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**The marketing Use of nostalgia : An exploratory study and a nostalgic
perception scale**

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INTRODUCTION

Food consumption often takes back people into their past.

It calls on several senses and can be a valuable vector of nostalgia. The links between nostalgia and food consumption seem to be self-evident; yet, very little research work has been conducted so far (Baker *et al.*, 2005). Food consumption is a recurring theme when dealing with the concept of nostalgia and nostalgic evocations are quite often associated with food consumption experiences. Every consumer will remember an experience, a product or a brand related to a nostalgic episode. Our paper has a twofold purpose: gaining a more thorough understanding of the themes and emotions connected with nostalgic food consumption and suggesting a nostalgic perception scale in order to help businesses improve their position on the market and consumer segmentation.

As part of this work, a first exploratory study was conducted with 300 persons interviewed on the subject of nostalgic consumption in general. Out of the 300 answers, over a 100 allude to food consumption. Most consumers seem to establish a link between nostalgia and food. One can talk of « the Proust little Madeleine crumb » effect, that is travelling back into one's childhood memories either with elation, regret or with a bittersweet emotional reaction.

In the first part of this article, we will focus on the main results of this exploratory qualitative analysis ; then we will present the construction and the validation of the nostalgic perception scale.

1. FOOD CONSUMPTION AND NOSTALGIA : CLARIFYING THE CONCEPT.

We will first introduce and elucidate the concepts described in this research work. It is indeed essential to understand that nowadays the food context is unsettled and that nostalgia can be a relevant concept to comfort the consumers looking for information or in their purchasing and consumption activities.

1.1 Food consumption : a disrupted context

In the last twenty years, food crises have occurred repeatedly at the national and international level. Food and its risks are of great concern to consumers. A recent report published by the

European Commission states that food health problems identified in the EU have increased by 22% in 2005 even if it is to be noted that this trend is also related to a larger number of controls and of systematic warnings.¹

According to a recent survey by the CREDOC – food behaviour and consumption² (september 2005) - 85% of the respondent households think that their food pattern has an impact on their health as against 79% in 2000 and 75% in 1997. This explains why the issues linked to food hazards have been of great interest to marketing researchers in the last few years (e.g. Kapferer, 1998 ; Sirieix, 1999, 2000, 2001 ; Kreziak and Joly, 2000 ; Marouseau, 2000 ; Cazes-Valette, 2001 ; Dandouau, 2001 ; Filser, 2001 ; Fourny-Gallen, 2001 ; Gurviez, 2001 ; Loisel and Oblé, 2001 ; Brunel, 2002 ; Muraro-Cochart, 2003 ; Pichon, 2006). More recent work considers food hazards as a vital consumption hazard and as a current trend in our western societies (Bergadaà et Urien, 2006).

The list of possible threats is long : BSE, the Buffalo Grill scandal in 2002, the foot and mouth disease, the link between food patterns and heart diseases. Modern food is a source of deep anxiety; as a result, consumers no longer trust what they eat. The fear of choosing the wrong product creates an anxiety and a strong feeling of guilt. *«If you lose control over the nature and purity of what you eat , you may also lose control of your health and even of your identity »*(Fischler, 1990).

This means major consequences for the consumers. The feeling of discomfort, anxiety and the loss of confidence in food products can be accounted for by four main factors (Poulain, 1996) : the lack of product identification, food abundance, contradictory statements and the influence of the media.

Some nutrients of the agrifood industry arouse suspicion and doubt in the consumers' minds whereas traditional food is considered as safe. The consumers seeking authenticity in the origin, symbolic dimension and unicity of products (Camus, 2004) are faced with a dilemma : on the one hand they are attracted by cheap convenience food and on the other hand they are scared because very little is known in this respect.

The concept of nostalgia and its implications in marketing. deserve closer scrutiny. In the next paragraph, we will present its main features.

¹ Source : L'Expansion 30/06/2006.

² « La santé de plus en plus prégnante dans l'alimentation des français» by Gaignier C. and Hebel P. - september 2005 - CREDOC

1.2 Nostalgia and food behaviour

Nostalgia comes from the Greek words *nostos* (return) and *algos* (pain). In its first meaning, « nostalgia » was the homesickness caused by the yearning to return to one's homeland. This concept was already visible in Biblical books or in Greek mythology (Homer, *The Odyssey*)

The first studies on the concept of nostalgia were conducted in medicine with Hofer (1688) who reviewed its effects on Swiss soldiers. In his thesis, he described the clinical physical and psychological signs of nostalgia. Gradually, the word meaning has changed. Nowadays, nostalgia no longer relates to a pathology or an ailment but rather to “ a yearning for a past personal or reported experience” (Petit Larousse, 1994).

Some marketing researchers have pursued work on the concept of nostalgia in the last few years. Several definitions suggested by Holbrook and Schindler, 1991 ; Holak and Havlena, 1992 ; Divard and Robert-Demontrond, 1997 are summarized in the table below (table 1). Nostalgia is considered as a mood, a preference or more often as an emotional reaction.

Table 1: Main definitions of nostalgia (adapted from Perrusson, 2003 ; Divard and Robert-Demontrond, 1997)

Authors	Affects	Definition
Belk (1990)	Mood	Melancholia created by an object, an image, a smell or a melody
Holbrook and Schindler (1991)	Preference	Preference (positive link, positive attitude or affect) for objects people, sights (fashionable or readily available at a younger age -childhood, adolescence, or even before birth)
Belleli (1991)	Ambivalent emotion ³	Two-sided emotions. Emotion linked to longing and regrets , hence awareness of the unattainability of a loved object ; emotion related to memory : what is lost can be retrieved thankd to recollections.
Stern (1992)	Emotional state	Emotional state in which an individual longs for an idealized, unspoilt period of time
Divard and Robert-Demontrond (1997)	Ambivalent emotional reaction	Nostalgia is a bittersweet emotion often associated with a cognitive activity ; what is felt by an individual when an internal or external stimulus brings him/her back into a time or recalls an event derived from an idealized past, part or not of his/her own experience.

Nostalgia is necessary to the human being for different reasons, i.e for its positive or negative role. According to Sedikides, Wildschut and Baden (2004), nostalgia fulfills existential functions and acts « *as a stock of emotions and experiences which people resort to in order to cope with their existential fears* ». Exploring the highly complex and extraordinarily abundant concept of nostalgia can provide additional tools to better understand consumers and purchasers' behaviours.

Many agrifood businesses choose products, design, packaging, sales outlets or communication based on the concept of nostalgia.

Let us mention the Bannette baguette, the Saint Michel galettes or the Bonne Maman jams with their Vichy patterned lids which remind us of home-made jams. Other products recall an "à l'ancienne" design even if the recipe or the product is not at all old, such as for instance

³ Belleli indicates that the word « emotion » is used generically and means emotional reaction.

Vico « à l'ancienne crisps» or some frozen food recipes like the Tipiak products praised by the famous grannies from Brittany. The Paul bakery shops concept gathers all the necessary ingredients (furniture, employees' clothing, smell of freshly baked bread) necessary to recreate nostalgia of times past.

If we agree to say that nostalgia helps to reassure people, the study of its links with food consumption should be enlightening. Food consumption is largely characterized by risk-taking which is more often subjective than objective. Even if food hazards are objectively less nowadays, the general public has got the feeling that these hazards are more severe (Apfelbaum, 1998). In this context, nostalgia could be a reassuring factor for the consumers.

1.3 Distinction between personal and collective nostalgia

Several research work have helped to better understand nostalgia. Stern (1992) makes the distinction between two types of nostalgia : on the one hand « *personal nostalgia* » idealizing one's past life and « *historical nostalgia* » which corresponds to the wish to return to a past (not necessarily identified) which is considered as being better than the present. This first definition shows that personal experience is not mandatory to recreate nostalgia which can be experienced «by surrogacy». An illustration of this is the example of the «yuppies » buying the New Volkswagen Beetle car although they may have never known the authentic original model.

Baker and Kennedy (1994) identify three different types of nostalgia:

- «*real nostalgia* »: symbol of a time related to a direct experience (e.g a song of one's youth),
- «*simulated nostalgia*»: symbol of a time evoked by close relationships (e/g Abba fans born in the eighties),
- «*collective nostalgia*» symbol of a culture, a nation or a generation (e.g the 1998 Football World Cup in France).

This classification highlights the interest of the collective nostalgia concept which is not specific to an individual but which concerns a group of individuals with common recollections or shared memories. Belk (1990) suggests that collective memory is attached to the notion of generation. Some tastes, products or brands are specific to some generational cohorts. Young adults' food references, for example, are quite different from those of the

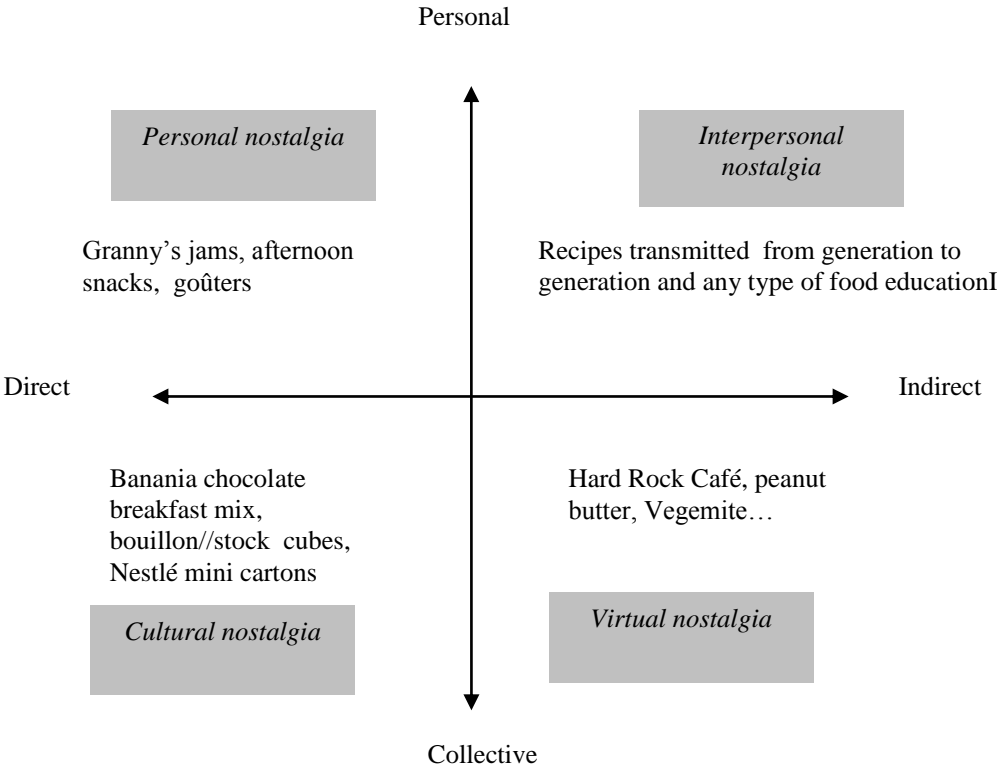
adults in their forties, fifties or even of seniors (e.g Tang drinks, Pepito chocolate biscuits or Car-en-Sac sweets)

Havlena and Holak (1996) identify four types of nostalgia based on the following two dimensions: private/collective and direct/indirect (cf. graph1). Personal (or autobiographic) nostalgia corresponds to personal memories and to events really experienced. Interpersonal (or intergenerational) nostalgia is specific to the individual and linked to family or next of kin recollections such as recipes transmitted from generation to generation. Food education - for instance educating children’s taste - can be listed in this category.

Cultural nostalgia includes memories common to people of a same culture and sharing the same symbols. Traditional dishes such as « pot-au-feu or blanquette » are two examples of cultural nostalgia for the French. *Virtual nostalgia* is related to a reported collective experience reflecting the need to borrow elements from a different culture; it is illustrated in theme chain restaurants like the Hard Rock Cafés. These restaurants stage objects which used to belong to American film or music stars.

Other products borrowed from a foreign culture can also recreate a virtual nostalgia experience such as for instance the Oreo biscuits or Vegemite. Graph 1 summarizes the works by Havlena and Holak (1996) and shows examples of different key types of nostalgia applied to food consumption.

Graph 1 : The different types of nostalgia adapted from Havlena and Holak (1996)



Cultural and virtual nostalgia which trigger the same type of response among a group of individuals or on a market segment are the most widely used classes of nostalgia by marketers.

2. EXPLORATORY QUALITATIVE STUDY OF NOSTALGIC FOOD CONSUMPTION ACTIVITIES

The qualitative data used in this paper are derived from a PhD work dealing with the influence of nostalgia on consumer behaviour (Vignolles, 2006, 2007). The qualitative chapter of this work completed in September and October 2006 surveyed nostalgic consumptions in general and was not actually focusing on food behaviours. Yet, the semantic and lexical processing of the data with the NVivo 2.0 software revealed that most statements were dealing with nostalgic food consumption experiences. The other classes of nostalgic consumption activities were by increasing order : cultural products, clothes, perfumes, cars, home furnishings and places.

2.1 Methodology

A qualitative study of the influence of nostalgia on consumer behaviour has been performed. Three hundred interviewees aged 16 to 84 (half males, half females) have been asked to complete a self-administered questionnaire. The respondents had to answer the three following questions :

- 1. How would you define the word nostalgia?*
- 2. Describe a situation in which you have experienced nostalgia and detail all the emotions you have felt on this occasion.*
- 3. Describe a nostalgic situation associated with a consumption activity and all the emotions you have felt.*

We have tried to better understand the individual perceptions, the situations and the emotions related to nostalgia as well as the recurring nostalgic consumption activities. The 300 respondents have also given their own definition of the word nostalgia, described one nostalgic situation and one nostalgic consumption behaviour⁴. The results we have considered

⁴ The detailed results on nostalgia and nostalgic situations won't be presented in this paper.

as relevant for our study are those dealing with nostalgic consumption. Out of the 224 descriptions of nostalgic consumptions, approx. half (46%) deal with food consumption.

In the next paragraph, we are going to describe the themes mentioned by the respondents and illustrate them with statements.

2.2. Themes specific to food nostalgia

The analysis of the results has highlighted six main themes:

- food products related to childhood
- yearning for no longer available products
- substitute products
- products related to homesickness
- products for special occasions
- rediscovering products

Nearly half of these food consumption activities involve food products related to childhood, for instance time spent in the family, more particularly with the mother or the grandmother. The respondents' answers clearly show the importance of rituals in nostalgic food consumption. These rituals imply a common place, a precise time and the presence of people around (family or friends).

Next comes the yearning for products which are no longer available or whose production has changed. This feeling is mostly found with people over 60 who think that « it was better » before. This yearning for their past corresponds to the bitter dimension of nostalgia . This finding is in line with Davis' view (1979) according to which elderly people find solace and comfort in their past to better cope with their shrinking prospects.

Other people very well know that the products they consume are just copies of what they used to have; still, they conjure up a happy past. In this case, the products act as substitutes filling a gap and replacing those that are now out of reach because the person who used to prepare or cook them has gone away or is dead. This is true for family recipes rather than for brand products.

Although nostalgia is mainly caused by time »gone by » (Divard and Robert - Demontrond, 1997), it can also be due to homesickness. Some respondents who have left their homeland, experience nostalgia because they cannot find in their host country the products of their

country of origin. Nostalgic recollections may also be linked to products which are only found in very limited geographical areas. These nostalgic memories are quite similar to nostalgia as defined by Hofer (1688) who considered it as equivalent to homesickness.

Some products are consumed on special occasions. As an example, the respondents mention the products they have on feastdays. These scarce moments are engraved in people's minds and can be idealized in their autobiographic memory but they are always associated with intense and highly emotional occasions, triggering precise recollections such as the date, the name of the persons attending the event or the emotions then experienced.

Lastly, some respondents associate the nostalgic experience with a food product that they have not had for long and that they rediscover. The fact of rediscovering a product long forgotten makes it easier to buy it because the consumer is willing to recreate past emotions and their associated memories.

The question asked as a basis for this work was dealing with nostalgia in general. The respondents did not have to quote any specific brand but rather a consumption activity evoking nostalgia; they had to try and describe the emotions felt at the time of consumption as well as all the elements meant to help repeat the nostalgic experience. The results show that nostalgic food consumption activities involve branded products (38%) and unbranded products (62%) to a larger extent. The memories and rituals which go with food consumption impress the individuals much more than the brand itself.

The design of the product, more than its taste, seems to summon a feeling of nostalgia which once more triggers the will to buy or the purchasing act itself. In some other cases, the old packaging itself triggers the purchasing act much more readily than a revamping of the initial packaging as illustrated with the release of the original Coca Cola bottles or of the early 20th century Maxwell packaging in the States .

After defining the themes inherent to food nostalgia, we are going to review the different types of food nostalgia described in literature.

2.3. The different types of food nostalgia

Three types of food nostalgia have been evidenced. Researchers agree to consider nostalgia as an ambivalent emotion (Belleli, 1991 ; Holbrook and Schindler, 1991 ; Batcho, 1995 ; Divard and Robert-Demontrond, 1997).

Nostalgia can be a sweet, a bitter or a bittersweet reaction. Food consumption can take the consumers back into a past period and arouse past emotions or feelings.

The responses have been encoded in three different categories and defined as follows :

- Positive food nostalgia (soft): a food product is associated with positive memories and with emotional reactions such as joy, happiness, comfort or peacefulness.
- Negative food nostalgia (bitter); a food product is associated with negative memories and with emotional reactions such as regret, sadness or even anger.
- Ambivalent food nostalgia (bittersweet): a food product is associated with both positive and negative memories , emotional reactions are ambivalent and imply contradictory emotions such as joy and sadness.

The encoding has been performed with the NVivo 2.0 software by three researchers in management sciences. The comparisons of the encoding match in 97% of the cases.

Most answers belong to the positive food nostalgia (51%) class. The products mentioned are products that people have not consumed for long, sometimes since childhood and which conjure up happy moments. Most of the time, people buy these products to retrieve their memories.

Sweets, biscuits, cakes, jam are the most often quoted products whatever the age of the respondents. To a much lesser extent, some salted products are also mentioned, mainly by elderly respondents and in connection with homesickness.

Sweet food is associated with the sweet pleasures of childhood.

In decreasing order of importance, food consumption linked to ambivalent food nostalgia comes next (33%). Products call forth pleasant memories but are kind of blurred with a feeling of sadness or regret because time has elapsed. This ambivalent nostalgia is similar to what Batcho (1995) reported in his work, that is a lack, something missing - either people, feelings or objects.

Negative food nostalgia comes last (16%): people allude to the yearning for a product or a brand no longer available or produced in a different manner. This feeling is linked to yearning for savours of yore and also to a distaste for current products. It can elicit very strong reactions. The products can no longer be considered in a positive way because they are associated with people who are no longer present or alive.

3. PROPOSITION OF A NOSTALGIC PERCEPTION SCALE

The nostalgic perception scale has been designed according to Churchill paradigm (1979). It aims at measuring the nostalgic perception of products and brands. We have observed that consumers make the difference between individual nostalgic perception and collective nostalgic perception. In some cases, the nostalgic experience is inherent to the individuals which experience it for products and brands as they would for an object (eg a gift or a family photograph). In other cases, the consumers consider a product as nostalgic because of its design and of the references to its past or to the brand history without having necessarily a direct relationship with the product itself.

The distinction between personal and collective nostalgia should help to better segment populations and to discuss the elements to incorporate in a communication strategy. Which symbols or references should be included function of the target? i.e either the consumers who have known the original product or those who only know its updated or revamped version.

3.1. Results of the exploratory analysis

Based on the previously collected corpus, we have tried to understand whether the four facets of nostalgia – as Havlena et Holak (1996) understand them- could be identified in the respondents' answers. Several themes had been pre-selected in the interview outline in order to study the nostalgic consumption experiences. Havlena and Holak (1996) dimensions are not all present in the respondents' answers. Virtual nostalgia, for instance, is not reported in the statements.

A second reading of the respondents' answers has led to a simplified two-dimensional distinction : on the one hand, personal nostalgia (i.e personal and interpersonal nostalgia)

including all the individual autobiographic memories and also those reported by the family or friends but still part of the personal history and on the other hand collective nostalgia which does not directly involve the individuals but that they can also consider as nostalgia. This distinction is consistent with Divard and Robert-Demontrond (1997) definition since *« nostalgia brings the individuals back into a period or an event derived from an idealized past, part or not of their own personal experience. »*

We are going to see that in the case of collective nostalgia, businesses use elements referring to the past or to the brand history to « package » the nostalgic experience.

The products can evoke either personal or collective nostalgia. In the case of personal nostalgia, products can remind of life experiences such as childhood or youth experiences. In this case, products enable the individuals to take a leap back into their past with more or less intensity.

In many cases, the design of the product, much more than its taste, plays a major part in the evocation of nostalgia. Design, C The use of the original design (Banania chocolate breakfast mix) or the stability of the design over time (Nestlé mini cartons) evoke both collective nostalgia (the original design is engraved in collective memory) and personal nostalgia.

So, we will take into account the references to the brand history and the capacity of the brand to recall the past in the design of the nostalgic perception scale.

The points of sale described are said to be nostalgic for two main reasons: some of them belong to a chain using the concept of nostalgia to design its stores. The most often quoted examples in the food sector are Paul bakery and O&Co (olive oils and gourmet specialties) shops. It is interesting to note, though, that some people may be skeptical vis-à-vis the use of nostalgic elements pertaining to French collective memory such as the use of second-hand antiques or employees' clothes (white apron and baker's hat).

The second reason for considering these outlets as nostalgic is the fact that consumers who used to go there can no longer do so because they have closed down. The image of authenticity is then closely connected with the nostalgic experience.

Communication schemes using nostalgia are rather numerous in the food industry. Their aim is to reassure the consumers by bringing back childhood memories or by using the notion of gentle way of life. Let us quote Bonne Maman and its slogan « a sweet taste of yore », Tipiak foodstuff and the grannies from Brittany or the Herta cakes whose flavour reminds the character in the ad of the cake baked by mum (even if the pastry is now ready for use)

In other cases, respondents distance themselves from ads. They understand that brands bank on authenticity and intergenerational links (Camus, 2004, 2007) but they do not feel directly involved. In this case, we speak of collective nostalgia or how the product can be considered as nostalgic by all but without any personal memory to refer to.

3.2 Generation of items

The first generation of items allowed us to suggest three factors :

- Collective nostalgia dealing with the product (4 items): this factor intends to measure how a product can produce nostalgia on the basis of its history or of its design.
- Collective nostalgia dealing with the brand (3 items): this factor measures the nostalgic evocations brought about by the brand.
- Personal nostalgia (6 items): this factor measures the capacity of a product to arouse nostalgia through consumers' experiences and personal recollections.

The validity of this first proposition was analyzed with the collaboration of four marketing researchers. The 13 items are taken into account. The scale has then been tested with a new sample of 200 people aged between 21 and 54 (males and females in equal proportions). In order to fill in the measurement scale, the initial question was: « Have you already bought a product because it aroused a feeling of nostalgia ? if yes, what is the product and its brand ? ». Then the interviewees had to answer the items according to a 7 point Likert scale

Out of the 200 interviewees, 21 gave a negative answer (i.e 10.5%). This proportion is higher than in Sierra and McQuitty (2007) study on the determinants of nostalgic purchases. In their study 3% of the individuals answered that they had never bought a product entailing a feeling of nostalgia. In our study, the share of food nostalgic purchases amounts to 52%. The Likert scale is not intended to only measure the nostalgic perception of food products; yet, it seems that the latter are predominant in the answers obtained.

A principal components analysis was then performed (Table 2). The data can be factorized since KMO is equal to 0.717 and Chi² equal to 42357 ($p < 0,001$). The items which did not comply with the following criteria were discarded: absolute value lower than 0.3, value of communities lower than 0.5 or variable present in at least two dimensions with a standard deviation below 0.4.

The three-dimensional structure has been selected with a total of 9 items distributed as follows (cf. table3) :

-product collective nostalgia: 3 items

-brand collective nostalgia: 2 items

-personal nostalgia: 4 items

Orthogonal rotation (varimax) has been chosen because the correlation between the factors is under 0.3 (Nunally and Berstein, 1994). The total variance explained is 67.283% as shown in the table below:

Table 2: Principal components exploratory analysis (n=179)

Principal components analysis Varimax rotation	KMO = 0,727 Bartlett $\chi^2 = 479,797$ p<0,001			
	Com.	F1	F2	F3
Pers3	0,686	0,821		
Pers1	0,599	0,772		
Pers6	0,580	0,742		
Pers5	0,582	0,709		
Colp2	0,711		0,843	
Colp4	0,660		0,751	
Colp3	0,600		0,721	
Colm7	0,837			0,896
Colm5	0,800			0,866
Cronbach alpha		0,761	0,718	0,816
Eigen values		2,352	1,923	1,781
Explained variance (%)		26,134	21,362	19,787
Total variance explained (%)		67,283		
Matrix of the correlations between the components	F1	1,000	0,133	0,250
	F2	0,133	1,000	0,124
	F3	0,250	0,124	1,000

The reliability of the scale was then tested with Cronbach alpha. Table 3 lists the items and alphas corresponding to each factor. Alphas are all above 0 , which is in favour of a high level of reliability⁵.

⁵ Factor 5 only counts two items ; yet, the correlation between both items is statistically sufficient to keep this factor with a correlation index equal to 0,7

Table 3 : Principal components factorial analysis (n=179)

Dimension	Items	α without the item	α de la dimension
Personal nostalgia	This product reminds me of my own past.	0,705	0,761
	This product recalls good times.	0,666	
	It helps to revive pleasant memories.	0,737	
	This product reminds me of my youth.	0,710	
Collective nostalgia (product)	This product recalls another product which has long been on the market.	0,661	0,718
	The design of the product recreates the past.	0,643	
	The product is inspired from a past model.	0,583	
Collective nostalgia (brand)	References to the brand history are obvious.	0,444	0,816
	The brand reminds me of the past.	0,508	

3.3 Confirmatory factorial analysis

The internal reliability of the scale can be calculated thanks to the exploratory factorial analysis and Cronbach alpha and also thanks to the confirmatory analysis with Jöreskog rho. In order to check the factorial structure of the solution obtained with the principal components analysis, a confirmatory analysis has been performed according to the maximum de vraisemblance method. The Kurtosis multivariate coefficient should be lower than 3 to assert the absence of multinormality (Bentler, 1995). In our case, it is 9.33 in which case the remedial robust method is recommended (Satorra and Bentler, 1994). So, we have only selected the corrected statistics.

The overall results presented in table 4 are well matched with the scale. The GFI, AGFI, NNFI and CFI indices are above 0.9 ; RMSEA and RMSR indices are lower than 0.05. These results confirm the structure of the scale derived from the principal components exploratory analysis.

Table 4 : Confirmatory factorial analysis (n=179)

Indices	Collection1 n=179
χ^2	25,374
Ddl	24
GFI/AGFI	0,966/0,936
SRMR	0,147
RMSEA	0,021 (confidence interval 0,000 et 0,066)
NNFI / CFI	0,991/0,994
χ^2 /ddl	1,057
AIC	- 22,093

The trait validity of measurement tools is determined thanks to the converging and discriminatory validity. The converging validity is verified thanks to ρ values which must be above 0.5. In our study, convergence is confirmed as shown in table 5 for product collective nostalgia (0,536) and for personal nostalgia (0,610) but it is rather low for brand collective nostalgia (0,310).

We assessed the discriminatory value by checking that the extracted mean variance (converging validity ρ^2) of each construct was higher than the square value of the correlations shared by the other constructs. We can conclude that the nostalgic perception measurement scale has a valuable discriminatory validity.

Table 5 : Confirmatory factorial analysis, converging and discriminating validity (n=179)

	F1 Product collective nostalgia	F2 Brand collective nostalgia	F3 Personal nostalgia
Internal validity ρ^2	0,775	0,473	0,861
F1	0,536¹		
F2	0,272 ² (0,522) ³	0,310	
F3	0,058 (-0,242)	0,023 (-0,154)	0,610

1 Values set in bold correspond to the converging validity ρ^2 of the corresponding dimension.
 2 Values in plain characters are coefficients representing the correlations between square factors
 3 Values in () indicate the coefficients representing simple correlations

The indices of converging and discriminating validity in the confirmatory analysis are rather low for product and brand related collective nostalgia. The same is true for internal validity. Only personal nostalgia meets the criteria of reliability and validity.

3.4 Discussion on the resulting structure

The three-dimensional structure is used for the confirmatory factorial analysis. Yet, the two dimensions of collective nostalgia (product and brand) only partially meet the reliability and validity criteria.

- Collective nostalgic perception of the product : with these items, we intend to analyse how a nostalgic « repackaging » (“ *this product recalls another product which has long been available* “, « *this product has a design which recalls the past* » and “*this product is inspired from another product* » is part of the nostalgic perception. *A posteriori*, these items look relevant for products belonging to the retro-marketing wave (Brown *and al*, 2003, Brown, 2007). These products are inspired from products of the past. They have got a retro design but are equipped with the latest technologies, as for example the Mini BMW, the Vespa scooters. This dimension, however, is less appropriate for the measurement of the products which have hardly changed over time.

- Collective nostalgic perception of the brand: the items «*The references to the history of the brand are obvious* » and « *the brand of this model or product recalls the past* » seem to better fit retro-innovative products or already existing brands which have gained legitimacy and are known by all. It seems that respondents have had some problems in answering these items either because they did not know the brand well enough or because the brand did not evoke the past.

- Personal nostalgic perception : only this dimension meets the criteria of reliability and validity. The four items facilitate the measurement of the nostalgic perception of a product experienced by a consumer or the way a product can recall one's memories.

We have not measured the personal nostalgic perception of a brand because some brands overlap several classes of products and items are too vague.

CONTRIBUTIONS, LIMITATIONS OF THE NOSTALGIC PERCEPTION SCALE AND AVENUES FOR RESEARCH

Undoubtedly, the analysis of nostalgia in the food sector is of great interest to managers and researchers. The scale designed in the framework of this study helps to better apprehend a concept with a measurement tool which, to our knowledge, did not exist before. Its psychometric value is rather low for two dimensions out of the three studied but its use is relevant for retro-marketing products. It is, however, less valuable for food products.

As already observed in qualitative exploratory studies, products –food product or not- do not necessarily include nostalgic elements which can be interpreted by everybody (design, graphics...). Yet, they belong to the private sphere of each individual. Retro-innovative products use elements which are part of collective memory. This is why this scale is more appropriate for the latter category of products.

Future research work should focus on the construction of a measurement scale specific to food products integrating notions inherent to the object studied, such as taste, smell or the other sensory dimensions of food. It would be unfortunate to ignore the sensorial aspects of food when measuring nostalgic perception.

From a managerial perspective, this scale should facilitate consumer segmentation and should propose different communication schemes, making the distinction between the consumers who have really been familiar with the original product and those who only know the current copy. Can the new Beetle, for instance, recreate the same nostalgic experience for consumers who have known the original model and for younger ones who have not known the original model ?. Should we communicate differently with these two groups or not? The nostalgic perception scale can help managers in designing their offer of nostalgic or retro-innovative products. It can also be helpful in brand management positioning. More generally speaking, using the concept of nostalgia in the agrifood industry seems to be highly relevant. Since 2008, « Bonne Maman » has proposed a new range of 22 recipes of desserts and yoghurts while maintaining its nostalgic perception strategy.

The limitations of this research are linked to the statistical constraints of our measurement scale. The results on reliability and validity are disappointing. Moreover, we have not analysed the discriminating value of the scale with other measurement tools.

Two avenues for research are worth mentioning: integrating nostalgic perception into a wider scope model in order to test its role in consumer's behaviour and studying the differences

between generational cohorts in relationship with the nostalgic perception of products and brands.

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