the nostalgic love older millennials and Baby Boomers had for the brand. At the same time, the company realized that it could do so by re-introducing the cute leprechaun that the child—now no longer a child—grew up with. General Mills could target the mature adult who represented almost half of its cereal-consuming demographic with the same ploy that had worked so many years before.

The company started with a commercial that followed a young woman finding Lucky Charms cereal in her office, subsequently being transported to Lucky the Leprechaun's magical forest and eventually coming face-to-face with the childhood icon. Lucky says to the woman, "You're always after me Lucky Charms," which was a famous tagline from earlier commercials featuring children taking Lucky's charms because they were so "magically delicious" (Schultz, 2012). Afterwards, the woman is reminded just how delectable the cereal of her youth still is, and all is happy in the enchanted leprechaun forest.

Along with the commercials, Lucky Charms adjusted its Facebook profile to target an older demographic by regularly publishing posts recalling memorable moments in the history of the cereal that the adult consumers would probably recall from their younger years. One post might remember the introduction of the purple horseshoe marshmallows in the 1980s, and another might recall the earlier print advertisements of a more crudely-drawn Lucky the Leprechaun.

The nostalgic campaign did not disappoint. The adult-targeted ads and Facebook page led to a 3 percent sales increase in 2013, which was a vast improvement over the flat cereal sales of the years prior (Wahba, 2014). Once again, a major company proved that looking back was just as lucrative, if not more so, than looking forward.

NOSTALGIA FALLING FLAT

Not every brand can benefit from the use of nostalgia marketing. For some, nostalgic marketing makes the brand seem tired, dated and perpetually stuck in the past. For others, it makes the brand seem downright heartless to dredge up that which should never be remembered

in association with a manipulative marketing strategy. There are several great examples of how NOT to do nostalgia marketing, but an excellent one to start with is Ovaltine.

Old, Tired Ovaltine

Ovaltine—a malt drink with vitamin supplements—was invented by Switzerland’s Dr. George Wander in the town of Bern (BBC News, 2001). First manufactured in 1904, Ovaltine was being served at the Summer Olympics in London by 1948 (Lawson, 2002) and consumed by Sir Edmund Hillary during his 1953 Mount Everest expedition (BBC News, 2001). The drink was not, however, limited to the famous and adventurous. Around this time, it also became popular for gentlemen to mix their Ovaltine with raw eggs into a Viagra-like cocktail and for nursing women to use Ovaltine to keep their vitamin levels high and their milk rich (Lawson, 2002).

Ovaltine’s initial advertising hit the mark. It was a household name, and the malt drink company attempted to stay ahead of the game by embracing new frontiers in marketing. In 1935, Ovaltine began sponsoring a British children’s show, “The Ovaltiney’s”, which, as its name would suggest, completely revolved around the popular brand (Koerner, 2002). This television favorite firmly planted the catchy “Ovaltiney’s” jingle in the head of every United Kingdom adolescent and boosted overall sales.

“The Ovaltiney’s” show was a great step to gaining recognition and sticking with consumers, but the problem is that that’s where Ovaltine stopped moving forward. Having established a successful footing, Ovaltine decided to ride out the success by continuously re-visiting its successful campaign. Ovaltine’s advertising continued pushing the ideal of the 1930s British child as the face of the brand, even dedicating a portion of the company’s website to “The Ovaltiney’s” as the brand believed the show and its corresponding products represented "British nostalgia...Englishness and patriotism" (Lawson, 2002).

The problem with this use of nostalgia marketing is that it was striking a chord for the elders who recalled watching the television show, but it was doing nothing to attract a younger crowd. The 1930s feel of the brand caused the up-and-coming generation to associate this drink that was once linked to getting you up and going with a time of settling down and putting oneself to bed around 7:30 pm. Though Ovaltine attempted to change this opinion and remind millennials that it was still the go-to for energy and health, the image of their grandparents taking Ovaltine right before removing their dentures to go to sleep was now rooted in the minds of the new generation. Ovaltine wasn’t building a new clientele, and the elders it had so long depended on to purchase the product of their earlier glory days were quite frankly starting to die off.

The use of nostalgia, with no look towards the future, was apparently so detrimental to the brand that it consequently lost a great deal of market share and changed ownership several times. Finally, transnational food giant, Nestlé, sent out a press release in July of 2007 that it would be acquiring Ovaltine. Never again did Ovaltine advertise on American television, and it is believed that Nestlé pulled the plug on all of Ovaltine’s failing blast-to-the-past marketing.

Miracle Mattress Remembers 9/11

Nostalgia, as defined earlier, is the emotion evoked from remembering a past event. That definition does not necessarily mean the event happened to the person/brand or even as a result of the person/brand, and it also does not mean that the event evokes any form of pleasant emotions. Some brands have attempted to use nostalgia marketing in regard to national events that inspired pain, heartache and even fear. The idea is that the marketing ploy will instill such a strong, memorable emotion in the reminiscing consumer that the advertisement and the brand will break through the clutter and stick out in consumers' minds. For some, their advertisements have certainly stuck out...but not exactly in the way they'd hoped. This was the case for a Texas mattress store that decided to leverage the painful nostalgia of 9/11 to promote its upcoming sale.

In 2016, San Antonio's Miracle Mattress decided to celebrate the approaching day of national mourning by posting an advertisement to social media, promoting its "Twin Towers Sale" (Whitten, 2016). The 21-second video starred the owner's daughter (who happened to be the manager of the San Antonio store), Cherise Bonanno, dressed in all black and asking the camera, "What better way to remember 9/11 than with a Twin Tower sale?" (Fox News, 2016). The sale, as explained in the video, would allow customers to get any size mattress—even those larger than a twin-size—for the price of a twin-size all day long on September 11, 2016.

Cherise smiles and laughs as she spreads out her arms, knocking over the two happy, energetic male employees standing behind her. The men, with an American flag between them, are knocked into two piles of mattresses meant to resemble the Twin Towers that were tragically destroyed by Al-Qaeda in New York on September 11, 2001. The mattresses fall to the ground as Cherise puts her hands to her face and screams. Following the toppling of the mattress towers, the two male employees remain laying on the ground, without moving, amidst the "rubble" of the fallen mattresses. Smiling, Cherise turns to the camera and comments, in a seemingly joking manner, "We'll never forget" (Whitten, 2016).

As one can imagine, the advertisement was not well-received. Social media buzzed with hatred for the video, the store employees and the entire business. Outraged critics took to Facebook to demand the video be removed and the business be shut down. They mocked the "utterly disgusting" nature of the ad and the humor it used towards such a tragic occurrence in which thousands were killed and even more lost a friend or family member (Fox News, 2016). The criticism got so bad that owner Mike Bonanno, whose daughter actually created the video, issued a public apology and reported that he would be closing the doors of the business "indefinitely" to honor the fallen heroes of 9/11 (McLoughlin, 2016). This "indefinitely" only lasted a couple of days, but the business remained closed throughout September 11th, and the "Twin Towers" sale received a name change and a public promise to donate 30 percent of the sale's proceedings to a charity fund memorializing the victims and families left behind from the terrorist attack (Steele, 2016).

This apology was not well-received either. According to the *Chicago Tribune*, one angry Facebooker named Heather English wrote, "There will never be an appropriate time to mock 9/11, and to do it to promote mattress sales? Are you kidding me?" (Steele, 2016). Another

reminded the company that anyone effected by the event would never find a joke about it funny or a marketing ploy utilizing it acceptable. The owner, as well as his daughter, continuously apologized amidst the angry social media commentary and family death threats. In an interview with WOAI-TV, Cherise Bonanno called her actions “stupid” and reminded the world that, “We are not hate; we are love. We’re Miracle Mattress. We make miracles happen” (Steele, 2016). Many would perhaps find it a miracle if the business ever recovered from the escapade or received more than a 1.4-star rating on Facebook.

NOSTALGIA CONCLUSION

It’s no doubt that nostalgia is a powerful sensation and an even more powerful marketing tool when used correctly. Looking back is important to American consumers. However, nostalgia is only one part of the equation for brand success. Some people don’t enjoy looking at life through a rearview mirror. For some, the marketing that stands out is that which is new, innovative and exciting. Now, instead of looking back, it’s time to take a look forward and examine the antithesis of nostalgia: neophilia.

PART II:
NEOPHILIA

ORIGINS OF NEOPHILIA

What does the term “neophilia” really mean? Breaking down the word, Google Translate will tell you that *neo-* is Greek for “new” and *-philia* means “attraction for” in Greek. Merriam Webster Dictionary matches this, defining neophilia as “a love or enthusiasm for what is new or novel” It explains why some young children easily grow bored without new stimulation and why some adults are the first in line to purchase the latest and greatest iPhone right away, even when their old model works just fine.

It is more than just a whim; it’s part of our psychological make-up. American author Winifred Gallagher explored the reasons human beings crave novelty in her 2011 novel: *New: Understanding Our Need for Novelty and Change*. According to Gallagher, three affective “knowledge emotions” provide the basis for neophilia—surprise, curiosity and interest (Popova, 2012). These “emotions” elicit a thirst for learning and thus encourage people to embrace the new. Gallagher even says, “To survive, you must be aroused by the new or different.” (Popova, 2012)

There might also be a medical explanation for why some people prefer more novelty than others. According to a study by the Yamagata University School of Medicine in Japan, participants who produced a certain variation of a mitochondrial enzyme called “monoamine oxidase A” maintained consistently higher scores for neophilia and neophilic tendencies (Robertson, 2006). As it turns out, an enzyme might not be the only medical explanation for people possessing an affinity for novelty. Neuroscientist Alice Flaherty found neurological bases for neophilia in her work, but her theories instead revolved around dopamine production.

In Flaherty’s 2005 entry to the *Journal of Comparative Neurology*, she proposed that creativity and novel/arousal-seeking behavior originate in the dopamine pathways of the brain’s limbic system (Flaherty, 2005). Drug studies have found a great deal of evidence to support Flaherty’s theory, given that the drugs that heighten dopamine levels, such as cocaine, MDMA (ecstasy) and methamphetamine, are associated with heightened creative arousal and goal-seeking behavior, while the drugs that inhibit dopamine production, such as antipsychotics, have the opposite effect (Allen, 2010).

Another perspective includes University of California, Irvine biochemist Robert Moyzis, who also believes tendency toward novelty is genetic, but he instead believes the phenomenon to be equally geographic. According to Moyzis, this tendency results from a genetic mutation, the “migration gene” that occurred some 50,000 years ago when human beings were first leaving Africa and venturing around the world (Tierney, 2012). Those possessing this “mutant DNA” passed down the gene to their modern-day neophilic descendants.

Other professionals in the field argue that this affinity for novelty is not genetic; it’s the byproduct of a rapidly accelerating society. Sociology professor at the University of York, Colin Campbell, believes that neophilia essentially began with the industrial revolution and has been a characteristic of modern society ever since (Robertson, 2006). According to his arguments, neophilia wasn’t even considered before the industrial era, and the word “boredom” (as well as

the associated melancholy of having nothing to do) didn't rise to popularity until the 19th century (Tierney, 2012). Since that time, it seems that humans have essentially required constant stimulation.

Tendency towards neophilia is also largely a function of age. According to *The New York Times*, the urge for novelty-seeking drops by as much as 50 percent between the ages of 20 and 60 (Tierney, 2012). This makes sense when examining the characteristics of neophiliacs—their tendency towards excitability, extravagant spending, impulsivity and disorderliness (Whitbourne, 2012)—which are arguably traits many associate with youth. It is important to note as well that these neophilic tendencies do have their dark side in that they're also linked to impulses in other areas, such as alcohol addiction and drug dependency (Whitbourne, 2012).

MILLENNIALS AND NEOPHILIA

Just like nostalgia, neophilia is incredibly popular among the millennial generation. The generation's young age is obviously a major contributing factor, as it's already been established that their affinity for the new will greatly decline as they eventually grow older. However, the larger contributing factor goes back to the rapidly accelerating society in which they're growing up. Winifred Gallagher said, "We now consume about 100,000 words each day from various media, which is a whopping 350 percent increase, measured in bytes, over what we handled back in 1980. Neophilia spurs us to adjust and explore and create..." (Tierney, 2012) This "spur to adjust and explore and create" causes the same conundrum that nostalgia does, in which millennials must continuously play catch-up regarding the newest and best or they must find contentment residing in an outdated past.

Additionally, while millennials tend to be incredibly nostalgic, as earlier explored, they're also the generation of accepting the novel and embracing change. According to a survey conducted by Millennial Marketing, millennials are actually 2.5 times more likely to be an early adopter of technology than previous generations (Millennial Marketing, 2017). They are the first to test out the new computer software, invest in the newest smartphone or open their minds to the world of artificial intelligence. That same survey also found that 69 percent of millennials claimed they crave adventure, and it appears they're finding this adventure first and foremost through the technological advancements characteristic of their rise to adulthood (Millennial Marketing, 2017).

What's even more interesting than their eagerness to plunge into the change head-first is that millennials are not only adopting these new technologies and ideas, but they're using them to create their own. Millennial Marketing's survey also found that 46 percent of millennials post photos or videos online that they themselves have personally created (Millennial Marketing, 2017). If they cannot seek out something that captures their attention and keeps them stimulated, they will create that very something themselves...and are likely to share it with the rest of the world as well.

NEOPHILIA'S SUCCESS IN MARKETING

So, how exactly can neophilia be done right? In a world filled to the brim with advertisements and advancements—not to mention the intense pressure to capture and hold the consumer's attention—how can a brand be the first at doing anything? Well, a few brands have succeeded quite well with this feat, so looking at a couple of those would be a great place to start.

Denny's Tumblr

One company that is tapping into this innovative perspective in today's society is Denny's. Denny's started out as Danny's Donuts in 1953. The Lakeside, California establishment, created by Richard Jezak and Harold Butler, quickly expanded to 20 stores in just six years (Upton, 2013). In 1959, the shop was renamed, both to reflect its variety beyond just donuts and to keep from being confused with popular donut/coffee chain, "Coffee Dan's" (Upton, 2013). Today the company proudly owns and operates thousands of stores across the globe.

This pancake house-meets-coffee shop-meets casual family restaurant needed to break through the clutter and establish a strong marketing presence in an overly-crowded advertising world. To do this, Denny's hired Erwin Penland (now known as EP+Co.) in July of 2013 to take over the company's marketing (Taylor, 2015). This South Carolina agency decided the only way to keep Denny's new and relevant was by shifting its focus to what might be considered "the currency of modern-day consumers": social media (Coffee, 2017). Denny's needed a strong social media presence and looked to the advertising agency for a way into the hearts—and wallets—of millennials. Erwin Penland realized they needed to get creative to accomplish this, and they needed to tap into a popular platform that had not yet been actively pursued by other brands. That platform was Tumblr.

Tumblr was created in February 2007 as a blogging tool and social community. A decade later, there are a reported 341 million blogs on the site (Gunelius, 2017), and the platform ranks first in average number of minutes spent per visit (Cook, 2012). Erwin Penland created a Denny's Tumblr blog with a strong, humorous (and occasionally bizarre) voice that matched what many considered to be the overall tone of the restaurant (Patel, 2016). It was a voice that Denny's CMO John Dillon described as "unique, slightly off-center but very, very welcoming. The kind of person you can literally sit down next to at a diner and have a conversation with" (Taylor, 2015).

This voice, perfectly suited to the brand's fan base and the platform, was novel and relatable to customers. One post, praised in Gary Vaynerchuk's 2013 book, *Jab, Jab, Jab, Right Hook: How to Tell your Story in a Noisy Social World*, showed a GIF (an animated version of a photo) of a fork digging into a delectable stack of pancakes, dripping with syrup. The caption—"stacks on stacks on stacks of pancakes"—plays off lyrics from Hip Hop artist YC's popular 2011 song, "Racks" (Vaynerchuk, 2013). The post was reblogged by famed New York writer

Synecdoche, who chose to share the humorous play on words with her large Tumblr following, and was described by Vaynerchuk as “the kind [of word of mouth] that can drive a car full of hungry rap-loving Tumblr users to pull into a Denny’s parking lot.” (Vaynerchuk, 2013).

Though many brands had utilized humor in their advertising and even relayed that humor on social media outlets, none had infiltrated the sarcastic, zany world of Tumblr, especially not with a voice so unique and so spot-on with the general tone of the brand. Denny’s hoped to target millennials with this approachable tone and chose Tumblr because of its advantageous demographics; 61 percent of Tumblr users are ages 13-18 years old, and 57 percent are ages 19 to 25 (Smith, 2013). Its voice on Tumblr and active participation with other Tumblr users were equally designed to win over millennials, seeing as 62 percent of millennials surveyed admitted that they were more likely to be a loyal customer of a brand if that company engages them on social networking (Schwabel, 2015).

Denny’s social networking engagement worked, and millennials loved the relatability and accessibility of their favorite brand on their favorite blogging tool. Since EP+Co. took over its advertising and introduced this new Tumblr voice, Denny’s has increased follows and fan growth by 150 percent, bringing the company’s average engagement-per-post up to more than 1,800 people (Taylor, 2015).

Glade’s “Museum of Feelings”

Some products are easier to innovate than others. While technology allows for plenty of novelty, marketing neophilia through the common household air freshener might be a slightly more difficult nut to crack. “Everybody knows what this product is,” said former CMO of Landor, Hayes Roth, “and everyone assumes that it’s going to work” (Klara, 2014). There are usually no surprises. However, that didn’t stop Glade from thinking outside the box to advertise their new candle line.

Based under parent company S.C. Johnson & Son, Glade is a brand of air fresheners and candles that premiered in 1956, just nine years after the first ever air freshener advertisement, created by Air Wick, debuted in *Esquire* (Klara, 2014). For years, Glade was content with being the go-to, sweet-smelling shelf brand—the simple, predictable, dependable air freshener. That is, until Glade decided to market outside the box and design its own pop-up attraction in 2015. The exhibit, which was created by Ogilvy & Mather and produced by Radical Media, was advertised as the “first museum that reacts to emotions” (Mimaroglu, 2015). This “Museum of Feelings” was to be displayed in a 5,300-square-foot portable building in Brookfield Place in Manhattan, New York for four weeks, ending December 15, 2015 (Lumb, 2015). It would be free to the public, and each room would build an experience around one of Glade’s popular scents.

In the production stage of the project, Glade approached Radical Media with five scents that represented five emotional states the company wanted incorporated into rooms of the museum. These states were: Optimism, Joy, Invigorated, Exhilarated and Calm (Lumb, 2015). Radical Media then designed a walk-through tour of the museum that highlighted each state,

punctuated by its own smell. The museum's first room, Optimism, came to life with layers of sheer curtains and a colorful spray spinning around the floor. It was sponsored by Glade's "Radiant Berries" scent, which permeated the air of the brightly-decorated room (Lumb, 2015).

The next room was inspired by Joy. Green LED vines dangled from the ceiling, and the faint scent of fir trees (courtesy of Glade's "Balsam and Fir") lingered in the background. The walls and floors were mirrored to give the impression of wandering through an endless enchanted forest (Rogers, 2015). Leaving the forest led into the next room: Invigorated. Chaos filled the space of pulsing lights and halos of color at visitors' feet that changed shade and intensity with the speed of movement in the room. Glade's "Blue Odyssey" floated up through the air (Lumb, 2015).

Flashing lights gave way to a bright array of color, courtesy of the fourth state: Exhilarated. The room was filled with a kaleidoscope of mirrors, accentuated by the smell of Glade's "Blooming Peony and Cherry" (Rogers, 2015). Leaving the colors behind, visitors stepped into the final room. The final state, Calm, was punctuated by Glade's "Lavender & Vanilla" fragrance and resembled a bed of fluffy, white clouds, complete with a misting fog machine (Lumb, 2015). Once passers-through found serenity in the last room, they would leave to find Glade re-integrated into the process with a table at the end of the tour, where people could purchase various Glade products, including the fragrances utilized in the museum. Opposite the table was the attraction arguably designed specifically for the photo-loving millennials: the selfie machine.

The selfie machine utilized steel hand plates to read each participant's skin salinity and heart rate, combining this reading with the weather, stock prices and general ambiance of the geographic area, to determine mood and appropriately layer colors of the selfie with this determined mood. To top it off, Glade created a hashtag for Instagram posts (#museumoffeelings) and actively encouraged visitors to share the photos they'd taken in the rooms and in the selfie machine. That hashtag was used more than 120,000 times during the exhibit's short lifespan (Mimaroglu, 2015).

The one-of-a-kind museum was a hit and attracted more than 56,000 people during its month-long stint (Birkner, 2016). Glade attributes this popularity and warm reception to Radical Media's innovative method of capturing attention for what could easily be considered a more mundane product. "How do you get people to remember a smell?" S.C. Johnson's chief global marketing officer, Ann Mukherjee, asked. She answers, saying: "Build memories around it. Create an experience. We gave the world a whole new way to look at Glade" (Monllos, 2016).

Not only did the attraction win over the general public; it won over the Cannes Lions, an awards ceremony originally created in 1954 to award advertising agencies for their creativity (Handley, 2017). The "Museum of Feelings" won four awards in the 2016 festival (Birkner, 2016). According to S.C. Johnson's website, the company received the gold lion for Live Brand Experience, the silver lion for Omni-Channel Experience and bronze lions for Spatial Brand Installation/Experience and Creative Data.

NEOPHILIA FALLING FLAT

Being the first to the scene with an idea or in an arms-race to continuously upgrade products can be dangerous. Sometimes, consumers don't want change. Sometimes the novelty is far too foreign, inconvenient and takes away from the warm familiarity that is the very essence of their favorite product. Sometimes it's not okay to mess with the core of a beloved brand. Perhaps no better instance exemplifies just how badly neophilia can fail than what might also be called one of the worst public relation disasters to date: the 1985 "New" Coke.

Coca-Cola's "New Coke"

Coca-Cola has always been a classically iconic brand. Created in 1885 by Confederate army colonel John Stith Pemberton, it was originally marketed as a cure for headaches, indigestion, anxiety and addiction—from which Pemberton himself personally suffered (Epstein, 2013). From its very inception, the brand was always a marketing pioneer for its time, even in its early days when the drink still contained actual cocaine. Yet, despite making several ingenious marketing campaigns (an in-depth look at the successful Share-A-Coke phenomenon will come later), innovators at Coca-Cola attempted to outdo themselves by announcing to the public on April 23, 1985 that they would be altering the famous 99-year-old Coca-Cola original formula (Haoues, 2015).

This decision was not the result of a small whim or last-minute choice. It came as a response to 15 years of waning sales, deteriorating market share to rival beverage companies and a 200,000-person taste test in 1975, known as "The Pepsi Challenge," in which the majority of participants actually preferred a single sip of Pepsi to a single sip of Coke (Morris, 2015). Coca-Cola feared that this taste test would move consumers to believe its long-standing competitor's formula reigned superior and cause market share to dwindle even further, so they had to act.

Their solution was to alter Coke's formula. The New Coke would be sweeter, smoother and more similar to an extra syrupy Diet Coke. The formula would be more comparable to rival Pepsi and hopefully just innovative enough to kick-start sales and regain lost ground in the beverage industry. The plan was to leverage the great new taste with the positive brand associations that had always surrounded Coca-Cola and produce a quality, profitable product. The company conducted further taste-testing and confirmed its theory that this New Coke was actually preferred over the original recipe in blind taste tests (Haoues, 2015).

It is also important to note that this decision was arguably not entirely customer-centered, as Coca-Cola would like the public to believe. Though there was vested interest in solidifying market share and creating a drink the mass public would enjoy, this new formula was also lucrative to Coke in another way; the ingredients being cut to produce New Coke were actually some of the more expensive from the popular recipe, and this alteration would save Coca-Cola \$50 million a year in production costs (Gorman, Gould, 2015). Coca-Cola essentially counted on introducing a new favorite drink, pocketing a good deal of money and banking on neophilia-

based marketing strategies to push its declining sales straight through the roof. What Coca-Cola never accounted for in this equation was public nostalgia for the original recipe of Coke.

By June, just two months after Coca-Cola's announcement, the company was receiving 1,500 calls a day from consumers shocked and outraged by the modification (Morris, 2015). These calls rang in continuously, and during the less-than-three-months New Coke was on the shelves, it's estimated that the company received something like 400,000 phone calls from angry, complaining customers (Morris, 2015). Even more, the outrage did not stop at phone calls. Some opponents made it their mission to show the company just how distraught they were at this change-up. One man in particular, a Seattle retiree named Gay Mullins, was so angry at Coca-Cola that he created a protest group called "Old Cola Drinkers of America," which eventually gained national notoriety.

Old Cola Drinkers of America, the organization in which Mullins invested much of his retirement fund, established complaint hotlines, created well-circulated petitions, distributed pins featuring crossed-out diagrams of the New Coke and tirelessly worked to garner as much national attention as possible for its cause (Haoues, 2015). The group echoed public sentiment that people truly felt their childhood, which they had long been able to revisit with the pop of a red-and-white aluminum can, had been ripped away with this new creation. In a 1985 interview with the *Chicago Tribune*, Mullins spoke for the whole country when he said, "I feel injured. Betrayed. Like a sacred trust has been violated... People are so shocked by this, they worry that maybe the whole country is beginning to fall apart. They don't even trust themselves anymore" (Shales, 1985).

Mullins felt that Coke had gone too far in its support of innovation and had destroyed the very core of the brand to which people for generations had clung. Corporate America was so firmly wrapped around the solid ground of Coca-Cola that when the company tried to innovate, all it really did was remind the people of America that nothing good lasts forever. And this was definitely not a fact of which American people wanted to be reminded.

The national public outcry didn't fall on deaf ears, and Coca-Cola soon realized the gravity of its mistake. On July 11, 1985 Coke announced the intention to return the original Coke formula to the shelves. With classic Coke's return, the company admitted its mistake in underestimating the nostalgia associated with the brand's safe, familiar taste. Though Coca-Cola would go on to create incredibly innovative campaigns in the future, it never again tried to alter the core essence of its brand.

Tropicana's Repackaging

One reason Coca-Cola made its famous blunder was its constant attempt to stay ahead of long-standing rival PepsiCo. The pressure forced Coke to innovate without completely weighing the cost of the decision and considering all consequences. But, as it would turn out, PepsiCo. was not immune to similar marketing failures in its plight to rise above Coca-Cola either. PepsiCo.'s largest mistake in trying to stay ahead of the game occurred with its juice label, Tropicana.

Tropicana was developed in 1947 by Sicily immigrant Anthony Rossi who left the Florida restaurant industry to start Fruit Industries Inc, a national fruit shipping company. An early pioneer, Rossi was the first to utilize a refrigerated truck to ship his citrus fruit across the United States (The New York Times, 1993). It soon became apparent that Rossi's cash cow was the orange segment, and he renamed the company "Tropicana Inc." in 1957. A little over 40 years later, PepsiCo. took ownership of the brand.

Tropicana products remained stable and dependable for the next six decades, becoming a name in orange juice that households could trust. Like Coca-Cola, PepsiCo. underestimated the public's attachment to their product's present state and opted for an adjustment. The corporation had learned from Coke's error in modifying the formula of their product, so PepsiCo. instead decided to modernize Tropicana's packaging. The decision to repackage was simple: the economy was struggling (this instance came just after the 2008 financial crisis), and the company could see sales beginning to decline as a result of American consumers forgoing the premium-priced brands in order to partake in cheaper substitutes (Elliot, 2009). In an effort to reinvigorate the entire juice category and remind shoppers that the extra expenditure purchased extra quality, PepsiCo. decided to introduce a new campaign—"Squeeze, it's a natural"—and new packaging to complement it.

The company hired semi-controversial yet seasoned brand designer, Peter Arnell, to create a new package for Tropicana's Pure Premium line. Though the corporation shelled out roughly \$35 million to execute the campaign, executives were certain the reward would be much greater and chose to proudly unleash their new creation (Tischler, 2009) At the beginning of 2009, the company debuted Tropicana's new packaging. Arnell had done away with the iconic straw-in-an-orange and replaced it with a large glass of orange juice pictured on the side of each carton. He altered the script of the logo and produced what he believed to be a sleeker style of writing. Arnell also changed the cap so that it now appeared as a half-orange, though it was still plastic and didn't "squeeze" as the campaign's name would suggest.

When asked about his design, Arnell told reporters, "We thought it would be important to take this brand and bring it or evolve it into a more current or modern state" (Edwards, 2009). He spoke proudly of his work and believed Tropicana customers would appreciate his creative masterpiece. However, Arnell made a grave mistake when he thought consumers' love for novelty would outweigh their love for the comfortable, familiar juice brand packaging they'd always known and trusted.

In less than two months, sales for Tropicana's Pure Premium line had plummeted by 20 percent (Zmuda, 2009). Consumers found the new design to look foreign, generic and cheap. Some shoppers, whose grocery store trips had become so habitually repetitive that they didn't have to think twice about the products they were throwing in their carts, couldn't even find Tropicana on the shelf and had to settle for a generic brand or Tropicana's biggest rival, Minute Maid (which, ironically enough, is owned by Coca-Cola).

Chief Creative Officer at Olson, Dennis Ryan, described the logo as "very clean but kind of cold-looking" and found that even those who did recognize the product on the shelves no

longer trusted the drink hiding behind the foreign package (Nisen, 2013). Blogs ran wild with hatred for the redesign, and according to *Newsweek*, one blogger went so far as to refer to designer Peter Arnell as “the Bernie Madoff of brands” (Lyons, 2009). The marketing decision was likened to that of the New Coke campaign, and PepsiCo. soon realized it needed to act quickly before its entire juice line was irreparable in the public’s eyes. By February 23rd of that year, when Tropicana’s new look had not even graced the shelves of grocery stores for a full two months, PepsiCo. announced its decision to do away with the new packaging (Zmuda, 2009).

The company announced plans to continue with the rest of the campaign, but the majority of the package would return to its beloved state. The only aspect of Arnell’s design not to be completely scrapped was the half-orange cap, which the company decided to leave on Trop 50, its version of Tropicana containing less sugar and fewer calories (Elliot, 2009). This has since led many to joke that PepsiCo. essentially paid \$35 million for some bad publicity and a new plastic cap.

When the complaints started rolling in, PepsiCo. learned like their predecessors before them, the tricky game one plays when they attempt to embrace society’s love for innovation and novelty. Neil Campbell, president at Tropicana North America said, “We underestimated the deep emotional bond [the brand’s most loyal customers] had with the original packaging” (Elliot, 2009). Consequently, they paid the price.

NEOPHILIA CONCLUSION

Innovation is a necessity for brands to survive in today’s fast-paced climate, and novelty is essential to keep any brand from falling behind. However, it is a delicate balance to establish just how much a brand should move forward. To fully explore the best way to target today’s millennials, it is important to understand nostalgia and neophilia not as separate entities but as an intersection in which pieces of the whole work to create a “sticky” marketing campaign that will grab consumers’ attention and hold on tightly.

PART III: THE **INTERSECTION**

REARVIEW MIRROR AND WINDSHIELD

When you drive a car, it is obviously crucial to understand how to move forward. But, just as crucial, is the skill to move backwards. For success in driving, one must know how drive ahead and how to reverse. The same can be said for marketing, particularly in today's volatile market, making two driving necessities perfect for comparison to nostalgia and neophilia.

A typical automobile has a large windshield that allows its driver to monitor the road ahead. This windshield represents neophilia—the vast frontier in which companies need a wide view of what's to come so as to properly plan their trip. Driving on the road requires a constant passage forward, much like brands require if they want to stay relevant in such a fast-paced society.

However, when operating a vehicle, one should not always be looking straight ahead. When changing lanes, when backing out of a parking space and when one just wants to see where he or she has been, the rearview mirror is essential. There are three small rearview mirrors on the standard car, and it is my opinion that this is a reminder that nostalgia marketing should be utilized differently than neophilia. Neophilia represents the larger view of the route ahead, which is why the windshield is so large. The three comparatively smaller rearview mirrors indicate that nostalgia is best applied in doses.

Nostalgia does not need to be the basis for a business, lest the business remain perpetually behind-the-times. However, for many people, when they are departing from home and catch a glimpse of a loved one in the rearview mirror, there is a warmth instilled. What is behind is comfortable and safe. Consumers know it, and they trust it. Without the rearview, just like without nostalgia, individuals would not be able to appreciate how far they have come. Successful brands were once small, start-up ventures, and it's easy to forget that the global giants once used sub-par drawings on flyers to promote their brand.

Both neophilia and nostalgia—just like both the windshield and rearview mirrors—are important to modern marketing, and it can be easily argued that marketers shouldn't utilize one without the other. Neophilia moves the brand ahead, and nostalgia reminds consumers just how far the brand has moved ahead. To further explore this intersection—this marketing “sweet spot”—where rearview mirrors and windshield meet, it would be useful to look at the success of a few brands who are nailing this new and old combination.

SUCCESS IN THE INTERSECTION

There is no better place to begin in this intersection than re-examining a product mentioned earlier as a shining example of successful nostalgia marketing towards millennials. However, this time the scope must be much larger to incorporate a nostalgic product with novel fringe-marketing that may change the way brands market in the future. This initial product is the creature-hunting creation: Pokémon Go.

Going Beyond Pokémon Go

In exploring successful products for nostalgia marketing, Pokémon Go was at the top of the list, as its features and advertising were largely based in millennial nostalgia. It was not novel. However, something larger took hold once the product got off the ground. For the first time in marketing history, companies began allying themselves with an augmented reality application to promote their products. Because of these partnerships, virtual rewards could now be found at physical locations.

An avid Pokémon lover could walk into his/her favorite fast food restaurant and earn virtual gaming coins or spot a rare Pokémon simply by entering the door. This combination was both nostalgic and novel, and any smart business began jumping at the chance to partner with Nintendo and join the game. McDonalds started the craze as the app's first major sponsor by virtually converting 3,000 of its Japanese restaurants to Pokéstops and Pokémon Gyms (Beaudin, 2016). Customers could now grab a Pikachu and a Big Mac in one stop, and Pokémon trainers flooded the golden-arched doors.

Starbucks followed in December of 2016 by forming a Niantic Labs partnership to create Pokéstops or Pokémon Gyms at 7,800 of its United States locations (Makuch, 2017). Along with this partnership came a custom drink in honor of the app; the "Pokémon Go Frappuccino" consisted of a vanilla bean Frappuccino, blended with raspberry syrup, freeze-dried blackberries and topped with whipped cream (Makuch, 2017). This unheard-of marketing sensation swept the nation, and it didn't just benefit the multimillion-dollar chains.

New Yorker Sean Benedetti, manager of L'inizio Pizza Bar in Long Island City, paid just \$10 to have a dozen Pokémon virtually "lured" to his restaurant (Gepner, Rosa, Rosenbaum, 2016). "Luring," a feature of the Pokémon Go app that increases the rate of Pokémon appearing around a Pokéstop for thirty minutes (Brooke, 2016), proved to be very beneficial, as business subsequently rose by more than 75 percent (Gepner, Rosa, Rosenbaum, 2016). The nonprofit sector followed suit and decided to use the phenomenon for a charitable cause. The Muncie Indiana Animal Shelter capitalized on the physical adage of the game by starting a volunteer program called "Pokémon Dogs" that would enlist those ages 15 and older to walk shelter dogs as they hunt Pokémon (Tan, 2016). The Facebook post announcing the program gained national attention and subsequently received 28,616 shares, reaching more than 1.5 million people (Chan, 2016). For millennials, of which nearly half are more willing to make a purchase or spend more on the purchase if that product/service supports a cause (Millennial Marketing, 2017), this fringe marketing of a Pokéhunt that gave unwanted puppies some much-needed love only furthered their adoration for the game and its partners.

These partnerships provided a new frontier of virtual games partnering with long-standing business establishments through the front windshield, but it also displayed a generation of happy adults living their childhood fantasy in the rearview mirror. The app left plenty of room for innovation—new releases of Pokémon, additional rewards and quests in new locations, as well as more room for collaborations with charity—but they also left plenty of room for

nostalgia—incorporating Pokémon cards or the original television series characters into the game, features of old Pokémon collections on the company’s website or social media, etc.

Niantic Labs founder and CEO John Hanke summed it up best when discussing the app’s success in a 2017 interview: “I guess you could call it nostalgia. I have that feeling about certain TV shows that I grew up with. For this generation, for the millennials, they have that same kind of feeling toward the Pokémon brand. And by bringing it out in a way that made it accessible to them on their phones, because they’d outgrown the demographic of the Nintendo handheld, they could tap back into that sort of warm childhood memory but in a completely fresh way” (Heine, 2017).

Coca-Cola’s Santa and Sharing

Switching gears from Caterpie to caffeine, Coca-Cola was earlier examined in the context of its 1985 formula-change disaster. The beverage company had long prior been a shining example of warm nostalgia and promising neophilia, and it has since excelled on both ends. In fact, one of the early dreams for Coca-Cola was that it could remain timeless, while also being ahead of its time. This dream was even apparent in its early branding when Frank Mason Robinson, the bookkeeper for Coca-Cola’s creator John Pemberton, chose a lettering script for the logo entirely different from those being used by competitors of the time. From this early idea of exactly what the soft drink could be, the company decided that the logo script should remain untouched, even while other companies chose to update and redesign (Feloni, 2015).

When Georgia businessman Asa Candler bought Coca-Cola from Pemberton in 1892, the advertising budget was just \$11,000, but it was enough for the soda company to do something not yet done by a food brand (Moran, 2012). That is, Candler began marketing products with the Coke branding that were not at all related to soda. These products included items like clocks, pencils, calendars and metal wall signs. Coca-Cola’s name was everywhere Candler could possibly get it.

Yet, the company did not stop there. Perhaps the most effective advertising step Coca-Cola took in its early life was its “creation” of the modern-day Santa Claus. To find the perfect embodiment of strategic nostalgia/neophilia utilization, one need look no further than Coca-Cola’s 1930s advertisements and their depiction of a jolly, bearded man drinking a refreshing glass bottle of Coke.

Coca-Cola hired Swedish artist Haddon Sundblom to portray the jolly Santa Claus character in association with Coke as a way of changing the brand’s target audience. Coca-Cola had long been the “cure-all-problems” remedy—especially since it was originally advertised to fight headaches and addiction—but the company wisely understood that to stay alive, it would need to capture a new audience (DiSalvo, 2011). This demographic would be the whole family. And what could be more family-friendly than the Christmas giver of gifts and good cheer?

Coca-Cola did not “create” the idea of Santa Claus, and it was not the first to idealize his candycane-colored outfit, likely darkening with soot as he slid down the chimney. Images of

Santa, even those depicted of him dressed in his fluffy red-and-white suit, had appeared publicly long before Coke commissioned Sundblom's artwork. However, Coca-Cola's rising popularity, as well as the company being the first major brand to use Santa Claus for promotional purposes, created a perfect storm for the "creation" of Santa Claus in the public's mind, and this "creation" included a bottle of Coke. Coca-Cola managed to do the impossible by reinventing those comfy childhood memories with a new face and a new warm feeling every time someone removed the cap of a fresh bottle of Coke.

Though this campaign already succeeded in combining the past and future into a present success, the tone created by the shift in targeted demographics and the personality of Coca-Cola is poignantly punctuated by this introduction of St. Nicholas and the merry, family ideals that his image brings. It also prompted many children to grow up associating an entire holiday season with their favorite red-and-white-labeled soft drink. However, Coke's ability to both remind and innovate didn't end with ol' Saint Nick. Perhaps the multimillion-dollar company's most successful modern-day campaign is its launch of "Share-A-Coke".

Share-A-Coke first began in the land of the kangaroos. In 2011, Coca-Cola launched a strategy in Australia to customize the labels of plastic Coke bottles. The goal was to personalize the Coke-buying experience by connecting consumers to Coca-Cola and consumers to each other through Coke. This strategy, which was adapted for the United States in 2014, was the famous Share-A-Coke campaign (Schultz, 2017). Coca-Cola's American marketing strategy was to put 250 of the country's most popular names among teenagers and millennials onto Coke bottles, replacing the iconic logo (Tarver, 2015). For example, if you had a friend named Lisa, you could buy a bottle of Coca-Cola with the name "Lisa" on its label and share that bottle with your friend, Lisa. At which point, you were then prompted by Coca-Cola to share your experience on Twitter with the campaign's hashtag: #ShareACoke.

The ingenious strategy seemed simple enough, but its underlying ideology was anything but. What Coca-Cola essentially did was hand a timeless brand over to its consumers to build their own memories and start their own conversations. Coke understood the powerful shift created by millennials in that they didn't enjoy being blatantly marketed to; they liked to take part in the process. Millennials loved that Coca-Cola's campaign shifted the balance of power from the retailer to the consumer, and by 2015, Coke had gained nearly 25 million more Facebook followers as a result of "Share-A-Coke" (Tarver, 2015).

An initial brain behind the creation of Australia's Share-A-Coke campaign, Lucie Austin, best summarized the success by saying, "The campaign capitalized on the global trend of self-expression and sharing, but in an emotional way. Coke is big enough to pull off an idea like this, which speaks to the iconic nature of the brand. Who would want their name on a brand unless it was as iconic as Coke? 'Share a Coke' found the sweet spot by making consumers famous through the most iconic brand in the world." (McQuilken, 2014).

The campaign continues to grow, and as of 2017, the various name options on American Share-A-Coke bottles will account for 77 percent of the names of United States citizens ages 13-34 (Schultz, 2017), allowing even more consumers to be included in the quirky thrill of finding

one's name amongst the bottles on the grocery store refrigerated shelf. There is no doubt the campaign will enjoy even more success in the coming months and continue to solidify Coca-Cola's strong reputation of combining the cutting edge and the classic.

Disney

Though Coca-Cola will always be a marketing powerhouse to admire, it can be argued that one of the most prolific companies, when viewed through the score of its marketing efforts, has always been Disney. Disney has made a habit of using the windshield, the rearview mirror and the entire car to reach its customers. And, unsurprisingly, it works.

The Walt Disney company was founded by the Disney brothers, Walt and Roy, in October of 1923 in Los Angeles. Five years later, the brothers introduced the world to beloved and iconic, Mickey Mouse. Just 14 years later Disney debuted its first animated full-length feature film: *Snow White and the Seven Dwarfs* (Nix, 2015) In 1955, Disney again made history by opening the first installment of one of the world's most famous collection of amusement parks: Disneyland.

Disney has always done things a little differently in the business world. The company maintains a unique central marketing strategy in which it reverses the traditional content marketing flow by first developing the story (or content) and subsequently developing products around this initial story/content (Burns, 2015). This is an advantage Disney has over other companies who produce products, rather than stories, for a profit, and it is an advantage Disney uses to its full extent.

A perfect example is the popular Disney film *Frozen*. The 2013 animated film earned \$1.2 billion at box offices worldwide, making it the fifth-highest grossing film (and the top grossing animated film) of all time (Konnikova, 2014). The characters were relatable, the plotline was atypical of the usual Disney stereotype and the catchy soundtrack was being sung by every young child in the nation. Disney had created a well-liked story—a truly exceptional piece of content—and now they could leverage the film's success into equally profitable *Frozen* merchandise.

Disney flooded stores across the country with Elsa-themed dresses, Anna-inspired dolls and Olaf the Snowman figurines. Children everywhere wanted to emulate the strong heroines and own a stuffed version of the comical snowman, and their parents met their demand. According to *Forbes*, *Frozen* merchandise generated \$531 million in the United States in 2014 (Kell, 2015). The U.S. toy market, which had before been flat for several years as children have moved toward mobile phones and computers instead of physical toys, experienced a 4 percent leap that same year, due in large part to the wildly successful *Frozen* products.

Disney has its “reverse content marketing” down to a science, and the mega-company is constantly peering out its front windshield to design the next big hit. However, Disney is also a master at looking back and reminding consumers everywhere what it's like to be a child again. One recent example of Disney tapping into these nostalgic feelings are the notebooks it recently

debuted for sale at various U.S. Disney themeparks. The notebooks are created to look like VHS movie cases for three of Disney’s most beloved ‘90s animated classics—*Aladdin*, *Beauty and the Beast* and *The Lion King*—in an effort to ignite nostalgia for those who grew up before the age of the DVD (Menapace, 2017) and had to pull a tape from one of these cases if they wanted to experience their favorite Disney story.

Perhaps the most relevant example of Disney combining the new and exciting with the old and beloved is its current push to produce live-action reboots of the animated tales many millennials and their parents grew up watching over and over. On April 4, 2016, Disney released its live-action version of the 1967 animated classic, *The Jungle Book*, which included the timeless characters and storyline of the original but substituted some of the more musical aspects to focus on a dramatic adventure plot, something that attracted a plethora of viewers and kept the movie at the top of the box office for three weeks (Davis, 2016).

Within two months, the film amassed \$349.9 million in the United States and \$549.9 million internationally (McNary, 2016). This set the groundwork for the next Disney live-action film, a remake of the 1991 *Beauty and the Beast*, to premiere in March of 2017. This reboot proved to be an even more successful combination of new and old when it broke \$1 billion at the box office just 29 days after its initial theatrical release (Tartaglione, 2017).

For *Beauty and the Beast*, two large demographics made up the majority of the opening weekend audience, and those demographics were children under 12 and people between the ages of 26 and 34 (Lang, 2017). The latter were the very group who had watched the original as a young child and had grown up humming along to “Be Our Guest”. Disney distribution chief Dave Hollis explained the idea, saying, “People hold the original film in such high regard. We made this one new and contemporary while leveraging the fanship that already existed for the story.” (Lang, 2017)

Disney is tirelessly working to stay ahead of the game and is currently in production on more than 20 other remake films based on its age-old classics. In the works are new versions of *Mulan*, *Dumbo*, *The Lion King*, *The Little Mermaid* and more, all of which are likely to garner as much or more commercial success than their popular predecessors.

MIRROR AND WINDSHIELD REMARKS

These brand examples, as well as those explored earlier, serve to highlight several key insights regarding the combining nostalgia and neophilia into a successful marketing ploy. First and foremost, it is important to remember that the rules for marketing are not universal. They vary from product to product, and some products don’t have the luxury of being either nostalgic or novel. New products can’t rely on nostalgia, and household necessities are often penalized for being too neophilic.

Ovaltine is a perfect example of relying too much on a time past in order to promote its products. While nostalgia can be a clever way to inspire reminiscence, it should not be the sole

basis of the brand's marketing strategy. Nostalgia is a part of the past, and staying too long in that past makes a brand lose its relevance. To modern consumers, it simply appears "tired". Ovaltine used nostalgia as their large windshield, rather than their smaller mirror, and consequently caused the demise of its sales, its product share and its company.

Another important rule of thumb is that a brand completely wrapped around the concept of neophilia loses the opportunity to show consumers how far it has progressed, potentially leaving its buyers standing in the dust. This returns to the idea that different product lines hold different consumer expectations, and while technology companies like Apple might be expected to continuously evolve and innovate, common household item companies like Downy may need to take smaller steps on the road to change, lest they spark a public outcry from frustrated consumers, simply trying to keep up.

Speaking of public outcry, a third incredibly essential lesson is that, although some events—particularly large-scale national tragedies—universally inspire a strong emotion, that does not mean that it's okay in the eyes of the public to use the event as a marketing ploy. This is a form of nostalgia marketing, but it's one that is often seen as manipulative, disrespectful and essentially tasteless. Miracle Mattress is just one of the many companies nationwide that has attempted to use 9/11 for an advertising campaign, and the reaction to the blatant agenda-pushing in the wake of so much pain is usually met with the same backlash that the Texas-based company endured. Even if the advertisement is done out of respect, it's a slippery slope and a very easy way to destroy the reputation of one's business.

Moving forward, it is important for these brands to provide a snapshot of their journey—a perfect example is the General Mills retro cereal boxes—and remember that one can't drive without the ability to see what is behind. It's vital. That being said, however, the bigger necessity is that one must have a solid view moving forward. Driving while looking through the rearview mirrors can move someone just a little ways (though that little bit may be critically important), and it can be absolutely necessary for moving forward, but the more important aspect is to look ahead, in the direction one wants his or her company to move.

Millennials love the comfort nostalgia brings, but they're also poised and ready for the change neophilia will bring. If a brand focuses on the future, while subsequently reminding the generation of their happy-go-lucky past, they will surely succeed in this new emerging market. With a look through the windshield and a glance at the rearview mirrors, any brand can be unstoppable—especially when utilizing insights gathered in the following data.

PRIMARY DATA

SURVEY METHODOLOGY

Surveys were distributed via the online program, Qualtrics in December 2017. The link to the survey was provided via email to more than 100 college students, and participation in the survey was entirely voluntary. The survey consisted of 18 questions relating to the research and 5 questions relating to demographics. The demographics for survey respondents are as follows:

Gender Identity

To get a general idea of the respondent pool and to use for later research, respondents were asked with which gender they identified. Respondents were given three options (“Male,” “Female,” and “Other”) to choose from, with 63% identifying as female, 37% identifying as male and none selecting the third possibility.

Age

Respondents were asked to provide their ages in the form of selecting one of thirteen pre-determined age range options (Starting with “Under 18” and moving up to “73+”). Age was used to determine membership in the millennial generation, which is focused on in the secondary research portion. All survey respondents fell between the ages of 18 and 32. The breakdown is as follows:

- 87% were between the ages of 18 and 22
- 9% were between the ages of 23 and 27
- 4% were between the ages of 28 and 32

Using the Goldman Sachs Global Investment Research definition of a millennial cited in the secondary research (Goldman Sachs, 2017) that puts millennials as individuals born between the ages of 1980 and 2000, the youngest age a millennial could possibly be as of 2017 was 17 and the oldest was 37. Therefore, all participants in the survey would fall within the millennial population.

College Classification

To determine respondents’ current phase in life and their areas of academic focus, survey participants were asked if they were college students. If they said yes, then they were asked their year in college and their major. Every respondent confirmed that he or she was in fact a college student, and all but one of the 107 respondents identified as a senior in college (in their final year of undergraduate studies).

Additionally, all respondents identified as business majors; several identified having more than one major. The breakdown by collegiate major within the business disciplines is as follows:

Accounting	Economics	Finance	International Business	Management	Marketing	Supply Chain	Double Major (Marketing +)	
0	1	1	5	2	86	1	Accounting	1
							Economics	0
							Finance	2
							Management	3
							Political Science	1
Supply Chain	4							

THROUGH THE REARVIEW MIRROR

Nostalgia looks to remembering times past and can have a powerful influence on buying decisions. To examine the effects of nostalgic marketing on product success, nostalgia was explored, in this study, through six survey questions. To set a byline for respondents' familiarity with nostalgic advertising efforts and product development, respondents were first asked, "Has a brand's advertising ever made you feel nostalgic?" Respondents were given the options: "Yes," "No," and "Not sure". The findings were as follows:

- Nearly 91% of the respondents answered "Yes", affirming that an advertising effort had made them feel nostalgic at some point in the past
- About 4% answered "No"
- Around 5% answered "Not sure".

These responses served to indicate nostalgia as a widespread phenomenon.

Nostalgic Brands/Products

Next, respondents were asked to list the first product or brand that came to mind when thinking of nostalgia. Respondents were given no cues and were encouraged to write in their responses. Of the answers given, there were 56 unique responses out of 107 total write-ins. The most common of these was Coca-Cola, which garnered 12 top-of-mind responses, followed by 8 individuals who listed Disney and 6 who identified Proctor & Gamble. The breakdown of responses by frequency and product type are as follows:

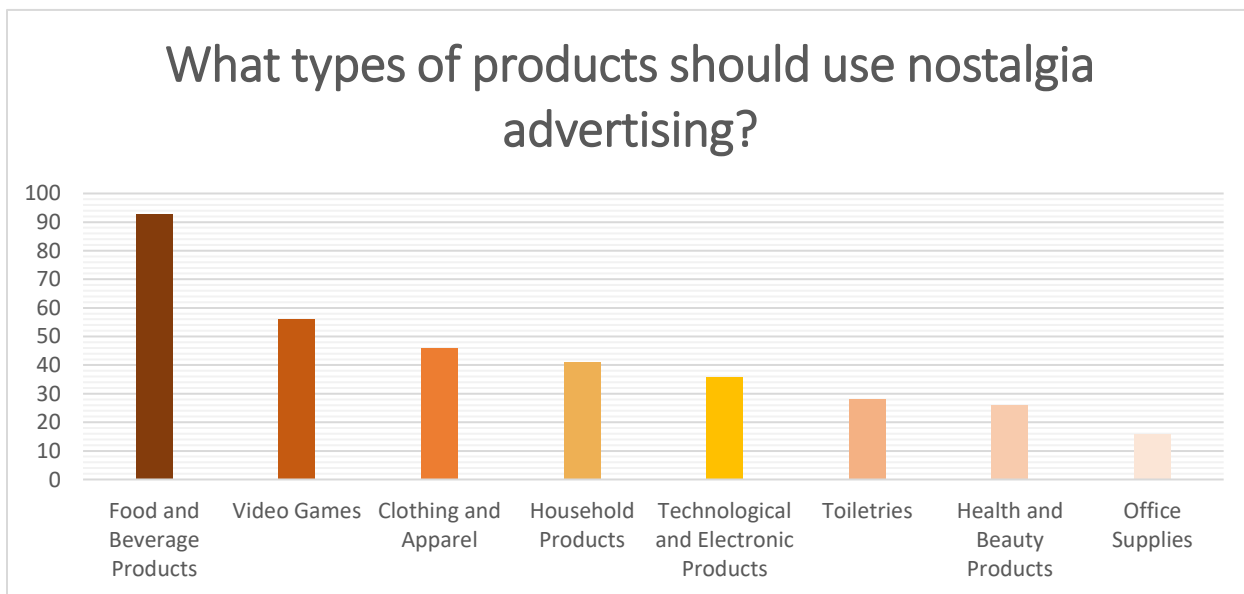
Food or Beverages	Clothing	Electronics	Entertainment or Toys	Health or Household	Other
Coca-Cola (x12) Campbell's (x4) Cereal (x4) McDonalds (x4) Capri Sun (x2) Cheerio's (x2) Nestle Cookies (x2) Oreos (x2) Cheese Nips Corona	Patagonia (x4) Nike (x3) Under Armour (x2) Adidas Fayettechill Filson Gap Hollister "Clothes I used to wear as a kid"	Apple (x3) Nintendo (x2) Walkman Xbox "Nostalgia electronics"	Disney (x8) Lego (x3) Nickelodeon (x3) Barbie (x2) Hot Wheels (x2) Beanie Babies Hasbro Pokémon Teddy Ruxpin "Old Cartoons"	Dove Loreal shampoo Tide	Proctor & Gamble (x6)* Flowers Ford Hallmark Johnson & Johnson Nothing Olympics Brand Vehicles "90s throwback products"

Fig Newtons Gatorade Goldfish Gushers Kinder Eggs Lunchables Minute Maid Fruit Punch Sunny D Welch's Grape Juice Wonderballs					
*Some brands encompass a broad portfolio of products and services that cannot be limited to a single type					

To determine consumer opinions toward product categories using nostalgia in their marketing efforts, respondents were asked: “Which of the following types of products do you believe should use nostalgic advertising? (Check all that apply)” The category options (listed alphabetically) included:

- Clothing and Apparel
- Food and Beverage Products
- Health and Beauty Products
- Household Cleaning Products
- Office Supplies
- Technological/Electronic Products
- Toiletries (Tissues, Toilet Paper, Etc.)
- Video Games

In compiling results, it was found that 88% of survey respondents believed Food and Beverage Products should use nostalgic advertising, with the second-most popular being Video Games at 53%. On the other end of the spectrum, only 15% believed Office Supply products should use nostalgia advertising. The other responses are as follows:

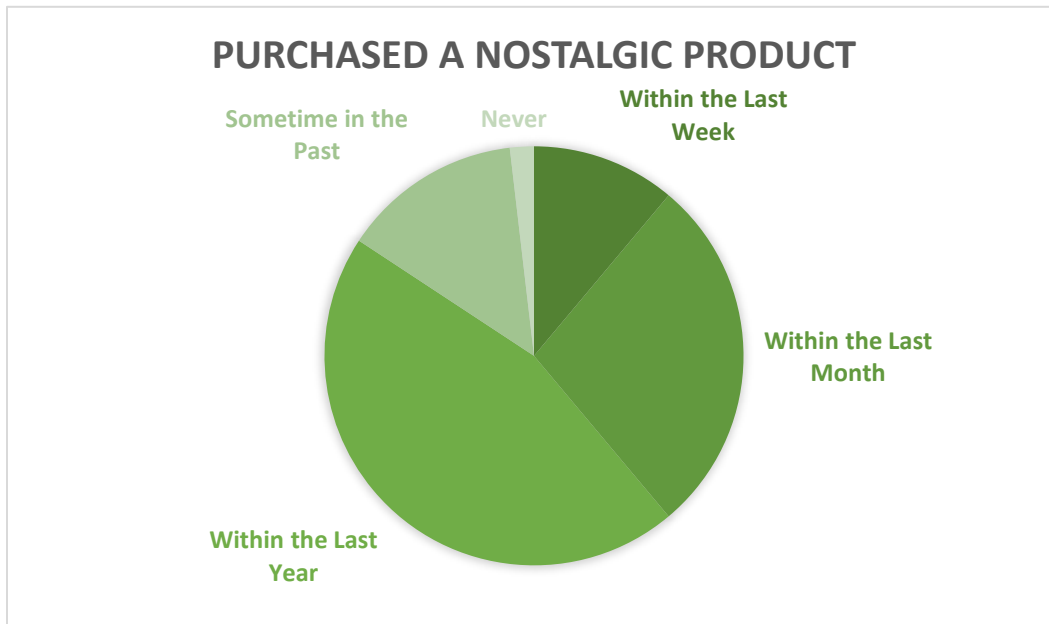


Buying on Nostalgia

To gather a sense of the popularity for buying on nostalgia, respondents were next queried: “When was the last time you purchased a product that made you feel nostalgic?” They were given the following options in which they were instructed to select the choice that best fits their answer:

- Within the last week
- Not within the last week but within the last month
- Not within the last month but within the last year
- Not within the last year but at some point in the past
- Never

The results found that 45% of respondents purchased a nostalgia-inducing product within the last year but not within the last month, followed by nearly 28% who purchase one in the last month (but not within the last week). A total of 84% respondents had purchased a product that made them feel nostalgic at least once within the last year, and 98% of the 108 respondents had done so at some point during their lifetimes. The full results are below:



Lucky Charms

Moving from general nostalgia marketing to a specific product focus, the survey next aimed to consider nostalgia through the “magical” General Mills cereal, Lucky Charms. Respondents were asked: “Did you eat Lucky Charms as a child?” Answer choices were kept simple by limiting responses to a “Yes” or “No” dichotomy. As expected, the majority of survey respondents (80% of the total) affirmed that they had, in fact, eaten Lucky Charms as a child.

For those respondents who'd selected "Yes", they were then asked how the box on the left of a photograph made them feel. The photo (below) presented two Lucky Charms cereal boxes. The one on the left showed a Lucky Charms box from 1964 (which Target re-released, alongside four other General Mills cereals as a promotional opportunity in 2010). The one on the right showed the box of Lucky Charms from 2008, which resembles the one commonly on grocery store shelves today.



Respondents were asked to write in their answers, leaving open the opportunity for a wide variety of responses. The most common of these was that survey participants did not remember or recognize the Lucky Charms box on the left side of the photo, which made sense since none of them had been born yet.

Second most common was that the box felt or made them feel old, and the third most common response was that the box on the left made respondents feel nostalgic. Additionally, many felt "creeped out" by the Lucky the Leprechaun depicted in the box on the left. The full list of responses has been separated into the categories of "Positive", "Negative" and "Neutral" based on the general tone of the answer. Results are as follows:

How Does the Left Box (1964 Packaging) Make You Feel?		
Positive	Neutral	Negative
“Happy” (x4) “It’s cute” (x2) “Cool” “Good” “Stoked” “I would eat that cereal” “I would love to have a bowl” “I love the box; I love retro packaging” “It shows me that Lucky Charms is an older brand with history!”	“I don’t remember/recognize it” (x28) “Nostalgic” (x7) “Indifferent” (x2) “Confused” (x2) “Like a child” (x2) “Uncertain” “Like I’m looking into the past”	“Old” (x17) “Creeped out” (x6) “Outdated” (x5) “Dull” (x2) “Not as good” (x2) “Cheap” “Scared” “Annoyed” “Uncertain” “Distressed” “Less friendly” “I think it is ugly” “I’m not old enough to remember that creepy lil’ guy”

THROUGH THE WINDSHIELD

Neophilia, another powerful marketing phenomenon, explores the innate desire for advertising that is novel and innovative. Neophilia was explored in this survey through 7 survey questions. To set a baseline for associations of neophilia or novel advertising, respondents were asked: “When you think of innovation, what is the first brand that comes to mind?” Respondents were given no cues and were instructed to write in their responses.

Answers were relatively concentrated on a few major brands. For example, 64 of the 106 respondents listed “Apple” as the brand to come to mind when thinking of innovation. Another 21 identified Tesla. The full list of responses (broken down by product category) is below:

Food or Beverages	Clothing	Electronics	Entertainment or Toys	Health or Household	Other
Coca-Cola General Mills Black Diamond Red Bull	-	Apple (x64) Samsung (x2) Electronic Longboard	Snapchat	-	Tesla (x21) Amazon (x6) Google (x2)

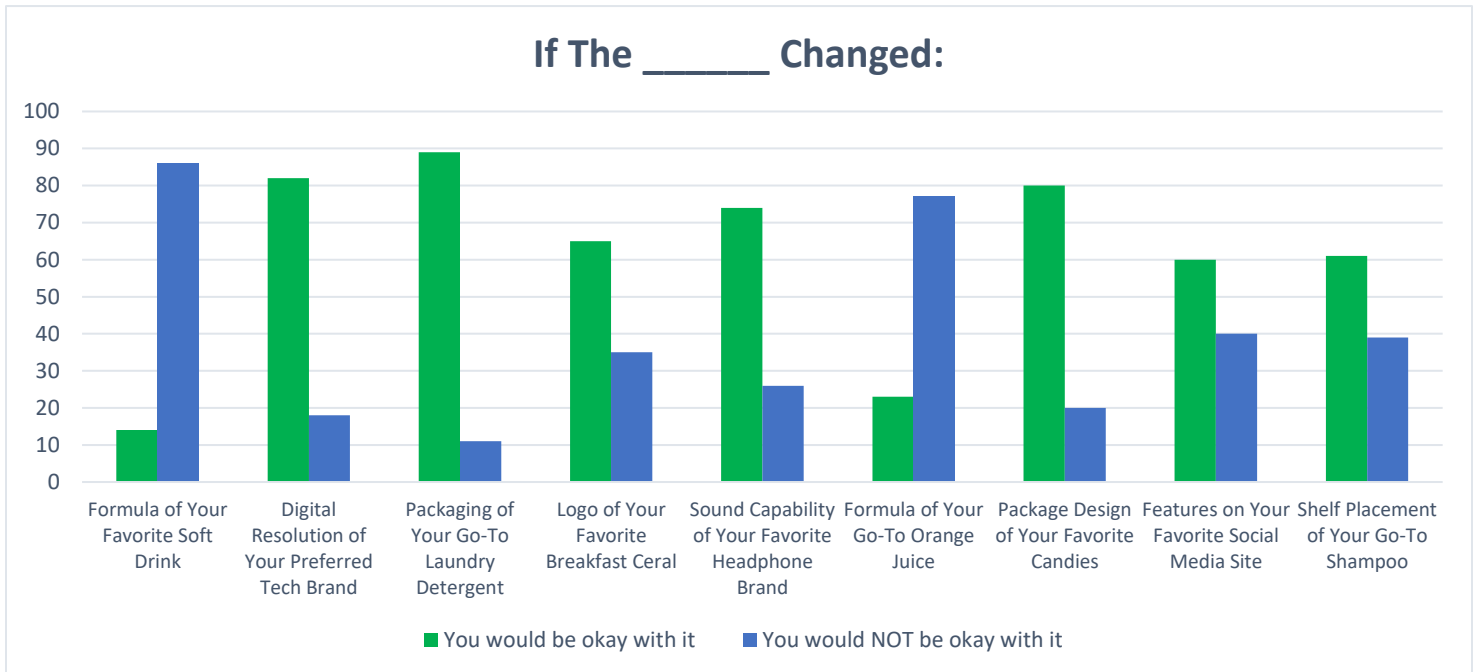
Reactions to Change

After getting a general idea of top-of-mind, innovative brands, respondents were then reminded that “innovation can include altering a variety of product and promotional features” and were given several items in which they were instructed to think about how they would feel if the components of each were altered. Answer choices included two options: “You would be okay with it” and “You would NOT be okay with it”. Items included:

- Formula of your favorite soft drink
- Digital resolution of your favorite tech brand
- Packaging of your go-to laundry detergent
- Logo of your favorite breakfast cereal

- Sound capability of your favorite headphone brand
- Formula of your go-to orange juice
- Package design of your favorite candies
- Features on your favorite social media site
- Shelf Placement of your go-to shampoo

Results found that consumers were typically okay with minor changes in packaging and technological features of their favorite products but were not open to alterations in the product’s formula. The full results are below:

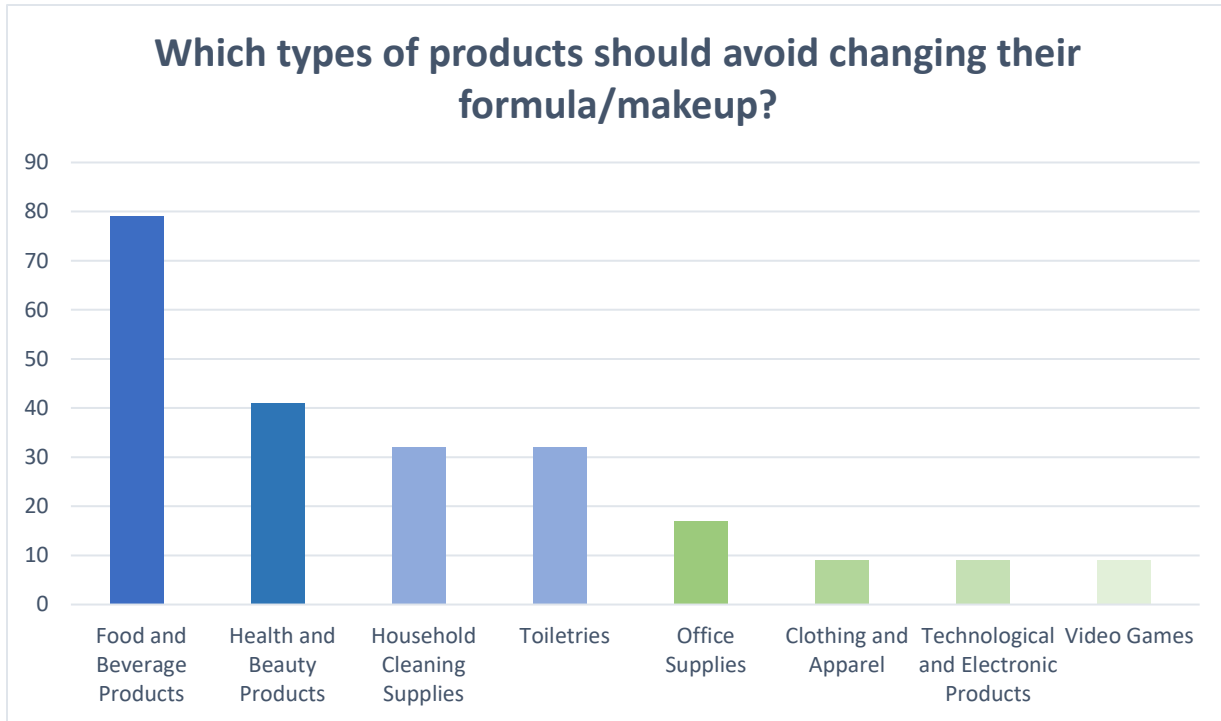


Avoiding Change

To gain a more generalized insight as to which product classes respondents felt should use neophilia in their marketing efforts, respondents were asked to check all responses that applied to the following question: “Which types of products do you think should avoid changing their formula/makeup?” Options included:

- Clothing and Apparel
- Food and Beverage Products
- Health and Beauty Products
- Household Cleaning Products
- Office Supplies
- Technological/Electronic Products
- Toiletries (Tissues, Toilet Paper, Etc.)
- Video Games

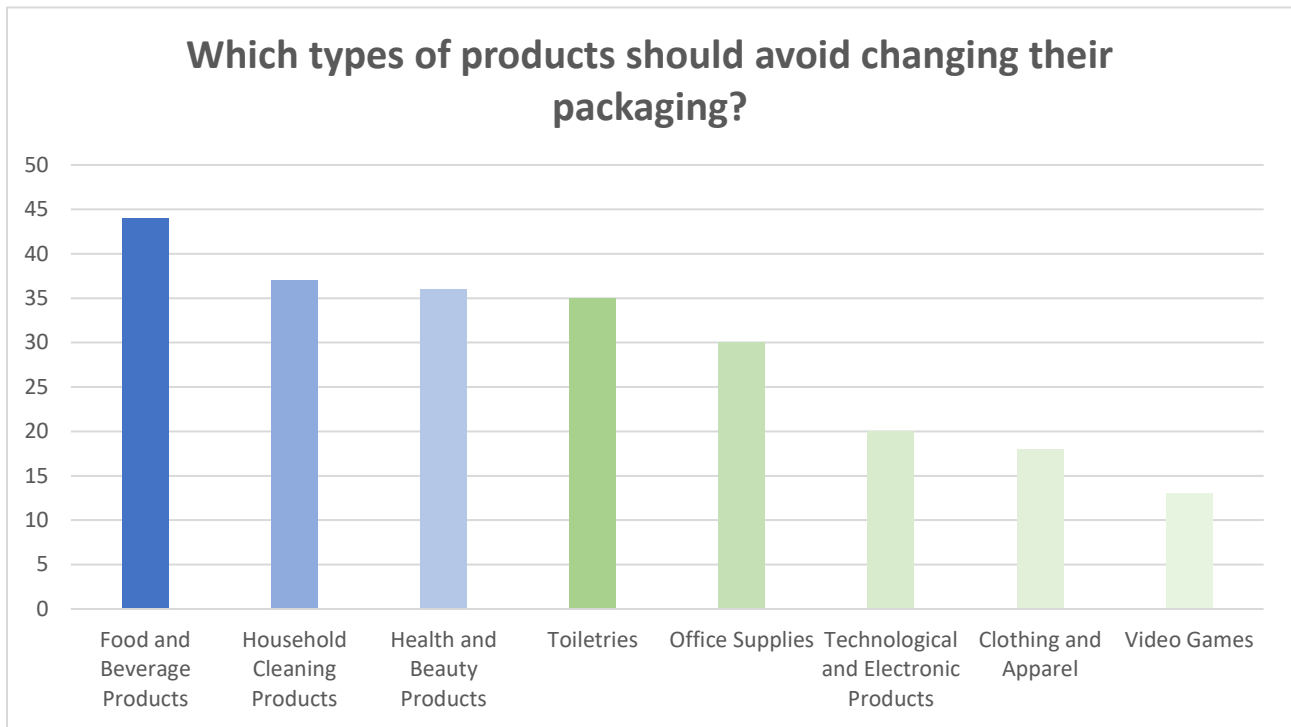
Of those surveyed, 74.5% believed Food and Beverage Products should refrain from changing their formulas, followed by 38.7% that believed Health and Beauty Products should avoid it. On the other end, only 8.5% thought that Technological/Electronic Products, Clothing and Apparel and Video Games should avoid innovation in product composition. The full results are as follows:



From there, respondents were asked which types of products they believed should avoid changing their packaging. Respondents were instructed to check all that applied and were given the same options as the prior question:

- Clothing and Apparel
- Food and Beverage Products
- Health and Beauty Products
- Household Cleaning Products
- Office Supplies
- Technological/Electronic Products
- Toiletries (Tissues, Toilet Paper, Etc.)
- Video Games

41.5% of respondents believed Food and Beverage Products should avoid altering their packaging, while only 12.3% of respondents thought Video Games should refrain from altering their packaging. The full results are indicated in the chart below:



Coca-Cola

In the previous data, it was discovered that 86% of respondents indicated they would not be okay with the formula of their favorite soft drink changing. In the survey, the following question read: “In 1985, Coca-Cola changed its famous formula. How would you feel if Coca-Cola altered its recipe again?” Respondents were instructed to write in their responses. The general sentiment was as follows:

- 51% said “No”
- 28% said they were indifferent
- 21% said “Yes”

Those who were okay with Coca-Cola changing its recipe (21% of the total) often cited that they wouldn’t mind the alteration so long as they enjoyed the taste of the new formula and especially if it was healthier or had substituted real sugar for the artificial. Those who were indifferent (30% of survey respondents) cited their ambivalence as stemming from drinking no soda at all or preferring to consume other soft drinks over consuming Coca-Cola.

Those who were not okay with Coca-Cola altering its formula often reacted strongly to the idea. A sample of those negative responses is included below:

A Sample of Responses Indicating Resistance to Coca-Cola’s Formula Alteration

“Cheated”
“Devastated”
“My life would be ruined”
“Would not agree with it; it’s hard to innovate soda”
“I would feel betrayed. It did not work in 1985, why would it work now?”
“It has a nostalgic taste that I like. If I couldn’t recognize that taste, I wouldn’t be happy”

Tropicana

From one beverage to another, the survey next turned to Tropicana, a product belonging to Coca-Cola’s competitor, PepsiCo. Tropicana’s decision to pursue novel packaging was initially explored in the secondary research portion and introduced in this survey by showing participants two different photos of Tropicana packages (the before and after photos of the product’s 2009 branding transformation). Respondents were asked to select which package they liked better, and those photos, as well as the responses, are below:





From there, respondents were asked why they preferred that particular packaging (the one they’d chosen in the previous question) and were instructed to write in their answers. Because 88% chose the first packaging, there were far more responses relating to that one as opposed to the transformative package created by Peter Arnell in 2009.

Among those who preferred the original Tropicana packaging, the most common sentiments were that it was more appealing and more familiar than the new Tropicana packaging. Additionally, many preferred the left photo because the right (the new packaging) came across as generic or cheap-looking. When explaining why he/she chose the package on the left, one respondent said, ““It better displays what properties the product should have; there’s an orange on the box instead of an overly-dramatic modern art exhibit”

Positive sentiments for the new packaging photographed on the right included that the new package felt clean and sleek. The same modern product look that some had disliked enough to select the alternative was actually the attraction for other survey respondents. One respondent preferred the photo on the right because of the “fun cap,” which evidently was the only portion of the packaging transformation that consumers had reacted favorably towards when the design was unveiled nine years ago.

A full collection of the responses is detailed below:

				
<i>Nostalgic</i>	<i>Visually Appealing</i>	<i>Other</i>	<i>Modern</i>	<i>Other</i>
“It feels more familiar” (x21) “Easy to recognize” (x2) “I love the vintage feel” “It is the one I drank as a kid”	“More appealing” (x24) “I like the visuals” (x12) “Cleaner” (x4) “The other looked generic and cheap” (x3) “Looks less like a generic brand” (x2) “Fresh look” (x2) “Bright colors” (x2) “Original” (x2) “More inviting” (x2) “Modern-looking” “Highlights the brand name or product” “Eye-catching” “Looks more authentic” “Easier to read”	“It has a green checkmark, which means it’s sourced sustainably” “It better displays what properties the product should have; there’s an orange on the box instead of an overly-dramatic modern art exhibit”	“Cleaner” (x3) “More modern” “New and fresh” “Simple, clean, sleek” “More smooth aesthetic”	“I like the fun cap” “Looks interesting”

BRINGING IT ALL TOGETHER

The intersection of nostalgia and neophilia as it applies to marketing mastery was explored in five survey questions. To set a baseline for consumer perceptions of nostalgia and neophilia as a joint entity, respondents were asked, “What is a brand that you feel successfully combines innovation and remaining true to its origin?” Respondents were given no cues and instructed to write in their responses.

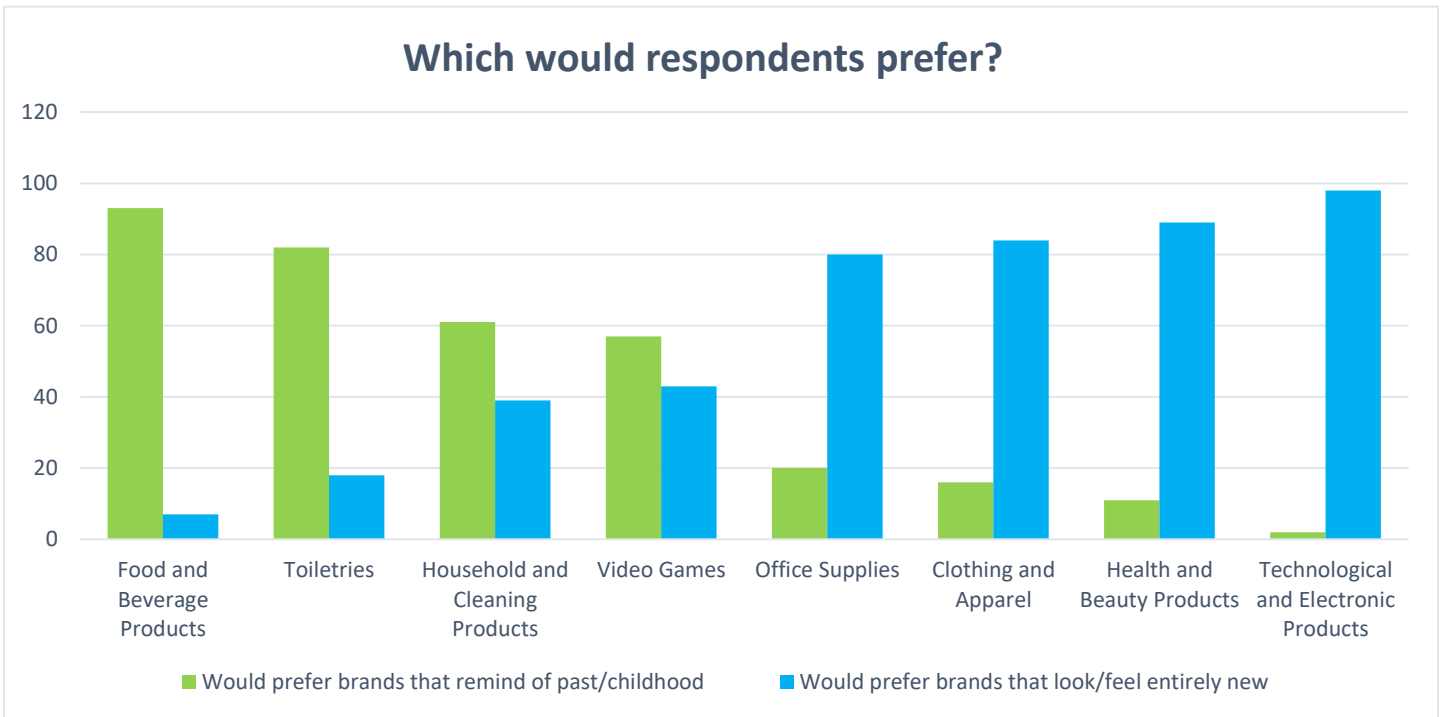
41 of the 105 respondents listed Apple as their top-of-mind brand, followed by 12 for Coca-Cola and 8 for Nike. The majority of responses were concentrated in the Electronics category (with only a few major competitors) and the Food or Beverages category (though much more varied responses). The answers are categorized by product type below:

Food or Beverages	Clothing	Electronics	Entertainment or Toys	Health or Household	Other
Coca-Cola (x12) Starbucks (x3) General Mills (x2) Oreos (x2) Budweiser Cheerio's Coffee Mate Creamer Dr. Pepper Frito-Lay Gatorade Kraft Lunchables McDonalds Nestle Quaker's Red Bull	Nike (x8) Patagonia (x3) Doc Marten's Everlane	Apple (x41) Nintendo (x3) Dell Kodak Sony	Burton's Snowboards Disney Madden Football Games Wizards of the Coast	Tide (x3)	Amazon (x3) General Electric Google Jeep Johnson & Johnson Walmart
<p style="text-align: center;">Highlighted brands are those that were earlier listed when respondents thought of Nostalgia</p> <p style="text-align: center;">Highlighted brands are those that were earlier listed when respondents thought of Neophilia</p> <p style="text-align: center;">Highlighted brands are those that were earlier listed both when respondents thought of Nostalgia and of Neophilia</p>					

To determine whether respondents' buying tendencies leaned more towards nostalgia or neophilia, survey participants were asked the following question: "Think about whether you tend to buy more on nostalgia or novelty. Of the following product categories, would you primarily prefer brands that remind you of a past time (such as your childhood) or brands that look and feel entirely 'new'?" The categories were the same as used earlier:

- Clothing and Apparel
- Food and Beverage Products
- Health and Beauty Products
- Household Cleaning Products
- Office Supplies
- Technological/Electronic Products
- Toiletries (Tissues, Toilet Paper, Etc.)
- Video Games

The data is as follows:



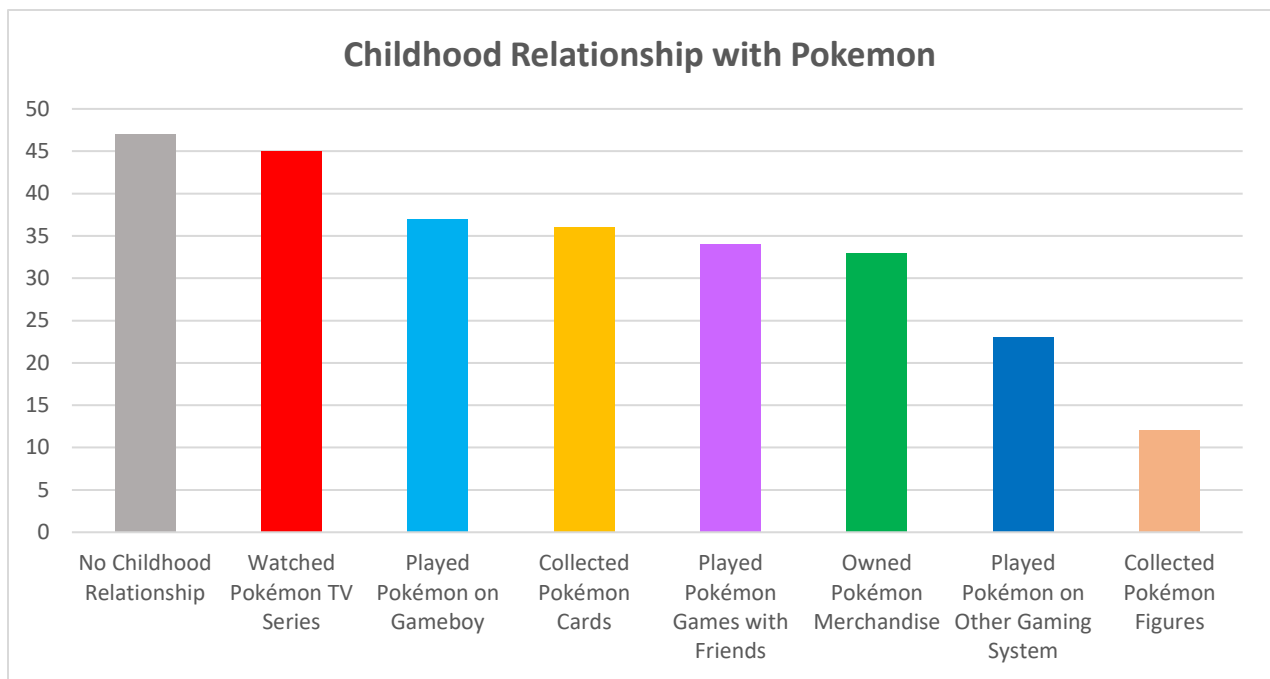
Pokémon Go

Looking at a product designed to combine nostalgia and neophilia, the focus of the survey turned towards Pokémon and its 2016 revitalization, Pokémon Go. Respondents were asked three questions pertaining to these topics as a way to explore the relationship between a past connection to Pokémon and a proclivity to accept the innovative spin on that nostalgic connection.

First, respondents were asked to check all options that applied to their childhood relationship with Pokémon. Options included:

- Played Pokémon on Gameboy
- Played Pokémon on some other gaming system
- Collected Pokémon cards
- Collected Pokémon figures
- Played Pokémon games with friends
- Watched the Pokémon television series
- Owned Pokémon merchandise
- No childhood relationship with Pokémon

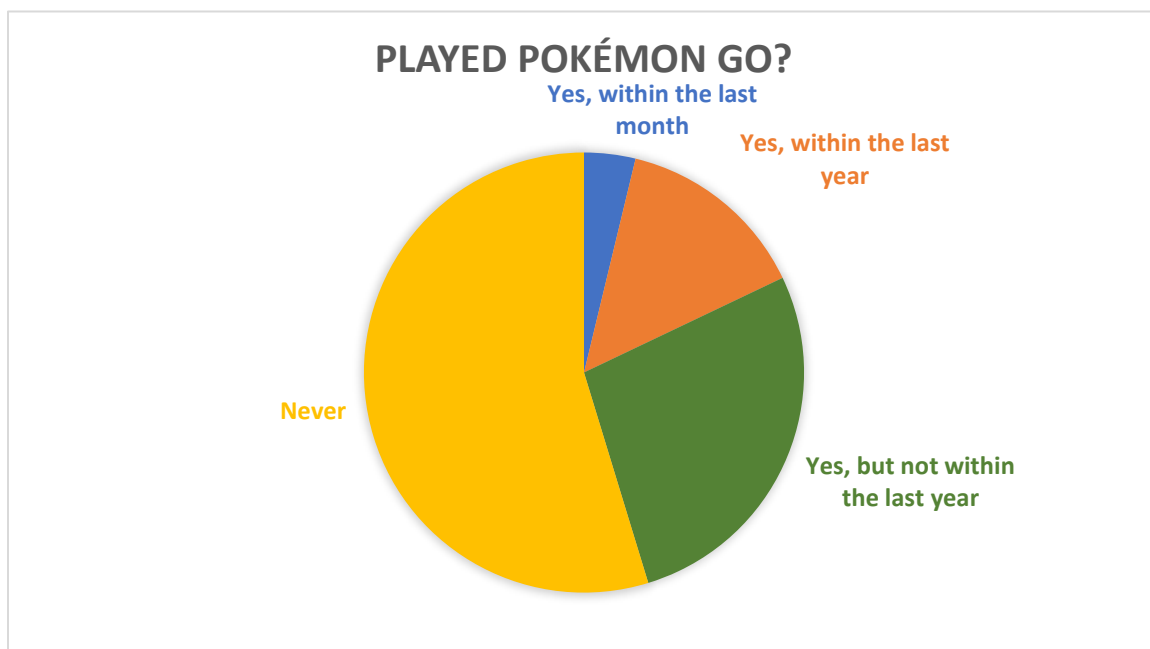
The answers varied, with 267 of the options selected by the 107 respondents. The most common response among those that had had some form of childhood relationship with Pokémon was the 45 individuals who admitted to watching the Pokémon television series in the past. Second most common was the 37 respondents who identified playing Pokémon on a Gameboy during their childhood. The other responses and their frequency among survey participants are represented in the chart below:



The next Pokémon-related question was designed to determine respondents’ familiarity with Pokémon Go. The survey said: “In 2016, Niantic Labs debuted the popular app, Pokémon Go. Have you ever played Pokémon Go?” Respondents were instructed to select the option that most accurately defined their participation. Options included:

- Yes, within the last month
- Yes, within the last year
- Yes, but not within the last year
- Never

The majority of respondents had never played Pokémon Go, and only 3.77% had played within the last month. The breakdown is as follows:



From there, only those who had affirmed they'd played Pokémon Go at some point in the past were directed to the next Pokémon-associated question. The respondents who'd answered "Never" when asked if they'd played Pokémon Go were sent on to an entirely different question so as to examine only a population familiar with the product.

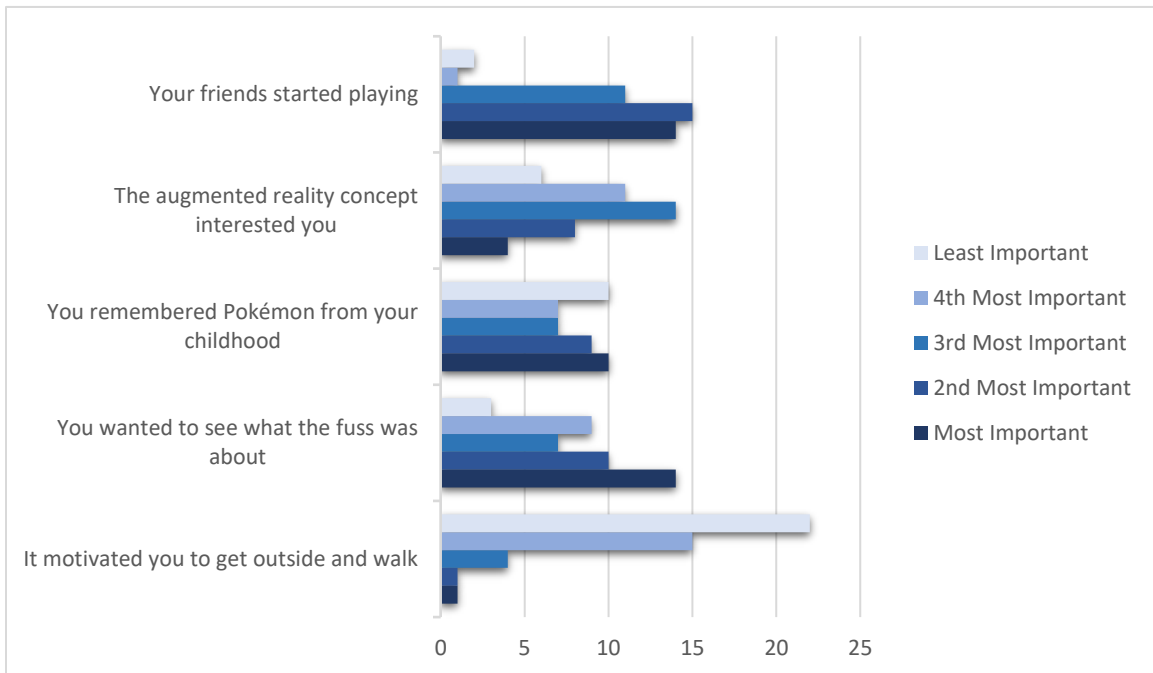
The question was designed to determine why respondents had chosen to participate in Pokémon Go by inquiring: "Why did you choose to participate in Pokémon Go? (Rank answers in order from most important reason to least important reason)." Respondents were given five options to rank along these parameters. The options were:

- Your friends started playing
- The augmented reality concept interested you
- You remembered Pokémon from your childhood
- You wanted to see what the fuss was about
- It motivated you to get outside and walk

The responses most often selected as the most important reason were:

1. Because respondents' friends played the game
2. Because respondents "wanted to see what all of the fuss was about".

The reason most commonly identified as the least important factor in playing Pokémon Go was that it motivated participants to get outside and walk. A further breakdown is represented by the chart below:



INSIGHTS GATHERED ALONG THE ROAD

Nostalgia and neophilia, while both popular advertising efforts, inspire very different types of associations. When survey respondents were asked to list the first brand that came to mind when they thought of nostalgia, there were 56 different responses among the 107 survey participants, spanning a wide range of product categories. However, when the same question was asked about brands that respondents thought of when considering innovation, the responses were much more concentrated on just a few major brands. There were only 12 unique responses among the 107 participants, with more than half of respondents providing the same answer—Apple.

This finding was unexpected in that it marks a large contrast between the two marketing approaches. When thinking of brands that are nostalgic, many individuals appear to have unique product/brand attachments stemming from past experiences that might be very different from another individual of the same demographic. For example, the products one person might find nostalgic could be those his/her parents purchased, ones he/she discovered alongside friends or those that remind him/her of a past loved one. Each story is different and therefore inspires different brand associations.

On the other hand, there were far fewer brands that reminded respondents of innovation. Whereas respondents had varied associations with their past, they all focused on relatively few brands that provide a look at the future. 64 respondents identified Apple as their top-of-mind innovative brand, which is interesting because, Apple's past CEO, Steve Jobs, may have actually had an explanation for this phenomenon. In a 1997 interview, Jobs argued against shopper marketing—designing products/advertisements based on consumer ideals—by saying, “A lot of times, people don't know what they want until you show it to them” (Mui, 2011).

According to Jobs, innovation was not something that came from listening to consumers; it was something that came from showing consumers what they essentially could have. Therefore, many consumers don't have a definite, personal look forward the way that they do in looking back. In the words of Jobs, they just don't seem to yet know what they want.

Additionally, when respondents were asked to identify brands that came to mind as successfully combining nostalgia and neophilia in their marketing, the number of varied responses was higher than that of pure nostalgia and lower than that of pure neophilia. While 41 respondents still said Apple, another 12 said Coca-Cola, and a number of respondents gave answers not matched by any others in the survey sample. When combining the two approaches, the results are literally a combination between the number of considerations, the categories explored and the top-of-mind brand associations.

Product Types

Another important insight is that consumers were also very particular as to which products could use nostalgia, which could use neophilia and which could combine both.

Respondents found that food and beverage categories should use nostalgic advertising while avoid using innovation. This likely comes from the fact that innovation in food and beverages could mean a formula alteration, which is not always well-received by potential customers. In fact, when respondents were asked whether food and beverage categories should pursue nostalgic or innovative marketing, 93% preferred they stick with nostalgia.

On the other hand, technological and electronic products should not avoid innovation, according to respondents, but they shouldn't necessarily pursue nostalgia. When asked whether technological and electronic products should focus on nostalgia or neophilia, 98% opted for the innovative, novel outlook. According to survey participants, these are the product categories that should be moving forward at all times.

On a different note, respondents found that both the clothing and apparel categories and the video game categories should use nostalgia marketing but should not avoid innovative marketing. These are the products that tend to feel most comfortable in the intersection that takes the best of both approaches. Each can inspire connections to the past while adding fresh takes on products, which is an approach generally appreciated by consumers.

However, there were some categories that respondents believed should both avoid nostalgia and neophilia in their marketing efforts. For example, health and beauty products fell into this category. Respondents appeared to prefer the tried-and-true items without extensive change or reminder marketing. When absolutely having to choose between nostalgia and neophilia in health and beauty categories, 89% of respondents selected neophilia over its counterpart.

Office supplies also seemed to be a product category that everyone felt was best left alone, which is commonly how it's approached in the modern marketing world. Once again, when choosing in absolute terms between a nostalgic approach and a novel approach, 80% of respondents opted for a novel approach to office supplies. This is likely due to the hope that these innovations will result in products to make consumers' lives easier and the lack of widespread emotional or nostalgic attachment to the common paperclip.

Forms of Change

When considering innovative products, respondents also seemed to have very different responses based on the type of evolution being performed. For instance, when respondents were asked which of the alterations they would be okay with in their favorite products, more than half answered that they would be okay with every one of the innovations (including changes to packaging, shelf placement, product features) except for two: both involving altering food or beverage formulas.

Marketing incorporates four major areas—the product itself, the promotion of the product, the price of the product and the distribution for the product—and respondents seemed to be comfortable with novel approaches to promotion but not so much with product alterations. Coca-Cola learned this the hard way in its 1985 recipe transformation; survey participants

claimed that if Coca-Cola repeated this mistake, they would feel “betrayed,” “cheated,” and ultimately “devastated” Many also indicated that it would cause them to discontinue their relationship with Coca Cola or opt for competing soft drinks, like Pepsi.

This is not to say that it’s necessarily easy to utilize either neophilia or nostalgia in packaging either. While some survey respondents enjoyed Lucky Charms’ old-school packaging (the box pictured in the left of the photograph), many found it uncomfortable, citing that it was unfamiliar. Though the 1964 box was meant to induce nostalgia, it far outdated the millennial generation, who actually much preferred the box *they’d* grown up seeing. The attachment came not in seeing the evolution of the brand they’d grown up with but in seeing the package with which they were comfortable.

When it came to the Tropicana packaging, respondents again aligned with the juice package they found familiar (the design used before the repackaging debacle). This was the one that 88% of survey participants found more appealing, recognizable and resembling higher quality. The unfamiliarity of the “modern” repackaging didn’t sit well with the majority of survey participants; they called it “cheap,” “generic” and “an overly-dramatic modern art exhibit”.

END OF THE ROAD...OR IS IT?

Consumers (personified by the respondents of this survey) found comfort and satisfaction in products they remembered and recognized when it came to items for consumption or household usage but longed for innovation and the-latest-and-greatest when it came to electronics and technological products. The respondents—millennial business students with working knowledge of marketing techniques—expressed a wide range of brand associations that have become ingrained over time. Packaging that respondents found familiar strengthened the brand relationship; however, altering popular food/drink formulas had the capacity to detrimentally undermine that relationship.

The findings of this survey can be materialized into three main takeaways for businesses hoping to utilize the profitable (yet very tricky) intersection of nostalgic and novel marketing. First, consumer brand associations are varied and typically run very deep. For this reason, nostalgic marketing or attempting to innovate needs only begin once overall consumer opinion has been thoroughly considered.

In line with that is the second major point: using nostalgia and neophilia in marketing requires specific targeting. The majority of millennial respondents preferred not the “retro” Lucky Charms box that had been introduced in the 1960’s but the box of the 2000s with which they were familiar. Though nostalgic associations are widespread and varied according to personal experience, there is a great deal of research (explored earlier in this project) that suggests nostalgia is somewhat generational. The same has been shown for affinity to novelty. When deploying these tactics, an organization must focus diligently on the demographic it intends to target and ensure that the marketing appropriately matches the demographic.

One final key point, which was espoused earlier, is that the success of these tactics is going to be largely dependent on the product category. Respondents expected innovation and novelty in their electronics but abhorred it in their favorite soft drinks. On the flip side, respondents welcomed nostalgic advertising in their go-to snack foods but shied away from it in their technologies. Recognizing this distinction can prevent public relations nightmares (i.e. the “New” Coke) and separate the so-so product brands from the best of the consumer-savvy brands—the ones that have the power to excel in their fields and the power to create marketing legacies on which future generations can one-day reflect...doing so with their own personal brands of fond nostalgia.

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APPENDIX

Lucky Charms Photo

BrandFreak. “General Mills again resurrects vintage packaging for five cereals” Image, 12 February 2010, <http://www.brandfreak.com/2010/02/general-mills-again-resurrects-vintage-packaging-for-five-cereals.html>

Tropicana Photo (Left)

Martens, Cari. “Tropicana Pure Premium Will Soon Pour from Clear Bottles” *Food Channel*. Image, 1 March 2011, <https://foodchannel.com/2011/tropicana-pure-premium-will-soon-pour-clear-bottle>

Tropicana Photo (Right)

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FULL SURVEY

Start of Block: Nostalgia

Consent Dear Participant: You are invited to participate in a research project conducted at the University of Arkansas. The research is supervised by Dr. Molly Rapert, PhD. The survey lasts about 10 minutes and will consist of all different types of questions. The information generated is for exploration and will help us conduct academic research. Your participation is voluntary. **If you would prefer to do an alternate assignment for these points, you may summarize a research article.** If you have any questions about this research project, please feel free to contact Hannah Hungate at hlhungat@uark.edu, and if you have questions or concerns about your rights as a research participant, you may contact Ro Windwalker, one of the University's Research Compliance Coordinators, at 575-2208 or irb@uark.edu. **By completing and submitting this questionnaire, you are agreeing to participate in the above described research project.** Thank you for your consideration!

Sincerely,

Molly Rapert & Hannah Hungate

Sam Walton College of Business

University of Arkansas

Page Break

Question 1

Welcome, and thank you so much for participating in my Honors Thesis survey! We're going to start off by talking a little bit about nostalgia. So, has a brand's **advertising** ever made you feel nostalgic?

- Yes
- No
- Not sure

Page Break

Question 2

When you think of nostalgia, what is the first product or brand that comes to mind?

Page Break

Question 3




When was the last time you **purchased** a product that made you feel nostalgic?

- Within the last week
- Not within the last week but within the last month
- Not within the last month but within the last year
- Not within the last year but at some point in the past
- Never

Page Break

Question 4

Drag the sliders below to indicate how much more likely you are to buy a product if:

The advertising reminds you of your childhood?	
The product makes you feel connected to a group?	
You remember your parent using the product when you were young?	

Page Break

Question 5

Pokémon became popular in the United States in 1998. Which of the following describes your **childhood relationship** with Pokémon? (Check all that apply)

- Played Pokémon on Gameboy
- Played Pokémon on some other gaming system
- Collected Pokémon cards
- Collected Pokémon figures
- Played Pokémon games with friends
- Watched Pokémon television series
- Owned Pokémon merchandise
- No childhood relationship with Pokémon

Question 6

In 2016, Niantic Labs debuted the popular app, Pokémon Go. Have you ever played Pokémon Go?

- Yes, within the last month
- Yes, within the last year
- Yes, but not within the last year
- Never

Skip To: Question 7 If In 2016, Niantic Labs debuted the popular app, Pokémon Go. Have you ever played Pokémon Go? = Never

Question 6a

Why did you choose to participate in Pokémon Go? (Rank answers in order from most important reason to least important reason)

- _____ Your friends started playing
 - _____ The augmented reality concept interested you
 - _____ You remembered Pokémon from your childhood
 - _____ You wanted to see what the fuss was about
 - _____ It motivated you to get outside and walk
-

Page Break

Question 7

Did you eat Lucky Charms as a child?

- Yes
 - No
-

Display This Question:

If Did you eat Lucky Charms as a child? = Yes

Question 7a (includes photo shown earlier)

How does the box on the **left** make you feel?

Page Break

Question 8

Which of the following types of products do you believe **should** use nostalgic advertising? (Check all that apply)

- Food and Beverage Products
- Household Cleaning Products
- Toiletries (tissues, toilet paper, etc.)
- Technological/Electronic Products
- Clothing & Apparel
- Video Games
- Health & Beauty Products
- Office Supplies

Page Break

Question 9

Now let's take a second to switch gears from thinking about brands that emphasize the past to brands that pursue the future. So, when you think of **innovation**, what is the first brand that comes to mind?

Page Break _____

Question 10

Which Tropicana package do you like **better**?

- Image: Tropicana 1
- Image: Tropicana 2

Question 11

Why did you prefer that particular packaging?

Page Break _____

Question 12

Innovation can include altering a variety of product and promotional features. For each item, ask yourself how you would feel if the following was altered:

You would be okay with it	You would NOT be okay with it
_____ Formula of your favorite soft drink	_____ Formula of your favorite soft drink
_____ Digital resolution of your preferred tech brand	_____ Digital resolution of your preferred tech brand
_____ Packaging of your go-to laundry detergent	_____ Packaging of your go-to laundry detergent
_____ Logo of your favorite breakfast cereal	_____ Logo of your favorite breakfast cereal

_____ Sound capability of your favorite headphone brand

_____ Formula of your go-to orange juice

_____ Package design of your favorite candies

_____ Features on your favorite social media site

_____ Shelf placement of your go-to shampoo

_____ Sound capability of your favorite headphone brand

_____ Formula of your go-to orange juice

_____ Package design of your favorite candies

_____ Features on your favorite social media site

_____ Shelf placement of your go-to shampoo

Page Break

Question 13

In 1985, Coca-Cola changed its famous formula. How would you feel if Coca-Cola altered its recipe again?

Page Break

Question 14

Which types of products do you think should **avoid** changing their formula/make-up? (Check all that apply)

- Food and Beverage Products
 - Household Cleaning Supplies
 - Toiletries (tissues, toilet paper, etc.)
 - Technological/Electronic Products
 - Clothing & Apparel
 - Video Games
 - Health & Beauty Products
 - Office Supplies
-

Question 15

Which types of products do you think should **avoid** changing their packaging? (Check all that apply)

- Food and Beverage Products
- Household Cleaning Supplies
- Toiletries (tissues, toilet paper, etc.)
- Technological/Electronic Products
- Clothing & Apparel
- Video Games
- Health & Beauty Products
- Office Supplies

Page Break

Question 16

You're doing great! Now, think about whether you tend to buy more on nostalgia or novelty. Of the following product categories, would you primarily prefer brands that remind you of a past time (such as your childhood) or brands that look and feel entirely "new"?

Would prefer brands that remind you of your past/childhood		Would prefer brands that look/feel entirely "new"
--	--	---

<input type="radio"/>	<input checked="" type="radio"/> Food and Beverage Products	<input type="radio"/>
<input type="radio"/>	<input checked="" type="radio"/> Household Cleaning Products	<input type="radio"/>
<input type="radio"/>	<input checked="" type="radio"/> Toiletries (tissues, toilet paper, etc.)	<input type="radio"/>
<input type="radio"/>	<input checked="" type="radio"/> Technological/Electronic Products	<input type="radio"/>
<input type="radio"/>	<input checked="" type="radio"/> Clothing & Apparel	<input type="radio"/>
<input type="radio"/>	<input checked="" type="radio"/> Video Games	<input type="radio"/>
<input type="radio"/>	<input checked="" type="radio"/> Health & Beauty Products	<input type="radio"/>
<input type="radio"/>	<input checked="" type="radio"/> Office Supplies	<input type="radio"/>

Page Break

Question 17

What is a brand that you feel **successfully** combines innovation and remaining true to its origin?

Page Break

Question 18

You're almost done! Now I just have to know a little bit about you, and you can go on your way. You identify as:

- Male
- Female
- Other

Question 19

Are you a college student?

- Yes
- No

Display This Question:

If Are you a college student? = Yes

Question 19a

What classification/year are you in college?

- Freshman
- Sophomore
- Junior
- Senior
- Graduate Student
- Other

Display This Question:

If Are you a college student? = Yes

Question 19b

What is your major?

Question 20

Which of the following ranges most accurately reflects your age?

▼ Under 18 ... 73+

Page Break

Question 21

Last, if you are answering this survey as part of an activity in a class, please select the professor here:

Molly Rapert

Display This Question:

If Last, if you are answering this survey as part of an activity in a class, please select the profe... = Molly Rapert

Question 22

So that we can track who responded, would you please enter your name here? Your name will not be analyzed with your responses - this is simply to track participation. Thank you!
