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"AS IT WAS IN THE BEGINNING, SO SHALL IT BE, WORLD WITHOUT END"RETRO-MARKETING: THE ART OF BRINGING BACK TO LIFE/REVITALIZING AN OLD BRAND (PRODUCT) – THE NIGERIAN EXPERIENCE

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ABSTRACT: *Retro-marketing revolution, revitalising, revivals, remakes, rejuvenating, returns, re-enactments, reissues and recreations are all around us in Nigeria and worldwide. From the simple wigs and high heel shoes worn by university, polytechnic, and college girls, to the re-launch of macleans close up appeal adverts. Retro and rejuvenating is one of the most pervasive marketing trends of our time. Branding is the process by which companies distinguish their product offerings from the competition. Doyle (1989). By developing a distinctive name, packaging, and design, a brand is created. Some brands are supported by logos. By developing an individual identity, branding permits customers to develop association with the brand, (e.g. prestige economy) and eases the purchase decision of the product. The American Marketing Association defines a brand as 'a name, term, sign, symbol or design, or a combination of them intended to identify the goods or services of one seller or group of sellers as to differentiate them from those of competitors (AMA in Kotler, P. and Keller, K, 2010). A brand adds dimensions that differentiate the offering in some way from other offerings designed to satisfy the same need. These differences may be functional, rational or tangible, related to the brand's product performance. They may also be more symbolic, emotional or intangible related to what the brand represents. (Kotler 2007). Brand encompass not only consumer goods, but other offerings such as people (e.g. politicians, pop-stars e.g. Michael Jackson, Sunny Ade), places (e.g. Nigeria, Lagos, South Africa, Durban), companies (e.g. Coca Cola, Nigerian Breweries), industrial products, services, products, etc. A brand is more than just the sum of its component parts. It embodies for the purchaser or user additional attributes which are intangible but real (deChernatony and McDonald 2006). This paper which is a literature review, conceptual reflection and research observation of some revitalised brands, products and services in Nigeria, it examines the rapid rise of Retro-marketing/Rejuvenating of old brands, it will explain the historical evolution of brands, the extend to which consumers search for brand information, issues associated with effective brand name and building successful brands. It will explain the demographic, socio-economic, cultural and organisational factors that have precipitated the latter day retro-rejuvenating outbreak in Nigeria. It will also look at how companies can manage brands. Why do companies rejuvenate? Rejuvenating "has been" brands is a systematic approach for revitalizing brands. It offers managerial causes and solutions on the best ways to revitalise old products. It concludes that retro/rejuvenating involves searching for authenticity in an inauthentic world, and present some basic factors that companies and managers bent on brand revival needs to consider.*

KEYWORDS: Brands, Branding, Revitalizing, Rejuvenating, Netnography, Retro-marketing, Nostalgia, Retro-products.

INTRODUCTION

WHAT IS RETRO-MARKETING AND RETRO-PRODUCTS AND WHAT HAS RETRO MARKETING GOT TO WITH BRANDS AND BRANDING?

Having discussed the meaning, characteristics, and history of brands, the emphasise is now on retro-marketing. Why is it essential for consumers to buy certain brands, many years after the eventual product launch, maturity, extended maturity and a probable decline? Why are the old brands coming back to the market? Is it that old habits do not die, or that old habits are bought back, that old useful products do not die? Like the Bible scholars will always make reference to the scripture, "as it was in the beginning, so shall it be, world without end". Old products always have a way of being revitalised and rejuvenated. Considering the points enumerated in brand categorization above. Customer always will align themselves with the brand uses. A brand becomes not just the producer's but the consumer's idea of the product, hence it can be bought many years after it disappeared from the market.

A retro products or brands are essentially of two types. The first is a genuine re-issue or replica of an original product from the past. The other is a modern product that adopts retro styling to make it look and feel different from similar product, e.g. the mini-skirts, high heel shoes, body tattoos, which is a replica of Nigeria's old tribal marks common among the Ibadan, Oyo and Kanuris. The genuine retro products in Nigeria includes modern jeep cars, or Honda sports cars which made in the same style, ruggedness and same exacting standards as the old land rovers, old ranger rovers or celica cars of the past from the silver bird cinema to the new cinema culture in Nigeria.

Retro brands and products are more likely to be a modern rebirth of an old but not forgotten product from the past. The modern retro brand and product is modern in functionality and usefulness, but old in look and feel. It is a compromise; an antique that performs as well as its being a modern product. The retro appeal is less about quality and brand categorization, and more about style with a large dose of fun added. Retro products and brands give us the past that were remembered or that we don't remember without the draw backs. From the manufacturer's point of view, retro style is a way to differentiate the product. When it is assumed that most brand work reliably, a retro style can be a valid reason for customer choice. Radios and chocolates are small products; but can retro work in a large purchase like a car? The answer is yes. Retro cars did not exist in Nigeria until in the early 2000s. Styling fads, such as fins and chrome always played a role in automotive design. There a presently many attempts to use the past as a styling technique as in the case of jeeps, sports and mini cars. The modern day Jeep cars from Toyota, Honda capitalised on the 2000s love of the 60s Land and Range Rovers and Peugeot Pick Up Cars. The first retro car bay a volume manufacturers was the Nissan Figaro introduced in Nigeria in 1992. The Nissan Figaro was a two door sports coupe based on Nissan Micra Chassis, but with the styling straight out of the 50s. The new beetle is a retro version of the old beetle cars of the 60s and 70s, the biggest leap backwards came in the 21st century when Volkswagen announced the new VW Beetle and later BMW started making the new mini cars. These cars have carved out a strong niche market and proved that it is possible to sell a volume car that is different from what an average customer wants to drive. The new BMW mini and the fiat 500 are modern cars, styled to look like they came from the 50s.

There has been numerous cases of old brands coming back to life. Is it rejuvenating the brands or retro marketing? Mohammed Alli was seen with the old Amstel Malta, Macleans tooth paste came back alive with its popular slogan “be successful, be important, use macleans toothpaste”. All over the old successful brands are being rejuvenated. Retro marketing is all over us here in Nigeria. The past is a nice place to visit, so sweet and memorable, we will not have to live there. As the Bible scholars will always say, as it is in the beginning, now and ever shall be world without end.

This involves using nostalgia for the past to make a modern product attractive. It involves creating a brand identity based on heritage or nostalgia for a company’s past products/brands. Retro marketing can change the product itself to make it looks old fashioned. Retro marketing involves or relates to a reminiscent of things of the past, and presenting it as current or new (singe the same old song).

Retro marketing, revivals, remakes, returns, rejuvenations still talk about the re-issuing or replica of an old products. Retro is nothing new. The only thing that changes is the period we look back to. Interestingly the internet has helped the spread of retro. The internet allows campaigns to back products from the past. Without the internet old articles and research papers, including this, might not be read worldwide in the future. The ‘You Tube’ provides a realistic feeling of all retro brands, music, products that are evergreen, but are made to look modern and new.
Retro, moreover, is not just an American thing. In Italy, Nigeria and UK, management training programs based on gladiatorial contests are all the rage. In France, old-time dance halls – guingelles - have made a dramatic comeback. In Germany, a retro auto based on Hitler’s limousine, the Maybach, is being manufactured by Daimler Benz and sold for the princely sum of $375,000. In Britain, the West End is dominated by theatrical revivals, everything from Chitty Chitty Bang Bang to We Will Rock You, a musical based on Queen’s greatest hits. In Ireland, the Titanic is resurfacing once more, in a retroscape dedicated to the greatest new product failure in history. In Nigeria, the tattoos, evergreen old school songs, mini and max skirt, moonliht stores are coming back again. In India, the diamond industry is back on top, albeit in the form of low-grade industrial stones rather than the Kor-I-Nors of yore. In Afghanistan, there are plans to rebuild Kabul’s 500-year-old Mogul pleasure gardens as a symbol of post-Taliban regeneration. In New Zealand, the tourist industry has been transformed by Lord of the Rings, a big budget movie of the ‘60s bestseller, set in a mythical medieval landscape. In Australia, the post-September 11 increase in precious metal prices, coupled with a collapsing stock market, has precipitated a retro gold rush to the outback. In Japan, the tamagochi craze of ten years ago has been revived, only this time on the Internet, itself a remarkable manifestation of the retroactive imperative (Brown 2001a). Now in Nigeria, the old products and adverts and the architectural designs of the old are revived and admonished by the consumers. The mini cars, mini skirt, afro hairdos, bongo trousers and the body tattoos are back to place. New houses are take the shapes of the old.

The worldwide rise of retro is undeniably impressive, but what does it all mean? Why is it happening and why now in Nigeria? How come retro's a big hit with twenty-fist century Nigerian consumers? Why are Nigerian consumers going back to the products the grandparents used. As it is in the beginning, now and ever shall it be world without end. Why singing the same old song, as it was in the past? What are the implications of today's retrospective propensity for the principles and practice of marketing in Nigeria?

LINKING RETRO AND BRAND HERITAGE

A company history and brand heritage is necessary and important in retro campaign. It involves things it had done in the past i.e. the products and the promos and reviving them in the present activities. Many companies are keen to stress their history and expertise over a long period of time. The appeal is either a real or imagined past that conjures up images of a lost age. Products like the wigs, and mini skirts of the past and present defines retro.

Retro has come stay, it is not a passing fad. The evidence is that retro is here to stay. Each new generation discovers something it wants to discover and reinvent from the previous generation. The 80s revival began as early as the 50s. The nineties revival is going in now. The 2000s is within reach. There is nothing that too great about the present. Nostalgia has always had its greatest influence when the present looks less promising. Retro has come to stay with its many benefits.

The engines of our new cars/jeeps might have changed, as well as the interior details, and aesthetic features, but the jeeps and sports cars are still built in the same traditional way as that of the 1950s, and 60s. The Ray-Ban Aviator Sunglasses dating from 1937 are much the same as when NnamdiAzikwe, ObafemiAwolowo and Ahmadu Bello won independence for Nigeria in 1960. The modern day jeans trousers are just versions of the old jeans available. Consumers buy the benefits of the products and not essentially the main product.

Other genuine retro products in Nigeria are those that the manufacturer has brought back after a period of absence (e.g. the macleans toothpaste, magi cubes, old lux and joy soap products and the adverts by Patti Boulaye and Mohammed Alli adverts) Cadbury is relaunching most of its old chocolate drinks, and tom-tom sweet had been repackaged with different colours and flavours.

In the mid-1998, the world's oldest pair of blue jeans were discovered at the bottom of an abandoned mine in Nevada (Stephen, et al 2003). Three years later, they were sold at auction on eBay, when Levi Strauss paid $46,532 for the garment it manufactured approximately 120 years previously. Within months, the company re-released a limited edition of the 'original' Nevada jeans, as part of its Vintage range of exact reproductions. These not only proved very popular with Levi's aficionados – despite the somewhat stiff $500 price tag – but also surprisingly functional, since the side pocket for pliers, chisels, wrenches, etc. turned out to be perfect for cell phones, ipads, iPhones, blackberries, PDAs and the hi-tech tools of today's post-industrial workforce (Marsh and Trynka 2002). As it was in the beginning now and ever shall it be world without end (Ayozie 1996).

Remarkable though, Macleans tooth paste and Amstel Malta are just one example of the so-called “retro-marketing revolution”. As the merest glance across the Nigerian marketing landscape reveals the revivals, remakes, rejuvenating, reruns, recreations, re-enactments and reissues are everywhere apparent (Bracewell 2002; Carlin 1998; Leadbetter 2002). Long abandoned brands, such as Bata Cortina, Maltex, Macleans toothpaste, miniskirts, body tattoos, tribal marks, have been adroitly reanimated, rejuvenated, and successful re-launched. Ancient commercials are being re-broadcast (Ovaltine, Maclean toothpaste) or brilliantly updated (Be successful, Be important). Retro styling is de rigueur in countless product categories, ranging from beer and toothpaste, cars and clothes, wigs and tattoos on the body. Even automobiles and detergents, long the apothesis of marketing’s new-and-improved, washes-brighter-and it shows, we-have-the-technology worldview, are getting in on the retroactive act as the success of the Prado and Honda Jeeps testifies to.

SELECTING BRANDS: CONSUMER APPROACH

When consumers choose brands, they are not solely concerned with one single characteristic, nor do they have the mental ability to evaluate a multitude of brand attributes. Only a few key issues guide their choice. Consumers buy brands to satisfy both functional and emotional needs. Brands are usually characterized by two dimensions, the rational function and the emotionally symbolic which is explained in the figure below.

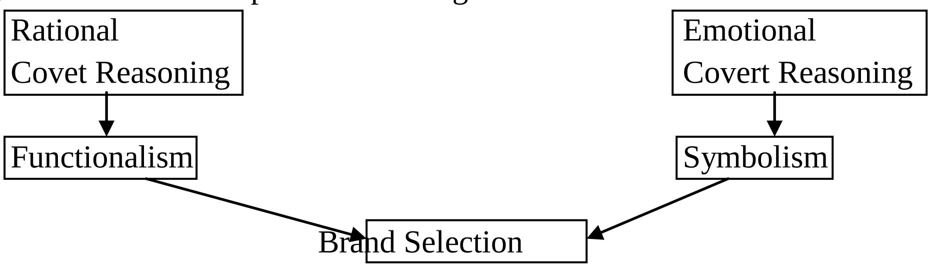

Figure 1: *Components of Brand Choice (Cannon and Cooper, 2002 in McDonald and DeChernatory)*

When consumers choose between brands, they rationally consider practical issues about brands functional capabilities. At the same time, they evaluate different brands personalities, forming a view about them which fits the image they wish to be associated with. Consumers are not only functionally orientated, their behaviour is affected by their interpretation of brand symbolism. When two competing brands are perceived as being equally similar in terms of their physical capabilities, the brand that come closest to matching and enhancing the consumer’s self concept will be chosen (deChernatony and McDonald, 2006).

In terms of the functional aspects of brand evaluation and choice, consumers assess the rational benefits they perceive from particular brands, along with preconceptions about efficacy, value for money and availability. One of the components of functionalism is quality. When consumers assess for example a Prado Jeep car quality, they consider issues like;

- Performance, e.g. top speed of the car
- Features, i.e. does the Jeep come with a CD stereo system as a standard fitting.

- Reliability – will the Prado Jeep car start first time everyday it is used.
- Conformance to specification – if the Prado Jeep is quoted to have a particular petrol consumption when driving around town, consumers expect this to be easily achieved.
- Durability, i.e. life long time value of the car.
- Serviceability, i.e. whether the car can go twelve month without services or can it be serviced easily and cheaply.
- Aesthetics; i.e. beauty of the car
- Reputation, i.e. consumers' impression of the particular Prado Jeep manufacturer.

For predominately services based brands. Parasuraman, Zelthaml and Berry (1988) developed the SERVQUAL instrument to assess consumers perceptions of service quality. They found that the five core dimensions of service quality are;

- Tangible, i.e. the physical facilities, equipment and appearance of staff.
- Reliability – the ability of staff to perform the promised service dependability and accurately.
- Assurance – the knowledge and courtesy of staff and their ability to inspire trust and confidence.
- Empathy, i.e. the caring, individualized attention provided to the consumers.

Mcdonald and DeChernatony (2006) opined that at a more emotional levels, the symbolic value of the brand is considered. Here consumers are concerned with the brand's ability to help make a statement about themselves, to help them interpret the people they meet, to reinforce membership of a particular social group, to communicate how they feel and to say something privately to themselves. They evaluate brands in terms of intuitive likes and dislikes, and continuously seek reassurance from the advertising and design that the choosen brand is the right one for them. These interpretations are relevant when considering "have been brands". These attributes are revisited in retro marketing, because the same attributes are used to recall old brands, and make them relevant and needed in the current markets.

LITERATURE REVIEW

The Characteristics of Brands That Makes Retro-Marketing Possible In Nigeria.

A brand consists of four levels - generic, expected, augmented, and potential. The generic level is the commodity form that meets the buyer's or user's basic needs (e.g. A Bus satisfying a transportation need. This is the easiest aspect for competitors to copy and consequently successful brands have added values over and above this at the expected level. This level is useful in reconnecting to old brands which are rejuvenated. At the expected level, the commodity is value engineered to satisfy a specific target's minimum purchases conditions, such as functional capabilities, availability, pricing, etc. As more buyers enter the market, and as repeat buying occurs, matching of resources through a better matching of resources to meet customers needs takes place (McDonald 2010).

With increased experience, buyers and users become more sophisticated, so the brand would need to be augmented in more refined ways with added values, satisfying non-functional (e.g. emotional) as well as functional needs. For example, advertising might be directed to the user's peer group to reinforce his or her social standing through ownership of the brand. Experienced consumers recognized that competing items are often similar in terms of product formulation. As such brand owners are no longer focusing only on rational functional issues but are addressing the potential level of brands. In rejuvenating brands consumers are recommended to both the functional and rational attributes of the brand. To succeed in the long run, a brand must offer added values over and above the basic product characteristics, if for no other reason than that functional characteristics are so easy for competitors to copy. In the services sector, when all other factors are equal, this can come as being addressed by name when cashing a cheque at a bank. In the business to business market, it could be conveyed by the sales engineer presenting the brand as a no risk purchase (due to the thoroughness of testing, the credibility of the organisation, compliance with industry standard, etc). It must be realized that the added values must be relevant to the customer and not just to the manufacturer or distributor.

Buyers perceive added value in a brand because they recognise certain clues which give signals about the offer. In business to business markets for examples, buyer evaluates brands on a wide variety of attributes, rather than just on price. As a consequence, price is rarely the most important variable influencing the purchase decision. So it is not unusual for a buyer to remain loyal to a supplier during a period of price rises. However, if is the price of a brand rises and one of the signalling clues is weak (e.g. poor reliability of delivery) compared with the other signalling clues (e.g. product quality), the buyer may perceive that the brand's value has diminished and will therefore be more likely to consider the competitive brands. If brands are to thrive, their marketing support will have been geared towards providing the user with the maximum satisfaction in a particular context. Buyers often used brands as non-verbal clues to communicate with their peer groups. So it is recognised that people do not use brands only for the functional capabilities, but also for their badge or symbolic value (deChernetony and McDonald 2006). People take care over their selection of clothes as according to the situation, their brand of clothes is being used to signal messages of propriety, religious inclination, status or seduction. Buyers choose brands with which they feel both physical and psychological comfort on specific situations. They are concerned about selecting brands which reinforce their own concept of themselves in specific situations. A very self conscious young men may drink a particular brand of stout or larger (i.e. Guinness Stout, Gulder or Star Beer) with his peer group because he believes it conveys an aspect of his lifestyle, while at home alone his brand consumption behaviour may be different since he is less concerned about the situational context (might prefer 33 larger). Where marketers have grounds for believing their brands are being used by consumers, as value expressive devices, they need to be attuned to the interaction of the marketing mix with the users environment and provide the appropriate support. In some instances this may involve targeting promotional activity to the users peer group to ensure they recognise the symbolic messages being portrayed by the brand.

We must recognise that unless the added value is unique and sustainable against competitive activity, the life time will be short. Where brands have "died" or becomes a fad, these symbolic, functional, emotional and added values are used to reconnect the consumer with the "have been" brands. These values are reconnected many years after the product is abandoned is being rejuvenated.

BRAND CATEGORIZATION: PRE-RETRO-MARKETING ERA

Several highly regarded branding advisers stress the importance of looking at brands as perceptions in consumers minds, which reinforces the importance of what consumers take out of the process rather than what marketers put into it. (deChenatony and McDonald, M. 2006). While it is clear that marketers design the firm's offer, the ultimate judge about the nature of the brand is the consumer. When buying a new brand, or taking an old brand, consumers seek clues about the brands capabilities. They try to assess the brand through variety of perceptual evaluations such as its reliability, or whether is the sort of brand they feel right with, or whether it is better than another brand, so that a brand becomes not the producer's, but the consumer's idea of the product. This is most evidenced in a brand that has been abandoned and is currently being revitalised.So the result of good branding is a perception of the values of product or services, interpreted and believed. So clearly by the consumer, the brand must adopt a personality. (deChernatony, 2000).

Thus recognising the inherent flaw when marketers focus upon branding as an input process, (deChernatony and McDonald, 2006), highlighted eight different ways that managers emphasise different elements of brands.

They (2008) listed the eight brand category typology. They see brands as;

- Brand as a sign of ownership – Here branding was seen as being a basis for showing who instigated the marketing for that particular offering and whether the primary activity of the instigation was production (manufacturer's brand) or distribution (distributor's brand). This drew an artificial distinction. But in the United Kingdom now, consumers place a greater reliance on distributor brands, particularly when brands like Marks and Spencer and Harrods are perceived as superior brands with greater recognition that a brand has to appeal to stakeholders, rather than just consumers, and that corporate endorsement engenders greater trust and provides an appreciation of unifying core values, then there is more to the corporation as a brand, rather than stressing branding at the individual product lines level.
- Branding as a differentiating device – Historically in the past, and presently, this is seen in today's markets with more sophisticated marketing and more experienced consumers, brands succeed by conveying differentiation and also by being associated with added values e.g. the brand Omo detergent not only differentiates if from other detergents, but is a successful brand over the years, since it has been backed by coherent use of resources that deliver the added value of a high quality offering with a well defined image. SMEs (Small and Medium Scale Enterprises) in Nigeria have the belief that putting a name on their product or service is all that is needed to set them apart from competitors. They erroneously believe that branding is all about having a prominent name, often based around the owner's business name or name. Yet evidence abounds that brands fail if organisations concentrate mainly on developing symbols or a name as a differentiating device. Brands succeed if they offer unique

benefit, and satisfying real consumer needs. Brands distinctiveness allows consumers to identify products and services. This occurs firstly when consumers perceive the brand in their own way e.g. value is in the eye of the beholder and each person can draw very different conclusions, and secondly people interacting with the consumers affect their perception of the brand.

- Brand as a functional device – Some marketers overtly emphasize a brand's functional capability. As consumers began to take for granted the facts that brands represented consistent quality, marketers strive to establish their brands as being associated with specific unique functional benefit, e.g. for example, by not just marketing a credit card, but by augmenting it with a credit card protection policy and a concierge service. Functional capabilities should be focused on consumers rather than on internal considerations. For instance, in the Nigerian Hospitals, Clinics or even the Banks, providing television sets in waiting rooms to make queues less stressful, and reduce annoyance, is less likely to be appreciated than a re-designed system to eliminate queues altogether. Companies that emphasize on brands as functional communications run the risk of an excessive reliance on the function (rational) element of the consumer choice, as all products and services also have some degree of emotional content in the buying process.
- Brand as a Symbolic Device – In some products such as (e.g. clothing and perfume) buyers perceive significant badge value in the brands, since brands enable them to communicate something about themselves, like status, beliefs and emotion. So brands are used as a symbolic device, because of their ability to help users express something about themselves to their peer groups, with users taking for granted functional capabilities. Consumers personify brands and when looking at the symbolic values of brands, they seek brands which have very clean personalities and select brands that best match their actual or desired self concept. For example, in the Nigerian larger Beer or Stout market, there are only marginal product differences between brands. Comparative consumer trials of competing larger Beer or Stout brands without brand names present showed no significant preferences or differences. Yet when consumers repeated the test with brand names present significant brand preferences emerged. On the first comparative trial, consumers focused on functional (rational) aspects of the beer/stout and were unable to notice much difference on repeating the trials with brand name present. Consumers used the brand names to recall distinct brand personalities and the symbolic (emotional) aspect of the brands influenced preference. Through being members of social groups, people learn the symbolic meanings of brands. As they interpret the actions of their peer group, they then respond, using brands as non-verbal communication devices (e.g. feelings, status). To capitalise on symbolic brands, marketers can use promotional activity to communicate the brands personality and signal how the consumers can use it in their daily relationships. But note that research has shown that consumers do evaluate brands in terms of both a symbolic (emotional) and a functional (rational) dimension. Marketers should then be wary of subscribing to the belief that a brand acts solely as a symbolic device especially when they are revitalising.

- Brand as a risk reducer – Marketers feel that buying should be regarded as a process whereby buyers attempts to reduce the risk of purchase decision, rather than maximizing a gain (deChernatony and McDonald 2006). When a person is faced with competing brands in a new product field, they feel risk. For example, uncertainty about whether the brand will work, whether they will be wasting money, whether they will feel comfortable with the purchase or whether their peer group will disagree with their choice. So successful brand marketing should be concerned with understanding buyers perceptions of risk, followed by developing and presenting the brand in such a way that buyers feel minimal risk. To make buying more acceptable, buyers seek methods of reducing risk, for example by always buying the same brand, searching for more information, or only buying the smallest size. Research has shown that one of the most popular methods employed by buyers to reduce risk is the reliance upon reputation. Some marketers selling to organisations succeed with their brands because they find out what dimensions of risk the buyer is most concerned about and then develop a solution through their brand presentation which emphasizes the brands capabilities along the risk dimensions considered most important by the buyer (deChernatory and McDonald 2006). This interpretation of branding has the virtue of being output driven. However, marketers must not lose sight of the need to segment customers by similar risk perception and achieve sufficient numbers of buyers to make risk reduction branding viable.
- Brand as a shorthand device – Glancing through advertisements, consumer becomes aware of brands whose promotional platform appears to be based on bombarding consumers with considerable quantities of information. To overcome the problem of sifting through large amounts of information, brands are used as shorthand devices by consumers to recall memory sufficient brand information to make a decision. deChernatory and McDonald (2006) stated that there is merit in this approach as people generally have limited memory capabilities. To overcome this they bundle small bits of information into large chunks in their memory, and use brand names as handles to recall their large information chunks. By continuing to increase the size of these few chunks in memory buyers in consumer, business-to-business and service sectors can process information more effectively. At the point of purchase, they can recall numerous attributes by interrogating their memory. But there is a danger of concentrating too heavily on the quantity rather than on quality of information directed at purchasers. It also ignores the perceptual process which is used by buyers to twist information until it becomes consistent with their prior beliefs.
- Brand as a legal advice – With the appearance of manufacturers brands, consumers began to appreciate their value and started to ask for them by name. Producers of inferior goods realized that to survive they would have to change. A minority change especially at Aba, Onitsha, Lagos, Nnewi, Kano and Kaduna by illegally packaging their inferior products in packs that were virtually identical to the original brand. To protect themselves against counterfeiting, companies turned to trademark registration as a legal protection. Some regarded the prime benefits of brands as being that of legal protection. They put notable efforts towards effective trademark registration along

with consumer education programmes about the danger of buying poor grade brand copies as can be seen in many television and newspaper adverts in Nigerian which states that “if it is not Panadol, it cannot be the same as Panadol”. Because of their intangible nature, service brands have greater difficulties coping with counterfeit brands, financial services have shown a way to circumvent this problem by adapting a particular house style when interacting with consumers. Service providers wear particular dresses and offers some smiles which entice the consumers, and they also become part of the process of providing the services.

- Brand as a strategic device – Marketers are adopting the view that brands should be treated as strategic device. The assets constituting the brand need to be audited, the forces affecting the future of the brand evaluated, and by appreciating how the brand achievement is an added value. A positioning for the brand needs to be identified so that the brand can be successfully protected, and to achieve the desired return on investment. To take full advantage of brands as strategic devices, marketing analysis and brand planning is required. A good example of successful branding through majoring upon a differential advantage and ensuring the sustainability of such an advantage was the telephone and internet based Bank/Financial services brand. It is strategic analysis that first identified the attractiveness of telephone banking; and it then developed a unique culture to delight the customers; backed by technology to deliver the brand promise.

SPECIFIC CAUSES OF RETRO MARKETING IN NIGERIA AND WORLDWIDE

Stephen, Robert, Jerry (2003), Ayozie 2012, Hams 2000, and Davis 1989 enumerated some of the causes as thus:

(a) Many reasons have been adduced as possible causes of the recent retro outbreak in Nigeria. Perhaps the most common explanation is that it is an unavoidable consequence of demographic developments (Naughton and Vlasic 1998). As generations age they are increasingly inclined to cast nostalgic glances at the brands and products of their gilded youth. These are the wares they grew up with and remain favourably disposed towards, even if they have long since departed to the great brand cemetery in the moon. Certainly, it is no accident that the rise of retro coincided with the communal mid-life crisis of the baby boom generation, who are prone to look back fondly on those long-gone, late-lamented days when bodies were firm, tummies were flat and follicles unchallenged. Retro-marketing is thus a side-effect of Boomers. The internet and computer has facilitated the recollection of things of the old and relating it to the present.

(b) Another common explanation of the latter-day retro-fest is that it is due to the stresses and strains of today’s tumultuous world (Harris 2000). The sheer pace of modern life, where everyone is expected to keep up, keep moving, keep ahead of the cut-throat game, is accompanied by a countervailing yearning to kick back, hang loose, slow down and look back to seemingly happier days, if only for a moment. People thus pine for the times – and the products – when life was simpler, safer and much less stressful. It was a time, was it not, when mummies wore wigs and miniskirts, Nigerian Beauties were always in bloom, and mom’s apple pie was perpetually cooling in the kitchen. It was a time, was it not, when neighbours were friendly and streets were safe in Ikoyiland, Marina Lagos. It was a time, was it not, that never actually existed, except in the overactive imaginations of Nollywood studio executives and theme park developers in Umuahia. In this regard, Davis (1979) argues that people are particularly nostalgia prone during times of political uncertainty and socio-economic turmoil, an hypothesis that is borne out by developments in the immediate aftermath of Boko Haram, Kidnapping, Niger Delta militants, and September 11. Stay-at-home cocooning shot up. Sales of traditional comfort foods took off. Handicrafts, basket-weaving and communal quilt-making quickly became the thing to do. Church-going, good-neighbourliness, God-bless-Nigeria patriotism, Born Again Syndrome, Hosanna and Halleluyah and God the miracle worker syndrome, and attempts to get in touch with estranged friends, extended families and the authentic self were the order of the day (Tompkins 2001, Ayozie 2012). And rightly so, the use of mobile phones, ipad, emails and iPhones to get in touch with loved ones in some troubled spot in northern Nigeria were the order of the day. Relatives became caring and loving, occasioned by the security problems of Boko Haram and the kidnappers in Eastern and South-South Nigeria.

(c) Today's nostalgia boom, to be sure, long predated Boko Haram and Antiquarianism. According to Jacques Barzun's (2000) monumental history of western culture, is always around in some shape or form, though it waxes and wanes in intensity. The propensity is particularly intense at the turn of centuries and millennia, which has given rise to yet another explanation of retro, the fin de siecle effect (Stern 1992). During centurial transitions, humankind is inclined to cast backward glances at the successes, failures, lucky escapes and catastrophic decisions of the preceding epoch. His pattern holds good for the fifteenth, sixteenth, seventeenth, eighteenth and nineteenth centuries. (Briggs and Snowman 1996). This is peculiar to the Nigerian history, occasioned by military dictatorship and failed regime of the past. Be that as it may, one doesn't need to subscribe to grand theories concerning pre-millennial tension, or centurial epicycles, to account for the rise of retro goods and services. As many authorities point out, it can be readily explained by the costs of doing business (van Bakel 2002).

(d) At a time when national product launches run south of the hundred million naira with no guarantee of success, re-launching an old product is considerably cheaper and much less risky than starting from scratch. Similarly, the evident success of certain high-profile retro products, such as Volkswagen's new Beetle or Oriental Brothers Musical Band or Sunny Ade Musicals, has encouraged many other companies to sift through their Growth-Share archives in the hope that yesterday's question marks may turn into tomorrow's stars, and today's heros. That said, there's much more to retro than me-too-ism. In a world of identikit brands where all cars, malta, beer, food seasoning, shoes, colas, computers, cornflakes, condoms, cell and, mobile phones, are functionally indistinguishable, the length of one's lineage is an important point of differentiation (Brown 2003a) (Ayozie 2012). It now only makes the most of an organisation's illustrious lineage heritage, where there is one, but it intimates that the competition is less reputable, less trustworthy, less long-established than the original.

(e) Human life is also prone to change and making use of things of the past to create the present. Nothing is useless, unless we want it so, hence the use of old products to make meaningful today's life.

(f) The internet, especially 'you tube' and 'google' websites have increased the need for the retro revolt products of the old are easily recalled viewed, read and remodelled.

(g) The customer and consumer angle to it - The marketing retro-quake can thus be attributed to a combination of demographic development, socio-economic and political turmoil, the fin de siècle factor and good old-fashioned organisational opportunism. But what is it about retro that appeals to today's sophisticated, sated, seen-it-all-before consumers? As it is in the beginning, now so shall it be world without end.

(h) Well, the secondary literature suggests that the success of retro products is partly due to aging consumers' nostalgic leanings – as noted above – and partly because they meet contemporary standards of performance (Brown 1999). They may look like a throwback to the thirties, or whenever, but they are also bang up to date. Retro autos, like the new Peugeot and Honda minis, don't have the soggy brakes, gas-guzzling engines and prohibitive maintenance costs of the originals. Retro radio evokes their 1950s forerunners, but the station settings are contemporary, a socket for headphones is provided and double cassette decks are available as optional extras. Ralph Lauren's vintage watches are identical to the 1930s' originals, though where there were once mechanical escapements there are now solar-powered microchips. The phenomenally successful Chinua Achebe books are set in the traditional ibo old cultural background. However, its students are surrounded by the debris of today's consumer culture, everything from record stores and video games to friendly neighbourhood fast food franchise. Even the language they use – "totally", "cool", "yea men", "rap me about it", etc – is just about as contemporary as it comes (Brown 2001b). The recently rejuvenating films and musicals were like the ones of the yesteryears. The kids of today call them "old skols stuffs". The Discos, Jazz, Musics, and Fashions of the past are still as relevant as the current one. The oldies, lead, to the current days, and the youths have christened it old school (skol). The available evidence, then, indicates that retro goods and services are in the ascendant because they carry consumers back to the past (old schools). At the same time, however, they carry them back to a past that's been expunged of the bad bits, the stuff most people prefer not to remember. The backbreaking chores. The lack of labour saving devices. The absence of air conditioning, refrigeration, jet travel, desktop computers, ipads, iphones, blackberries and modern medicine. The necessities of life. The past is a nice place to visit, but you wouldn't want to live there, it can never be expunge. As it was in the beginning.

(i) Retro thus combines the best of the past and the best of the present into an attractive marketing package, it enables consumers to indulge their modern tastes for rose-tinted times, without the catastrophic calorific-cum-coronary consequences. For readers unfamiliar with the term, "netnography" is a brand new old-fashioned research technique, inasmuch as it transplants ethnography, one of the most venerable research methods, into the latest marketing milieu, cyberspace. Like is off-line counterpart, netnography necessitates in-depth immersion in, and prolonged engagement with, the multifarious consumer cultures that populate the World Wide Web. As several scholars have demonstrated, this is a place where abundant information on the belief systems, buying behaviours and object relations of online consumer groups is readily available (McAlexander, Schouten and Koening 2002; Muniz and O'Guinn 2001).

(j) The increasing financial independent and greatness of the present day consumers have made them to desire for both old and current products. Keeping the old for memory sake and the current to be abreast of time.

WHAT HAS BRAND PERSONALITY GOT TO DO WITH RELATIONSHIP BUILDING AND RETRO-MARKETING?

Appreciating consumers' values either in pro and after retro marketing provides a basis for developing brand personalities to build stronger relationships. These relationships and the personality of the brands are used by the consumers to revive a "have been" brand. When a brand has a well-defined personality, consumers interact with it and develop a relationship, just as people in life do even after death. The nature of a relationship between two people can be inferred by observing their individual attitudes and behaviours. Likewise, as Blackston (1992) argues, the nature of a relationship between consumers and the brand can be determined through the attitudes and behaviours they display towards each other, in particular. This is much evidenced in retro years, after the decline and eventual revitalisation of the brand.

- how consumers perceive and react to a brand before and after retro-marketing
- how the brand behaves and react to the consumers before and after revitalising
- how consumers react to the brand after decline and later rejuvenation.

Brand research has traditionally focused on how consumers perceive and react to a brand. By considering both aspects of the interaction, a more appropriate brand strategy can result. This is most ideal in the retro years, after the re-launching of an old brand.

The messages conveyed between a brand and its consumers build a two-way communication, in which consumers express their views on the brand, and the brand 'responds' by stating a specific attitude towards consumers even after the rejuvation. As a result, marketers have to deal with two sets of attitudes in consumers' minds; first, they need to understand how consumers perceive the brand as the object of their attitudes; secondly, they need to discover the subjective brand, with its own set of attitudes. This dual perspective provides a more realistic insight into consumers' perceptions than the single-sided traditional analysis of consumers' views of the brand, especially during the pre-retro years. Since the second perspective – the brand attitude – can often be the true brand discriminator, marketers need to undertake market research to unearth what consumers thinks the brands think of them especially when the brand is eventually rejuvenated and re-commercialised.

REJUVENATING THE 'HAS BEEN' BRANDS

The cynic within the overly cautious marketer would argue that from the moment a new brand is launched it becomes a wasting asset. The technology to produce the brand soon becomes outdated. The technology to produce the brand soon becomes outdated, demography changes and competition becomes intense. The market research for the new brand concept may have been conducted in the most thorough manner, but it investigated attitudes, beliefs and social norms at a specific point in time. If the brand is to succeed, it usually has a short time to prove itself. Yet, even with hostile forces fighting against brands, many not only survive but thrive. The reason for their success is a strong internal commitment to brands, based on a solid belief that they have unique characteristics which consumers value sufficiently to buy. The internal commitments are the major force that the consumer remembers in retro-marketing. Well-thought-through brand plans have been prepared, documenting realistic objectives and viable strategies to counter competitive threats. Brand successes abound. For example, brands such as Gillette, Maltex, Amstel Malta, Macleans toothpaste, Schweppes, Colgate, Coca-Cola, Stout, Gulder, Star Beer and Harp Beer have pedigrees going back over fifty years.

It would be naïve to assume that the great brand successes have not had problems which made some to go into extension and subsequent revival and remake. What is clear about brands which have a long history, is that they have been subtly adjusted to keep them relevant to changing market conditions. For some brands, this has resulted from continually tuning their pack designs to keep them contemporary and most through retro marketing. In other instances, it has been a case of putting the brand's core values in a different context. Lucozade, for example, used to be a about providing a revitalizing source of energy for ill people. Falling sales prompted analysis, which showed that there were fewer 'flu epidemics' and a trend to a healthier population. A decision was taken to present the brand as a source of energy for highly active people. The brand was taken to a much wider audience through the introduction of different pack sizes, the use of cans, small packages and plastic and its extension to Lucozade Glucose Tablets, and Lucozade Boost drink.

Brands which have successfully stood the test of time have built up a considerable amount of goodwill with their consumers, so much so that when sales start to fall it should not be automatically assumed they are in a terminal state and investment must be cut. It is often less expensive to rejuvenate and revitalize an established brand than it is to develop and launch a new brand. Furthermore, consumers are less likely to try a new, unknown brand than a name that they are very familiar with. When years of activity have engendered such strong consumer trust in brands like Kellogg or Nasco Corn Flakes and Nescafe, it is almost an abdication of marketing responsibility to ignore the potential for revitalizing old brands. This is evidenced in the retro marketing strategies.

However, while many proclaim their brands as relationship builders, customer comments raise doubts about whether this is really the case. Research by Fournier, Dobscha and Mick (1998) raises questions about how sincere organisations are when they seek to develop their brands as relationship builders. A not insignificant number of firms appears to have lost sight of the fact that when brands are used to build relationships, these should lead to trust and a sensation of intimacy. Relationships are about giving and getting, yet customers frequently report situations where they perceive there is an imbalance between giving and getting. For example some report that when they use a hotel or guest house several times a year, they have to disclose personal information each time and feel no benefit from giving this. Firms claim that they value customer relationships, yet their pre-occupation with their best customers sometimes irritates the next tier of customers – particularly when they can see other customers in the same situation getting extra benefits. Discretion is an issue.

SUSTAINING A BRAND'S COMPETITIVE ADVANTAGE IN RETRO MARKETING ERA

Having identified the sources of the brand's competitive advantages, and positioned it with the most appropriate generic strategy, the marketer is then faced with the problem of sustaining the brand's uniqueness especially during the revival or retro-marketing time. If the brand is successful, competitors usually work hard to understand the basis of this success and then rapidly develop and launch their own version, and often with an improvement. The time before competitors develop their own improved versions of a new brand is shrinking, due in no small part to companies' understanding and appreciation of technology.

When looking to protect their brand's competitive advantage, some managers attempt to stay ahead of competitors by concentrating, as Porter (1985) has shown, on operational effectiveness – performing the same activities better than rivals. A far more effective route to sustain a brand's competitive advantage is by concentrating on performing different activities from rivals, or performing similar activities in different ways. This helps to bring back a brand after possible decline and abandonment, hence the need for retro-marketing.It is much harder to sustain a brand's competitive advantage with the first route since usually this is technology driven and competitors soon learn to emulate this. For example, one can track over time how some firms have sought to sustain their advantage of a lowest cost sales force through the use of laptop computers, ipad, iphones, blackberry, mobile phones and use of the internet. Yet all of these, plus others, such as route planning software, are soon adopted by other competitors. Furthermore, as firms become more receptive to learning about best practices from other industries, there is a trend for the players in a market to adopt operationally effective processes to enhance their brand's performance, but in so doing to cancel out competitive advantages.

Notable successes have been recorded by brands, such as Virgin Atlantic Airlines and British Airways, which have sought to sustain their competitive advantages by undertaking different activities from rivals, or performing similar activities in different ways. Virgin Atlantic Airlines is a good example of a cost-driven brand. It concentrates on short distance, low ticket price flights between midsize cities and secondary airports in large cities. While others may fly into primary airports in major cities, Virgin Atlantic chooses to be different. To drive down its costs it doesn't offer in-flight meals or pre-assigned seats for local flights. It concentrates on rapid turnarounds at gates, typically of 15 minutes, keeping its planes in the air longer.

With the adoption of the strategy of focusing on different activities from its rivals, managers, needs to make trade-offs. Being clear about what the brand does, and equally importantly, managers on sustain their brands competitive advantage. The fit between different resolves and processes needs to be assesses in terms of the degree of consistency between each activity and the degree of reinforcement between activities. By looking at the whole system of activities, a more integrated investigation of fit can be addressed enabling a greater likelihood of sustaining competitive advantage (deChenatory and McDonald, 2000).

Focusing on different activities from rivals or performing similar activities in different ways, necessitates appreciating the whole of the value chain, and it is throughout the way that activities are linked together that a barrier is erected which can prove difficult for the competitors' systems thinking, integration and team work are the under pinnings of effective planning for sustainability. Some cost advantage is a sustainable basis for a brand's competitive advantage, particularly because it necessitates a challenge achieving major improvements in levels of production or sales to reach the same point, on the experience curve. However, a large relative market share is necessary for the cost driven leader to sustain their cost advantage.

Inherent in any strategy for winning brands are the low number of core competencies which give the brand its competitive advantage. A core competence is a skill or knowledge that a company has developed to such an extent that is outstandingly good in its skill/knowledge domain and uses this to develop and extend its brand portfolio e.g. for Canon, one of its core competencies is it's knowledge of optics which it leverages enabling it to extend its portfolio across cameras into photocopier.

SUPPORTING THE WINNING BRANDS WITH PROMOTION BEFORE ANDDURING RETRO-MARKETING ERA.

Brands win the minds of consumers because they are distinctive and stand out as having relevant added values. In other words, it is not just because they are heard above the noise of competitors, but because they are making the right noises especially during retro marketing. A brand could be scoring well on awareness, but if consumers abhor its brandness it will not succeed. Brands that succeed during revivals are brands that effectively communicate that usefulness and added values.

Communicating a brand's added values is an essential component contributing to long-term success. A communication strategy, however, needs to be carefully devised. It is wrong to assume automatically that advertising is the prime route to follow. For example, Singapore Airlines, while an advocate of the benefits of advertising, has not relied solely on advertising since they recognized that there are many other appropriate ways for brand integrated communication. Consumers assess their airlines from the interactions they have with the staff (salesmanship), the in-flight service, the décor of their business lounge, the uniforms of staff, the locations they serve, the newness of their aircraft and a host of other factors. Word-of-mouth endorsement is also an important ingredient in their success. The task marketers face is to assess how they myriad of communication clues interact to reinforce their brand's identity. Regular assessments help to identify how to better co-ordinate brand communication devices. To find out if consumers will recognize these cues several years after it was launched.

Winning brands have a supporting communication strategy which results from a deep understanding of the myriad of clues that consumers use to interpret them. For those brands differentiating themselves primarily through their unique image, advertising is invaluable. It reinforces the essential images among consumers and their peer group alike. By establishing the brand on a unique and highly valued pedestal, the marketer is yet again able to charge a premium price, and use these attributes during the rejuvenation years.

Deciding how to use advertising to support a brand, and the level of support is a complex issue making it difficult to give generalities. The starting point needs to be what role is expected from the advertising in support of the brand. Is it to create awareness, to inform consumers about new information, to build the emotional character or to regularly remind buyers? This takes but a few possible roles into account. Is to use it during the retro-marketing years?

AUTHENTICATING AUTHENTICITY

If a general conclusion can be drawn from most of the retro products and services – explained above, it is that today's consumers are searching for authenticity in an inauthentic world (Brown, Kozinets and Sherry 2003). Certainly, there is considerable conjectural evidence to support this contention. One of the most striking things about contemporary consumer culture is the overwhelming desire for authenticity (Holt 1997, 2002; Lewis 2000). Real food, sachet and bottle water, fresh milk, soft drink, natural cosmetics, old music records, old films, genuine antiques, additive-free snacks, unspoilt holiday resorts, hand-built furniture, hand-made suits, hand-thrown ceramics, hand-crafted collectables and old female and male hair styles are the order of the day. Reality TV is all the rage. Real Nollywood movies, using handheld cameras, improvised performances and old musical tones of Ebenezer Obey, are relieving the tiresome diet of special effect-led blockbuster. Country music based on bass, drums and lead, or played on scratchy vinyl albums, is making a comeback. The cinema films and cinema attendance are gaining grounds in Nigeria.

Retro goods and services are part and parcel of this on-going search for the authentic (Stephen et al, 2003). They evoke the old, while remaining bang up to date (sing the same old song). The remind us of the past, commonly called old skols. They epitomise the fact that, for all today's obsession with what's real, there is no such thing as authenticity. In our hyper-capitalist, marketing-mediated world, there aer only varying degrees of inauthenticity (Brown 2003b). The unspoilt holiday resort Calabar/Obudu Cattle Ranch, Yankari Games Reserve is designed to look unspoilt. The classic blue jeans are pre-shrunk, pre-faced, pre-ripped, pre-grimed, and pre-personalised with machine-made creases and abrasions. Authentic authenticity, so to speak, is unattainable (Stephen et al, 2003). But it can be staged, it can be created, it can be evoked, albeit some evocations are better than others. Retro marketing provide the solution. Some consumers, similarly, will accept the evocation (confirmed Quispquestors) whereas others will challenge its basic premises. The challenge to marketers is to challenge the challengers, by successfully evoking the authentic, and thereby overcoming their mistrust of marketing.

From a good brand relationship, the following attributes are necessary: (deCharnatory and McDonald 2008). These good attributes are the attractions for customers and consumer with a remarked and revived brand.

(a) *Intimacy* – Consumers should be very familiar with the brand and understand it well.

(b) *Nostalgic attachment* – The brand should evoke pleasant memories because the consumers, or somebody close to them, used it in the past.

(c) *Partner quality* – Consumers seek those traits in the brand, such as trustworthiness, which they would in a friend.

(d) *Interdependence* – The brand must become part of the consumer's everyday life.

(e) *Love and passion* – Consumers must feel affection for the brand and want to have it all costs.

(f) *Self-concept connection* – The brand must give consumers a sense of belonging or make them feel younger.

(g) *Commitment* – Consumers need to be faithful to the brand through good and bad times, as in the case of Coke and Omo detergent.

By focusing on the above attributes, managers can identify strengths and weaknesses in the relationship between consumers and the brand.

There are a variety of actions firms could take to regain confidence in the relationships customers have with brands. Firstly, a relationship is about the brand knowing the consumer so well that it fits their needs perfectly. The brand's team need to cut out the features and functions that consumers do not need and which cause frustration. For example, there are some who perceive hand held TV/video controllers as over engineered. Secondly, brands could be presented in ways that don't detract from consumers' quality of life. In a time pressured society, with a vast amount of data bombarding consumers there are people who appreciate receiving less information – but the information they receive should be of high decision making quality. Thirdly, organisations should re-assess whether all consumers want an involved relationship with their brands. Giving an organisation personal information implies intimacy, but if the organisation makes no use of this information it needs to resist the need to ask for certain types of information. Furthermore, it is not just the marketing team that ask for customer information – other departments are collecting customer information. Through a more integrated approach to customer relationship management the number of requests for information can be reduced. Enacting these points should help better bond consumers with brands.

The key to successful branding is not just focusing on developing a low number of core competencies, but than making it difficult for competitors to gain the learning and experience of such competencies.

Johnson and Scholes (2002) argue that sustaining a core competence is more likely when it is complex and when competitors are not fully able to appreciate the cause and effect linkages of such a core competence across an organisation's value chain. They also show that by looking other organisations into their brand, it becomes difficult for competitors to emulate the leading brand (deChenatory and McDonald 2008).

To succeed with a lock-in-strategy, organisations and companies need to put considerable resources behind their brand at the early stage of its life cycle. They need to be courageous, as in the short term there are likely to be losses and it is over the long term that profit becomes apparent. Through building relations and integrating system, switching costs begin to rise and partners start to realise the benefits they accrue from learning and co-specialisation.

AS IT IS IN THE BEGINNING, SO SHALL IT BE, WORLD WITHOUT END. OUT WITH THE NEW, IN WITH THE OLD

So, how can authenticity be evoked in an increasingly inauthentic world? In two main ways. First, by telling a compelling story, a story that persuades consumers to: (a) suspend their disbelief; (b) set aside the idea that they are being manipulated by mendacious marketers; and (c) become part of the narrative, in much the same way as video gamers, film/cinema goer have immersed themselves in the "realer than real" world of old skol nostalgia. Stories, remember, are many but plots are few. As Nollywood's dream factory regularly demonstrates, adding new twists to old tales is the secret of cinematic success (Thompson 1999). At time the old take make the current films more acceptable with excellent box office rating.

In this respect, the power of retro products – perhaps their principal attraction – is the fact that they are predicated on the primordial appeal of myth and legend. They sell consumers the same old, old story. They carry them back to a time before marketing was everywhere, before high pressure sales tactics were the norm, before everything was completely, crassly, contemptibly commercialised, before advertisers assaulted us morning, noon and night, or importuned people from every conceivable surface, from sidewalks and headstones to shopping carts and restroom stalls. Retro-marketing softens the hard sell (Harris 2000). It is the "old skol" brought back to the current computer and internet age.

The second and closely related means of evoking the authentic is to call up a time when storytelling and moonlight tales stories was credible, comforting, and entertaining in the villages and cities. In short, it is no accident that many of the most successful retro products look like refugees from war torn cities. Retro autos are straight out of the pre-school sandbox. The same is true of network TV (The new village headmaster, new masquerade, samanja, etc). Even management gurus are plundering kiddies culture in their attempts to divert jaded executives.

Retro, then, represents a return to the fairy-tale-freighted world of perpetual childhood. It is a paradoxical combination of reality and magic, old and new, grift and gift, happiness and regret, pleasure and pain. It is, like nostalgia itself, a bittersweet sensation, something that is both mournful and mirthful, whose sufferers are glad to be sad (Lowenthal 1985). It is the epitome of what novelist Alex Shakar (2001) calls 'paradessence" and Achebe defined as things fall apart, no longer at ease (1962), the two opposing desires that successful products satisfy simultaneously – stimulation and relaxation (coffee), eroticism and innocence (ice cream), terror and reassurance (amusement parks), groundedness and freedom (sneakers), eternity and transience (muzak).

Most importantly perhaps, retrospection is a societal sensibility that is unlikely to evaporate in the short term. The greying of the Baby Boomers, couple with the nostalgia propensity that accompanies ageing, will ensure that the past has a big future, among marketing executives at least (Naughton and Vlasic 1998). Hence many marketers are reviving their old brands. (Sing the same old song).

EXTENDING THE BRANDS PRODUCT LIFE CYCLE: IS IT GOOD FOR RETRO-MARKETING

If the firm finds that it is unable to penetrate the market further with its current brands, it may consider moving into a related market. It could argue that the best way to overcome the risk of a new brand failing, or consumer apathy and competitive resistance would be to stretch its existing name. While the inherent goodwill and awareness from the original brand name may help the new brand's development, however, there is also the danger that the new brand could dilute the strength of the original brand and convey the wrong perceptions with a consequent detrimental effect on the original brand. For example, the economics of establishing new brands are pushing companies more towards stretching their existing names into new markets. Daunted by the heavy R & D costs, and more aware of the statistics about failure rates for new brands, marketers are increasingly taking their established names into new product fields, most of them use retro-marketing or revival strategies.

Tauber reviewed a sample of 276 brands extensions to evaluate the different ways of extending brands and concluded that there are seven types of brand extensions:

- Same product in a different form. For example, UAC Nigeria Plc extending into UAC Bars ice cream or UAC Gala.
- Distinctive taste, ingredient or component. An ingredient or component of the current brand is used to make a new item in a different category. For example, Fan ice cream extended the distinctive taste of their Fan ice cream cheese into Fan Yogos.
- Companion product. Where some products are used with others, these lend themselves to brand extensions. For example, Duracell batteries in Duracell torches.
- Same customer franchise. Marketers develop different brands to sell to their loyal customers.
- Expertise. Brands are extended into areas where consumers believe the original brand has connotations of special knowledge or experience. For example, Canon's perceived expertise in optics was extended into photocopiers.
- Unique benefit, attribute or feature owned by the brand. Some brands stand out for their uniqueness on a particular attribute, which is extended into a related field. For example, the makers of Lucozade Boost drink launched Lucosade Vitamin C tablets.
- Designer image or status. Some consumers feel that their Honda cars have a higher status when they know that Honda also work in jet aircraft.

When considering extending the original brand name into a new sector or in retro-marketing, the benefits that come from stretching the name must be weighed against any negative connotations with the original name and any damage that may be done to the core brand.

Looking at each of these three areas in more detail, using a checklist adapted from Aaker (1990), should enable marketers to decide whether it is wise to extend the brand name, or simple to revive and rejuvenate it during the retro years.

CHARACTERISTICS FOR A SUCCESSFUL BRAND REVIVAL: THE SAME OLDSONG AS IT WAS IN THE BEGINNING, SO SHALL IT BE WORLD WITHOUT END. REASONS FOR THE REVIVAL AND MANAGERIAL IMPLICATIONS.

In a world where "as good as always", is superseding "new and improved" as marketing's pre-eminent rallying-cry, executives must learn to adapt to the retrospective dispensation. They must acquaint themselves with the art of brand revival. They must appreciate that retro-marketing isn't simply a matter of scouring the archives in search of long-deleted brands with 21st century potential, or coming up with brand new products that can be made to look suitably antiquated with appropriately old-fashioned package designs. In order to successfully surf the retro flood tsunami, marketers must realise that brand revival is predicated on six key characteristics (deChernatory and McDonald 2006):

(a) Dormancy is the ante to get into the game. Like Macleans tooth paste, "be success be important" advert, the brand must reside in collective memory but remain undisturbed by current marketing attention.

(b) Iconicity is central to the brand's appeal. The brand must have been salient during a specific developmental (or transitional) stage for a particular generation or cohort. Hence the need to revive and rejuvenate the brands.

(c) Evocativeness animates the retro-brand. The brand must be capable of summoning vivid experience from collective memory, and of encouraging consumers to embroider that experience with contemporary relevance.

(d) Utopianism is perhaps the hallmark of the retro-brand. The brand must be capable of mobilising and sustaining the vision, of engendering a longing for an idealised past that is satisfied through consumption.

(e) Solidarity is an important unifying quality of the retro-brand. Whether as extreme as a cargo cult or as moderate as fictive kinship, the brand must inspire among its users the sense of belonging to a community.

(f) Perfectibility is the final trait a retro-brand encompasses. The brand must be indefinitely updateable, both technologically and ideologically, to assure its perpetual relevance to consumers who are constantly revising their own identities.

These six characteristics, it must be stressed, represent the starting point for successful brand revival, rejuvenation, a base condition on which to build. They are not ends in themselves. More significant than the raw marketing materials is the accompanying managerial mindset. This involves and appreciation that brands are co-created. They are a collaboration between the marketers and consumers. Consumers have a stake in the retro-marketing process. They grew up with the brands, invested in them with meaning, and tell stories of personal development around these mass-produced yet indelibly individual totems. They will work with marketers bent on bringing brands back from the dead. But they won't be pushed around, or dictated to, nor will they accept anything that fails the "authenticity" test. Retro brands operate within the parameters that managers impose and consumers permit. The narrative structure of that management process can become a jointly told tale or a verbal duel. Successful retro marketing management involves the creation of consumer comfort stops along the much-travelled route to the really real.

The relationship consumers develop with brands is not simply one of loyalty or lack of loyalty. Brands can also act as relationship partners for consumers, enabling them to resolve personal issues during the retro-years. The nature of these relationships is varied, and Fournier et al (1998) has identified fifteen different types of relationship between consumers and brands in deChernatony and McDonald (2004). These relationships can be pre the retro period, or after the actual rejuvenation of the brand. These relationships keeps the brand and the customers together for a long period of time.

(a) *Casual friendship* is one of few expectations and infrequent interactions, such as when an infrequent breakfast eater rotates between cereal brands, without preferring a particular one.

(b) *Committed partnership* is a voluntary, long-term relationship, such as when someone becomes an advocate for a brand of hiking boots after years of blister-free playing football in the community. This is much evidenced in post retro years.

(c) *Marriage of convenience,* that is a chance encounter leading to a long-term bond, such as when someone regularly uses a salad dressing after trying it at a friend's party.

(d) *Compartmentalized friendship* is a specialized friendship dependent on a particular situation. This would be a man choosing his stout dring according to the group of people he is drinking with.

(e) *Close friendship* relates to bonding through a sense of shared reward, such as when a teenager believes his trainers to be a comrade in his sport activities. This is relevant in retro marketing.

(f) *Arrange marriage* is an imposed long-term partnership, such as when a householder uses only one brand of washing powder because it was the only brand recommended by the manufacturer of their new washing machine, or in Nigeria when one parent recommends husband or wife for one of the children.

(g) *Dependency* relates to obsessive attraction, as may be the case of a man upset when his favourite beer is out of stock, or a favourite product being out of stock. An essential retro marketing tool.

(h) *Courtship* is a testing period before commitment, such as when a woman experiments with two perfumes before committing herself to one, or experiences with two suitors before committing herself to one of the men.

(i) *Childhood friendship* is about the brand evoking childhood memories, such as when a man chooses a brand of orange juice because he recalls drinking it in his childhood.

(j) *Adverserial relationship* reflects bad feelings as seen by consumers refusing to buy a brand of television set they 'hate'.

(k) *Fling* is about short-term engagement, such as when a woman tries another perfume for one, evening, though she feels guilty about neglecting her traditional brand, or tries another man outside her boyfriend or husband.

(l) *Kinship* is an involuntary union, such as when a girl feels obliged to use the same kind of flour that the mother used.

(m) *Rebound relationship* is about a wish to replace a prior partner, for example a lady switches air freshener to avoid any sensory association with the house she used to share with her ex-boyfriend.

(n) *Enslavement* is an involuntary forced relationship, such as when a pensioner is unhappy with the local bank brand but has no alternatives in the small town.

(o) *Secret affair* is a private risky relationship, such as when someone indulges in their favourite food, hiding it from their partner.

Each of these relationship types are the memories evoked during the retro and remaking periods.

CONCLUSION

As it is in the beginning, so shall it always be, world without end is still the same old song being sing by retro-marketers. Retro has come stay, it is not a passing fad. The evidence is that retro is here to stay. Each new generation discovers something it wants to discover and reinvent from the previous generation. The 50s revival began as early as the 80s. The nineties revival is going in now. The 2000s is within reach. There is nothing that too great about the present. Nostalgia has always had its greatest influence when the present looks less promising. Retro has come to stay with its many benefits, and managerial/marketing implications both for the consumers and the producers in Nigeria.

In a recent anthology, Hooking Up, the best-selling author Tom Wolfe (2000) makes a series of predictions about the 21st century. Whereas the 20th century was characterised by its emphasis on progress, on amelioration, on making it new, the 21st century, he maintains, will be an era of regression, of deterioration, of making the old look new with the self-satisfied consumers. (Stephen et al 2003).

This article has examined the recent rapid rise of retro-marketing and concluded that it represents consumers' search for authenticity in an increasingly inauthentic worlds, a search for the comforting certainties of childhood. This is a search that is likely to become more important in years to come, as the population of the western and developing world inexorably ages. It is a search that astute marketers can exploit, provided they understand the demographic drivers and operative principles. Retro marketing is not merely a matter of reviving dormant brands and foisting them on soft-heated, dewy-eyed, nostalgia-stricken consumers. It involves working with consumers to co-create an oasis of authenticity for tired and thirsty travellers through the desert of mass-produced marketing dreck. As the prominent post-modern philosopher Jean Baudrillard (1983) judiciously notes, "when the real is no longer what is used to be, nostalgia assumes its full meaning".

The task of revitalizing old brands is less difficult when the core values of the brand have been protected and consistently presented to consumers, even after decline and eventual rejuvenation of the brand. Brands sometimes need rejuvenating when they have not adapted to different social situations.

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