CONSUMERS 'THOUGHTS ON RETRO MARKETING: A RESEARCH IN ANTALYA

TÜKETİCİLERİN RETRO PAZARLAMAYA YÖNELİK DÜŞÜNCELERİ: ANTALYA İLİNDE BİR ARAŞTIRMA

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1. Doç., Dr., Akdeniz Üniversitesi, Elmalı Meslek Yüksekokulu, İşletme Yönetimi Programı, mukerrematalayoral@gmail.com, https://orcid.org/0000-0001-7960-1148

Abstract

In the process of information society, the fact that enterprises face global competition in a global market makes it necessary to develop alternative methods in the field of marketing as in other areas. Retro marketing is one of these methods that aim to increase customer satisfaction and can be used as a marketing strategy for businesses. This study focuses on determining the thoughts of consumers on retro marketing and examining the concept of retro marketing in terms of the socio-demographic characteristics of consumers. In line with this purpose, an online questionnaire with easy sampling method was applied to 645 participants living in Antalya. As a result of the study, statistically significant differences were found in the nostalgia sub-dimension according to age and occupation variables in the retro marketing scale.

Keywords: Retro, Retro Marketing, Nostalgia, Antalya.

Öz

Bilgi toplumu sürecinde işletmelerin, global bir pazarda, küresel rekabetle karşı karşıya olması diğer alanlarda olduğu gibi pazarlama alanında da alternatif yöntemler geliştirilmesini gerekli kılmaktadır. Odak noktasında müşteri memnuniyetini artırma amacı güden ve işletmeler için pazarlama stratejisi olarak kullanılabilecek bu yöntemlerden biri de retro pazarlamadır. Bu çalışmada, tüketicilerin retro pazarlamaya yönelik düşüncelerini belirlemeye ve retro pazarlama kavramını tüketicilerin sosyo-demografik özellikleri açısından incelemeye odaklanılmıştır. Bu amaç doğrultusunda, Antalya'da yaşayan 645 katılımcıya kolayda örnekleme yöntemi ile online anket uygulanmıştır. Araştırma sonucunda retro pazarlama ölçeğinde yaş durumuna ve meslek değişkenine göre nostalji alt boyutunda istatistiki olarak anlamlı farklılıklar ortaya çıkmıştır.

Anahtar Kelimeler: Retro, Retro Pazarlama, Nostalji, Antalya.

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GENİŞLETİLMİŞ ÖZET

Çalışmanın Amacı

Araştırmanın amacı tüketicilerin retro pazarlamaya yönelik düşüncelerini belirleyerek tüketicilerin retro pazarlama kavramı ile sosyo-demografik özellikleri arasındaki ilişkiyi ortaya çıkarmaktır. Retro Pazarlama bakış açısı ile marka kimliği ve marka imajına yönelik düşüncelerin tüketicilerin açısından ele alınması araştırmanın önemini ortaya koymaktadır.

Araştırma Soruları

Tüketicilerin retro pazarlamaya yönelik düşünceleri sosyo-demografik özelliklerine göre farklılık gösterir mi? sorusu, araştırmanın ana çıkış noktasını oluşturmaktadır. Bu amaç çerçevesinde öncelikle retro, nostalji ve retro pazarlama kavramları açıklanmış ardından konuya ilişkin örnek uygulamalara yer verilmiştir.

Literatür Araştırması

Retro pazarlamaya ilişkin literatür kısaca şu şekilde özetlenebilir. Brown (1999), retro pazarlama kavramını irdeleyerek retro pazarlamanın özelliklerini vurgulamıştır. Brown, Kozinets, Sherry (2003a) retro markaları tüketiciler açısından incelemişler ve elde edilen veriler doğrultusunda ortaya çıkan sonuçları pazarlamacılar için kavramsallaştırmışlardır. Brown, Kozinetsb, Sherry (2003), retro pazarlamanın hızlı yükselişini inceleyerek retro pazarlama kavramını deneysel olarak incelemişlerdir. Demir (2008) retro markalama ve mesaj stratejisi için retro markalamaya ilişkin kavramları teorik açıdan ele almıştır. Keskin ve Memiş (2011) retro pazarlama kavramını kavramsal olarak ele almışlardır. Cattaneo ve Guerini (2012) nostaljik marka çağrışımlarından yararlanan bir retro markalama stratejisi ile tüketici tercihleri arasındaki ilişki irdelemişlerdir. Hemetsberger, Kittinger, Mueller (2012) genç tüketicilerin retro markaları niçin tercih ettiklerini araştırmışlardır. Castellano, Ivanova, Adnane, Safraou, Schiavone (2013) retro kavramının ortaya çıkışına ve varlığına değinerek retro kavramını etkileyen faktörler hakkında teorik bilgiler aktarmışlardır. Ogechukwu (2014) retro pazarlamanın kavramsal yansıması ve araştırmasını yaparak retro kavramının hızlı yükselişini irdelemiştir. Gökaliler ve Arslan (2015) retro markaların pazarlama stratejileri kapsamında oluşturdukları marka kimliği ve marka imajını tüketicilerin gözünden incelemişlerdir. Grębosz, Pointet (2015) küresel markaların pazarlama iletişimi stratejisinde "retro" trendin kullanılmasının uygunluğunu araştırmışlardır. Tekeoğlu ve Tığlı (2016) Türkiye'de geçmişte var olan ancak günümüzde satışa sunulmayan markaların neler olduğunu ve bunların hangilerinin canlandırılması gerektiğini araştırmışlardır. Sarıçiçek, Çopuroğlu, Korkmaz (2017) Retro pazarlama kapsamında oluşturulan marka imajı ve marka kimliğinin tüketicilerin bakış açısından değerlendirilmesine odaklanmışlardır. Arslan ve Öz (2017) Tüketicilerin retro ürünlere yönelik tutumlarının marka sadakati üzerine etkisini araştırmışlardır. Pınarbaşı ve Türkyılmaz (2017) Retro pazarlamaya konu olan marka deneyiminin yeniden satın alma niyeti ve marka bağlılığı ile ilişkisini incelemişlerdir. Arslan ve Yetkin (2017) tüketicilerin retro ürünlere yönelik tutumlarını etkileyen faktörleri araştırmışlardır. Tükenmez,

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Hocaoğlu, Gelbal, Çavuşoğlu (2017) Retro ürünlere yönelik satın alma davranışını araştırmışlardır. Döğerlioğlu-Demir, Tansuhajb, Cotec, Akpınar (2017) Retro markaların değerlendirilmesinde değer entegrasyonun etkilerini araştırmışlardır. Clemente-Ricolfe, Enguer-Gosálbez, (2018). Retro ürün tüketicileri için potansiyel pazarı araştırmışlardır. Şahin ve Kayan (2019) Retro pazarlama faaliyetleri kapsamında tüketicilerin retro marka eğilimlerinin, retro marka farkındalığına ve retro marka güvenine etkisini araştırmışlardır.

Yöntem

Araştırmanın ana kütlesi, Antalya'da yaşayan tüketicilerden oluşmaktadır. Araştırmanın örnekleme yöntemi ise; kolayda örneklem yöntemidir. Ana kütle 10.000.000 ve üstü bir büyüklüğe sahip ise %95 güven aralığında örneklemin 384 olması yeterli görülmektedir (Gürbüz ve Şahin, 2016). Türkiye İstatistik Kurumu yıllara göre il nüfus verilerine bakıldığında; Antalya'nın 2018 yılı nüfusu 2.426.356'dır. Antalya'da yaşayan 645 katılımcıya nicel bir yöntem kapsamında online anket uygulanmıştır. Araştırmacı tarafından "google formları" üzerinden hazırlanan online anketin linki çeşitli sosyal medya platformlarında duyurulmuş ve paylaşılmıştır. Bu şekilde 1 Ocak-30 Mart 2018 tarihleri arasında yanıtlar toplanmış ve analize tabi tutulmuştur. Sosyal medya platformlarında yayınlanan duyuruda, anketin Antalya'da ikamet edenler tarafından doldurulması gerektiği belirtilmiştir. Anket verilerinin analizinde SPSS ve AMOS programları kullanılmıştır. Katılımcıların demografik özelliklerini analiz etmek için frekans ve yüzde analizlerini içeren tanımlayıcı istatistikler kullanılmıştır. Tüketicilerin retro pazarlama algıları ile sosyo-demografik özellikleri arasındaki ilişkiler t-testi ve ANOVA testi ile analiz edilmiştir. Ölçeğin güvenilirliği Cronbach's alpha ile ölçülürken, ölçek doğrulaması için açımlayıcı ve doğrulayıcı faktör analizleri kullanılmıştır.

Sonuç ve Değerlendirme

Tüketicilerin büyük çoğunluğunu 18-25 yaş aralığında ve bekâr olan orta gelir grubuna dâhil lisans mezunu genç kadınlar oluşturmaktadır. Yapılan analiz sonuçlarına göre; Katılımcıların nostalji ölçeği, retro marka ölçeği, retro marka kimliği ve marka imajı ölçeği ile retro pazarlama ölçeğine ait puanları ortalamalarının yaş durumuna ve meslek değişkenine göre nostalji alt boyutunda istatistiki olarak anlamlı farklılıklar ortaya çıkmıştır. Farklılığın hangi yaş grupları ile hangi meslek grupları arasında olduğunu belirlemek için yapılan post-hoc testlerden varyansların homojenliğinin (eşitliğinin) sağlandığı durumlarda kullanılan Benferroni Teste göre farklılık olan grup 18-25 yaş aralığı ile 26-35 yaş aralığında yer alan katılımcılar olarak belirlenmiştir. Meslek grubunda, nostalji ölçeği alt boyutunda farklılık olan grup emekliler ile öğrenciler olarak belirlenmiştir. Retro pazarlama ölçeğinde farklılık olan grubun ise kamu çalışanı ile öğrenci ve öğrenci ile emekliler arasında olduğu belirlenmiştir. Sarıçiçek vd. (2017) yapmış oldukları çalışmada da katılımcıların yaşları arttıkça retro markalamaya ilişkin marka algılarının daha olumlu yöne gittiğini tespit etmiştir ve firmaların kuşaklara yönelik retro reklam yapmasının pazarlama yeteneklerini güçlendireceğini vurgulamışlardır. Araştırmaya katılanların %59,1'ini %18-25 yaş aralığındaki gençlerin oluşturuyor olması bu çalışmanın gençlerin retro

pazarlamaya bakış açılarını ortaya koyması açısından önemli detaydır. Zira retro pazarlama; geçmişi özleyen tüketicileri, özledikleri mekanların ve ürünlerin sıcaklığına kavuştururken, aynı zamanda bu duyguları, o zamanı yaşamamış genç kuşaklara aktarmaktadır (Demir,2008).

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1. INTRODUCTION

Consumers' longing for the past is observed intensely with the change experienced due to globalization. In today's world where rapid social transformations are experienced, there is an increase in the fugacity and ephemerality of fashion, production techniques of products, labor processes, ideas and ideologies, values, and settled practices. It is observed that today's consumers are looking for things they are familiar with regarding the past and they feel peaceful in these things. Many marketing executives are facing high media costs and the risk of creating a new brand; thus, they use their brands and products of the past by redesigning or re-packaging them. Using the brands and products from the past that are no longer available shows that the old is fashionable and innovation does not always carry a new meaning (Eser, Korkmaz, Öztürk, 2011; Kadıoğlu, 2014). Fashion adopted by the public at any time is the popular style. Styles that are accepted by large masses are considered as fashion. Fashion, which has sociological and psychological factors in its origin, is a flowing movement and has a course of life. The consumers' tendency to chime in with the environment as well as some people's wish to be different from others should be considered while determining the marketing policies and strategies (Mucuk, 2014). Thus, retro marketing practices can be regarded as one of these strategies.

Business executives willing to evaluate this strategy make an effort to update, re-launch, and reproduce the product and service brands of the past with their new forms by focusing on the past instead of the future to determine new marketing concepts (Demir, 2008). It is important to provide today's consumers willing to live the past and future together and not willing to select one of them, with different options (Odabaşı, 2017). The underlying idea of retro marketing is that the product carries the traces of the family, an affecting movie, or the consumer's life while preferring the product during the product purchase process. The fact that the concept of retro is intensively associated with the longing for the past in today's world has caused consumers to request the lifestyle, social conditions, and other features of that period. Therefore, retro marketing is the most convenient alternative to use consumers' attachment to the past (Korkmaz, Eser, Öztürk, 2009).

The subject of this study was to determine the opinions of consumers about retro marketing and to evaluate the concept of retro marketing in terms of the sociodemographic characteristics of the consumers. Thus, data were collected from 645 individuals who lived in Antalya, Turkey through an online survey method, and it was aimed to evaluate retro marketing from the consumers' perspective by testing the hypotheses of the study.

1.1. Basic Concepts

Before addressing the concept of retro, it will be beneficial to evaluate the concept of "nostalgia". According to the Turkish Language Institute, nostalgia is defined as "the feeling of longing for the beauties that are left in the past and this feeling becoming dominant, love for the past, the past in

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today" (Anonymous, 2019a). The concept of nostalgia is formed with the combination of the Greek word "nostos" which means returning to the home, homeland, and the word "algos" which means suffering, and is defined as the emotional reactions people have accumulated with the places they have lived in their past, things and people they have relationships with (Eser, 2007).

The human mind does not like complexity and people become unhappy and feel worthless when their perceptions and reality do not match, and they long for the past of which they now everything (Sennett, 2009; Trout, 2004; Warhol, 2010). Businesses consider this longing as great market potential. Thus, businesses head for marketing strategies to fulfill this longing and focus on the moments of happiness for reinforcing the self-confidence of costumers within the framework of ethical principles. This understanding in enterprises has also changed the understanding of marketing, and marketing has gone through phases and evolved into an understanding of marketing that focuses on the mind, heart, and soul of the consumers (Kotler, Kartajaya, Setiawan, 2011). Marketing plays the role of a bridge between the old and new, global and traditional, and mind, emotion, and soul at this point, and benefits from nostalgia during this construction process (Altuntuğ, 2011).

The most important development in the evolutionary process of marketing is the development of the lifelong provision of value to the customer. Accordingly, the consumer was not only seen as a customer but regarded as a whole with its past, values, and future (Günay, 2009). Consumers, who are valued and whose needs are met in this way, are also pleased nostalgically. This feeling of nostalgic satisfaction creates demand for everything that is old and brings retro marketing forward (Demir, 2008).

Retro is an English-originated word and it means "backward, to the back or opposite" in Turkish. When considered with marketing, it can be interpreted as "the adaptation of the products and services used in the past to the present time" (Anonymous, 2019b).

The "fairytale-like concept" of the modern world has for a long time carried the functions of being a local market, being accepted by the consumer, and feeling pleasure. It has also taken control, created aimlessness and mussiness, and ensured the togetherness of interesting and exotic objects. Therefore, the "modern fairy tale market" has included media that acquire longing, fascination, and nostalgic experiences for especially the middle classes. The concept of "fairy tale" market of the postmodern society, on the other hand, is defined as the thematic dreams that will live mysticism in an uncontrolled way, new architectural works that are based on exotic and mystical environment, creating the world of dreams and fantasies, and the wish to experience this feeling (Babacan and Onat,2002; Featherstone,1996).

While modern marketing is based on generalizing masses, postmodernism emphasizes the similarity, differentiation, pluralism, and personality of each individual (Şahin, 2007). Unlike the marketing communication of modern society, postmodern society prefers a "marketing communication" that is more different, changeable and that will enable to live the movement and give the greatest

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pleasure (Günay, 2009). The postmodern individual allows the combination of the different elements from the past with the new approaches of the present time in an eclectic style. Thus, the combination of "past-present" can be valid for everything in terms of consumption (Şahin, 2007). Even if the product to be marketed is the same, different variations of the same product are released or pretend like it has been changed to make the consumer like it. This situation creates a perception of "renewal" or "change" in the postmodern consumer and leads the consumer to the act of purchase (Günay, 2009).

Retro products reflect the irresistible impact of nostalgia upon the consumers and make an important contribution to the memorability of the product (Anonymous, 2019c). The consumer does not actualize the purchasing transaction considering the function of the product while purchasing retro products, instead, the consumers feel like they are purchasing their "memories" and establish a bond with their past. Commitment is defined as an old-fashioned word that describes that the person is deeply committed to his/her country, family, or friends (Kotler, 2005).

Nostalgia touches and activates emotions, and creates happiness for people. Therefore, it is important both for consumers and marketing experts. The feeling of loss experienced with the disappearance of the value that makes people's lives meaningful and the obscurities created by the future have lead people cling to nostalgia which will bring them to the memories and will enable them to experience those memories in the present time. It has become the focus of interest of marketing due to the emotions that the concept of nostalgia evokes in consumers, the spiritual satisfaction it provides, and the economic values it provides. Of course, the effect of the evolution that the marketing experiences cannot be disregarded in this development. Thus, marketing was freed of the purchase-oriented understanding and acquired the qualification that focuses on the consumer's mind, emotion, and soul. At this point, nostalgia adds value to the consumer and marketing expert in the world of consumption and acts as a bridge that creates a common range of values in place of the losses (Altuntuğ, 2011).

There is a difference between nostalgia marketing and retro marketing. While the broadcasting of the series of Hababam Sınıfı without any update is nostalgia marketing, shooting the Hababam Sınıfı with new actors and an updated scenario in the present time is considered retro marketing (Pınarbaşı and Türkyılmaz, 2017).

Retro marketing can be considered as a time-machine that enables people to travel in time and turn them back to their youth (Anonymous, 2019c). Almost all of the statements of "maintained traditions", "characteristics of the previous period" "good old days" are an experience of it (Şahin, 2007). Marketing experts use various flavors, brands, symbols, packaging, and advertisements that revive the old to enable emotion transfer, and these are among the retro marketing practices that feed nostalgia and are feed from nostalgia (Demir, 2008; Odabaşı, 2004).

Unlike modern marketing, retro marketing has an effect that prolongs the product's life cycle and starts these periods again (Anonymous, 2019c). Recreation of old designs in a nostalgic way and

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creation of traditional recipes by imitating the past are the best examples that can be given in this subject (Şahin, 2007). Additionally, traditional concept products with mothers' cookies, noodles, and home paste, and spatial designs that add continuity to the past such as the classic green glass bottle of Coca-Cola or Disneyland, Miniatürk are among the examples of retro marketing that feed and is fed from nostalgia (Demir, 2008; Odabaşı, 2004).

The fact that the concept of retro has been intensively associated with the longing for the past recently has caused consumers to demand the lifestyle, social conditions, and other features of that period. It can be stated that retro marketing is a cost-effective way to use the consumers' attachment to the past (Eser et al., 2011).

Retro marketing brings the consumers who miss the past together with the warmth of the places and products they miss as well as transferring these emotions to young generations who did not experience those times (Demir, 2008).

Retro marketing consists of habits or teachings that we cannot let go of as approaches that belong to the past and prevent making a difference (Turanlı, 2019). Retro marketing, which tries to use the power of people's longing for the past, is a new and developed marketing approach that is based on the fact that those who do not innovate will become old or innovations will become old rapidly. Therefore, this approach emphasizes the accustomed inalterability, permanence, and stability (Kaya, 2010). In other words, retro marketing can be described as nostalgia-referenced marketing in a way for the revitalization of the brands, events, fashion, etc. of the past (Keskin and Memiş, 2011).

Even if it is named as "deliberate revitalization of old fashion-retro" marketing or "relevant" marketing, it can be seen that today's marketing executives try to activate their brand values by using the themes of the past or the elements, symbols, or components that remind of a certain time. Many beer and beverage businesses in the USA are trying to use a marketing program that is based on their past (Eser et al., 2011).

Retro marketing, which sometimes contains the examples of the renewal of products, fashion, styles, advertisements, statements, and understandings of the past, can be regarded as a different marketing approach with its connotations of the past (Kaya, 2010).

Retro marketing, which shows similarity to the fashion marketing practices included in the modern marketing approach, has an important effect that prolongs the products' life cycles or that starts those times again. Retro products reflect the irresistible effect of nostalgia upon consumers and contribute to the memorability of the products (Keskin and Memiş, 2011).

Retro marketing, which is included within the framework of nostalgia-based marketing exercises, can be described as the revitalization and revision of products of brands that are forgotten or lost the interest of the consumer. Fruko Gazoz brought the old bottle back to consumers on its 40th

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anniversary and reminded the old days, and this is an example of retro marketing as a nostalgia-based marketing exercise. Additionally, they used the slogan of "I swallowed tens, hundreds, thousands, millions of bubbles" and shot the commercial film with the same actor years later, and this way, they called out to the child in the target audience and made them remember and emphasized retro marketing (Gökaliler and Arslan, 2015).

Retro marketing, which evokes past times by including practices such as music, fragrance, movies, books, etc., presents a different marketing approach and is described as habits or teachings that we cannot let go of and approaches that belong to the past and prevent making a difference. In other words, retro marketing is described as "nostalgia-referenced marketing in a way for the revitalization of the brands, events, fashion, etc. of the past" (Dağdaş, 2013).

Although there is not a common definite definition regarding retro marketing, the three main concepts, repro, retro, and repro-retro, must be defined to understand retro marketing clearly. While repro is a concept related to the reproduction of old beautiful products as before, retro is the combination of the old and new and is generally defined as the design of objects in the old style but with new technology. Additionally, repro-retro is defined as the products that are revived with inspiration from the past and expressed as neo-nostalgia (Brown, 1999).

While using the concept of retro in brand management, the themes (4A) of retro branding, which are allegory (the brand's story), arcadia (idealized brand society), aura (brand equity), and antinomy (brand paradox) are of great importance. Allegory is expressed as symbolic stories, narrations, or added metaphors. In this regard, many successful examples carry didactic messages in the advertisements. Therefore, retro quotations should support the meaning formed by the brand and establish a successful bond between the old and new. With arcadis, the utopic meaning of the past world and societies is recalled. The perception that the past has a magical and special place is regarded as one of the integral parts of attractiveness in retro marketing. Thus, the customer can see what he/she will get from the brand and the product. Companies also use retro to make a comparison of today and the past. Aura belongs to an attitude perceived with verisimilitude. In this regard, verisimilitude, which means uniqueness or unity, is defined as one of the most important parts of the brand identity. Brands that make you feel this spirit reach a unique place in the eyes of the consumers. Retro is an effective method for the costumers to feel the same emotions as the brand; thus, to establish communication. Antinomy defines the discrepancy related to consumers' wish to go back to slower, simpler, and less stressful days due to the continuous technological and scientific processes. Technology and science always develop in this regard. Therefore, one of the aims is the people's wish to turn back to simpler and less stressful days (Brown, Kozinets, Sherry, 2003; Demir, 2008).

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1.2. Examples of Retro Marketing Practices in Turkey

It is necessary for the original campaign to be accepted as a classic and fun during the advertising campaign, the product to be presented to the market to be at least equal to the existing competing products, and the brand not to have been disappeared for a very long time and is remembered by a few people for retro marketing efforts to be effective. The benefits and value of the product should be told to today's consumers for the success of the process (Eser et al., 2011).

The feeling of closeness created by the longing for the past may not always result in favor of the brand. For example, Gülüm Süt, which is one of the essential items of the 80s, which also sponsored Beşiktaş's uniform at that time and became the "expression of the 80s" for almost everyone who lived in those years, stopped the production following the 80s. Bahçıvan Gıda wanted to incorporate and revive the Gülüm Süt, which is one of the "most remembered brands of milk" according to the investigations made in 2008. However, they could not find what they were looking for in the market and Gülüm Süt was unable to achieve its old success. This situation shows that retro marketing has structures containing variables and risks instead of being a mechanical communication process (Anonymous, 2019c).

It is seen that businesses in the field of retro marketing in Turkey are positioning their products by redesigning them or making advertisements without any changes, making the consumers feel nostalgic. For example, Türkan Şoray has become an icon and used in retro marketing for the Koton brand (Çankaya, 2013).

Recently, nostalgia has become the focal point of marketing executives. Consumers are tried to be impressed by bringing nostalgic elements into the forefront in the commercial films prepared. Commercial films are filled with nostalgia and retro examples. For instance, old holiday celebrations are emphasized in the commercials made for Kent sweets; thus, consumers are taken back to the past and experienced emotional moments. It is possible for businesses to gain major profits with the use of nostalgia elements by bringing them to the forefront in marketing efforts in Turkey, which is rich in terms of cultural heritage (Eser, 2007).

The nostalgia-themed practices of Migros for its 57th anniversary, the event that Pınar Süt put milk on the market again with the old packaging, and the event that Sana put margarine on the market again with the old packaging can be regarded among the examples of retro marketing, the trend of the recent times (Anonymous, 2019c).

In addition to old packaging on the shelves, it is possible to see nostalgic touches in commercials. The best examples of this are the commercials of Pınar Süt, Tadım, and Nestlé which take the consumers back to the past. Additionally, Eti's advertisement, which touches the memories of the audience with the familiarity of the nostalgic song of Eti, is an example of these practices.

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The commercial of the ALO detergent brand is also among the examples of retro marketing. The old jingle sang by Zeki Müren is used in the commercial. This campaign was actualized on the 20th death anniversary of Zeki Müren, who was the first commercial face of ALO and provided a successful interaction. In the commercial film prepared for the 40th anniversary of the company, the lives into which ALO brings cleanliness, whiteness, and solicitude are tried to be reflected with the 40-year-long story of a family (Anonymous, 2019c).

The reproduction of some products that have been used frequently in the past but are currently discontinued and put them for sale in their own chain stores, which was seen on the Mis and Mintax brands and was a move of Şok markets chain, can be regarded among the good examples of retro marketing products.

The Fruko brand, which is one of the first soda companies in Turkey and was registered in 1967, is still remembered and loved by the consumers with the slogan of "ten hundred thousand million bubbles" which is one of the statements that come to mind first about Fruko and was used for communication in 1989. The company also renewed all product packaging in compliance with the nostalgic image of the brand (Dağdaş, 2013).

The Nokia brand put the 3310 telephones on the market with a similar name after making some changes as of 2017. Nokia's relaunch of 3310 with different features is an example of retro marketing.

CarrefourSA uses a jingle that will be engraved on people's mind in its commercials along with the motto of "Ne Lazımsa" (Whatever You Need). The company aims to remind the consumers about their cheerful days by preferring the soundtrack, which is composed by Melih Kibar, of Neşeli Günler (Cheerful Days), which is one of the cult movies in Turkish Cinema (Anonymous, 2019c).

The rediscovery of "traditional desserts" by the Tikveşli company, the rediscovery of "noodles" by macaroni companies can be regarded among the examples that show the relationship between postmodern marketing and retro marketing.

2. MATERIAL AND METHOD

2.1. Objective and Significance of the Study

The aim of the study is to determine the opinions of consumers about retro marketing and to reveal the relationship between the concept of retro marketing and sociodemographic characteristics. Addressing the opinions about brand identity and brand image from the perspective of retro marketing in terms of the consumers reveals the importance of the study.

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2.2. Measurement Tool Used in the Study

The questionnaire has two sections. The first section includes questions about the demographic characteristics of the participants (gender, marital status, education, income levels etc.). The second section includes the questions of the "Retro Marketing Scale" developed by Gökaliler and Arslan (2015). The scale has three dimensions as "Nostalgia Scale", "Retro Brand Scale" and "Retro Brand Identity and Brand Image Scale", and 27 statements in five-point Likert type scoring that measure the consumers' opinions about retro marketing (1-Strongly Disagree, 5-Strongly Agree).

2.3. Scope and Method of the Study

The universe of the study was the consumers who lived in Antalya, Turkey. The sample of the study was selected with the simple sampling method. If the universe size is 10.000.000 and higher, the sufficient sample size is 384 at the 95% confidence interval (Gürbüz and Şahin, 2016). Considering the province population data by years of TUIK, the population of Antalya was 2.426.356 in 2018. The online survey was applied to 645 participants who lived in Antalya within the scope of a quantitative method. The link of the online survey prepared by the researcher on "Google Forms" were announced and shared on various social media platforms. The responses were obtained between January 1st and March 30th, 2018, and were analyzed. It was stated in the announcement shared on social media platforms that the survey must be filled by those who lived in Antalya. The survey data were analyzed using SPSS and AMOS programs. Descriptive statistics including frequency and percentage analyses were used to analyze the demographic characteristics of the participants. The relationships between the consumers' perception of retro marketing and sociodemographic characteristics were analyzed with t-test and ANOVA test. The reliability of the scale was measured with Cronbach's alpha while the explanatory and confirmatory analyses were used to validate the scale.

2.4. The Hypothesis of the Study

The aim of the study is to determine the thoughts of the consumers about retro marketing and to examine the concept of retro marketing in terms of the socio-demographic characteristics of the consumers. In this context, data was obtained from 645 consumers using online survey method. The following hypotheses have been tested in the study.

H_1: Do consumers' thoughts on retro marketing differ according to gender?

H_2: Do consumers' thoughts on retro marketing differ according to marital status?

H_3: Do consumers' thoughts on retro marketing differ according to age?

H_4: Do consumers' thoughts on retro marketing differ according to their occupational status?

H_5: Do consumers' thoughts on retro marketing differ according to education level?

H_6: Do consumers' thoughts on retro marketing differ according to their income?

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H_7: Do consumers' thoughts on retro marketing differ according to the state of the region?

H_8: Do consumers' thoughts on retro marketing differ according to the variable of the place where they lived for a long time?

2.5. Reliability of the Scale, Exploratory and Confirmatory Factor Analysis

2.5.1. Reliability Analysis

It is seen that the values of the Retro Marketing Scale with an eigenvalue greater than 1 indicating the number of factors are divided into 3 factors. A KMO value of> 80 (0.94) indicates that the scale is very good for exploratory factor analysis (Kalaycı, 2010). The total percentage of variance explained; Since it is considered reasonable to have at least 50% in a multi-factor scale, 50.85 percentage of total explained variance of Retro Marketing Scale indicates that it is reasonable (Gürbüz and Şahin, 2016). Cronbach Alpha value, which is desired to be at least 0.70 and shows the degree of reliability; 0.92 (Gürbüz and Şahin, 2016). The average of the scale is 3.56. It has been determined that the highest average belongs to the item "I like to refresh memories by talking about the old days with my family or friends (4.22)" under the "Nostalgia Scale" factor. As a result of the exploratory factor analysis, a total of 3 factors with an eigenvalue greater than 1 were found in parallel with the study in which the scale was first used.
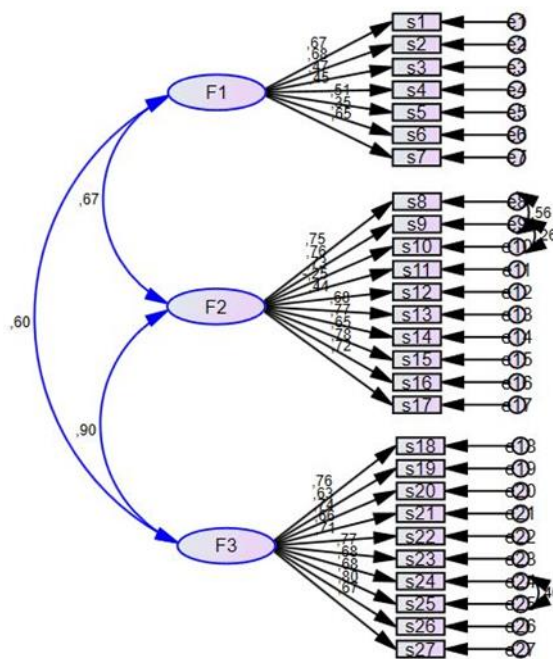
Table 1. Exploratory Factor Analysis Results

Retro Marketing Scale		Average	S.d.	Factor Loads
Cronbach's Alpha	**0.928**	**3.56**	**.71**	
Nostalgia Scale	1. I miss the good old days.	3.97	1.23	.733
	2. I like to refresh memories by talking with my family or friends about the old days.	4.22	1.07	.705
	3. I enjoy eating the foods I ate in my childhood.	4.19	1.05	.526
	4. When I'm sad, I often try to cheer myself up by thinking about the past.	2.88	1.39	.497
	5. The society I used to live in was better than it is now.	4.04	1.24	.665
	6. I tend to remember happier things rather than sad things from my past.	3.81	1.25	.348
	7. I would like to belong to a group that recreates or reminds a piece of the past.	3.63	.24	.536
Cronbach's Alpha	**0.727**	**3,82**	**.74**	
Retro Brand Scale	8. Retro brands impress me	3.64	.24	639
	9. I like retro brands	3.70	.17	664
	10. I prefer retro brands	3.32	.17	622
	11. I turn to new ones instead of retro brands	3.15	.14	294
	12. I enjoy more from retro brands than brands that evoke new.	3.40	.11	322
	13. I like to talk to my close circle about past brands and products.	3.40	.11	570
	14. Retro brands make me dream about the good old days.	3.29	.20	695
	15. When I am bored, it makes me happy to think of brands that remind me of my childhood.	3.44	.22	668
	16. It makes me happy to see the brands I used in the past again.	2.92	.38	585
	17. Even if I haven't seen it myself, it makes me happy to use the brands and products my elders used in their youth now.	3.24	.29	587
Cronbach's Alpha	**0.849**	**3.38**	**.79**	
Retro Brand Identity and Brand Image Scale	18. I feel an emotional affinity with retro brands.	3.37	.27	484
	19. Retro brands should continue to use their own corporate colors.	3.69	.23	632
	20. The packaging design of retro brands appeals to me	3.22	.28	627
	21. Retro brands should continue to use the brand characters they always use.	3.75	.25	681
	22. The music I hear in the retro brands advertisements or in the store affects me	3.79	.16	686
	23. I think retro brands have a wealth of stories they can tell about themselves	3.65	.13	714
	24. Retro brands are reliable	3.47	.19	724
	25. Retro brands have a strong legacy	3.71	.11	722

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	26. Retro brands create good memories for me		3.66	.12	736
	27. Retro brands express who I am		3.18	.25	593
Cronbach's Alpha	**0.908**		**3.55**	**.89**	
Cumulative Total Variance Explained %		*50.845*			
KMO and Bartlett's Test			*KMO*		*.942*
			Barlett's Test p		
			.000		

Source: Calculated by author

In addition to the Reliability Analysis and Exploratory Factor Analysis, confirmatory factor analysis was performed to reach the most reliable results, especially in the context of removing items from the scale. Figure 1 shows the final version of the model that represents the results of the first order confirmatory factor analysis performed through the AMOS program. The model also includes standardized regression weight estimates. Maximum Likelihood Method was used within the context of confirmatory factor analysis. By testing the model at every stage, the final form of the model was obtained in three stages. In the first stage, the change indices were analyzed to maximize the goodness of fit indices, and a covariance was developed between the error terms in Item 24 (Retro brands are reliable) and Item 25 (Retro brands have a strong legacy), which were observed to change the model fit summary by a good rate. In the second phase, the change indices were re-analyzed. A covariance was developed between the error terms in Item 8 (Retro brands affect me) and Item 9 (I like retro brands). In the third phase, the change indices were re-analyzed and a covariance was developed between the Item 9 (I like retro brands) and Item 10 (I prefer retro brands) error terms. As a result, it was observed that these improvements changed the model fit summary at a good rate. Fit indices of the final model are presented in Table 2.

Figure 1. Confirmatory Factor Analysis Model

Source: Calculated by author

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Table 2. Fit Indexes of the Model

CMIN	DF	CMIN/DF*	GFI**	IFI**	CFI**	RMSEA***
1210.108	318	3.805	.856	.885	885	.071

p=.000

Source: Calculated by author

Table 2 shows the confirmatory factor analysis results. According to the table, fit indices CFI, IFI and NNFI are in good / perfect fit, and $x2, x2$ /sd, RMSEA and RMR are in acceptable fit.

2.5.2. Limitations of the Study

The fact that the research was conducted with only the consumer population using the internet in a certain time period can be considered as a constraint. In addition, the fact that the research is not supported by qualitative research methods can be accepted as a limitation. In addition, the fact that the majority of the sample of the research consists of young consumers can be seen as a constraint for the concept of retro marketing. This is thought to be due to the fact that the research was conducted with the online survey method. Because the majority of those who participate in the online survey method are the research group that can use the internet. This situation can also be considered as a limitation for this research.

3. ANALYSIS AND FINDINGS

3.1. Socio-Demographic Characteristics of Consumers

As a result of the frequency analysis; While the rate of female participants is 45.6%, the rate of male participants is 45.6%. It is seen that the age range of the participants is mostly between the ages of 18-25 and 36-45. Participants mostly consist of Students and Public Sector Employees. It is seen that the majority of the participants have a university education. Most of the participants are middle income, lower middle income and upper middle income group. Most of the participants stated that they were originally from the Mediterranean Region. Most of the participants are those who have lived in the metropolitan and city centers for a long time.

Table 3. General Information About Consumers

Gender	n	%	Profession	n	%
Male	294	45,6	Public Employee	121	18,8
Female	351	54,4	Private Sector Employee	32	5,0
Total	**645**	**100**	Student	388	60,2
Age	**n**	**%**	Retired / Housewife	104	16,1
18-25 age range	381	59,1	**Total**	**645**	**100,0**
26-35 age range	74	11,4	**Marital status**	**n**	**%**
36-45 age range	106	16,5	Single	453	70,2
46-55 age range	39	6,0	The married	192	29,8
56 years and older	45	7	**Total**	**645**	**100**
Total	**645**	**100**	**Education Status**	**n**	**%**
Income	**n**	**%**	Primary education	5	,8
Low Income	54	8,4	Secondary education	8	1,2

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Lower Middle Income	109	16,9	High school	28	4,3
Middle income	304	47,1	Associate degree	173	26,8
Upper Middle Income	106	16,5	Bachelor	369	57,2
Upper Income	72	11,5	Postgraduate	62	9,6
Total	**645**	**100**	**Total**	**645**	**100**
Region	**n**	**%**	**Place of Residence**	**n**	**%**
Mediterranean region	371	57,5	Town	15	2,3
Eastern Anatolia Region	8	1,2	Subdistrict	5	,8
Aegean Region	83	12,9	Metropole	255	39,5
Southeastern Anatolia Region	13	2,0	Province	194	30,1
Central Anatolia Region	55	8,5	District	135	20,9
Black Sea region	18	2,8	Village	41	6,4
Marmara Region	97	15,0	**Total**	**645**	**100,0**
Total	**645**	**100,0**			

Source: Calculated by author

3.2. T-Test and Anova Test Results

The compliance of the data to normal distribution was tested with Kolmogorov-Smirnov. According to this test, the hypothesis that the data is normally distributed was rejected (p <0.05). When the skewness and kurtosis values, which are the other normality analysis, were examined, it was determined that these values remained between -1.50 and +1.50, and the hypothesis that the data was normally distributed was accepted (Tabachnick and Fidell, 2013).

Table 4. General Information About Consumers

Dimensions	GROUP	N	Average	Standard deviation	t	p
Nostalgia Scale	Male	294	3,8411	0,74923	0,664	0,507
	Female	351	3,8018	0,74862		
Retro Brand Scale	Male	294	3,3707	0,81011	0,865	0,761
	Female	351	3,3897	0,77442		
Retro Brand Identity and Brand Image Scale	Male	294	3,5190	0,88906	0,710	0,434
	Female	351	3,5741	0,88743		
Retro Marketing Scale	Male	294	3,5476	0,72843	0,934	0,760
	Female	351	3,5648	0,70185		

Source: Calculated by author

Table 4 contains the result of the t-test conducted to determine whether the participants' mean scores of the retro marketing scale and all its sub-dimensions show a significant difference according to gender. According to the analysis made; There is no statistically significant difference according to the gender of the participants in the retro marketing scale and all its sub-dimensions (p> 0.05).

Table 5. Results of Retro Marketing Approaches According to Marital Status

Dimensions	GROUP	N	Average	Standard deviation	t	p
Nostalgia Scale	Single	192	3,7463	0,73815	-1,624	0,105
	The married	453	3,8508	0,75159		
Retro Brand Scale	Single	192	3,3120	0,78728	-1,447	0,148
	The married	453	3,4104	0,79066		
Retro Brand Identity and Brand Image Scale	Single	192	3,4641	0,92669	-1,583	0,114
	The married	453	3,5850	0,86949		

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Retro Marketing Scale	Single	192	3,4809	0,71198	-1,766	0,078
	The married	453	3,5892	0,71259		

Source: Calculated by author

Table 5 shows the results of the t-test conducted to determine whether the mean scores of the retro marketing scale and all its sub-dimensions differ significantly according to their marital status. As a result, there is no statistically significant difference according to the marital status of the participants in the retro marketing scale and all its sub-dimensions (p> 0.05).

Table 6. Results of Retro Marketing Approaches by Age Variable

Dimensions	GROUP	N	Average	Standard deviation	F	p
Nostalgia Scale	18-25 age range	381	3,8991	0,73697	3,362	0,010
	26-35 age range	74	3,6081	0,70545		
	36-45 age range	106	3,7668	0,81966		
	46-55 age range	39	3,7912	0,71492		
	56 years and older	45	3,6444	0,68689		
Retro Brand Scale	18-25 age range	381	3,4186	0,79884	1,037	0,387
	26-35 age range	74	3,4189	0,66036		
	36-45 age range	106	3,3311	0,82385		
	46-55 age range	39	3,2231	0,77983		
	56 years and older	45	3,2556	0,83871		
Retro Brand Identity and Brand Image Scale	18-25 age range	381	3,6068	0,85754	1,152	0,331
	26-35 age range	74	3,4284	0,88604		
	36-45 age range	106	3,5170	0,97115		
	46-55 age range	39	3,4077	0,91634		
	56 years and older	45	3,4556	0,90943		
Retro Marketing Scale	18-25 age range	381	3,6129	0,71203	1,579	0,178
	26-35 age range	74	3,4715	0,64315		
	36-45 age range	106	3,5129	0,76704		
	46-55 age range	39	3,4387	0,70558		
	56 years and older	45	3,4305	0,69372		

Source: Calculated by author

Table 6 contains the result of the Anova test conducted to determine whether the average scores of the participants in the retro marketing scale and all its sub-dimensions show a significant difference according to their age. According to this analysis, there is a statistically significant difference in the nostalgia sub-dimension of the retro marketing scale (p <0.05). However, there is no statistically significant difference in other sub-dimensions and retro marketing scale according to the age of the participants (p> 0.05). The group that differs according to the Benferroni Test, which is used in cases where the homogeneity (equality) of variances is obtained from the post-hoc tests performed to determine the age groups of the difference, was determined as participants between the ages of 18-25 and 26-35.

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Table 7. Results of Retro Marketing Approaches by Profession Variable

Dimensions	GROUP	N	Average	Standard deviation	F	p
Nostalgia Scale	Public Employee	121	3,6777	0,67651	6,563	0,000
	Private Sector Employee	32	4,0446	0,66358		
	Student	388	3,8995	0,74131		
	Retired / Housewife	104	3,6181	0,81774		
Retro Brand Scale	Public Employee	121	3,2926	0,72849	1,868	0,134
	Private Sector Employee	32	3,4719	0,85732		
	Student	388	3,4312	0,79181		
	Retired / Housewife	104	3,2692	0,82239		
Retro Brand Identity and Brand Image Scale	Public Employee	121	3,4050	0,94770	2,421	0,065
	Private Sector Employee	32	3,5125	0,93559		
	Student	388	3,6232	0,84375		
	Retired / Housewife	104	3,4510	0,94304		
Retro Marketing Scale	Public Employee	121	3,4340	0,68900	3,652	0,012
	Private Sector Employee	32	3,6354	0,71904		
	Student	388	3,6237	0,70440		
	Retired / Housewife	104	3,4270	0,74652		

Source: Calculated by author

Table 7 shows the results of the Anova test conducted to determine whether the averages of the participants' scores belonging to the retro marketing scale and all its sub-dimensions differ significantly according to the occupation variable. According to the analysis result, there is a statistically significant difference in the retro marketing scale and nostalgia sub-dimension ($p < 0.05$). However, there is no statistically significant difference in other sub-dimensions according to the occupational variable of the participants ($p > 0.05$). According to the Benferroni Test, which is used in cases where the homogeneity (equality) of variances, which is one of the post-hoc tests performed to determine the difference between the occupational groups, the group with a difference in the nostalgia scale sub-dimension was determined as retirees and students. It was determined that the group with a difference in the retro marketing scale was between public employees and students, students and retirees.

Table 8. Results of Retro Marketing Approaches by Education Level

Dimensions	GROUP	N	Average	Standard deviation	F	p
Nostalgia Scale	Primary education	5	3,5429	1,13569	0,668	0,648
	Secondary education	8	3,6429	0,89703		
	High school	28	3,8214	0,76153		
	Associate degree	173	3,8803	0,72348		
	Bachelor	369	3,8153	0,76026		
	Postgraduate	62	3,7212	0,69910		
Retro Brand Scale	Primary education	5	2,7800	0,47645	1,915	0,090
	Secondary education	8	3,7500	0,85857		
	High school	28	3,5679	0,78460		
	Associate degree	173	3,3879	0,81542		
	Bachelor	369	3,3940	0,77902		

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	Postgraduate	62	3,2016	0,76747		
Retro Brand Identity and Brand Image Scale	Primary education	5	2,8000	0,92736	1,951	0,084
	Secondary education	8	4,2000	0,76532		
	High school	28	3,6464	0,79976		
	Associate degree	173	3,5855	0,86129		
	Bachelor	369	3,5409	0,88960		
	Postgraduate	62	3,4274	0,96193		
Retro Marketing Scale	Primary education	5	2,9852	0,65031	1,645	0,146
	Secondary education	8	3,8889	0,68264		
	High school	28	3,6627	0,70058		
	Associate degree	173	3,5887	0,70651		
	Bachelor	369	3,5577	0,71341		
	Postgraduate	62	3,4200	0,72880		

Source: Calculated by author

Table 8 contains the result of the Anova test to determine whether the averages of the participants' scores belonging to the retro marketing scale and its sub-dimensions show a significant difference according to their education level. According to the analysis, there is no statistically significant difference in the retro marketing scale and all its sub-dimensions according to the education levels of the participants ($p > 0.05$).

Table 9. Results of Retro Marketing Approaches by Income Status

Dimensions	GROUP	N	Average	Standard deviation	F	p
Nostalgia Scale	Low Income	54	3,5847	0,81725	2,176	0,070
	Lower Middle Income	109	3,8467	0,76505		
	Middle income	304	3,8835	0,70702		
	Upper Middle Income	103	3,7753	0,77542		
	Upper Income	75	3,7524	0,77656		
Retro Brand Scale	Low Income	54	3,2481	0,85445	1,710	0,146
	Lower Middle Income	109	3,3917	0,81991		
	Middle income	304	3,4326	0,75838		
	Upper Middle Income	103	3,4165	0,79571		
	Upper Income	75	3,2040	0,80412		
Retro Brand Identity and Brand Image Scale	Low Income	54	3,3722	0,79513	1,933	0,103
	Lower Middle Income	109	3,5312	0,96107		
	Middle income	304	3,6283	0,84126		
	Upper Middle Income	103	3,5573	0,94242		
	Upper Income	75	3,3693	0,92532		
Retro Marketing Scale	Low Income	54	3,3813	0,71913	2,292	0,058
	Lower Middle Income	109	3,5613	0,76651		
	Middle income	304	3,6220	0,66984		
	Upper Middle Income	103	3,5617	0,74335		
	Upper Income	75	3,4074	0,73630		

Source: Calculated by author

Table 9 shows the results of the Anova test conducted to determine whether the mean scores of the retro marketing scale and its sub-dimensions show a significant difference according to their income level. There is no statistically significant difference according to the income levels of the participants in the retro marketing scale and all its sub-dimensions ($p > 0.05$).

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Table 10. Results of Retro Marketing Approaches by Region Variable

Dimensions	GROUP	N	Average	Standard deviation	F	p
Nostalgia Scale	Mediterranean region	371	3,7994	0,76244		
	Eastern Anatolia Region	8	4,1964	0,55558		
	Aegean Region	83	3,8692	0,78475		
	Southeastern Anatolia Region	13	3,9121	0,80080	1,360	0,228
	Central Anatolia Region	55	3,7351	0,66690		
	Black Sea region	18	3,5159	0,86570		
	Marmara Region	97	3,9161	0,67787		
Retro Brand Scale	Mediterranean region	371	3,3733	0,79713		
	Eastern Anatolia Region	8	3,5500	0,92428		
	Aegean Region	83	3,4554	0,78387		
	Southeastern Anatolia Region	13	3,4077	0,74438	0,731	0,625
	Central Anatolia Region	55	3,2036	0,75079		
	Black Sea region	18	3,3556	0,73342		
	Marmara Region	97	3,4351	0,80235		
Retro Brand Identity and Brand Image Scale	Mediterranean region	371	3,5353	0,93089		
	Eastern Anatolia Region	8	3,8500	0,90554		
	Aegean Region	83	3,6313	0,83912		
	Southeastern Anatolia Region	13	3,5538	0,72528	1,327	0,243
	Central Anatolia Region	55	3,3745	0,85206		
	Black Sea region	18	3,2222	0,86945		
	Marmara Region	97	3,6649	0,78383		
Retro Marketing Scale	Mediterranean region	371	3,5438	0,72956		
	Eastern Anatolia Region	8	3,8287	0,75824		
	Aegean Region	83	3,6278	0,71423		
	Southeastern Anatolia Region	13	3,5926	0,70110	1,280	0,264
	Central Anatolia Region	55	3,4047	0,65606		
	Black Sea region	18	3,3477	0,70755		
	Marmara Region	97	3,6449	0,67380		

Source: Calculated by author

Table 10 contains the results of the Anova test conducted to determine whether there is a significant difference according to the region variable in the retro marketing scale and all sub-dimensions of the participants. As a result of the analysis, there is no statistically significant difference in the retro marketing scale and all its sub-dimensions according to the region variable of the participants (p> 0.05).

Table 11. Results of Retro Marketing Approaches According to the Long-Lived Place

Dimensions	GROUP	N	Average	Standard deviation	F	p
Nostalgia Scale	Town	15	3,7905	,63169		
	Subdistrict	5	4,2571	,42137		
	Metropole	255	3,8913	,73940	1,288	0,267
	Province	194	3,7445	,78221		
	District	135	3,7788	,74389		
	Village	41	3,8223	,70478		
Retro Brand Scale	Town	15	3,2600	,88058	1,587	0,162

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	Subdistrict	5	3,9200	,48166		
	Metropole	255	3,4549	,80606		
	Province	194	3,2979	,80465		
	District	135	3,3889	,74929		
	Village	41	3,2683	,71254		
Retro Brand Identity and Brand Image Scale	Town	15	3,3600	1,08943		
	Subdistrict	5	4,0800	,43818		
	Metropole	255	3,5824	,86345	1,194	0,310
	Province	194	3,4851	,91262		
	District	135	3,6244	,89605		
	Village	41	3,4000	,83546		
Retro Marketing Scale	Town	15	3,4346	,83212		
	Subdistrict	5	4,0667	,35756		
	Metropole	255	3,6153	,70710	1,533	0,177
	Province	194	3,4830	,72383		
	District	135	3,5772	,71267		
	Village	41	3,4607	,66445		

Source: Calculated by author

Table 11 contains the result of the Anova test conducted to determine whether the average scores of the participants in the retro marketing scale and its sub-dimensions show a significant difference according to the variable of the place where they have lived for a long time. According to the analysis, there is no statistically significant difference in the retro marketing scale and all its sub-dimensions according to the variable of the place where the participants have lived for a long time ($p > 0.05$).

4. CONCLUSION AND RECOMMENDATIONS

This study aimed to reveal the perception of the consumers about the concept of retro marketing, which is considered a marketing approach that encourages consumers to purchase the product by touching their pasts, and has strategical importance for businesses. The information obtained in this regard cannot be generalized but the evaluations regarding this study can be made as follows: The majority of the participants were university graduate women aged 18 and 25, single, and in the middle-income group.

Retro marketing is used as an element that allows people to travel through time and bring them back to their youth. The fact that this research was conducted with the online survey method caused the majority of the respondents to be young people who can use the internet. This situation can be considered as a limitation of this research.

According to the results of the analyses made, there were statistically significant differences in the mean scores of the participants on the nostalgia scale, retro brand scale, retro brand identity and brand image scale, and retro marketing scale, and in the nostalgia subdimension in terms of the sociodemographic characteristics, age, and profession variables, and the retro marketing scale in terms of the profession variable. According to the Bonferroni

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test, which is used in cases the homogeneity of variances is ensured, among the posthoc tests made to determine the age groups and profession groups that the difference occurred, the difference in the nostalgia scale subdimension was in the age groups of 18-25 and 26-35 while it was retired people and students in the profession group. According to the variable of the profession, the difference in the retro marketing scale was between the public officers and students, and students and retired people. Sarıçiçek, Çopuroğlu, Korkmaz (2017) found that the perceptions of the participants about retro branding got more positive as their age increased and emphasized that making a retro commercial for generations strengthened the firms' marketing capabilities. Similarly, Gökaliler and Arslan (2015) found that individuals who are affected by the messages of retro brands tend to like retro brands and purchase their products and that there was a significant relationship between age and the perception of brand identity. The results of this study were similar to those of previous studies. One of these similar results is the significant relationship between the variable of age and the retro marketing scale. This situation indicates that it will be beneficial for businesses to develop marketing strategies for each age group by classifying the target market by age criteria. Therefore, businesses will be able to gain a competitive advantage with promotional activities that they will implement for generations.

The fact that 59.1% of the participants were young people aged between 18-25% is an important detail in terms of revealing the perceptions of young people about retro marketing. Because retro marketing brings the consumers who miss the past together with the warmth of the places and products they miss as well as transferring these emotions to young generations who did not experience those times (Demir, 2008). Marketing experts use various flavors, brands, symbols, packaging, and advertisements that revive the old to enable emotion transfer. Traditional concept products with mothers' cookies, noodles, and home paste, and spatial designs that add continuity to the past such as the classic green glass bottle of Coca-Cola or Disneyland, Miniatürk are the examples of retro marketing that feed and is fed from nostalgia (Demir, 2008; Odabaşı, 2004). Moreover, consumers have started to demand the lifestyle, social conditions, and some characteristics of the past due to the fact that the concept of retro has often been associated with the longing for the past recently. In line with all these developments, it can be stated that retro marketing is a powerful argument to use consumers' attachment to and longing for the past in marketing exercises (Korkmaz et al., 2009).

Retro marketing is a marketing approach that can create a competitive advantage for businesses and contribute to the sustainability of businesses. Therefore, businesses can prolong the life cycle of their products and brands by developing strategies for retro marketing practices

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from time to time. In this regard, businesses can be recommended to head for retro practices in their promotional activities to obtain a competitive advantage. The study was limited with consumers who lived in Antalya, Turkey, and more comprehensive results can be obtained by conducting studies with different consumers in different fields.

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