NOSTALGIC MARKETING AND ITS WORKING MECHANISM IN THREE

CULTURAL GROUPS: CANADIANS, CHINESE,

AND CHINESE IMMIGRANTS TO CANADA


Yikun Zhao


A Thesis

In

The John Molson School of Business


Presented in Partial Fulfillment of the Requirements

for the Degree of Master of Science in Administration (Marketing) at

Concordia University

Montreal, Quebec, Canada


November 2007

# ABSTRACT

Nostalgic Marketing and Its Working Mechanism in Three Cultural Groups:
Canadians, Chinese, and Chinese Immigrants to Canada

Yikun Zhao

Although the existing marketing research on nostalgia has provided an understanding of nostalgia from different perspectives, it remains scattered. The confusion on the nature of nostalgia and a lack of theoretical framework on nostalgic marketing greatly restrains our understanding of nostalgic marketing. To contribute to the gaps in the marketing literature on nostalgia, this research aims to clarify the nature of nostalgia through combined effort of literature review and exploratory interviews with participants of different cultural backgrounds. Five major dimensions of nostalgia in the general sense are identified, namely emotional, attitudinal, cognitive, behavioural, and symbolic dimensions. Based on the five major dimensions that emerged for nostalgia in the general sense, nostalgia in marketing is distinguished for its unique characteristics of its separation from direct personal experiences, the dominantly positive emotion imbued, and the promotion of the imagined past. Nostalgic marketing is then defined, as well as its classification and major forms. In reference to the interviews conducted, the underlying working mechanisms of different forms of nostalgic marketing are proposed. Some pitfalls related to the application of nostalgic marketing disclosed by our interviews are also presented.

The scope of this research project is extended by examining the theoretical framework empirically on three cultural groups: Canadians, Chinese, and Chinese immigrants to Canada. The findings indicate that 1) nostalgic marketing is overall more positively evaluated by Chinese and Chinese immigrants to Canada than by Canadians; 2) different cultural groups have varied preference for certain nostalgic marketing forms; and 3) a same nostalgic marketing form can be equally effective for different cultural groups but for different reasons. In explaining the findings, nostalgia proneness and individuals' general attitude toward advertising and marketing are identified as the two major influential variables. However, while nostalgia proneness should be examined within a particular cultural group, the general attitude toward advertising and marketing should be investigated across cultures.

# ACKNOWLEDGEMENTS

I would like to extend my heartfelt thanks to my supervisor Dr. Grohmann, for her support throughout the whole process of completing my thesis and detailed suggestions contributing to the evolvement of ideas. Thanks to her, working on my MSc thesis came to be the most enlightening and enjoyable experience in my Masters study.

I am also deeply grateful for the suggestions and support from my two committee members: Dr. Arsel and Dr. Buyukkurt. They are not only experts in their own research areas, but also great persons to get along with and learn from.

I am deeply indebted to my parents and friends. Their love and help are always greatly appreciated and cherished.

# TABLE OF CONTENTS

# LIST OF FIGURES

# LIST OF TABLES

# Chapter I. Introduction

## 1.1 Introduction

Albeit novel to marketing research, studies on nostalgia trace back to the 17th century, to Hofer's doctoral dissertation defining nostalgia as a pathological phenomenon. Since then, nostalgia has attracted interests of researchers from different disciplines, from its original discipline of medicine (Hofer 1688; McCann 1943), to psychology (Batcho 1995, 1998; Belleli 1991; Cavanaugh 1989; Fodor 1950; Mills and Coleman 1994; Sedikides, Wildschut, and Baden 2004; Werman 1977), sociology (Davis 1979; Wilson 2005), philosophy (Casey 1987), literature (Jameson 1991), and marketing (Belk 1990; Brown, Kozinets, and Sherry Jr. 2003; Divard and Robert-Demontrond 1997; Goulding 2001; Havlena and Holak 1991; Holak and Havlena 1992; Holbrook and Schindler 1991, 1994; Holbrook 1993; Stern 1992). In spite of the studies in different academic domains, nostalgia remains ambiguous (Boym 2001). The concept of nostalgia has experienced the processes of "demilitarization", "demedicalization", and "depsychologization" (Davis 1979), adding to the confusion of the nature and definition of nostalgia suggested by the existent literature from different academic fields.

Marketing research on nostalgia started in the early 1990s, focusing on exploring the themes of nostalgia objects (Havlena and Holak 1991; Holak and Havlena 1992; Stern 1992; Susan, Matveev, and Havlena 2007), developing a nostalgia proneness index, identifying consumers' taste formation pattern of cultural products (Holbrook and Schindler 1991, 1994; Holbrook 1993), and examining nostalgic advertising and other nostalgic marketing tactics (Holak, Matveev, and Havlena 2007; Muehling and Sprott

1

2004).  Despite the fact that a growing number of studies in marketing have provided us with an understanding of nostalgia in marketing from various angles, research on nostalgia in marketing seems to be scattered. In addition, research has not studied the fundamental issue of the nature of nostalgia in marketing.  Both the lack of systematic theories on nostalgic marketing and the under-examined question of the nature of nostalgia in the general sense and in the marketing context have greatly restricted our understanding of nostalgia in marketing. This research project attempts to contribute to filling these gaps in research on nostalgia in marketing. At the same time, the scope of this research project on nostalgic marketing is extended by examining the above-mentioned research topics cross-culturally. Specifically, Canadians, Chinese, and Chinese immigrants constitute the sample of this research project.

**1.2 Research Questions and Paper Structure**

Congruent with the purpose of this research project, there are mainly three research questions being investigated:

1. What is nostalgia? Does nostalgia in the marketing context share the same meaning that it does in other disciplines?

2. How should nostalgic marketing be defined? What are its contents and underlying working mechanisms?

3.    Do consumers' evaluation of nostalgic marketing and its underlying working mechanisms differ across cultural groups (Canadians, Chinese, and Chinese immigrants in Canada)?

The first research question clarifies the nature of nostalgia in general and in the marketing context. The similarities and differences identified directly influence the decisions as to whether it is valid to apply the definition of nostalgia and the nostalgia proneness indices developed in other disciplines to the marketing context. *Chapter II: Nostalgia: From Home to the Marketing Field* is devoted to exploring this question. A literature review of various disciplines is presented which is then integrated with the findings of interviews with consumers from different cultural backgrounds, to suggest five major dimensions of nostalgia, namely emotional, cognitive, attitudinal, behavioural, and symbolic dimensions. Then, nostalgia in the marketing context is discussed in terms of these five major dimensions and, nostalgia in marketing is distinguished from nostalgia in the general sense. Three distinctive characteristics of nostalgia in marketing are proposed, including the separation of personal experience and nostalgia in marketing (nostalgia not for nostalgia's sake), the positivity emphasized in nostalgia feeling created in marketing, and the symbolic nature of nostalgia in marketing.

The second research question centering on nostalgic marketing is mainly discussed in *Chapter III: Nostalgic Marketing: Definition, Classification, Contents, and Working Mechanisms*. This chapter is the theory development part of this paper. Based on the discussion on nostalgia in general and in marketing presented in Chapter II and interviews, a theoretical framework of nostalgic marketing and its prevailing forms together with the relevant underlying working mechanisms are proposed. This chapter is

closed by discussing some potential pitfalls of utilizing various forms of nostalgic marketing. This discussion is based on the interviews involving consumers' real experiences of different forms of nostalgic marketing.

*Chapter IV: Culture, Immigrants, and Nostalgia* reviews the relevant literature and discusses the cultural background of the three groups investigated in the study. This review leads to a hypothesis regarding the potential influence of culture on nostalgia proneness and evaluation of different forms of nostalgic marketing. In this paper, culture adopts a much broader definition than the five dimensions of culture proposed of Hofstede (1993). The current economic and societal development and changes of a group's life trajectory are also taken into consideration when cultural differences are compared. This approach is espoused mainly due to nostalgia proneness's sensitivity to the discontinuities caused by environmental changes (Davis 1979).

Chapters II, III, and IV provide the theoretical foundation for *Chapter V: An Empirical Study*. While the former chapters propose general overview of the theories of nostalgia proneness and nostalgic marketing, the latter provides vertical comparison[1] of three cultural groups regarding the theories proposed. The findings of an empirical test on cultural differences in nostalgia proneness and consumers' evaluation of various forms nostalgic marketing as well as the working mechanisms are reported. Specifically, the first group of research questions explored in the experimental study concern the nature, measurement, and variations of nostalgia proneness among the three cultural groups. The second groups of questions investigated in this experimental study center on nostalgic

---

[1] Vertical comparison means to compare the difference of the three cultural groups based on the same theoretical foundation.

marketing across cultures, especially on differences in consumers' evaluation of nostalgic marketing and the different working mechanisms of nostalgic marketing for the three cultural groups. This experimental study not only tests the validity of the proposed theories preliminarily, but also suggests some practical implications for marketers who are interested in applying nostalgic marketing strategies especially in the three cultural groups included in this study.

The ensuing *Chapter VI: Conclusion and Future Research* sums up the findings of this research project. The theoretical and managerial implications of these findings are discussed. Last but not least, suggestions on future research avenues are presented.

## Chapter II. Nostalgia: From Home to the Marketing Field

### 2.1 Introduction and Methodology

This chapter tries to answer the question concerning the nature of nostalgia through identifying its major dimensions. In other words, the purpose of extracting all the potential dimensions of nostalgia is to clarify the nature of this construct, as a prelude to the elucidation of nostalgia and nostalgia proneness used in consumer research. The major dimensions identified serve as major guidelines for the comparison of nostalgia from the two perspectives: in the general sense and in the marketing context. The differences and similarities of nostalgia in the two senses are discussed based on these major dimensions identified for nostalgia in the general sense. The clarification of the nature of nostalgia can also contribute to our discussion of whether nostalgia is more of a personal trait or an emotional state experienced by consumers of different backgrounds, a dispute of critical implications to marketers.

The discussion of nostalgia in this thesis is based on examining the existing literature from varied academic disciplines and conducting interviews with seven participants of various cultural backgrounds: two Canadian, two Chinese, and three Chinese immigrants in Canada. The profile of the interviewees is presented in Appendix A. Even though at the time of the interviews the majority of the participants were students and in their twenties, based on literature and the purposes of this paper, age should not bias the data collected. First, adolescence and early adulthood were identified as the most important periods for consumers' formation of memory and taste, which become the major content of nostalgia (Davis 1979; Holbrook 1993; Schuman and Scott

1989; Stipp 1990). In the taste formation process, age and nostalgia proneness function independently (Holbrook 1993). Second and more importantly, the first two research questions of this paper focus on the nature and definition of nostalgia in general and in the marketing context. The content of the nostalgic stimuli, be it persons or events in the past, is not the major issue investigated in our research. However, the only decisive role age might play in influencing consumers' taste formation is in modifying nostalgic stimuli appreciated by different generations. Thus age does not create a bias in our data.

Interviews of about one hour were carried out individually for each participant. The interviews were guided by a list of questions concerning nostalgia in the general sense and nostalgia in marketing. The interview questions are listed in Appendix B. Chinese was used in interviewing the Chinese participants. For the interviews of Chinese immigrants in Canada, the interviewees were provided with the choice of participating in the interviews either in Chinese or in English, and all of the three interviewees chose Chinese. English was used in interviewing the two native Canadians. All the interviews were recorded and transcribed.

The interview records were analyzed both horizontally (comparing all the interviewees' answers to the same question) and vertically (examining each interviewee's responses to all the questions respectively, similar to doing case study). This approach of analysis captured not only the variations of the participants' responses to the same question, but also the similarities and the distinctions of nostalgia in general and in the marketing context.

7

## 2.2 Nostalgia in the General Sense

Based on the literature on the definition of nostalgia from different disciplines, five perspectives are most important to our understanding of this concept, namely the emotional, cognitive, attitudinal, behavioural, and symbolic perspective (for the definitions of nostalgia, refer to Appendix C). Most of the definitions of nostalgia, both explicit and implied, emphasize one or more of the above-mentioned dimension(s). The definitions of nostalgia provided by our interviewees also echo the variations found in the literature. In sum, both the literature review and interviews on participants of different backgrounds indicate that nostalgia is not a unidimensional concept. It includes five major dimensions. The five dimensions are elaborated on in the following part of this chapter.

As for the relationships among the five dimensions identified, we do not propose any hierarchical or ordinal relationships among them. Rather, the five dimensions are considered parallel to each other in defining nostalgia. Each provides a perspective to understand nostalgia. However, only by combining all the five perspectives, can we gain a comprehensive view of nostalgia in the general sense.

### 2.2.1 Nostalgia as Emotion

A group of researchers from different disciplines consider nostalgia an emotion. The American Heritage Dictionary (2007) defines emotion as a mental state arisen unconsciously. Arguments for nostalgia as emotion (e.g. Batcho 1995, 1998; Belk 1990; Belleli 1991; Fodor 1950; Havlena and Holak 1991; Holak and Havlena 1992; Hofer 1688; McCann 1943; Stern 1992; Wilson, 2005) focus on two perspectives: 1) the

depictions of nostalgia as longing and as homesickness, and 2) the dominant emotional orientation (i.e. positive, negative, and bittersweet) underlying nostalgia as a complex emotion.

**2.2.1.1 Nostalgia as Longing and Homesickness**

The controversy of distinguishing nostalgia from homesickness is shown by different dictionary entries of the definition of nostalgia. In the New Oxford Dictionary of English (1998), nostalgia is defined as a longing or affection; nevertheless, the Marriam-Webster Online dictionary's (2007) primary explanation of nostalgia is "the state of being homesick".

When Hofer (1688) coined the term nostalgia to describe a particular "disease" prevalent in military, nostalgia was nothing more than homesickness, or maladie du pays. As the word evolved, the negative connotation of disease disappeared. Fodor (1950) reckons nostalgia as a mental state driven by the desire of returning home; but he does not consider nostalgia as a disease. As Davis (1979) observed, most of the students participating in his research were actually surprised to learn about the pathological origin of nostalgia. Nostalgia started to lose its original connotation of homesickness, especially in the modern psychological literature. This change is also reflected in our interviewees' understanding of nostalgia in the general sense. In our interviews, only one participant relates nostalgia to homesickness.

*(How do you describe the nostalgic feeling?)*

*Homesickness, something of being homesick... That's how I understand it. Maybe something that has to do with my past.*

9

*(What first comes to your mind when talking about nostalgia?)*

*...Actually I'll say the first thing came to my mind is being homesick, missing...*
*being places of different environment, different countries, maybe imposing, like*
*your understanding prior to a situation that is unknown.* (Royce, 23, Male,
Canadian)

But when the participant talks about his nostalgic experiences, the image of home
was not mentioned. The following is this participant's descriptions of his nostalgic
feelings. Homesickness and childhood memories are not the theme any longer. Friends
that he met from different places become the major subjects of his nostalgic memory:

*Co-operation from friends, I thought that gonna be a problem. And actually there*
*were a few people in the beginning. They helped me in my phase of being*
*independent in a different country and stepping in.*

*(Do you think about your childhood?)*
*No, not so much. I moved a lot. Yeah, of course, I miss my high school, like crazy.*
*I had such a good time in high school. It was perfect time of being outside and*
*playing with kids. Again, I moved when I was a teenager. I moved to a bigger city,*
*Berlin. I guess I was not that involved in the city life, teenager life. I kept on*
*adapting. I didn't miss too much. I was always trying to adapt... But I don't forget.*
*I suppressed the missing feeling. Usually I try to replace with something that I*
*learn here.* (Royce, 23, Male, Canadian)

From medicine to psychology, nostalgia evolved from a disease to a mental state
related to homesickness, and to a state of longing in general. What are we longing for,

something no longer present (Batcho 1995, 1998), or yesterday either real or idealized (Davis 1979; Wilson 2005; Stern 1992)? Two of the participants considers nostalgia as longing and describes both the real and the fantasized past as nostalgic contents.

> *I think nostalgia is a feeling of the desire of going back to the past. I think human beings are like this, they usually remember the good things, and forget the bad. So you have the feeling that all the things in the past are good. Then you will think that how good it will be if I can go back to the past.* (Li, 24, Male, Chinese immigrant to Canada)

> *I think nostalgia is a longing for the past, personally experienced or not, for the things and events belonging to the past but not present. It could be the feeling of missing something sometimes, if you have these real experiences; but sometimes it is only longing, for something that you consider good and beautiful.* (Yanduo, 24, Female, Chinese)

However, specific concrete images might not be related to one's nostalgic feeling. As one of the interviewee indicates, nostalgia can be as amorphous as a simple feeling of being blessed. For Jim, being nostalgic is no different than showing deep gratitude to life. The abstractness of the object of the nostalgic emotion is also related to the symbolic dimension of nostalgia, which will be discussed in the ensuing part of this paper.

> *(How do you describe nostalgic feeling?)*
> *I think I was blessed. I was a soldier. I served in the war. I went to Rome, France, and Germany. I had successful business career. I was the vice president of a*

11

*company. I feel very happy. I had one daughter. And Thank God, that is the joy of*

*my live.*

*(What first comes to you mind when you think about nostalgia, the past?)*

*I think of all the happiness that I went through. I go back to my life sometimes. I*

*think how fortunate I have been.* (Jim, 83, Male, Canadian)

As revealed by both the existing literature and interviews, both concrete and intangible subjects existed in the past, such as the schools that one attended versus the way the society was, can all be the contents of nostalgic longing. The two different types of representations of the past are also reflected in Batcho's Nostalgia Inventory (1995).

## 2.2.1.2 Nostalgia: Positive, Negative, or Bittersweet

In defining nostalgia as an emotion, some researchers focus on describing and decomposing nostalgic feelings based on the emotional orientation of being positive or/and negative. Caen (1975), Chaplin (2000), Davis (1979), Gabriel (1993), Holak and Havlena (1998), and Kaplan (1987), all highlight the positive aspects of nostalgia. Davis (1979) noted in his interviews that people seldom associated nostalgia with negative emotions such as frustration, unhappiness, or despair. He explained that all the unpleasant experiences were forgiven for "it-was-all-for-the-best" attitude. Hertz (1990), Johnson-Laird and Oatley (1989), and Nelson (1985) emphasize the negative emotions in nostalgia, resulting from the sense of loss. Belleli (1991), Socarides (1977), and Werman (1977) present nostalgia as bittersweet, without the dominance of either positive or negative emotions. Knowing how to trigger positive and avoid negative nostalgic

12

emotions in marketing is critical for marketers to use nostalgia effectively (Muehling and Sprott 2004).

Indicated by six out of seven interviewees in our study, nostalgic feelings are more positive than negative. Even though one participant emphasizes the equal positivity and negativity of nostalgic feelings, he also acknowledges the decrease of negative feelings when he thinks about unpleasant events happened in the past.

> *(When you think about the unpleasant events, do you still feel sad, or some other bad feelings?)*
>
> *I feel a little. That's true.*
>
> *(Is it as sad as before?)*
>
> *Oh, no. It's not as before. It's in the back of my mind. Before was bad; now is nothing. That's something that I learned from. I keep my eyes open.* (Royce, 23, Male, Canadian)

In spite of the dispute on the dominance of positivity or negativity of nostalgia in the literature, our interviews suggest that nostalgia is more positive than negative to our participant, and that the beautification of the past does seem to exist in nostalgia.

In sum, defining nostalgia from an emotional perspective focuses on the emotional longing for the past and the positivity and/or negativity of the longing. This is also the most frequently used definition of nostalgia in the marketing literature (Havlena and Holak 1991, Holak and Havlena1992, Holbrook 1993, and Stern 1992), although the appropriateness of borrowing this definition from other discipline to apply it in the marketing context is still open to debate.

13

## 2.2.2 Nostalgia Involving Cognitive Activities

In defining nostalgia as an emotion, the unconscious nature of nostalgia is emphasized. For instance, when Belk (1990) describes the four characters of nostalgia (i.e. involving emotional rather than cognitive memories, sacred times being recalled, imagined past, and authenticity of the possessions), he claims that nostalgia consists of emotional rather than cognitive memories. However, Batcho (1998), Divard and Robert-Demontrond (1997), Sedikides, Wildschut, and Baden (2004), and Werman (1977) consider nostalgia as a two-layered concept, namely affective/emotional and cognitive. While Divard and Robert-Demontrond (1997) and Werman (1977) do not elaborate on the relationship of the two layers of nostalgic experience, Sedikides, Wildschut, and Baden (2004) claim that cognitive activities are associated with the secondary stage of nostalgia. The transfer from the emotional to cognitive layers of nostalgia is also implied in Davis' (1979) classification of the three orders of nostalgia: The first order or simple nostalgia is simple evocation of the past mainly directed by the belief that "things were better then than now" (p. 18). Second order or reflexive nostalgia adds critical attitude to the belief. In this stage, people are more present and future oriented in their nostalgic behaviours. Their remembrance of the past is no longer steered by sentimentality but by rationality. The third order or interpreted nostalgia represents the highest level of nostalgia, where individuals have surpassed the first two stages of nostalgia and further reflect on their state of feeling nostalgia. It is more "analytically oriented" (p. 25). In defining the three stages of nostalgia, Davis proposes the continuity of the three stages of nostalgia. Cognitive activities start to emerge in the higher (second and third) orders of nostalgic reaction. Nostalgia in the latter two stages is not only simple evocation of the past, but

also serves the purposes of the present or includes reflection on the nostalgic behaviour itself.

Boym (2001) also distinguishes two types of nostalgia: the restorative and reflective nostalgia. These two types of nostalgia emphasize the "nostos" and "algia" respectively. In other words, while the former attempts to reflect the facts and truth, the latter puts the truth in doubt. Restorative nostalgia defined by Boym is similar to the first order nostalgia in Davis' (1979) classification; Boym's reflective nostalgia is similar to the second and third order nostalgia named by Davis. However, unlike Davis, Boym does not propose any ordinal relationship between the two types of nostalgia. She observed in her interviews that a switch between the two kinds of nostalgia is prevalent. As she states, restorative and reflective nostalgia are not really types, but rather "tendencies, ways of giving shape and meaning to longing" (p. 41).

Nostalgia can be mainly an emotional happenstance featured by its spontaneity, or intentional reflection of the past serving specific purposes of the present, or the combination of the two. Both the emotional and cognitive perspectives of nostalgia emerged in our interviews. We also found that whether cognitive activities are involved in nostalgia largely depends on environmental triggers of participants' nostalgic feelings. This implies that nostalgia is composed of both spontaneous emotion and intentional reflection of the past, mainly influenced by the situational and environmental stimuli. When nostalgia is used to serve the present, active cognitive activities are often involved. In other words, spontaneous nostalgia and nostalgia with purpose differ from each other in the absence and presence of related cognitive activities.

*(Usually under what situations do you feel nostalgic?)*

*When it is very quiet, or when one encounters frustrations. I think you probably have the same feeling, that when you are very happy, you'll not think about these things (the past).* (Yanduo, 24, Female, Chinese)

*It's the feeling that I know it from before, when you think that I've experienced this situation before. It reminds you of a familiar situation in the past.* (Li, 24, Male, Chinese immigrant to Canada)

### 2.2.3 Nostalgia as Attitude

In the existing literature related to the nature and definition of nostalgia, there is no clearly stated definition of nostalgia as an attitude. However, in Holbrook's (1993) Nostalgia Proneness Index widely used in marketing, attitude toward the past was used as the major indicator of individual's nostalgia proneness. As Holbrook and Schindler stated (1994), their 20-item nostalgia proneness nostalgia proneness index "were constructed in the spirit of phrases suggested by Davis as indications of an 'unquestioned conviction that past was better' than the present or future" (p. 414). Nostalgia is treated as a general evaluation of the past, opposing present and modernity[2]. Our interviews show that while attitude can be one potential dimension of nostalgia, it is only one of the facets of demonstrating nostalgia proneness. Some of our participants consider themselves nostalgic. However, they see nostalgia proneness differently.

*(Do you think that you are a nostalgic person?)*

---

[2] Boym (2001) stated in her book that modern nostalgia actually does not oppose past to modernity. Rather, modern nostalgia dwells on the side-effects of modernity.

*Yes. But when I'm saying that I'm a nostalgic person, I'm not referring to that I like the nostalgic trend or objects. It is in the sense that I develop a special emotion with the things that I've experienced, the stuff that I've used, and the persons that I've met. That is the "nostalgic" I'm referring to. I do not prefer new things and discard the old ones, nor distance my old friends after I found the new ones. But I also like nostalgic fashion because I find the stuff very beautiful.* (Yanduo, 24, Female, Chinese)

*I think I am... For example, if there are two stores. One has nostalgic appeals like a wooden cottage and coarse floor; and the other is more modern, with the feeling of dazzling lights. I will not choose the modern store because I consider the nostalgic one more amiable.* (Qi, 27, Male, Chinese immigrant to Canada)

*I think so. But I mean that I can talk about one thing in a very clear manner. Not so many people can remember one thing that clearly... I can remember a lot of details sometimes.* (Greg, 40, Male, Chinese immigrant to Canada)

Even though all the three participants consider themselves nostalgic, they give quite different meanings to "being a nostalgic person". None of them directly associate their attitude toward the past with their nostalgia proneness. All the participants show a critical attitude toward past including people, communication, life style, and technology development. No considerable differences in attitude toward the past are revealed by participants who see themselves as being nostalgic or not. In some cases, the negative relationship between an individual's positive attitude toward the past their nostalgia

17

proneness emerges. Li does not consider himself as a nostalgic person. Nevertheless, he shows a positive attitude toward the past.

*(Do you think people in the past were nicer?)*

*Yes, for sure. I mean in 1980s or early 1990s, when we were still little.*

*(Do you think the way of communication was better in the past?)*

*The communications in the past were face-to-face. But now, it is not. You can communicate with others on the other side of the Pacific through Internet...The communication in the past was much more real. But now, though I do not have this kind of experiences, I know some guys making friends on line. It's far from the reality. I don't like this feeling at all. So I only enlist friends in my real life in MSN and QQ. In fact, I prefer the way of communication in the past. ..I think it's meaningless to relate a stranger to you through hi-tech, because you would have nothing to communicate, without sharing the same experience.* (Li, 24, Male, Chinese immigrant to Canada)

In conclusion, while attitude toward the past especially from the perspective of attitude toward societal progress/decline can be one of the indicators of nostalgia proneness, it is obvious that it is not the only one. To understand nostalgia in a more comprehensive way, other dimensions underlying this concept should also be taken into consideration.

## 2.2.4 Nostalgia as Behaviour

Approaching nostalgia from the behavioural point of view is suggested both by the literature and our interviews. Four themes prevail in the behavioural view of nostalgia. These are memory (remembering the past), recollection (talking and thinking about the past), collecting antiques (collecting vintages as reminiscences of the old days), and "preference" (preference for objects popular in past) (Holbrook and Schindler 1991; Holbrook 1993; Holbrook and Schindler 1994), which is limited to the consumer behaviour context.

### 2.2.4.1 Memory and Recollection

Mills and Coleman (1994) proposed that nostalgia is a type of autobiographical memory, qualifying the real personal experience of the past as the content of nostalgia. Similarly to one of our interviewees' definition of nostalgia as the action of sitting down and recalling the bygone time with friends, this interpretation of nostalgia differs from the romantic and the platonic elements of nostalgia. Rather, they consist of concrete and specific behaviours: nostalgic memory is clear without rosy lenses.

> *(How do you define nostalgia?)*
>
> *The definition of nostalgia is very broad. I can memorize the things in the past very well. Just like I mentioned, (I was feeling nostalgic when seeing that friend), because he could describe things in the past with very details... My definition of nostalgia is more like behaviour. It is mainly about sitting down and thinking about the things in the past. But what can we learn from it?* (Greg, 40, Male, Chinese immigrant to Canada)

19

*I think when talking about nostalgia, it is like talking about the past, as we did. It is the recalling of the past, like the conversations and chatting among friends. So I think it depends on who mentions this word to you. When the person in front of you talks about nostalgia, I will think about the time that I spent with him/her. I tend to recall a lot of happy time. I did not spend that much time at home, so usually I seldom think about these events happened at home when referring to nostalgia. More often, I think about the happy events in school, what I did, what made me grow up, and so on.* (Siyu, 24, Female, Chinese)

## 2.2.4.2 Collecting Antiques

The notion of nostalgia manifested in the liking of antiques and habits of collecting things as the remembrance of the past is used in the indices of nostalgia developed by Batcho (1995), McKechnie (1974, 1977), and Taylor and Konrad (1980). Schindler and Holbrook (2003) compared different nostalgia indices in studying consumer preference and found that while Holbrook's nostalgia index measures the "decline" (attitudinal) dimension of nostalgia, McKechnie's and Taylor and Konrad's scales emphasize the "antique" perspective. How do old pictures, books, diaries, CDs, clothing from the childhood serve people's memory? They probably work as triggers of personal memory, "preserving memories of our past" (Belk 1990). Some other objects preserved selectively can also serve as symbols related to certain people, events, or values cherished by the owners, contributing to construction of self identity. This is also relevant to the symbolic dimension of nostalgia that will be discussed later.

Two participants in our interviews talk about the behavioural manifestation of nostalgia: keeping old things, but for different reasons:

*I only keep the stuff that I consider useful and meaningful. For the others, I just let them be...except textbooks. I would keep all my writings, and the toys that I liked, as well as my clothing especially the beautiful ones, although I'm not able to put them on again. Now I still have my first skirt in my life...I found it so beautiful, no matter when I looked at it. I also felt a little bit pity. When I put on that skirt for the first time, my life hadn't really started. Everything was possible. Now, it is not the case anymore.* (Yanduo, 24, Female, Chinese)

*When I was a kid I used to collect cigarette packs of various brands. I would also collect souvenirs of the football team that I like. If I'm interested in a musical band, I would collect their records and MP3...because these things represent a style that I like, a type of spirit or a concept. For example, if I was fond of a strong football team with many good players, I would collect things related to this team. When I travel to other places, for example, I would collect tokens from different churches. I got about fifteen or sixteen tokens during that trip.* (Qi, 27, Male, Chinese immigrant to Canada)

It is revealing that even though there are several academic papers distinguishing nostalgia from related terms, the distinctions do not exist in many people's mind, as suggested by our interviews. Cavanaugh (1989), Davis (1979), and Wilson (2005) draw a line between nostalgia and other similar terms such as reminiscing, remembrance, recollection, revivification, recall, antique feeling, and sentimentality. However, in our

interviews several participants' definitions of nostalgia overlap with these terms. As illustrated by the quotations of several participants' definitions of nostalgia, some equate nostalgia with homesickness or longing for the real or idealized past; some consider nostalgia as behaviours of reminiscing and talking about the past. And for some other participants, nostalgia is just memory of the past.

### 2.2.4.3 Preference

Also from a behavioural perspective, in the marketing literature, nostalgia is defined implicitly as preference, closely related to purchase decision making. Stemming from the psychological study of nostalgia as longing for the past, Holbrook (1993) extends the connotation of nostalgia to "a preference (general liking, positive attitude, or favourable affect) toward objects (people, places, or things) that were more common (popular, fashionable, or widely circulated) when one was younger (in early adulthood, in adolescence, in childhood, or even before birth)" (p. 245). However, this definition of nostalgia as a preference is not reflected in their nostalgia proneness index, which focuses on individual's evaluation of the notion of the good old days. But nostalgic preference as part of a particular consumption pattern is demonstrated by several of their empirical studies on pop songs, movies, movie stars, and cars (Holbrook 1993; Holbrook and Schindler 1994; Schindler and Holbrook 2003).

In sum, some of the perspectives of the behavioural view of nostalgia are more often studied than the others. However, all of the three perspectives constitute the behavioural dimension of nostalgia, even though they might be differentially important in defining nostalgia in marketing.

## 2.2.5 Symbolic Nostalgia: The Lighthouse Far Away

In terms of the symbolic dimension of nostalgia, we are not referring to the philosophical meditation on time and place, two major elements composing nostalgia. Rather, we emphasize the symbolic use of nostalgia. It can work as a bridge to associate oneself with certain social groups and values, a process leading to modification of self identity and connection with the idealized self. In this situation, nostalgia loses its content of real personal experiences in the past. Through nostalgia, people can identify with things and events without their own experience. It is the desire to boast their self identity makes symbolic nostalgia possible.

### 2.2.5.1 Personal and Historical Nostalgia

This symbolic dimension of nostalgia is relevant to the distinction of personal and historical/collective nostalgia in literature, especially from Davis's (1979) point of view. According to Davis, personal nostalgia is mostly affected by individuals' biographical experiences, such as memory of childhood and certain particular events. On the contrary, historical nostalgia emphasizes the collective memory of a cultural group or human beings. Some historical events emerged in nostalgia are not directly experienced by individuals. The symbolic objects in collective nostalgia are familiar and popular to most of the people sharing the same collective memory. Consequently, historical nostalgia is more closely related to the symbolic dimension of nostalgia since it gives more space to create "the symbolic and imaginary content of nostalgia" (p. 122), though personal nostalgia can also be elicited by portraying the surreal pastoral life and idealized oneself.

23

VW Beetles trigger great nostalgic emotion in baby boomers in North America. The Beetles resembling the periods of 1960s and 1970s evoke their bygone youth. However, there are also people from the Generation X (born after 1980) showing great enthusiasm toward this symbol. Nostalgia works not due to triggering these consumers' remembrance of their youth, but due to associating their identities with the values society had when Beetles were popular for the first time in the history (Wilson 2005). The different perspectives of appreciation of VW Beetles from the two generations echo Davis' distinction of personal and collective nostalgia. The same nostalgic stimulus works as personal nostalgia trigger for baby boomers but as collective nostalgic activator for Generation X.

### 2.2.5.2 The Imagined Past

The symbolic dimension of nostalgia can also be seen by examining the interviewees' nostalgic objects provided in our interviews. The imagined past is not limited to historical nostalgia. In other words, the contents of symbolic past can be nostalgia centers on personal experiences. However, it is not necessarily true that an individual who feels nostalgic about an imagined personal past did have similar direct experiences. In most cases, the symbolic meaning of nostalgia is greatly associated with individuals' idealized self and cherished values.

Our interviewee Qi reports western cowboy bars in 1970s or 1980s as the primary image associated with nostalgia. However, he had never been to such bars in person. For him, nostalgia is blended with fantasy.

*(Talking about nostalgia, what first came to your mind?)*

24

*I'm thinking of a bar in 1970s or 1980s, surrounded by blues or jazz music. There are a lot of people sitting in the bar and talking with each other. Or more precisely, it is a bar with the features of western cowboys. People are dancing and drinking, and the waitress coming and going, accompanied by music. I prefer the music to be solo, the African improvisational performance.* (Qi, 27, Male, Chinese immigrant to Canada)

The symbolic dimension of nostalgia seems to be the closest to the concept of nostalgia in marketing, although the scope of the latter is much broader. Nostalgia embodied in varied marketing perspectives is more similar to the "nostalgic use of the past" stated by Davis (1979) or "ersatz nostalgia" and "armchair nostalgia" by Appadurai (1996) and Boym (2001). Characterized by the separation of personal experience and nostalgic feelings and its reliance on media, modern nostalgia not only provides the playground for nostalgic marketing, but also thrives on it.

## 2.3 Nostalgia in the Marketing Context

### 2.3.1 Nostalgia in Marketing: Nostalgia Not for Nostalgia's Sake

From its origin as a pathological phenomenon, nostalgia found its way into the marketing field. Before entering the marketing arena, nostalgia has been "depsychologicalized" (Davis 1979). Neither homesickness nor longing for the past can accurately capture the nature of nostalgia in marketing. It seems that nostalgia in marketing has been reduced to a vague, fascinating, and distant nostalgic feeling created by marketers and perceived by consumers. In the modern business world, nostalgia is not for nostalgia's sake any longer. It serves as a means for marketers to imbue products with meaning and satisfy modern

25

consumers' spiritual needs and their hunger for meaning. When the environment and function of nostalgia changed, its connotations changed accordingly. The literature and interviews suggest that there are five major dimensions of nostalgia, but not all of them are equally important in defining and understanding nostalgia in the marketing context. Among the five major dimensions identified, the cognitive and behavioural dimensions are of less importance in defining and understanding nostalgia in the marketing context, compared to the other three dimensions. And each dimension has its particular role when it comes to defining nostalgia in marketing. The difference in the importance of the five dimensions in defining nostalgia in marketing is mainly due to some unique environmental characteristics of consumption and their relevance to marketing.

As for the cognitive dimension, nostalgia includes cognitive activities when the past is used purposefully to serve the present or to solve specific problems. However, in the marketing context, consumers are not the active "users" of nostalgia. It is marketers who use nostalgic marketing stimuli to attract consumers. Marketers have the total control over the nostalgic stimuli used in the marketing mix and the environment in which consumers are exposed to nostalgic stimuli (such as TV commercials). In other words, in marketing, nostalgia is created by marketers and received by consumers. In this sense, nostalgia in marketing is less spontaneous than nostalgia in the general sense. The limitations on both the environment and timing of consumers' nostalgic encounter decide that nostalgia in marketing is mostly the first order nostalgia defined by Davis (1979) or restorative nostalgia termed by Boym (2001). Due to consumers' sudden exposure to the nostalgic elements in the marketing mix, cognitive activities related to the nostalgic contents presented in the marketing stimuli are not easily activated in consumers, within

26

such a short period of time. As the information reaches consumers for a very short time (e.g. in the context of watching TV or shopping in supermarkets), nostalgia related information in the marketing mix can be quickly surpassed by new information received by consumers. Therefore, the cognitive dimension of nostalgia is not critical in defining nostalgia in marketing, due to the environmental and time limitations when nostalgic marketing stimuli appear in the marketing context.

Among the three perspectives that we discussed in the content of behavioural dimension of nostalgia, only the "preference"-related issues are relevant to our understanding of nostalgia used in marketing. The lesser importance of memory/recollection and antique perspectives in defining nostalgia in the marketing context is mainly due to the separation of personal experiences from modern nostalgia, assisted by the wide-spread influence of media. Consumers' nostalgic behaviours such as collecting vintage products have little direct influence on their evaluations of various nostalgic marketing stimuli. In our interviews, six out of seven participants reported habits of collecting antiques or/and some objects from the past. Nevertheless, they displayed quite different levels of evaluation of various forms of nostalgic appeals in marketing. So these behavioural dimensions do not seem to be predictive of consumers' response to nostalgic marketing appeals.

In the marketing literature, the attitudinal dimension of nostalgia mainly manifests in the influence of nostalgia proneness (attitude toward the past) on consumers' evaluation of nostalgic products. Research indicates that the participants ranked high on Holbrook's Nostalgia Proneness Index (1993) display stronger preference for the pop songs, movie stars, academic awarded movies, and car designs that were popular during

their adolescence or early adulthood (Holbrook 1993; Holbrook and Schindler 1994; Schindler and Holbrook 2003). However, studies on the influence of nostalgia proneness were only limited to this particular perspective of nostalgia in marketing. In examining the effectiveness of nostalgic advertising, nostalgia proneness was not included in as an important moderator (Muehling, and Sprott 2004). The underlying reason might be that whether individuals' more positive evaluation of the past (individuals scoring high on nostalgia proneness) leads to deeper appreciation of the nostalgic advertising is still unknown. The same question can be applied in studying other forms of nostalgic appeals used in marketing. Therefore, the attitudinal dimension of nostalgia provides a limited understanding of nostalgia in marketing. Based on the marketing literature, the effect of nostalgia proneness is limited to its potential moderating role in adjusting consumers' evaluations of certain nostalgic products. Even if the attitudinal dimension of nostalgia contributes to separating nostalgia in the general sense and nostalgia in the marketing context, it is not the major dimension to characterize nostalgia in marketing.

In defining nostalgia in marketing, the emotional and symbolic dimensions of nostalgia are of the greatest importance. We define *nostalgia in marketing* as the positive nostalgic feeling created by marketers through the use of nostalgic elements in the marketing mix. While the emotional dimension is pertinent to the longing created by nostalgic marketing appeals and the selectivity of nostalgic feeling (positive only) in marketing, the symbolic dimension of nostalgia is most relevant to nostalgic stimuli and contents often used in marketing. The two dimensions are critical in distinguishing nostalgia in the general sense and in the marketing context and characterizing the latter.

## 2.3.2 Nostalgia in Marketing is Positive

Even though there are controversies as to whether nostalgic feelings are positive, negative, or bittersweet, only the positive perspective of nostalgic feelings is willingly adopted by marketers. In studying participants' thought protocols induced by a nostalgic ad, Muehling and Sprott (2004) recommended that advertisers should emphasize the positive perspective of nostalgia so as to avoid negative emotions caused by the sense of loss and the inability of returning to the past. Different from nostalgic experiences in the general sense, the positive side of nostalgia is magnified in marketing. The positive emotion evoked is critical in explaining the potential effectiveness nostalgia in marketing. The selective use of nostalgia is simply due to the nature of the marketing mix as persuasive tools.

## 2.3.3 Promoting the Imagined Past

What are marketers trying to promote by embracing nostalgia in their various marketing tools? For sure it is not only product quality itself. By associating products or brands with symbols related to the past, emotional value is added. Different from nostalgia in the general sense, nostalgic stimuli and contents are chosen by marketers. Nostalgic objects used in marketing have to be able to elicit positive responses from most of the targeted customers. It could be the pastoral life dreamed of by modern people, the fabulous life of 1960s North Americans, or an exotic oriental society in ancient times, but it has to be something familiar to and desired by the target segments. The selective and symbolic use of nostalgic objects in marketing aims at creating positive nostalgic feelings. To enhance positive nostalgic feelings and the desirability of nostalgic objects, marketers prefer to

use beautified symbolic objects to magnify the positivity and diminish the negativity of nostalgic feelings that might be elicited by nostalgic appeals.

Davis's (1979) and Stern's (1992) subtle difference in defining personal and collective/historical nostalgia also reflects the difference of nostalgia in the general sense and in the marketing context. Davis distinguishes the two types of nostalgia based on the distinction of the real and imagined content of nostalgia. But for Stern, both personal and historical nostalgia in advertising can be symbolic. Collective nostalgia is for the "imaginative recreation of a past golden age associated with the product" (p.16); and personal nostalgia "does not depend upon an actual happy childhood, but, rather, on the reconstructed fiction of one" (p.16). Stern's differentiation of the two types of nostalgic stimuli has little to do with whether the nostalgic content is symbolic or not, because both historical and personal nostalgia are romanticized in marketing. It reflects the imaginative and creative nature of nostalgia in marketing, especially in advertising.

The distinction of nostalgia in the general sense and in the marketing context also emerges in our interviewees' definitions of nostalgia and their reactions to various nostalgic appeals. When defining nostalgia, the interviewees provide quite different definitions, from the emotional, cognitive, behavioural, and symbolic perspectives. However, participants' differences in their understanding of nostalgia do not seem to affect their responses to nostalgic elements in the marketing mix. In addition, their self-evaluation of nostalgia proneness is not positively related to their evaluation of the nostalgic advertising and products with a nostalgic touch.

Siyu is one of our Chinese participants living in Beijing. She describes nostalgia more of the action of talking about the past with friends. She does not consider herself as a nostalgic person. As she states "I'm very satisfied about my current status and very hopeful about my future". However, when asked about her comments on a nostalgic ad for "Nan Fang He Zhi Ma Hu" (refer to Appendix D), she is excited:

*I like it. When I was a kid I loved that type of black sesame soup. I was just like that kid (in the ad). When I saw the lane (in the ad), it reminded me of my childhood, as well as that typical childlike expectation.* (Siyu, 24, Female, Chinese)

Another participant Li, who does not regard himself as a nostalgic person, shows similar affect to this nostalgic ad:

*That ad is nice. On one hand, it is well made. On the other hand, it seemed to be very sincere. We were like that before, weren't we? We lick every drop of the soup in the bowl, until nothing is left in. We did the same thing. So the ad does not make me feel pretentious. It's good.* (Li, 24, Male, Chinese immigrant to Canada)

The focus of using nostalgia in marketing is to craftily use nostalgic stimuli to trigger warm and positive feelings in consumers, especially in an advertising context. However, nostalgia in marketing is not limited to advertising. By analyzing the marketing literature relevant to nostalgic marketing and examples provided by the interviewees, the most obvious forms of nostalgic marketing were identified.

31

## Chapter III. Nostalgic Marketing:

## Definition, Classification, Contents, and Working Mechanisms

### 3.1 Defining Nostalgic Marketing

Research on nostalgia has explored different forms of nostalgia in marketing. Researchers have investigated the content and effectiveness of nostalgic advertising (Havlena and Holak 1991; Holak and Havlena 1992; Muehling and Sprott 2004; Stern 1992; Susan, Matveev, and Havlena 2007), consumers' taste formation of cultural products and the aesthetical perspective of a durable (car) (Holbrook 1993; Holbrook and Schindler 1994; Schindler and Holbrook 2003), and retro branding (Brown, Kozinets, and Sherry 2003). In an effort to provide a holistic picture of the usage of nostalgic stimuli in marketing, we propose a definition, classification, contents and correspondent working mechanisms of nostalgic marketing. In this paper, *nostalgic marketing* is defined as the collective name for all the marketing tools incorporating nostalgic elements. Depending on whether the nostalgic elements can be easily detected by the consumers at the time of exposure, nostalgic marketing can be further divided into two categories: conspicuous and mellow nostalgic marketing.

### 3.2 Conspicuous and Mellow Nostalgic Marketing

As the names imply, the criteria of distinguishing the two types of nostalgic marketing is the degree of the visibility of nostalgic elements to consumers. *Conspicuous nostalgic marketing* includes nostalgic advertising, packaging, logo design, store decorations, and

nostalgic brands defined by Brown, Kozinets, and Sherry (2003). Most consumers recognize nostalgic appeals as soon as they are exposed to these nostalgic marketing forms. In comparison, *mellow nostalgic marketing* utilizes nostalgia in a more subtle manner. Nostalgia is built in rather than added to the marketing mix. Consumer might not be aware of the nostalgic stimuli embodied in the marketing tools when they are exposed to mellow nostalgic marketing forms for the first time. Consumers' taste development patterns influenced by their nostalgia proneness (Holbrook 1993; Holbrook and Schindler 1994; Schindler and Holbrook 2003) and retro branding (Brown, Kozinets, and Sherry 2003) are the two obvious forms of mellow nostalgic marketing forms suggested by the existing marketing research and practice. Even though the nostalgic stimuli are not as obvious as those in conspicuous nostalgic marketing forms, nostalgia is critical in understanding why these marketing tactics might be effective.

It should be noted that the nostalgic elements in conspicuous nostalgic marketing forms are more accessible to consumers than those in mellow nostalgic marketing, but not all the consumers can detect nostalgic elements when they are exposed to conspicuous nostalgic marketing tactics. In our interviews, among five interviewees familiar with the nostalgic ad from "Nan Fang Hei Zhi Ma Hu", three realize nostalgic appeals are used in the ad. The other two, even though they evaluate the ad positively, are blind to the nostalgic appeal. In other words, for these two participants, preferences for this nostalgic ad were not caused by nostalgic feelings elicited by the nostalgic content of this ad. Then, a relevant question arises: How do various forms of visible and invisible nostalgic marketing work?

**3.3 Forms and Working Mechanisms of Nostalgic Marketing**

**3.3.1 Nostalgic Advertising**

Advertising is the most direct and obvious way of utilizing nostalgic appeals in the marketing context. Muehling and Sprott (2004) examined the effectiveness of nostalgic advertising empirically. They found that nostalgic advertising enhanced participants' evaluation of the ad and their attitude toward the brand. In our interviews, for interviewees familiar with the nostalgic ad mentioned by the interviewer, four out of five express positive attitude to the advertisement. Only one participant does not like this advertisement, but she does not show any negative attitude toward the ad either. Therefore, the findings on nostalgic ads in our interviews are supportive of Muehling and Sprott's hypothesis of the positive relationship between nostalgic advertising and ad attitude. Nostalgia can be used as an effective factor in enhancing consumers' attitude toward ads.

Nostalgic cues used in advertising work as stimuli to trigger the audiences' nostalgic memory, especially when personal nostalgia is the content of the ads. When explaining their evaluation of the "Nan Fang Hei Zhi Ma Hu" TV commercial, all of the three interviewees who commented positively on this ad mention their childhood memories, even though their nostalgic experiences described vary from the depictions in this ad.

> *It reminds you of the past. It is not necessarily the same situation. But you can recall that you running around, for something or else.* (Greg, 40, Male, Chinese immigrant to Canada)

An ad using historical nostalgia might be equally effective but for different reasons. While the personal nostalgic stimuli in adverting triggers consumers' memories of their own personal experiences, historical nostalgic stimuli can serve as a bridge to the idealized self and values, and to the time and places that consumers have not directly experienced. Coca Cola's ad using the Second World War as background is a good example for the latter (presented in Appendix D, p. 137).

### 3.3.2 Nostalgic Packaging

Bottled Coke Cola is a classical case of nostalgic packaging. How did our interviewees comment on it? The majority of them express preference for bottled Coke Cola, although the reasons varied:

> *(Some people would say that) I like that the old American way of life, the old bottled Coca Cola. It's pretty cool.* (Royce, 23, Male, Canadian)

> *Maybe we have more appreciation for the glass bottle than for the can or the plastic bottle. The texture (glass) attracts more appreciation.* (Greg, 40, Male, Chinese immigrant to Canada)

From these two statements, the symbolic value of the nostalgic packaging is obvious. While in the former, bottled Coke Cola is considered one of the tangible symbols of the American way of life, in the latter the bottle is a residue of the past, when things had more character and much richer meaning. Another Chinese interviewee talks about her own experience and preference for bread packed in the old-fashioned way:

*Some of the bread makers wrap their products with very coarse paper, or wax paper purposely. They've used this type of packaging for many years without any change...I like it. I don't know about the underlying psychological reasons, but I do prefer bread with this type of packaging over others with plastic papers. Actually, when bread is packed with wax paper, you cannot see the bread inside. But you can see through those plastic packages. Yes, I think I can explain. The bread with wax paper packaging is usually from the old brands. But for the new brands, it is impossible for them to have the chance of wrapping their bread with wax paper in many years ago.* (Yanduo, 24, Female, Chinese)

The three participants appreciated product packaging with a nostalgic touch for different reasons. The nostalgic packaging elicits symbolic meanings and acts as important cue for consumers to infer the credibility of the product when no other product and brand information is available. For most of the packaged consumer products, packaging, advertising, and other promotional tools are more important in attracting consumers' primary attention and forming the first product/brand impression than in cultivating brand loyalty. The effect of packaging is similar to O'Reilly's (2007) comments on advertising, "No donkey chases the carrot forever. He catches on. And quits." When consumers are not familiar with products, the tangible product-related features such as packaging and price probably become the most informative cues indicating product quality and brand credibility. However, once consumers have product/brand experience, their direct experience may play a more important role in influencing the possibility of repeat purchase.

### 3.3.3 Nostalgic Logo Design

Creating nostalgic feelings through graphics in logo design is another efficient and direct way to associate products and brands with the good old days. The statement of "since...(year)" as part of the logo can also have the similar impact on consumers. The nostalgic elements used not only act as stimuli to trigger warm feelings, but also suggest long brand history and resultant brand credibility, as one participant in our interviews states:

> *"Since... ", it indicats that the product has great quality. After experiencing a long history, the brand still exists. Or it implies a traditional techniques used in its production. It implied some information, leading to your inference of potential high product quality.* (Yanduo, 24, Female, Chinese)

Nostalgic logo design and packaging can be effective for the similar reasons. The long product/brand history suggested by tangible visual cues is equated with high product quality and brand reliability. This equation of brand history and credibility is most influenced by most consumers' commonsense that only brands of reliable products last.

### 3.3.4 Nostalgic Store Decorations

Nostalgia tinged marketing strategies are not limited to the marketing of products and brands. They can also be used in store and restaurant decoration. Similar to nostalgic packaging, decoration can serve as stimulus to elicit nostalgic feelings. Historical and personal nostalgic stimuli might work differently and suggest different meanings to consumers. Historical nostalgic decoration can be effective by emphasizing the collective memory for certain group of consumers of their real similar experience. The environment

37

stimulated by nostalgic elements provides these consumers with a chance to go back to the experienced yet bygone past.

> *For a period of time, that "Zhi Qing" restaurant was quite popular. They (the waiters and waitresses) all wore the Red Guard uniforms. Many people who were one of the "the Rusticated Youth of China" who participated "the Down to the Countryside Movement" would probably choose that restaurant. It reminds them of the situation of many years ago, the wild herbs that they ate in that period, and so on[3]. (Siyu, 24, Female, Chinese)*

Symbolic objects can also be used to create a historical nostalgic store environment. Themed restaurants such as Rainforest Cafe (an American tropical rain forest themed restaurant chain) bring consumers excitement by using stimuli to simulate a period of a nonexistent past. Obviously, it is the imagined past rather than the real historical epochs that are being revived. Symbolic nostalgic decorations not only work through consumers' curiosity of the unknown, but also through their desire of returning to the absolute, the simple and pure past.

Personal nostalgic store decoration usually is devoted to creating a cozy ambiance of home. By placing nostalgic items such as a fireplace, antique furniture, pictures, dishware and tableware, the warmth of home can be visibly and vividly presented. These decorations might be quite different from those in customers' own houses. However, the symbolic image of home as often depicted in media can equally trigger the pleasantness

---

[3] "Zhi Qing" ("the Rusticated Youth of China") was educated youth that were sent to the rural areas to assume peasants' life during the Culture Revolution (1966-1976), as part of the "Down to the Countryside Movement". The "Red Guards" refer to the young people, mostly students that spread Mao's teaching during that period of time.

and comfort associated our "memory" of home, real or idealized. Some consumers' preference for this type of nostalgic decoration might not only be for the cosiness of home, but also for the perceived authenticity of the store. In an age of mass production, chains and franchise stores, some consumers develop a longing for authenticity and uniqueness. Nostalgic store decoration satisfies this need to some extent.

### 3.3.5 Nostalgia and Consumer's Taste Development

Indicated by several marketing studies (Holbrook 1993; Holbrook and Schindler 1994; Schindler and Holbrook 2003), consumer's taste, especially of the entertainment related products and the aesthetic dimension of products, is formed in their late adolescence and early adulthood. The above studies also show that consumers – especially those with more positive attitude toward the past - showed greater preference for products popular in their later adolescence or early adulthood. An inverse U relationship exists between consumers' age and their preference for products popular at different periods of time.

To apply this finding in practice, marketers should use nostalgic stimuli that were popular during the target consumers' late adolescence or early childhood. The underlying working mechanism of this nostalgic marketing strategy might be explained by the imprinting theory (i.e. periods of learning) and primacy effect (i.e. first exposure to products) (Schindler and Holbrook 2003). In fact, consumer' taste development and nostalgia is more about the underlying working mechanism of nostalgic marketing strategies such as using age as criterion for segmenting consumers, than a nostalgic marketing form itself.

### 3.3.6 Retro Branding

The notion of "retro branding" was first defined by Brown et al. (2003), referring to the marketing techniques of "revival and relaunch" (p. 20) of existent products or service. They distinguished retro brands and nostalgic brands by emphasizing the updates embodied in the former. Different form nostalgic brands, retro brands incorporate advanced technologies to better satisfy consumers' needs. Retro products and services also operate on consumers' nostalgic feeling and familiarity with the brands. More importantly, the updated technologies used in production by retro brands actually improve the product quality. Thus superior product performance might be another important reason for consumers to choose retro brands.

The potential of retro brands is also detected in our interviews. The majority of the participants in our study (except the interviewee is his eighties) were able to name some products and brands that they used to like but are no longer available:

*(Can you recall some products or brands that you liked in the past, but cannot be found for sale anymore?)*

*Yeah, it came to my mind as soon as you mentioned this type of products. When I was a kid, I loved a type of chocolate covered by aluminum paper. There was a flower on the blue package, with the name of "Yu Lan". That chocolate was very delicious. But it is not available anymore. It was the most expensive chocolate at that moment, 4 Yuan (unit of Chinese Currency) and 20 cents per piece, very pricy.* (Yanduo, 24, Female, Chinese)

Some of the products and brands listed by the interviewees are related to childhood memories, such as candies and toys, or to personal experience, such as "Fu Ri" appliances (an appliance manufacturer one of the interviewees worked for). Same products that are no longer available were mentioned in conjunction with higher product quality:

*Yeah, there are a lot of things. I like the old cell phones a lot better. I am one of these guys that everybody else disagrees with. I like the bigger ones. It didn't break and didn't get lost...or the home phones that you can drop and they will last a life time. Now every phone you have, the life span is so short, like your computer. I think the ones that had figures...lasted longer. And now, the way they produce now, I guess it is just for a shorter time. And now you always have the new technology, to be up-to-date...I like that old cell phone.*

*(How would you feel if they were sold again?)*

*I think it will be great.* (Royce, 23, Male, Canadian)

Retro brands are promising because consumers' experience with these brands in the past may be associated with their memory of certain events and persons valuable to their life. This enables consumers to imbue theses brands with "extra" emotional value associated with their memories of the past. In our interviews, when the participants were asked about whether they associate certain brands/products with certain persons or memories of the past, most of them could provide several examples.

*I always think of my friends when I buy cosmetics. For example, before my best friend Ann (pseudonym) always used "Dr. Lee" (a cosmetic brand in China). I*

*would think of her when I buy products from this brand. She used it a lot. It is possible that I trust this brand because she used and liked it. So I feel comfortable to buy products from this brand.* (Siyu, 24, Female, Chinese)

The emotional value elicited by consumers' nostalgic memories gives retro brands a competitive edge, especially when emotion plays an important role in the purchase decision among products of the same product category. For brands that are not available currently, nostalgic elements in retro branding build the emotional base for a relaunch of the old brand.

Siyu's statement of the brand "Dr. Lee" and the related memory of her best friend imply a second potential working mechanism of retro branding. Especially for the retro brands associated with consumers' memories of their family members and significant others, retro brands not only rekindle consumers' memories of the good old days, but also are considered by these consumers as more reliable, similar to the word-of-mouth effect. The circulation of product information among groups of consumers helps build up brand reliability. In addition, the credibility of retro brands can also be suggested by the emphasizing brand heritage. Similar to using "since... (year)" in product logo design, the brand heritage evoked by retro branding could lead to consumers' assumed product superiority and brand credibility. Lastly, from the marketer's point of view, retro brands also have more knowledge about their customers than their new competitors do. Therefore retro brands have initial advantages compared to new brands just entering the market.

## 3.4 Pitfalls Associated with Using Nostalgia in Marketing

Employing nostalgia in marketing seems to be promising. Nostalgia facilitates meaning creation and generates profits. Through different forms of nostalgic marketing, warm and mostly positive feelings can be triggered; first-trials of retro brands can be increased; superior product quality and brand credibility are presumed. However, nostalgic marketing is not a panacea. Even though the usage of nostalgic appeals in the marketing mix can be effective, careless use of nostalgic appeals can also cripple a brand, or even lead to consumers' feeling cheated and misled.

> *I've noticed that an actor who often plays in historical TV series advertised for a traditional Chinese medication in emperor's clothing. He was so pretentious. There seemed to be nostalgia there, but very pretentious...Actually it was still using the influence of certain TV series or the celebrity effect...It was deception and misinformation.* (Yanduo, 24, Female, Chinese)

The following section presents some mistakes to avoid in the use of nostalgic marketing based on our interviews.

## 3.4.1 Product Fit

Nostalgic marketing is not for every product and brand. Product fit in nostalgic marketing includes two major perspectives related to brand history and product category. Only for brands with a long history is it appropriate to adopt nostalgic marketing strategies, except for the utilization of nostalgic decoration. New brands boasting brand history or tradition might be considered pretentious and insincere.

43

*Marketing products in a nostalgic way does not mean that these products have a long history. I think it depends on the product's connotation. For example, in China there is a brand of liquor called "Xiao Hu Tu Xian". It is very successful, but I don't like it at all. Why? Actually its success depends on the design of the bottle as a gourd. It makes you feel that this brand is very old. But it is not. They don't even make liquor by themselves, but just mixing different products. There is nothing in it. I don't like it. But for other brand, "Mao Tai", with a history of hundreds of years, if they market their products in that (nostalgic) way, it's reasonable. But when the very new products are marketed in that (nostalgic) way, you feel that are just trash.* (Li, 24, Male, Chinese immigrant to Canada)

In terms of the product category fit, traditional as well as hedonic products and brands are considered appropriate to utilize nostalgic appeals in their marketing mix.

*It really depends on what product it is. For example, for a pair of shoes written "since... (year)", I will not consider them superior than others. Often, wine and perfume brands like to use "since... (year)", because it indicates a superior character. It implies their long brand history.* (Yanduo, 24, Female, Chinese)

The issue of product fit in the use of nostalgic marketing is also salient in the case of nostalgic advertising. Recently in China, there is a large ad for an entertainment radio channel in Beijing. It uses "Serve the People's Entertainment" as its slogan. The ad is printed in white characters in Mao's handwriting style on red background. It mimics Mao's teaching of "Serve the People". All Chinese interviewees show negative reactions to this ad, even thought they were aware of the advertisers' intention in the ad design.

Their criticism of the ad emphasizes the improperness of relating Mao's teaching to the entertainment industry.

*I don't like it. People of my generation will not like it, let along the older generation. To me, it is one "classic" of destroy of classics. I think the older generation will not like it, more than our generation, because they will interpret it as disrespect to the great leader.* (Yanduo, 24, Female, Chinese)

### 3.4.2 Positive Attitude Transfer

Is it always the case that the positive attitude solicited by nostalgic appeals can be transferred to consumers' attitude to the product and brand, especially in an advertising context? Muehling and Sprott (2004) found that a nostalgic ad could enhance consumers' brand attitude. In our interviews, a nostalgic ad seems to improve participants' brand recall, but not necessarily brand attitude and purchase intention. It implied that the transfer of positive attitude from the marketing mix to the brand cued, and then to purchase decision might not always occur when nostalgic appeals are used by marketers. The degree of nostalgia and content of nostalgic stimuli should be controlled when developing the marketing mix, so as to avoid distractions caused by overwhelming nostalgic feelings induced, especially when the link between attitude to the marketing mix and brand attitude need to be strengthened. In other words, a coherence of nostalgic stimuli and product category and brand characteristics should be achieved.

In addition, consumers' general attitude toward advertising plays a critical role in influencing their purchase decision making. The difference of consumers' perception of product performance and general attitude toward advertising is another factor that might

hinder the positive attitude transfer. In our interviews, participants displayed very different attitudes to advertising in general. One of the interviewees showed her appreciation of ads as art work. For this type of consumers, it is quite possible that their ad attitude is not transferred to brand attitude, since advertising is considered a separate unit with little relevance to product or brand advertised. For other participants, advertising is just an effective way of searching information about products in the same product category or about retailers with better offers.

> *When it comes to that, I just look at the computer in the first place. The only thing that advertising does to me is helpful, I guess, is that if you want to buy a computer, type "dell.com" for variety of computers. If I want to buy a computer, what website should I go to looking for computers? They navigate me. Someone says "Try Futureshop". I know, oh, I can buy computers in Futureshop online. It wouldn't dictate the brands that I buy. It just allows me to find where I can search for information.* (Royce, 23, Male, Canadian)

> *I think to me, the meaning of advertising is to let me know that there is such a thing in the world. If I want to buy products of this function, I will think of it (the specific ad). It is similar to gain some knowledge. For example, a brand of automatic poles for drying clothing (made a TV commercial). If there is no advertising, even though I see the product in stores, I could not figure out what it is. Even though this brand advertised its product, will I buy from this brand? Not really. Probably I will buy automatic poles for drying clothing from other brands. But it ad did let me know about the existence of this type of product.* (Yanduo, 24, Female, Chinese)

For consumers of this type, the transfer of ad attitude to brand attitude and purchase intention is questionable. Advertising is treated as information source to know more about products of the same product category or retailers carrying better deals. Brands in advertisement hardly attract their attention. However, this is not a question particular to nostalgic advertising, but to all ads involving emotional appeals. For brands with majority of consumers who are "rational" information searchers or who highly appreciate the artistic value of advertising, the positive attitude transfer from nostalgic advertising to the brand is threatened. Marketers should avoid applying nostalgic advertising when the targeted market segments belong to the two groups.

### 3.4.3 First Trial

Retro branding may be an effective way to attract attention and enthusiasm from former brand users. In our interviews, we asked participants about their responses to the relaunch of the products and brands that they used to like but are currently not available. Most of them express their willingness to try these products and brands. However, repeat purchases depend on their needs and re-evaluation of the production quality. Although retro brands increase trial by former brand users, unpleasant product characteristics could lead to disappointment.

> *(How would you feel if they were sold again? Would you prefer them over other brands in the same product category?)*

> *I would like to have a try. But if after the first try I found it is not as good as other brands, for sure I'll switch to others. But I will go for the first try if it is available again.* (Qi, 27, Male, Chinese immigrant to Canada)

47

*I had the experience, for the animal shaped biscuits. Actually these biscuits are no better than the others in terms of the taste, but sometimes I cannot stop myself (from buying it). For a period of time I often bought them. These biscuits are something that kids like. So when I ate them, it reminded me of my childhood...It is also related to need. If I was looking for biscuits, (I would choose these animal shaped biscuits).* (Siyu, 24, Female, Chinese)

*Probably I will buy it. I saw "Li Yang Geng" was sold in the supermarket again. I used to eat it when I was a kid. But for many years I could not find it any more. Then when I noticed that it was available again, I bought it instantly. But I found that its taste had changed. It's disappointing. I think I will buy for the first try. Later on I'll treat it as a product similar to others. Then it depends on my needs. I will not prefer it anymore just because I loved it when I was a kid.* (Yanduo, 24, Female, Chinese)

Sometimes even the most fervent consumers refuse to try the relaunched products, especially when the products cannot serve a purpose or satisfy the individual's major needs. One participant is excited when talking about the gun-shaped candies and toy cars. However, when he is asked about his reaction to the return of his beloved products, he states:

*Probably I will not try them anymore. I've grown up. I've lost interests in some stuff.* (Li, 24, Male, Chinese immigrant to Canada)

48

In sum, retro branding can increase the likelihood of first trial by former consumers. But for the future of these brands, product quality rather than prior emotional attachment is the deciding factor.

### 3.4.4 Nostalgia Proneness and Preference for Nostalgic Marketing

Holbrook et al. (Holbrook 1993; Holbrook and Schindler 1994; Schindler and Holbrook 2003) found that individuals of higher nostalgia proneness (have more positive attitude toward past indicated by Holbrook's' Nostalgia Proneness Index) are more likely to prefer products that were popular in their adolescence and early adulthood. But whether it is valid to state that nostalgic persons are more likely to have higher evaluation of nostalgic marketing is still questionable, mainly for two reasons.

First of all, as discussed in defining the behavioural dimension of nostalgia, participants in our study stated quite different understandings of being a "nostalgic person". No positive relationship between self-reported nostalgia proneness and attitude toward past was identified. Second, our interviews do not support the positive relationship between attitude toward past and evaluation of nostalgic marketing. It is possible that the attitudinal dimension of nostalgia proneness influences consumers' evaluation of certain forms of nostalgic marketing, but not others. The relationship between nostalgia proneness and evaluation of nostalgic marketing will be further investigated in Chapter V: An Empirical Study.

### 3.4.5 "I Hate Marketing, Nostalgic Marketing Included"

Not every consumer perceives marketing the same way. For some consumers, marketing represents the evil of materialism. Consequently, they develop a dismissive attitude

toward marketing. Our participant Royce is a typical consumer belonging to this group. The following is how he describes himself as an "atypical" consumer:

> *To me, if I need soap, I get soap. I need chicken, I get chicken, you know. I'm not an average consumer. Everyone is influenced by... I cannot deny that. I don't see it be helpful. ...Like compared to my cousin, if you talked to my cousin, he is the opposite about all that. If you say you like it, oh yeah, yeah.* (Royce, 23, Male, Canadian)

When asked about his attitude toward advertising, Royce comments negatively on advertising and business in general.

> *(What's your attitude to advertising in general?)*

> *It (advertising) is an "art". I don't appreciate it, but it's an "art". I think there is a fine line between what we need and what we think we need. The thing is businesses; they make us think the ones we don't need as we need. That's how they can get the demand. When we became materialistic, we don't appreciate our lives as much because we don't feel happy if we don't have these things that we don't really need. I remember in my high school, people would actually pull a knife on the street, for a pair of shoes. I mean it happened before. Kids can afford to use violence to get a pair of shoes, because the shoes are Nikes. I got my shoes stolen in high school. I was heartbroken. I remembered that I saved three months of allowances to buy a pair of shoes. Then after two weeks they are stolen. Then I realized what a waste of money. I would rather spend on someone, you know, to buy the girls a dinner or buy my brother whatever he wanted. I don't think it's*

*necessary. I don't think I'll be happy. I'm not happy over too many material things. I mean that I can't lie; it's always great to have big TV and stereo system. I think we are really distancing ourselves of appreciating our life, how it is. We are always thinking about consuming more, have new this and new that. It's the best way that living will arise. It's not.* (Royce, 23, Male, Canadian)

In terms of nostalgia, Royce criticizes modern life and explains why people have the need to go back to the past. But at the same time, he is against being restricted by the past. Accordingly, he does not think the past is better nor consider himself as a nostalgic person.

*All the..., this way of living today, trying to be satisfied with material objects, it is fulfilling for them. Look at the high school kids today, look at my cousin, I see this all the time, even in my high school, they try to associate themselves with the way they wear things. That's why the companies like Tommy Hilfiger, they have the whole name across the chest. It's the way of life. That's the way the group is. You have the cool kids. You got Tommy Hilifiger kids. You got Gap kids. You got poor kids that cannot afford anything. And the thing is that they are not really learning about themselves. They always try to be something that they are not. Why? Because they buy a product, that's them. They got an Apple, now everyone gets Apples. Why? That's the yummy thing. Jesus Christ, it's just a computer. But the thing is that are they selling the products to make you hip? We are striving to understand us, even you are 80. And this is always being dictated what we are. This is the way, if you use this product, it finds your beauty. If you like this model in the advertisement, you feel beautiful. You know, having people tell us what it is,*

51

*we can't experience this for ourselves. I think we do have the striving to go back, to be open, to explore ourselves. I think we are very limited now. I think beauty is dictated to us. I mean, if you look at the past, that one means beauty, like culture or whatever. I think we are striving for the scratch roots that really define us, our culture...*

*As much as I love the past, it's over. What I love about it then, I don't need it anymore. I'm different now to then.* (Royce, 23, Male, Canadian)

Royce's attitude to nostalgic appeals in marketing is no better than his attitude to advertising and marketing. When talking about bottled Coca Cola, he states:

*...I think that we want to go back to our roots. The marketing of the companies found that we can make money on that too and try to reintroduce the old way of life by marketing it, you know. If by reintroducing a car, I don't think everyone or anyone will happier because oh, I'm living in the past. No, it's just a form, you know. As to the Coca, yeah, reminds me of the good old days. When I went to a bar, my dad bought me a Coca, whatever. They might still buy it. But I don't think they feel the same way as before.* (Royce, 23, Male, Canadian)

To Royce, evoking emotions into the marketing mix does not create any actual benefit for consumers. On the contrary, emotional appeals in marketing are considered more or less a manipulation of consumers' emotions and values. Different marketing tools including nostalgic marketing are the same to him because they are just means for marketers to gain profits. In general, for consumers like Royce, nostalgic marketing does

not have any superiority over other marketing tactics. Their attitude to nostalgic

marketing has been dominated by their general attitude toward marketing.

# Chapter IV. Culture, Immigrants, and Nostalgia

## 4.1 Culture and Nostalgia

"Nostalgia is universal and ubiquitous, yet unique" (Howland 1962). The influence of culture on nostalgia can be discussed from three perspectives: the perceived nature of nostalgia, the overall nostalgia proneness of a cultural group, and their sensitivity and identification with different nostalgic stimuli. The focus of our discussion on culture's influence on nostalgia is not how culture exerts its influence on nostalgia, but what perspectives of nostalgia can be greatly modified by culture. Here, culture is assigned with much broader meaning than the major dimensions that are often used in distinguishing one culture from another, such as the five major dimensions of culture specified by Hofstede (1993). In this paper, the current societal and economic development is also considered as part of culture. The application of the broader connotation of culture is based on the theoretical finding that uncertainty caused by drastic changes could modify individuals' nostalgia proneness (Davis 1979).

People of different backgrounds might have varied understandings of the nature of nostalgia, even though the basic meaning of nostalgia seems to be consistent across different cultures. The scope and connotation of this concept are subject to variation for different cultural groups. Take Chinese and Canadians for example, the difference between nostalgia and homesickness seems to be more subtle for the latter than for the former. In addition, suggested by our interviews, the behavioural dimensions especially talking about the past with friends are more often mentioned by the Chinese and Chinese immigrants than Canadians. It is quite possible that dimensions special to Chinese and

Canadians might exist for nostalgia, as a manifestation of their difference perceived nature of nostalgia.

Culture's influence on nostalgia can also be reflected in the overall nostalgia proneness of a cultural group. Nostalgia is more prevalent when threats or changes emerge because it serves as a way to reduce identity uncertainty to gain personal identity (Cavanaugh 1989; Mills and Coleman 1994). As a result, it is reasonable to infer that people in societies facing greater changes should score higher in nostalgia proneness. Perceived threats on self-discontinuity push people toward nostalgia so as to gain identification with the cultural worldview (Greenberg et al., 1997; Pyszczynski et al. 1999). Baumeister and Leary (1995) also found that nostalgia increases individual's sense of cultural belonging. In the context of our research project, China as a rapidly rising economy is facing great economic and cultural changes after the declaration of the Open Door policy in 1979. The change sped up with China's entry to WTO in 2002. While the Chinese are celebrating great economic advancement brought by the introduction of advanced production lines, managerial and marketing systems to China, they are also experiencing confusion caused by the confrontation of western and traditional values. In this specific stage, Chinese might have overall higher nostalgia proneness than their Canadian counterparts due to rapid societal and economical changes.

Variation in the sensitivity to and identification with different nostalgic stimuli is the most obvious influence of culture on nostalgia. It seems obvious that the majority of North-Americans feel more nostalgic toward American society in the 1950's and 1960's than toward the Tang dynasty when China was at the climax of prosperity in economy and literature, and vice versa for Chinese. Culture influences people's identification with

nostalgic stimuli not only by reminding them of their unique history and objects belonging to society, but also of the social norms and values held by its people. For example, nostalgic ads characterized by group identities and harmony of interpersonal relationships could be more effective for Chinese; and personal nostalgic ads emphasizing individuality could be more welcomed by Canadians.

The above mentioned influence of culture on nostalgia from three perspectives might lead to varied responses to different forms of nostalgic marketing across cultures. The difference in nostalgia proneness of the Chinese and Canadians might influence their overall evaluation of nostalgic marketing. Also implied by the above discussion, nostalgic stimuli embodied in marketing mix have to be congruent with the cultural context and social norms to be effective to consumers from different cultural groups.

## 4.2 Immigrants and Nostalgia

Globalization has brought not only local goods but also increasing number of immigrants to the developed countries. The growing immigrant communities, as distinct market segments, have attracted more and more attention from marketers. Some international market leaders as well as small companies targeting immigrant communities have already recognized the opportunities, and tailored marketing strategies to attract immigrants and serve in their special needs. The Coca Cola Company developed new beverages catering to tastes of the Ecuadorian and Moroccan immigrants in Spain. These familiar tastes evoked not only nostalgia, but also warm applause for the new products. Nostalgia seems

to be very effective in triggering immigrants' affect toward products ( http://www.latin-know.com/2006/10/11/coke-tries-latino-marketing-in-spain/ ).

Immigrants are probably more nostalgia prone and inclined to identify more easily with nostalgic marketing, due to their unique experience of leaving homeland where they grew up and starting a new life in a different environment with a different language and social norms. After experiencing culture shock, they have to adapt to a new society by learning a new language, settling down, and modifying their values to be accepted by the new environment. The fear of being unable to be accepted by the new society and of failure of being accepted again by their original cultural groups if they go back (Ritivoi 2002) leads to confusion of self-identity. Under this situation, nostalgia can provide a temporary shelter from isolation and fear of losing oneself in time and space by connecting them with their culture of origin. At the same time, nostalgia helps immigrants reconstruct their self-identity. Facing the threat of discontinuity of self-identity, immigrants might seek the continuity of self-identity through nostalgia. More commonly seen in transaction, nostalgia can be considered as yearning for continuity, in response to the discontinuities (Davis 1979).

Based on the above discussions on culture's influence on nostalgia and immigrants as a special segment in nostalgic marketing, we expected differences between Canadian, Chinese, and Chinese immigrants to Canada in terms of the perceived nature of nostalgia, the overall nostalgic proneness of the three groups, and their evaluation of nostalgic marketing in general and various nostalgic marketing forms. The working mechanisms of the same form of nostalgic marketing might also be different for the three groups.

# Chapter V: An Empirical Study

A study was designed to investigate two sets of research questions that are relevant to nostalgic marketing. As an extension of theory development on nostalgic marketing, this study extends our research scope by examining the proposed theoretical framework in three cultural groups, specifically Canadians, Chinese, and Chinese immigrants to Canada. The research questions of this study basically fall into two sets. The first three research questions examine the nature, measurement, and variations of nostalgia proneness across cultures. The second sets of research questions pertain to consumers' evaluation of different forms of nostalgic marketing and the relevant underlying working mechanism for each cultural group.

## 5.1 Research Questions

The first set of research questions on the nature, measurement, and variations of nostalgia proneness in the three cultural groups include:

> *Question 1a*: Does nostalgia bear the same meaning for Canadians, Chinese, and Chinese immigrants to Canada? Consequently, should we use universal or different scale(s) to measure nostalgia proneness in the three groups: Canadians, Chinese, and Chinese immigrants to Canada?

> *Question 1b*: Are existing Nostalgia Proneness Indices predictive of individuals' actual nostalgia proneness?

> *Question 1c*: Does overall nostalgia proneness vary among the three groups?

By investigating these three questions, we will have a general idea of the nature of nostalgia including its major underlying dimensions and the consistency of the perceived meaning of nostalgia in the three cultural groups. Quantitatively, variations in nostalgia proneness levels can be detected. However, this set of questions can not only provide us with some facts about the nature and variations of nostalgia, but also shed some light on some related measurement issues regarding nostalgia proneness or other constructs in cross-cultural studies. The homogeneity or variations of the nature of these intangible constructs across cultures decide whether the same of different scale(s) should be used for different cultural groups.

The questions regarding the nature and measurement of nostalgia proneness are inter-related, especially in a cross-cultural context. The similarities and differences across different cultural groups will show how nostalgia proneness should be measured across cultures. This measurement issue explored in our study also contributes to the discussion on whether it is valid to apply scales originally developed in the North American context to other cultural groups.

The second set of questions focuses on the cultural differences in consumers' overall and stimulus-specific (i.e. evaluation of certain forms of nostalgic marketing) evaluation of nostalgic marketing and its working mechanisms. Findings on this set of questions could bring insight in the actual effectiveness and the working mechanism of nostalgic marketing for Canadian, Chinese, and Chinese-immigrant-to-Canada consumer groups. Marketers can also refer to the findings to gain some practical insights in applying nostalgic marketing strategies in the international marketing, especially to the three groups being investigated. The three questions are:

*Question 2a*: Do consumers from the three different groups have different levels of evaluation of various forms of nostalgic marketing?

*Question 2b*: How do nostalgia proneness and general attitude to advertising and marketing influence consumers' evaluation of various forms of nostalgic marketing across cultures?

*Question 2c*: What are the underlying working mechanisms for the various forms of nostalgic marketing for the three cultural groups?

## 5.2 Methodology

### 5.2.1 Design

This empirical test is designed to examine the two groups of questions on the three groups of participants including Canadians, Chinese, and immigrants. Data was obtained through online questionnaires. The participants could access to the online questionnaires in their locations through the Internet.

### 5.2.2 Sample

The sample for this study consisted of adults (above 18 years old) from the three cultural groups of Canadians, Chinese, and Chinese immigrants to Canada (first generation). For the Chinese participants, snowball sampling was used. The Canadian and Chinese immigrant participants are recruited by flyers and Internet ads (JMSB FirstClass, www.Craigslist.org, www.Kijiji.ca, www.Sinoquebec.com). Each qualified participants (i.e., participants who spent a reasonable amount of time in filling the questionnaire and

60

providing reliable data) from the latter two groups were provided with five dollars monetary compensation. No monetary compensation was given to the Chinese participants due to the location of the research and sampling method used in this group of participants. Even though there might be difference in participants' motivation in taking part in the study, it did not create significant bias in the data.

In total, there were 63, 60, and 60 Canadian, Chinese, and Chinese immigrant participants in each group. For each cultural group, the participants differed in gender, age, and profession. No significant differences exist among the three groups of participants in terms of demographic variables. The null hypotheses of the homogeneity of the variance of age and gender for the three groups could not be rejected based on F tests (F (2, 178) = 0.182, p > .05 for age, and F (2, 178) = 0.423, p > .05 for gender). The age and gender compositions of each group are presented in Table 1 and Table 2. The age range for Canadian, Chinese, and Chinese immigrants to Canada are 18-68, 19-53, and 19-53, with medians of 29, 26, and 30 for each group. As to gender, the percentages of female and male participants are 67% and 33%, 58% and 42%, and 62% and 38% for the Canadians, Chinese, and Chinese immigrants to Canada, respectively.

As to the major language(s) that the participants use most often in their daily life, all of the Canadians reported English as the only or one of the most frequently used language(s). Similarly, all of the Chinese participants reported Chinese as the major language that they use in daily communication. For Chinese immigrants to Canada, the majority of the participants used both Chinese and English in their daily life.

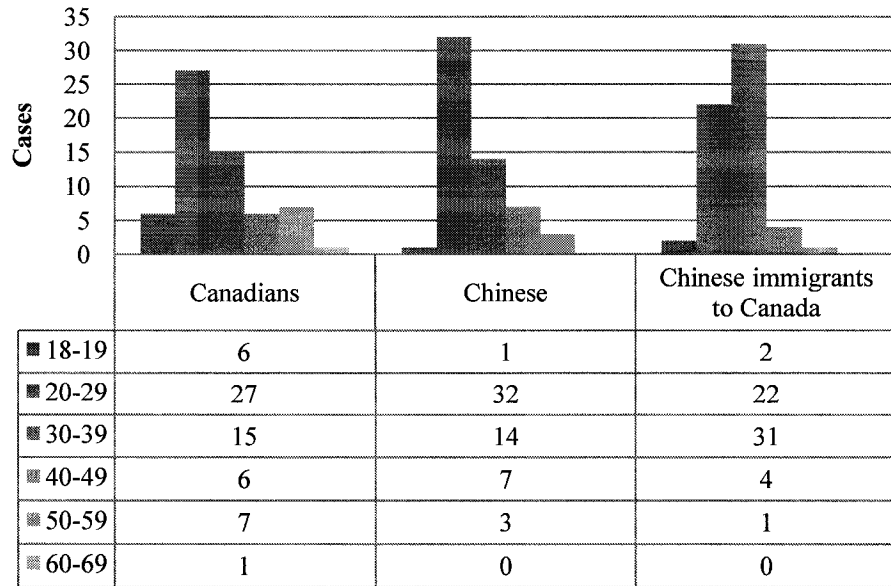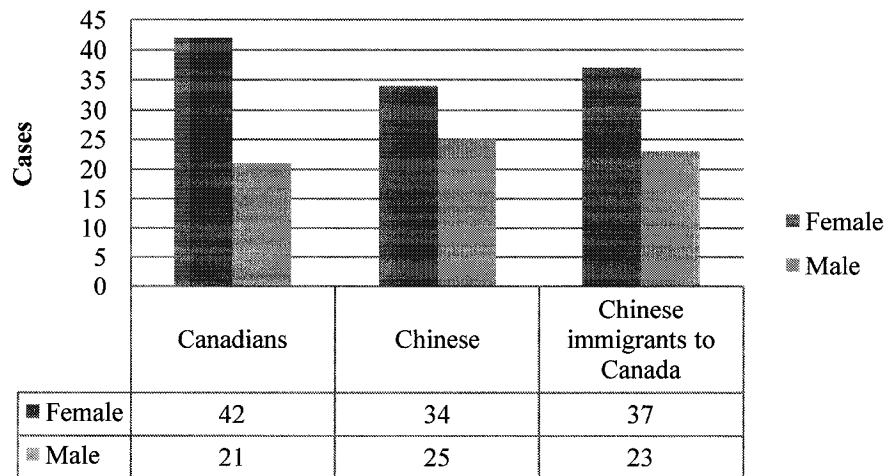**Table 1 Age Distribution in the Three Groups**

| | Canadians | Chinese | Chinese immigrants to Canada |
|---|---|---|---|
| 18-19 | 6 | 1 | 2 |
| 20-29 | 27 | 32 | 22 |
| 30-39 | 15 | 14 | 31 |
| 40-49 | 6 | 7 | 4 |
| 50-59 | 7 | 3 | 1 |
| 60-69 | 1 | 0 | 0 |

**Table 2 Gender Compositions of the Three Groups**

| | Canadians | Chinese | Chinese immigrants to Canada |
|---|---|---|---|
| Female | 42 | 34 | 37 |
| Male | 21 | 25 | 23 |

### 5.2.3 Questionnaire

Online questionnaires were used in this study. The questionnaire was first created in English (Appendix E) and then translated to Chinese. Chinese and native Canadian participants were directed to the Chinese and the English versions respectively at the time of recruitment. Chinese immigrants to Canada were provided with the choice of filling either the Chinese or the English version of the questionnaire. The two versions of questionnaires used in this study had been pretested on two individuals to ensure the length and the layout of the questionnaires was appropriate.

The questionnaire consisted of five parts. First, a consent form was presented to inform the participants of the purpose of the research project, the benefits and the potential risks of taking part of the study, as well as their rights as research participants. After the participants indicated their agreement to taking the online survey, they were directed to the questionnaire.

In the second part of the questionnaire, sixteen existing marketing stimuli including eight non-nostalgic and eight nostalgic ones were presented one at a time, in a random order. The nostalgic marketing stimuli represented five forms of nostalgic marketing proposed in the theoretical development section of this paper: two nostalgic product designs, two types of nostalgic packaging, one nostalgic logo design, one nostalgic ad, and two examples of nostalgic interior decoration[4]. Each corresponding nostalgic stimulus was drawn from the same marketing format (i.e., advertising,

---

[4] Not all forms of nostalgic marketing that we proposed in the theory development part of this paper were tested in this experimental study, due to the nature of online survey. The nostalgic marketing stimuli presented in the questionnaires all belong to conspicuous nostalgic marketing. Mellow nostalgic marketing forms such as preference formation of nostalgic products and retro brandings were not tested.

packaging) and the same product category. They differed in terms of nostalgic versus non-nostalgic content. As to the two language versions of questionnaires, out of the concern that consumers' evaluation of nostalgic marketing stimuli might be influenced by their familiarity with the nostalgic stimuli presented, six out of the sixteen nostalgic stimuli are different in the Chinese and English versions of the questionnaire. The sixteen stimuli used in the two versions of questionnaires are presented in Appendix D.

For each of the marketing stimuli presented in the questionnaire, the participants were asked to indicate their evaluation of the stimulus, to evaluate the importance of the sixteen listed reasons in determining their evaluation, and to signify their purchase intention on 7-point Likert scales. A sample of the sixteen items examining the underlying working mechanism of each stimulus of nostalgic marketing is presented in Appendix F. Their previous and current product experiences were also recorded as a dichotomous variable (yes/no).

The third part of the questionnaires captured participants' attitude toward advertising and marketing in general. In the exploratory interviews, interviewees displayed very different attitudes to advertising and marketing in general. This difference existed across and within the examined cultural groups. Attitude toward marketing and advertising directly influenced some participants' evaluation of nostalgic marketing because nostalgic marketing is a form of marketing after all. In measuring participants' attitude to advertising and marketing, Obermiller and Spangenberg's (1998) Ad Scepticism Scale was adapted. Two more items were added in order to gain a more comprehensive view on consumers' attitude toward advertising and marketing in general. The adapted scale on attitude to advertising and marketing is presented in Appendix G.

The next part of the questionnaire measured participants' nostalgia proneness. Participants reported their global nostalgia proneness on a single-item scale ("Are you a nostalgic person? (1 = Not At All, 7 = Very Much)") at the end of the third part. Then they completed various existing and often used nostalgia indices, including the second part of Batcho's Nostalgia Inventory (1995), Taylor and Konrad's Experience Scale (1980), and Holbrook's Nostalgia Index (1993). The first part of Batcho's scale was excluded because these three items ask people to evaluate the world in the past, now, and present. The statements of these items are ambiguous. As people might have quite different criteria in making their judgement, these items were not deemed informative about the underlying dimensions of nostalgia. In addition to the nostalgia indices listed above, four items from McKechnie's Antiquarianism Scale (1974, 1977) and 19 new items are also added. The purpose was to capture all the major dimensions of nostalgia that might have been neglected in existing nostalgia scales. All items were measured on 7-point Likert scales. For the nostalgia indices used in the questionnaire, please refer to Appendix H.

The last part of the questionnaire included several demographic questions on the participant's cultural background, age, gender, profession, and major language(s) used in the daily life. Canadian and Chinese-immigrant-to-Canada participants also provided either their e-mail or mailing address in order to receive the monetary compensation. Participants were then thanked for their participation.

## 5.3 Analyses, Results, and Discussion

The findings of this study are reported by research question. The results center on two themes: nostalgia proneness across cultures and nostalgic marketing in different cultural groups.

### 5.3.1 Nostalgia Proneness across Cultures

### 5.3.1.1 The Nature of Nostalgia in the Three Cultural Groups: Dimensions of Nostalgia Proneness

The nature of nostalgia can be captured by extracting the major dimensions in a Factor Analysis. To further understand the similarities and differences of the perceived nature of nostalgia in different cultural groups, each group was analyzed separately. These analyses resulted in a better understanding of nostalgia: not only about its "universal" characteristics (i.e. characteristics that appear in all the different cultural groups), but also some distinctive meanings particular to various cultural groups. To achieve this goal statistically, principal component analyses with varimax rotation were carried out on the sample as a whole and on the three groups respectively. Missing values were excluded listwise.

Four criteria were used to draw the conclusions regarding the similarity or dissimilarity of the nature of nostalgia perceived by Canadians, Chinese, and Chinese immigrants to Canada. If the three cultural groups have different perceptions of the nature of nostalgia, these differences are expected to manifest in at least some of these four criteria: 1) The total variance explained should be significantly higher when principal component analyses are done individually on the three groups than on the sample as a

66

whole; 2) the dimensions extracted at the group level have clearer meaning than those identified in the whole sample; 3)the number and meaning of the factors extracted is be different for the three groups; 4) even if same dimensions might be generated in all the three groups, they might be of different orders (i.e. similar dimensions but of different ordinal array) for the three groups.

The scree plot of the principal component analysis on the total sample (Figure 1) indicates that five factors (Eigenvalue > 1) should be extracted. A total of 29.26% of the variance of nostalgia proneness can be explained by the five factors, when Eigenvalue > 1 was used as the extraction method. In conducting Principal Component Analysis on the whole sample, the criterion Eigenvalue > 1 is preferred over quantifying the number of factors extracted, so as the capture the more natural clustering of the items measuring nostalgia proneness. Since the scree plot indicates that five factors should be extracted based on the tradeoffs between the percentage of variance explained and the parsimony of the model, another Principal Component Analysis on the whole sample was conducted, limiting the factor number to five. This is to better examine the relationships between all the measurement items used and the five major factors. The total variance explained increased to 39.71%. In the component matrix from this Principal Component Analysis (Table 3), Factor 1 and Factor 2 can be clearly interpreted as the emotional and attitudinal dimensions of nostalgia. Factor 5 combines items from both behavioural and cognitive dimensions of nostalgia. However, Factor 3 and 4 are a mixture containing items from different dimensions. The meanings of the latter two factors are difficult to interpret.

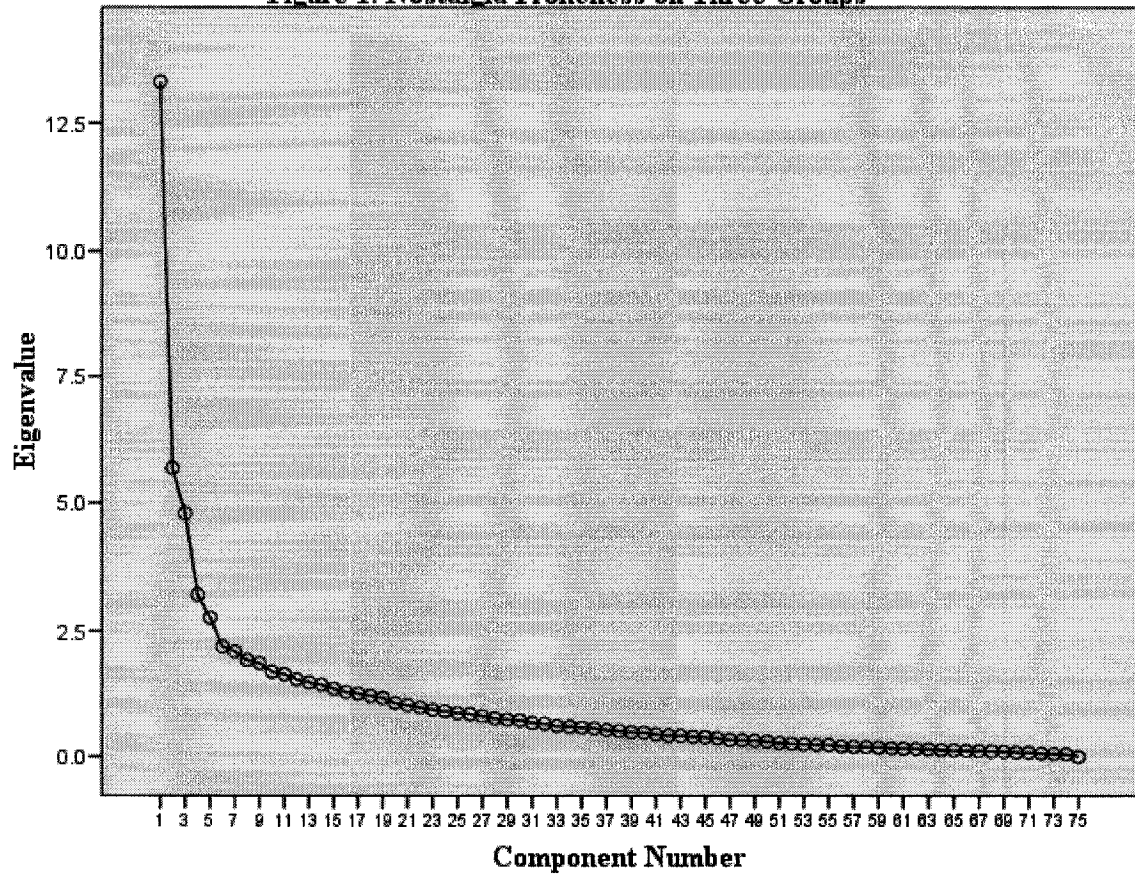## Figure 1. Nostalgia Proneness on Three Groups



Figure 1. Nostalgia Proneness on Three Groups

## Table 3. PCA on the Whole Sample: Component Matrix(a)

| | | Component | | | | |
|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 |
| B14 | I miss the places from when I was younger | **.717** | -.082 | .122 | -.010 | -.064 |
| B10 | I miss the way people were | **.682** | -.049 | .269 | .134 | .015 |
| B15 | I miss the holidays from when I was younger | **.618** | .086 | -.177 | .135 | .074 |
| B8 | I miss the things I did | **.605** | .003 | .069 | -.035 | .166 |
| B9 | I miss the toys from when I was younger | **.577** | -.075 | .191 | .032 | .032 |
| B20 | I miss my house from when I was younger | **.559** | -.081 | .338 | -.043 | .121 |
| B16 | I miss the way the society was | **.543** | .169 | .131 | .307 | -.152 |
| B18 | I miss the state of not knowing sad or evil things | **.539** | .030 | -.060 | .088 | -.138 |
| B13 | I miss the school from when I was younger | **.534** | -.336 | .204 | .156 | .103 |
| B4 | I miss the places from when I was younger | **.516** | .123 | .209 | .130 | .241 |
| B11 | I miss the feelings I had | **.496** | -.280 | .347 | .044 | -.064 |
| B17 | I miss the pets from when I was younger | **.492** | -.065 | .036 | .087 | .095 |

| | | | | | | |
|------|------|------|------|------|------|------|
| B6 | I miss someone I loved from when I was younger | **.481** | -.022 | .261 | -.108 | .298 |
| B7 | I miss the friends from when I was younger | **.476** | -.313 | .195 | -.064 | .233 |
| B3 | I miss the state of not having to worry | **.445** | .339 | -.045 | -.028 | .092 |
| B12 | I miss the TV shows and movies from when I was younger | **.421** | -.060 | .162 | .124 | .210 |
| B19 | I miss the church/religion from when I was younger | **.398** | -.052 | .175 | .274 | -.134 |
| E9 | Old parts of the city are rundown and dirty | **-.337** | .137 | -.054 | .039 | .263 |
| H13 | The true great sports heroes are long dead and gone | **.261** | .173 | .220 | .159 | -.181 |
| H20 | Modern business constantly builds a better tomorrow | .034 | **.785** | -.126 | -.030 | .074 |
| H5 | I believe in the constant march of progress | -.038 | **.778** | -.213 | -.046 | -.099 |
| H9 | Technological change will insure a brighter future | -.117 | **.777** | -.101 | .092 | -.128 |
| H12 | I must admit it's getting better, better all the time | -.028 | **.754** | -.084 | -.138 | .059 |
| H8 | Compared to our parents, we've got it good | -.159 | **.706** | -.141 | .146 | -.244 |
| H18 | Steady growth GNP has brought increased human happiness | .075 | **.631** | -.151 | -.057 | .105 |
| H14 | History involves a steady improvement in human welfare | -.090 | **.596** | -.029 | -.015 | -.128 |
| H17 | We are experiencing a decline in the quality of life | .019 | **.461** | .289 | .150 | -.158 |
| H2 | Newer is almost always better | -.119 | **.448** | .105 | -.059 | .211 |
| H3 | In the future, people will have even better lives | -.205 | **.386** | .273 | -.275 | .187 |
| E3 | The past is best preserved in books | .025 | **-.378** | .362 | .125 | -.012 |
| H7 | Products are getting shoddier and shoddier | .225 | **.258** | .057 | .114 | .073 |
| E2 | Pioneer village reconstructions interest me more than books on pioneer life | .062 | **.195** | .014 | .108 | .064 |
| E5 | I don't like the feeling of being surrounded by things that are old | .316 | -.033 | **.686** | .173 | -.058 |
| B5 | I miss the music from when I was younger | .316 | -.033 | **.686** | .173 | -.058 |
| B1 | I miss my family from when I was younger | .031 | -.131 | **.608** | -.111 | .235 |
| NS4 | I like the pop music that was popular in my early twenties a lot better than it is right now | .255 | .010 | **.589** | .166 | -.141 |
| H4 | Things used to be better in the good old days | .024 | -.427 | **.544** | .177 | .097 |
| H11 | Today's new movie stars could learn from the old pros | .158 | -.198 | **.514** | .193 | .170 |
| H16 | Sometimes, I almost wish that I could return to the womb | .139 | -.112 | **.502** | .227 | -.169 |

| | | | | | | |
|------|------------------------------------------------------------------------|--------------|-------|-----------|-------|-------|
| H6 | Yesterday, all my troubles seemed so far away | .088 | -.237 | **.482** | .178 | -.237 |
| H15 | Today's standard of living is the highest ever attained | 7.04 E- 005 | .058 | **.466** | -.107 | .068 |
| H1 | They don't make 'em like they used to | .152 | .009 | **.382** | .088 | .188 |
| NS19 | I visit schools that I attended whenever I have the chance | .272 | -.317 | **.374** | .203 | .113 |
| A4 | Modern buildings are seldom as attractive as older ones | .010 | -.311 | **.371** | .213 | .174 |
| A2 | I would like to live in a modern, planned community | .263 | -.111 | **-.351** | .022 | -.226 |
| B2 | I miss the heroes/heroines from when I was younger | .176 | -.202 | **.335** | .041 | .137 |
| H19 | Compared to the classics, today's music is mostly trash | .160 | .137 | **.320** | .041 | -.003 |
| NS18 | I can remember many details of things that happened in the past | .228 | -.070 | **.289** | .202 | .200 |
| NS17 | I like antiques | -.132 | .050 | .070 | **.694** | .205 |
| E10 | I would be happy living in an old house full of antique furniture and mementos of the past | -.112 | .072 | -.024 | **.640** | .034 |
| A3 | I would enjoy living in a historic house | -.051 | -.282 | .102 | **-.640** | -.133 |
| NS16 | I enjoy thinking about the past | .214 | -.217 | .022 | **.614** | .208 |
| NS15 | I like nostalgic fashion | .081 | -.086 | .163 | **.604** | .123 |
| A1 | Old sections of the city are more interesting than the new areas | .143 | .110 | .074 | **.588** | .229 |
| NS11 | I like collecting objects from the past | .109 | -.038 | .155 | **.558** | .267 |
| NS12 | Life in the past was more enjoyable | .379 | .116 | .154 | **.553** | -.091 |
| NS2 | I feel warm and cozy when I think of the past | .194 | -.403 | .289 | **.438** | .201 |
| NS3 | Objects associated with the past could easily to evoke my sympathy | .177 | -.240 | .385 | **.434** | .285 |
| E6 | When I walk down the street, old things catch my eye | .044 | .109 | .330 | **.432** | .263 |
| NS14 | I enjoy talking about the past with my friends | .151 | -.160 | .297 | **.427** | .306 |
| E4 | I go out of my way to pass through older parts of the city | .022 | -.158 | .352 | **.421** | .062 |
| NS5 | I feel nostalgic about the time and place that I love, even though I did not directly experience | .303 | -.233 | .293 | **.373** | .200 |
| H10 | When I was younger, I was happier than I am today | .310 | -.003 | .272 | **.336** | -.099 |
| E1 | I don't understand why people keep old things from the past | -.092 | .078 | -.055 | .125 | **.678** |
| NS9 | I believe that we can learn from the past | .191 | -.162 | .036 | -.001 | **.630** |
| NS8 | Past helps me to know better about myself | .202 | -.106 | .086 | .258 | **.589** |

| | | | | | | |
|---|---|---|---|---|---|---|
| E12 | I would prefer to visit an historical site than merely read about it | -.063 | .144 | .225 | .197 | **.584** |
| NS1 | I'm very interested in knowing more about people and things in the past | .101 | -.160 | .173 | .393 | **.491** |
| NS10 | I believe that lessons we learned from the past can serve the present | .105 | .008 | -.300 | .055 | **.474** |
| E11 | Most antiques are simple old junk | -.081 | .148 | .072 | .231 | **.441** |
| NS7 | I would like to visit the places that I lived at before | .215 | -.220 | .399 | .183 | **.432** |
| E8 | I would like to see how people in this area lived during prehistoric times | .119 | -.056 | .054 | .342 | **.420** |
| NS6 | My past shows that who I am | .292 | -.120 | .185 | .240 | **.418** |
| E7 | I never consider buying things that are old | -.293 | .144 | .021 | .178 | **.417** |
| NS13 | My past helps me to construct my personal identity | .136 | -.175 | -.004 | .292 | **.346** |

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a  Rotation converged in 9 iterations.

In comparison, when Principal Component Analyses were conducted on the three groups separately, the total variance of nostalgia proneness explained by the five principle components increased: 44.84%, 43.65%, and 42.62% for Canadians, Chinese, and Chinese immigrants to Canada, respectively. In extracting the factors, the criterion of Factor = 5, rather Eigenvalue > 1 was used for two reasons: 1) based on the scree plot from the factor analysis carried on the whole sample, five dimensions should be extracted since the last steep "drop" of the scree plot occurs between the fifth and the sixth factors; 2) the literature review in our theory development section also implies that there are five major dimensions of nostalgia. In interpreting the meaning of the factors, the focus is the items of high factor loadings yet low cross loadings across factors. The rotated component matrixes for each group are presented in Table 4, Table 5, and Table 6.

## 5.3.1.1.1 Dimensions of Nostalgia Proneness for Canadians

### Table 4. Dimensions of Nostalgia Proneness: Canadians

| | | Component | | | | |
|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 |
| B10 | I miss the way people were | **.806** | .031 | -.084 | -.116 | .067 |
| B16 | I miss the way the society was | **.738** | -.081 | .161 | .026 | .013 |
| E5 | I don't like the feeling of being surrounded by things that are old | **.697** | -.045 | .287 | .284 | .136 |
| B5 | I miss the music from when I was younger | **.697** | -.045 | .287 | .284 | .136 |
| B14 | I miss the places from when I was younger | **.680** | .161 | -.189 | -.184 | .339 |
| B11 | I miss the feelings I had | **.676** | .128 | -.150 | -.187 | -.009 |
| H13 | The true great sports heroes are long dead and gone | **.615** | -.115 | .047 | .146 | .080 |
| NS12 | Life in the past was more enjoyable | **.599** | .007 | .270 | .093 | -.057 |
| B20 | I miss my house from when I was younger | **.598** | .176 | -.260 | .033 | .076 |
| NS4 | I like the pop music that was popular in my early twenties a lot better than it is right now | **.559** | -.096 | .117 | .219 | -.047 |
| B8 | I miss the things I did | **.540** | .470 | -.287 | -.098 | .155 |
| B13 | I miss the school from when I was younger | **.534** | .171 | .061 | -.237 | -.041 |
| B9 | I miss the toys from when I was younger | **.525** | .222 | -.113 | -.137 | .246 |
| H10 | When I was younger, I was happier than I am today | **.524** | .016 | .207 | -.088 | -.022 |
| B18 | I miss the state of not knowing sad or evil things | **.520** | .022 | -.061 | -.214 | .064 |
| H16 | Sometimes, I almost wish that I could return to the womb | **.480** | .087 | -.001 | .228 | -.116 |
| H6 | Yesterday, all my troubles seemed so far away | **.458** | -.351 | .254 | -.012 | -.142 |
| B19 | I miss the church/religion from when I was younger | **.382** | -.085 | -.001 | -.104 | -.082 |
| B12 | I miss the TV shows and movies from when I was younger | **.379** | .055 | .139 | -.153 | -.046 |
| H4 | Things used to be better in the good old days | **.371** | .172 | .184 | .261 | -.229 |
| H1 | They don't make 'em like they used to | **.367** | -.046 | .205 | .187 | .280 |
| H7 | Products are getting shoddier and shoddier | **.353** | .210 | .033 | .289 | .053 |
| H11 | Today's new movie stars could learn from the old pros | **.347** | .178 | .194 | .181 | .211 |
| B3 | I miss the state of not having to worry | **.272** | -.132 | .033 | -.219 | .199 |
| NS1 | I'm very interested in knowing more about people and things in the past | -.078 | **.723** | .282 | .029 | .133 |

72

| | | | | | |
|---|---|---|---|---|---|
| NS3 | Objects associated with the past could easily to evoke my sympathy | .165 | **.712** | .265 | .059 | -.185 |
| NS8 | Past helps me to know better about myself | -.083 | **.678** | .315 | -.259 | .002 |
| NS10 | I believe that lessons we learned from the past can serve the present | -.153 | **.678** | .133 | .007 | .104 |
| NS9 | I believe that we can learn from the past | -.084 | **.650** | .074 | -.086 | .169 |
| E1 | I don't understand why people keep old things from the past | -.235 | **.636** | .373 | -.010 | .306 |
| NS14 | I enjoy talking about the past with my friends | .010 | **.606** | .435 | .067 | -.006 |
| NS16 | I enjoy thinking about the past | .071 | **.586** | .447 | -.080 | -.374 |
| NS7 | I would like to visit the places that I lived at before | .144 | **.579** | .200 | -.077 | -.012 |
| NS5 | I feel nostalgic about the time and place that I love, even though I did not directly experience | .420 | **.552** | .050 | -.007 | -.387 |
| NS2 | I feel warm and cozy when I think of the past | .267 | **.486** | .356 | -.200 | -.442 |
| NS18 | I can remember many details of things that happened in the past | .114 | **.486** | .081 | .305 | -.108 |
| B4 | I miss the places from when I was younger | .451 | **.459** | .123 | -.077 | -.022 |
| NS19 | I visit schools that I attended whenever I have the chance | .215 | **.363** | .058 | .024 | -.032 |
| B1 | I miss my family from when I was younger | .241 | **.336** | -.249 | .197 | .309 |
| B17 | I miss the pets from when I was younger | .303 | **.309** | -.046 | .025 | .088 |
| E10 | I would be happy living in an old house full of antique furniture and mementos of the past | .231 | .107 | **.778** | -.011 | .043 |
| NS17 | I like antiques | .034 | .361 | **.737** | .011 | .130 |
| A3 | I would enjoy living in a historic house | -.031 | .030 | **-.733** | -.010 | -.014 |
| A4 | Modern buildings are seldom as attractive as older ones | .165 | .009 | **.660** | -.078 | .162 |
| E6 | When I walk down the street, old things catch my eye | .292 | .151 | **.569** | .131 | .069 |
| A1 | Old sections of the city are more interesting than the new areas | -.016 | .262 | **.565** | .069 | .239 |
| E7 | I never consider buying things that are old | -.163 | .191 | **.550** | .095 | .445 |
| NS15 | I like nostalgic fashion | .076 | .267 | **.550** | -.001 | -.133 |
| NS11 | I like collecting objects from the past | .051 | .383 | **.531** | .118 | .252 |
| E4 | I go out of my way to pass through older parts of the city | .083 | .091 | **.513** | .040 | -.109 |
| E11 | Most antiques are simple old junk | -.142 | .298 | **.483** | .177 | .167 |
| NS13 | My past helps me to construct my personal identity | -.098 | .262 | **.407** | -.269 | .023 |
| E9 | Old parts of the city are rundown and dirty | -.350 | .338 | **.358** | .265 | -.048 |
| H5 | I believe in the constant march of progress | -.035 | .081 | -.126 | **.741** | .062 |
| H12 | I must admit it's getting better, better all the time | -.082 | .060 | -.004 | **.736** | .035 |
| H3 | In the future, people will have even better lives | -.076 | .097 | -.140 | **.725** | .043 |

| | | | | | | |
|---|---|---|---|---|---|---|
| H15 | Today's standard of living is the highest ever attained | .095 | .013 | .004 | **.698** | -.120 |
| H9 | Technological change will insure a brighter future | .115 | -.129 | .182 | **.688** | .157 |
| H8 | Compared to our parents, we've got it good | -.005 | -.068 | .197 | **.638** | -.154 |
| H17 | We are experiencing a decline in the quality of life | .130 | .074 | -.058 | **.630** | .063 |
| H14 | History involves a steady improvement in human welfare | -.173 | -.118 | -.008 | **.610** | -.110 |
| H20 | Modern business constantly builds a better tomorrow | .078 | .079 | .155 | **.591** | .370 |
| B15 | I miss the holidays from when I was younger | .341 | .079 | .042 | **-.521** | .127 |
| B7 | I miss the friends from when I was younger | .429 | .340 | -.177 | **-.444** | .105 |
| H2 | Newer is almost always better | .069 | -.047 | .178 | **.414** | .194 |
| A2 | I would like to live in a modern, planned community | .050 | .077 | -.104 | **-.405** | -.318 |
| B2 | I miss the heroes/heroines from when I was younger | .243 | .093 | .012 | **-.328** | .217 |
| E8 | I would like to see how people in this area lived during prehistoric times | .067 | .262 | .259 | **-.298** | .142 |
| H19 | Compared to the classics, today's music is mostly trash | .268 | .050 | -.108 | **.278** | -.095 |
| E12 | I would prefer to visit an historical site than merely read about it | .036 | .292 | .429 | -.051 | **.581** |
| E2 | Pioneer village reconstructions interest me more than books on pioneer life | .091 | -.051 | .227 | -.031 | **.565** |
| B6 | I miss someone I loved from when I was younger | .256 | .444 | -.143 | .043 | **.515** |
| E3 | The past is best preserved in books | -.053 | .318 | -.177 | .197 | **-.498** |
| H18 | Steady growth GNP has brought increased human happiness | .047 | .188 | -.070 | .332 | **.441** |
| NS6 | My past shows that who I am | .032 | .291 | .268 | -.112 | **.331** |

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a Rotation converged in 9 iterations.
b Only cases for which Group = 1 are used in the analysis phase.

For the Canadian participants, the first factor represents the *emotional* dimension of nostalgia. Most of the items loading high on the first factor and low on other four factors belong to Batcho's Nostalgia Inventory (1995). These items in essence express longing for subjects of the past, both concrete and intangible. For the Canadian participants in our study, the intangible subjects such as "the way people were" and "the way the society

was" have the highest loadings on the first factor extracted. It indicates that the emotional longing of the past for Canadians is more toward to abstract states than toward concrete objects representing the past.

The *cognitive and behavioural* dimensions of nostalgia form the second factor of nostalgia for the Canadian group. However, it should be emphasized that the cognitive perspective overweighs the behavioural perspective in defining this second factor. The emergence of this dimension implies that for the Canadian group, learning from the past and using the past to serve present is also one of the most important aspects of nostalgia.

The items loading high on the third factor are *attitudinal* in nature. However, only attitude toward antiques and the notion of "being old" are the focus of this attitudinal dimension. To some extent, this result echoes Schindler and Holbrook's (2003) findings in comparing different nostalgia indices. While Holbrook's Nostalgia Index (1993) measures the "decline" dimension of nostalgia, McKechnie's Antiquarianism Scale (1974, 1977) and Taylor and Konrad's (1980) Experience Scale measures the "antique" dimension. However, the behavioural, emotional, and attitudinal perspectives in the antique dimension were not distinguished. The emergence of this dimension has two important implications. First of all, it implies that the attitudinal dimension of nostalgia has two important components, namely attitude toward societal progress measured by Holbrook's Nostalgia Index (1993), and attitude to antiques and the notion of being old. Second, it also proposes an interesting relationship between people's understandings of being old and being nostalgic. While being old is an integrated quality of being nostalgic, nostalgia has a much broader connotation. These implications will be further discussed in the implication part of this paper.

The fourth dimension generated in this group mainly measures individual's *attitude* toward societal progress/decline, the unidimensional theme of Holbrook's Nostalgia Index (1993). The items of loading highest on this factor belong to Holbrook's Nostalgic Index.

The fifth dimension in the Canadian group can be labelled as the *symbolic* perspective of nostalgia. However, the emphasis of this symbolic dimension is not the vague and abstract nostalgic feeling, but historical nostalgia (as defined by Stern 1992) separated from individual's direct personal experience. Historical sites and pioneer life are the main contents of the symbolic dimension for Canadians.

### 5.3.1.1.2 Dimensions of Nostalgia Proneness for Chinese

**Table 5. Dimensions of Nostalgia Proneness: Chinese**

| | | Component | | | | |
|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 |
| B12 | I miss the TV shows and movies from when I was younger | **.697** | -.093 | .175 | .026 | -.044 |
| B10 | I miss the way people were | **.695** | .131 | .180 | -.020 | .180 |
| B4 | I miss the places from when I was younger | **.653** | -.124 | .142 | -.027 | .154 |
| B20 | I miss my house from when I was younger | **.648** | .099 | .378 | -.121 | -.144 |
| B6 | I miss someone I loved from when I was younger | **.640** | .057 | .100 | -.235 | -.062 |
| NS19 | I visit schools that I attended whenever I have the chance | **.615** | .137 | .035 | .011 | .105 |
| B16 | I miss the way the society was | **.612** | -.090 | -.126 | .116 | .410 |
| NS7 | I would like to visit the places that I lived at before | **.602** | .249 | .485 | .036 | -.068 |
| E5 | I don't like the feeling of being surrounded by things that are old | **.562** | .265 | .084 | .154 | .020 |
| B5 | I miss the music from when I was younger | **.562** | .265 | .084 | .154 | .020 |
| NS18 | I can remember many details of things that happened in the past | **.558** | -.070 | .077 | .152 | -.059 |
| NS6 | My past shows that who I am | **.547** | .227 | .232 | .430 | -.128 |

| | | | | | | |
|---|---|---|---|---|---|---|
| NS5 | I feel nostalgic about the time and place that I love, even though I did not directly experience | **.537** | .339 | .197 | .052 | .121 |
| B17 | I miss the pets from when I was younger | **.495** | .204 | .045 | .232 | .096 |
| NS14 | I enjoy talking about the past with my friends | **.494** | .340 | .033 | .139 | .220 |
| NS11 | I like collecting objects from the past | **.490** | .170 | -.068 | -.066 | .431 |
| E8 | I would like to see how people in this area lived during prehistoric times | **.481** | -.021 | .259 | .045 | .116 |
| B15 | I miss the holidays from when I was younger | **.481** | -.039 | .002 | .469 | .066 |
| NS3 | Objects associated with the past could easily to evoke my sympathy | **.480** | .201 | .103 | .051 | .150 |
| B13 | I miss the school from when I was younger | **.463** | .452 | .209 | .004 | .220 |
| B14 | I miss the places from when I was younger | **.460** | .185 | -.034 | .014 | .167 |
| B9 | I miss the toys from when I was younger | **.441** | .326 | .136 | .145 | .199 |
| B8 | I miss the things I did | **.435** | .425 | .319 | .016 | .120 |
| E4 | I go out of my way to pass through older parts of the city | **.421** | .182 | -.041 | .256 | -.170 |
| E2 | Pioneer village reconstructions interest me more than books on pioneer life | **.419** | -.308 | -.296 | .279 | -.148 |
| H10 | When I was younger, I was happier than I am today | **.310** | .122 | -.026 | .161 | .090 |
| H5 | I believe in the constant march of progress | -.101 | **-.800** | -.052 | -.001 | .151 |
| H9 | Technological change will insure a brighter future | -.171 | **-.796** | -.069 | .101 | .196 |
| H8 | Compared to our parents, we've got it good | -.127 | **-.758** | -.028 | .007 | .172 |
| H4 | Things used to be better in the good old days | .037 | **.723** | .163 | -.078 | .093 |
| H20 | Modern business constantly builds a better tomorrow | -.105 | **-.710** | .188 | .022 | -.174 |
| H12 | I must admit it's getting better, better all the time | .105 | **-.681** | -.236 | .048 | -.216 |
| H14 | History involves a steady improvement in human welfare | -.143 | **-.584** | .201 | .042 | .046 |
| B7 | I miss the friends from when I was younger | .150 | **.579** | .393 | .092 | .046 |
| A4 | Modern buildings are seldom as attractive as older ones | .110 | **.456** | -4.83E-005 | .112 | -.186 |
| NS2 | I feel warm and cozy when I think of the past | .278 | **.453** | .272 | .207 | .155 |
| NS1 | I'm very interested in knowing more about people and things in the past | .245 | **.401** | .263 | .193 | .182 |
| NS10 | I believe that lessons we learned from the past can serve the present | -.204 | **.347** | .295 | .179 | .330 |
| H2 | Newer is almost always better | -.233 | **-.343** | .202 | .035 | -.333 |
| H3 | In the future, people will have even better lives | .024 | **-.309** | .173 | -.176 | -.301 |
| E12 | I would prefer to visit an historical site than merely read about it | .153 | -.071 | **.718** | -.062 | .033 |
| H1 | They don't make 'em like they used to | .169 | .102 | **.590** | .374 | .065 |
| E7 | I never consider buying things that are old | -.198 | -.129 | **.577** | -.351 | .275 |

| | | | | | | |
|---|---|---|---|---|---|---|
| B1 | I miss my family from when I was younger | .103 | .224 | **.545** | -.223 | -.060 |
| E1 | I don't understand why people keep old things from the past | .153 | -.040 | **.545** | -.140 | -.049 |
| NS8 | Past helps me to know better about myself | .148 | .186 | **.525** | .239 | -.114 |
| E6 | When I walk down the street, old things catch my eye | .380 | -.051 | **.508** | .258 | .095 |
| H15 | Today's standard of living is the highest ever attained | .054 | .105 | **.498** | -.052 | -.050 |
| H18 | Steady growth GNP has brought increased human happiness | -.231 | -.376 | **.463** | .212 | .146 |
| NS9 | I believe that we can learn from the past | .221 | .286 | **.456** | .182 | -.039 |
| E11 | Most antiques are simple old junk | .384 | -.189 | **.433** | -.153 | -.110 |
| B2 | I miss the heroes/heroines from when I was younger | .096 | .112 | **.379** | .183 | .113 |
| H19 | Compared to the classics, today's music is mostly trash | .094 | -.070 | -.072 | **.656** | .024 |
| H13 | The true great sports heroes are long dead and gone | -.079 | .081 | -.216 | **.549** | .179 |
| B19 | I miss the church/religion from when I was younger | .339 | -.011 | .067 | **.548** | .122 |
| B11 | I miss the feelings I had | .440 | .046 | .115 | **-.526** | -.039 |
| H6 | Yesterday, all my troubles seemed so far away | .024 | .255 | .281 | **.480** | -.307 |
| H17 | We are experiencing a decline in the quality of life | -.098 | -.311 | -.026 | **.454** | .328 |
| H7 | Products are getting shoddier and shoddier | -.116 | -.024 | .148 | **.449** | -.094 |
| H11 | Today's new movie stars could learn from the old pros | .062 | .329 | .197 | **.433** | .156 |
| NS13 | My past helps me to construct my personal identity | .132 | .151 | .355 | **.424** | .202 |
| A2 | I would like to live in a modern, planned community | .169 | -.037 | -.211 | **.410** | -.118 |
| B3 | I miss the state of not having to worry | .270 | -.138 | .347 | **.395** | .173 |
| NS4 | I like the pop music that was popular in my early twenties a lot better than it is right now | .351 | .125 | -.014 | **.387** | .010 |
| E3 | The past is best preserved in books | .125 | .328 | .159 | **.360** | .018 |
| H16 | Sometimes, I almost wish that I could return to the womb | .145 | -.082 | .241 | **.350** | .075 |
| E9 | Old parts of the city are rundown and dirty | -.054 | -.292 | .139 | **-.318** | .059 |
| E10 | I would be happy living in an old house full of antique furniture and mementos of the past | -.145 | .073 | -.204 | -.180 | **.715** |
| NS15 | I like nostalgic fashion | .310 | .089 | .223 | -.068 | **.710** |
| NS16 | I enjoy thinking about the past | .100 | .284 | .175 | .118 | **.708** |
| NS17 | I like antiques | .142 | -.096 | .148 | -.051 | **.664** |
| A3 | I would enjoy living in a historic house | -.173 | .349 | .052 | -.168 | **-.599** |
| NS12 | Life in the past was more enjoyable | .438 | -.061 | -.065 | .242 | **.519** |

| A1 | Old sections of the city are more interesting than the new areas | .255 | -.108 | .083 | .351 | **.456** |
|----|------------------------------------------------------------------|------|-------|------|------|----------|
| B18 | I miss the state of not knowing sad or evil things | .360 | -.146 | .031 | .242 | **.398** |

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a Rotation converged in 9 iterations.
b Only cases for which Group = 2 are used in the analysis phase.

For the Chinese participants, the first factor extracted also focuses on the *emotional* dimension of nostalgia. However, different form the emotional dimension for Canadian participants, the Chinese group's longing for the past is more directed toward concrete subjects (such as TV shows, movies, places, houses, beloved one, schools, etc.).

The second factor extracted in the Chinese group pertains to attitude toward societal progress/decline, mainly items from Holbrook's Nostalgia Index (1993). This factor can be named *attitude* to Societal Progress, similar to the fourth factor identified in the Canadian group.

The third factor generated for the Chinese group is the *behavioural* and *cognitive* dimension of nostalgia. Items such as visiting historical places, buying or keeping old things are the major nostalgic behavioural manifestations for the Chinese group. Using the past to understand the inner self better and to learn life lessons are the two major items depicted in the cognitive dimension of nostalgia for this group. It should be noted that the behavioural rather than the cognitive perspective play a more important role in defining this factor for the Chinese group.

The fourth factor identified in this group consists of a cluster of several *attitudinal* items related to the entertainment or cultural products. The Chinese participants' attitude toward music, sports heroes, and movie stars forms a unique perspective of the attitudinal

79

dimension of nostalgia. One interview with a Chinese participant also reveals this distinctive characteristic of the separation of the entertainment-related attitudinal dimension from other attitudinal perspectives of nostalgia: she first and foremost mentioned nostalgic songs often broadcasted in radio or showed on TV.

*(What first comes to mind when talking about nostalgia?)*

*As we always hear from radio, about nostalgic songs, or on TV, nostalgic TV series...* (Siyu, 24, Female, Chinese)

The fifth dimension extracted in this group of participants is also pertaining to their attitude toward antiques and the notion of being old. This dimension is similar to the third factor identified for the Canadian group. Most of the items that only load highly on the fifth factor include the word of "antique" or "old".

### 5.3.1.1.3 Dimensions of Nostalgia Proneness for Chinese Immigrants to Canada

**Table 6. Dimensions of Nostalgia Proneness: Chinese Immigrants to Canada**

| | | Component | | | | |
|---|---|---|---|---|---|---|
| | | 1 | 2 | 3 | 4 | 5 |
| B10 | I miss the way people were | .733 | .293 | .034 | -.049 | .081 |
| B11 | I miss the feelings I had | .648 | -.007 | .331 | .143 | -.084 |
| B12 | I miss the TV shows and movies from when I was younger | .641 | .192 | .102 | -.019 | .285 |
| B13 | I miss the school from when I was younger | .632 | -.057 | .090 | .263 | .171 |
| B9 | I miss the toys from when I was younger | .622 | .206 | .141 | -.108 | -.315 |
| B6 | I miss someone I loved from when I was younger | .615 | .002 | .044 | .054 | .126 |
| B3 | I miss the state of not having to worry | .612 | -.043 | -.015 | -.041 | -.134 |
| B4 | I miss the places from when I was younger | .586 | .091 | .210 | .215 | -.047 |
| B14 | I miss the places from when I was younger | .571 | -.197 | .088 | .249 | -.303 |
| B8 | I miss the things I did | .562 | .196 | -.238 | .010 | .030 |

80

| | | | | | |
|---|---|---|---|---|---|---|
| B18 | I miss the state of not knowing sad or evil things | **.539** | .004 | .197 | -.137 | -.422 |
| B15 | I miss the holidays from when I was younger | **.536** | .078 | -.024 | .323 | -.113 |
| B7 | I miss the friends from when I was younger | **.522** | -.093 | -.018 | .383 | .250 |
| NS16 | I enjoy thinking about the past | **.518** | .452 | -.021 | .077 | .170 |
| NS13 | My past helps me to construct my personal identity | **.501** | .028 | -.001 | -.098 | .417 |
| B16 | I miss the way the society was | **.477** | .412 | -.133 | -.095 | -.343 |
| NS18 | I can remember many details of things that happened in the past | **.446** | .280 | .211 | -.053 | .058 |
| NS19 | I visit schools that I attended whenever I have the chance | **.438** | .135 | .043 | .416 | .035 |
| NS14 | I enjoy talking about the past with my friends | **.433** | .286 | .286 | .094 | -.076 |
| B5 | I miss the music from when I was younger | **.414** | -.063 | .235 | .414 | -.036 |
| E5 | I don't like the feeling of being surrounded by things that are old | **.414** | -.063 | .235 | .414 | -.036 |
| B19 | I miss the church/religion from when I was younger | **.402** | .319 | .017 | .345 | -.310 |
| B20 | I miss my house from when I was younger | **.392** | .208 | .070 | .098 | .111 |
| NS7 | I would like to visit the places that I lived at before | **.327** | .194 | .303 | .142 | .216 |
| B17 | I miss the pets from when I was younger | **.293** | .052 | .040 | .170 | -.082 |
| A3 | I would enjoy living in a historic house | **-.233** | -.744 | -.109 | .151 | .139 |
| E4 | I go out of my way to pass through older parts of the city | .035 | **.673** | .087 | .117 | .031 |
| NS5 | I feel nostalgic about the time and place that I love, even though I did not directly experience | .261 | **.641** | .008 | .044 | .119 |
| E10 | I would be happy living in an old house full of antique furniture and mementos of the past | -.028 | **.627** | -.104 | -.094 | -.019 |
| E8 | I would like to see how people in this area lived during prehistoric times | -.032 | **.606** | .176 | -.023 | .255 |
| A1 | Old sections of the city are more interesting than the new areas | .432 | **.604** | .093 | .078 | .100 |
| E6 | When I walk down the street, old things catch my eye | -.024 | **.597** | -.074 | -.043 | .156 |
| NS17 | I like antiques | -.152 | **.595** | .073 | .317 | .066 |
| NS15 | I like nostalgic fashion | .275 | **.544** | .154 | .077 | -.075 |
| NS12 | Life in the past was more enjoyable | .190 | **.541** | -.195 | .335 | -.047 |
| NS1 | I'm very interested in knowing more about people and things in the past | .137 | **.534** | .301 | .275 | .265 |
| NS3 | Objects associated with the past could easily to evoke my sympathy | .351 | **.491** | .348 | .280 | .170 |
| NS2 | I feel warm and cozy when I think of the past | .350 | **.481** | .402 | .123 | .168 |
| H16 | Sometimes, I almost wish that I could return to the womb | .051 | **.388** | .375 | .022 | -.277 |

| | | | | | | |
|---|---|---|---|---|---|---|
| E3 | The past is best preserved in books | .220 | **.382** | .354 | .001 | .064 |
| E9 | Old parts of the city are rundown and dirty | -.023 | **-.294** | .109 | -.120 | .208 |
| E2 | Pioneer village reconstructions interest me more than books on pioneer life | -.003 | **-.287** | -.028 | .265 | .015 |
| H5 | I believe in the constant march of progress | -.087 | .033 | **-.779** | .133 | -.110 |
| H4 | Things used to be better in the good old days | .020 | .233 | **.761** | .056 | .064 |
| H8 | Compared to our parents, we've got it good | -.325 | .010 | **-.741** | .120 | -.223 |
| H9 | Technological change will insure a brighter future | -.314 | .067 | **-.679** | .053 | .011 |
| H20 | Modern business constantly builds a better tomorrow | .090 | .004 | **-.671** | .048 | .066 |
| H12 | I must admit it's getting better, better all the time | -.045 | -.123 | **-.657** | .045 | .137 |
| H1 | They don't make 'em like they used to | .053 | .133 | **.610** | .014 | .050 |
| H14 | History involves a steady improvement in human welfare | -.208 | -.208 | **-.545** | .115 | -.099 |
| A4 | Modern buildings are seldom as attractive as older ones | .041 | -.142 | **.497** | .209 | .219 |
| B1 | I miss my family from when I was younger | .127 | .276 | **.474** | .167 | .295 |
| H18 | Steady growth GNP has brought increased human happiness | -.030 | .130 | **-.423** | -.113 | .095 |
| H2 | Newer is almost always better | -.224 | .289 | **-.409** | .249 | .264 |
| H11 | Today's new movie stars could learn from the old pros | .250 | .225 | **.379** | .310 | .169 |
| A2 | I would like to live in a modern, planned community | .226 | -.269 | **-.373** | .035 | -.311 |
| H3 | In the future, people will have even better lives | -.079 | -.023 | **.318** | -.182 | .134 |
| H6 | Yesterday, all my troubles seemed so far away | -.010 | .229 | **.316** | .132 | -.292 |
| NS4 | I like the pop music that was popular in my early twenties a lot better than it is right now | .210 | .091 | -.028 | **.652** | -.058 |
| H7 | Products are getting shoddier and shoddier | .061 | .001 | -.062 | **.640** | .055 |
| H19 | Compared to the classics, today's music is mostly trash | .183 | -.022 | .044 | **.635** | .068 |
| H13 | The true great sports heroes are long dead and gone | .188 | .056 | -.242 | **.625** | -.063 |
| NS11 | I like collecting objects from the past | -.054 | .342 | .162 | **.566** | .041 |
| H17 | We are experiencing a decline in the quality of life | .017 | .285 | -.062 | **.470** | -.411 |
| H10 | When I was younger, I was happier than I am today | .111 | .430 | .061 | **.431** | -.163 |
| H15 | Today's standard of living is the highest ever attained | .111 | .011 | .070 | **-.335** | -.009 |
| B2 | I miss the heroes/heroines from when I was younger | .289 | .088 | .132 | **.328** | .157 |

82

| | | | | | | |
|---|---|---|---|---|---|---|
| E1 | I don't understand why people keep old things from the past | -.074 | .122 | -.049 | -.146 | **.583** |
| NS9 | I believe that we can learn from the past | .292 | .027 | .368 | .111 | **.549** |
| E12 | I would prefer to visit an historical site than merely read about it | .027 | .415 | .276 | .063 | **.519** |
| E7 | I never consider buying things that are old | -.028 | -.041 | -.034 | -.011 | **.504** |
| NS8 | Past helps me to know better about myself | .256 | .420 | .138 | .078 | **.427** |
| NS6 | My past shows that who I am | .329 | .247 | .039 | .316 | **.424** |
| NS10 | I believe that lessons we learned from the past can serve the present | .365 | .038 | .022 | .055 | **.401** |
| E11 | Most antiques are simple old junk | -.049 | .075 | .139 | .043 | **.329** |

Extraction Method: Principal Component Analysis.
Rotation Method: Varimax with Kaiser Normalization.
a Rotation converged in 7 iterations.
b Only cases for which Group = 3 are used in the analysis phase.

The Principal Component Analysis conducted on the Chinese Immigrants to Canada indicates that the first factor is the *emotional* dimension of nostalgia. Similar to the factor compositions of the emotional dimension of nostalgia for Canadians and Chinese, most of the items loading high on the first factor are from Batcho's Nostalgia Inventory (1995). In addition, the Chinese immigrant group displays a pattern similar to the Canadians in longing more for the intangible states than for the concrete subjects existed in the past, even though the loadings of the items describing the intangible perspective of the past are lower for the Chinese immigrants than for Canadians.

The second factor expresses participants' *attitude* toward antiques and the notion of being old. This attitudinal factor also exists for Canadians and Chinese, but it is most elaborate for Chinese immigrants to Canada. A greater number of items load high on this attitudinal factor for the latter group. In other words, attitude toward antiques and the notion of being old seemed to be more relevant to Chinese immigrants' perception of nostalgia than that of the other two groups.

The third factor in this group is *attitude* toward societal progress, measured by items from Holbrook's Nostalgia Index (1993). Together with the emotional dimension, this attitudinal dimension is most homogenous across the three cultural groups.

For the items loading highly on the fourth factor for Chinese immigrants to Canada, the *attitude* toward entertainment-related subjects or cultural products, such as pop music and sports heroes are the major theme. This dimension is unique to Chinese and Chinese immigrant to Canada. It might be one of the manifestations of culture's influence on people's understanding of nostalgia.

The fifth factor for the Chinese immigrant group is also a combination of the *behavioural* and *cognitive* dimension of nostalgia. The factor composition is more similar to that for Chinese than for the Canadians, where cognitive rather than behavioural perspective is more important in defining this combined factor.

In sum, both similarities and differences exist in the underlying dimensions of nostalgia for the three groups. By comparing these similarities and differences, we can better understand whether nostalgia is a homogenous or heterogeneous concept across cultures. Managerially, this discussion might influence mangers' decisions regarding the standardization or customization of their nostalgic marketing strategy in different international markets.

### 5.3.1.1.4 Similarities of Nostalgia Proneness among Three Groups

Two major similarities of the perceived nature of nostalgia proneness by Canadians, Chinese, and Chinese immigrants to Canada are evident. First, several similar dimensions were generated in the three groups, namely emotional, attitude toward societal progress,

84

antiques, and the notion of being old, and the combined cognitive and behavioural dimension[5]. This finding indicates that the major components of nostalgia are similar for Canadians, Chinese, and Chinese immigrants to Canada. In other words, nostalgia does have several "universal" components across different cultural groups. The multiple dimensions of nostalgia generated in the three cultural groups also support our proposition that nostalgia is not a unidimensional concept. Consequently, the validity of the existing unidimensional nostalgia indices is questionable. Instead of nostalgia, only certain dimensions of nostalgia can be captured by each of the existing scales.

Second, the emotional dimension of nostalgia is the dominant factor of nostalgia for all the three different cultural groups. The most widely quoted definition of nostalgia as "longing for the past or good old days" captures the nature of nostalgia to a certain extent, although other perspectives of nostalgia are neglected. This emotional factor focusing on the longing for the past seemed to be universal.

### 5.3.1.1.5 Differences of Nostalgia Proneness among Three Groups

The perception of nostalgia differs across Canadians, Chinese, and Chinese immigrants to Canada in three ways: (1) similar factors emerged in different orders for each group, (2) the symbolic dimension of nostalgia only emerged in the Canadian group, and (3) the attitudinal dimension related to the entertainment or cultural products, special to Chinese and Chinese immigrants to Canada.

---

[5] The combination of the cognitive and the behavioural dimensions of nostalgia emerged in the empirical test might be partially due to the distinctive semantic characteristics of the items used in testing these two dimensions, where action verbs instead of linking verbs and auxiliary verbs are used. Another potential explanation of this finding is even though the behavioural perspective of nostalgia was mentioned as a dimension throughout this thesis, it might in fact be a manifestation of nostalgia rather a dimension of it.

85

Although four out of five dimensions of nostalgia have a similar meaning for the three groups, they are of different importance in defining nostalgia for each group, except for the emotional dimension. The other three dimensions (cognitive and behavioural, attitude toward antiques and the notion of being old, and attitude toward societal progress) were extracted in different orders for each group. Specifically, the cognitive perspective of nostalgia is more important in defining nostalgia for Canadians than that for Chinese and Chinese immigrants to Canada. The attitude toward antiques and the notion of being old dimension is most obvious for Chinese immigrants to Canada. This attitudinal dimension for this group not only has the largest number of items loading highly on this factor, but also ranks as more important factor in defining nostalgia for this group than for the other two groups. In addition, attitude toward societal progress measured by most of the items from Holbrook's Nostalgia Index (1993) was identified as the forth, second, and third factors of nostalgia for Canadians, Chinese, and Chinese immigrants to Canada respectively. This implies that individuals' attitude to societal progress is important in defining nostalgia for Chinese, Chinese immigrants to Canada, and Canadians in descending degrees. The labels and order of the five factors of nostalgia for each group are presented in Table 7.

**Table 7. Nostalgia Proneness for the Three Groups: Summary**

| Factors | Canadians | Chinese | Chinese Immigrants to Canada |
|---|---|---|---|
| 1 | Emotional | Emotional | Emotional |
| 2 | Cognitive + Behavioural | Attitudinal: Progress | Attitudinal: Antiques/Old |
| 3 | Attitudinal: Antiques/Old | Behavioural+ Cognitive | Attitudinal: Progress |
| 4 | Attitudinal: Progress | Attitudinal: Entertainment-Related | Attitudinal: Entertainment-Related |
| 5 | Symbolic: Historical | Attitudinal: Antiques/Old | Behavioural+ Cognitive |

Second, the symbolic dimension of nostalgia only emerged in the Canadian group. Two issues in operationalizing the symbolic dimension of nostalgia in the questionnaire might contribute to this finding. In measuring the symbolic dimension of nostalgia, only limited a number of items were included because this dimension is not measured by most existing nostalgia indices. In addition, one of the major items measuring the symbolic dimension uses pioneer life as a historical nostalgic stimulus. Items like this might not equally capture the symbolic dimension across the three cultural groups because of their different historical and cultural backgrounds. To a certain extent, pioneer life and pioneer spirit are closely associated with early Canadian history. However, Chinese and Chinese immigrants might not feel sympathetic toward pioneers because they are not part of their own history. In future research, more customized items should be used to capture the symbolic dimension in different cultural groups.

Another difference among the three groups is related to individuals' attitude toward entertainment-related or cultural products. This dimension emerged for both Chinese and Chinese immigrant groups. This finding might be greatly influenced by the degree to which nostalgia is associated with mass media in different cultures. As mentioned above, one of the Chinese interviewees talks about nostalgic songs and TV series on radio and TV, when nostalgia was first mentioned. For Chinese and Chinese immigrants to Canada, their distinction of nostalgic cultural products and other nostalgic subjects might be due to the great influence of mass media. Thus, entertainment-related nostalgic products occupy a distinctive role than other nostalgic products for these two cultural groups.

In conclusion, across the three cultural groups (Canadians, Chinese, and Chinese immigrants to Canada) nostalgia is perceived similarly in terms of its major underlying dimensions. Yet, the differences in the three groups' perception of the nature of nostalgia mainly manifest in the different importance of the three of four common dimensions of nostalgia and factors unique to certain group(s). These findings suggest that applying the same nostalgia proneness index to different cultural groups is inappropriate. Customized scales are more appropriate in measuring nostalgia in different cultures. The practical implications of the similarities and differences on nostalgia proneness in the three groups will be discussed later.

## 5.3.1.2 Measurement of Nostalgia Proneness: Existing Nostalgia Proneness Indices

Various nostalgia proneness indices exist in various disciplines, as we discussed above. Are they predictive of individuals' actual nostalgia proneness as measured by a global nostalgia proneness item? This question can be answered from two perspectives. First, a good nostalgia proneness index should be able to predict the homogeneity or difference of the overall nostalgia proneness of the three groups, similar to the results predicted using the global measure. Second, in paired comparisons of global nostalgia proneness and nostalgia proneness measured by other nostalgia proneness indices, the score difference should be insignificant. If the two criteria are fulfilled, there is strong evidence that these existing nostalgia proneness scales might be predictive of individuals' actual nostalgia proneness.

Based on Table 8 and Table 9, even though Holbrook's Nostalgia Index (1993) and Taylor and Konrad's (1980) Experience Scale indicate homogeneity of nostalgia

88

proneness among the three groups (F (2,175) = 1.203, p > .10 and F (2, 173) = 2.573, p > .05, Table 8), there are significant differences between the average global nostalgia proneness and the nostalgia proneness scores measured by the two indices (mean = .960, p < .001 and mean = .228, p < .05, Table 9).

### Table 8. Group Difference on Nostalgia Proneness – by Different Scales: ANOVA

| | | Sum of Squares | df | Mean Square | F | Sig. | Duncan* (.05) |
|---|---|---|---|---|---|---|---|
| NP_SR | Between Groups | 6.692 | 2 | 3.346 | 1.501 | .226 | |
| | Within Groups | 399.072 | 179 | 2.229 | | | - |
| | Total | 405.764 | 181 | | | | |
| H_A | Between Groups | .904 | 2 | .452 | 1.203 | .303 | |
| | Within Groups | 65.801 | 175 | .376 | | | - |
| | Total | 66.706 | 177 | | | | |
| NS_A | Between Groups | 13.264 | 2 | 6.632 | 12.442 | .000 | |
| | Within Groups | 90.614 | 170 | .533 | | | 2, 3>1 |
| | Total | 103.878 | 172 | | | | |
| E_A | Between Groups | 2.745 | 2 | 1.373 | 2.573 | .079 | |
| | Within Groups | 92.296 | 173 | .534 | | | - |
| | Total | 95.041 | 175 | | | | |
| B_A | Between Groups | 10.266 | 2 | 5.133 | 6.075 | .003 | |
| | Within Groups | 141.938 | 168 | .845 | | | 2>3, 1 |
| | Total | 152.203 | 170 | | | | |

*1= Canadians; 2=Chinese; 3=Chinese immigrants to Canada

**Notes:**

NP_S is the global nostalgia proneness.
H_A is the average score of nostalgia proneness measured by Holbrook's Nostalgia Proneness Index (20 items).
NS_A is the average score of nostalgia proneness measured by 19 added items and 4 items from McKechnie's Antiquarianism Scale.
E_A is the average score of nostalgia proneness measured by Taylor and Konrad's Experience Scale (12 items).
B_A is the average score of nostalgia proneness measured the second part of Batcho's Nostalgia Inventory (20 items).

**Table 9. Measurement of Nostalgia Proneness**

| | | Paired Differences | | | | | | |
|---|---|---|---|---|---|---|---|---|
| | | | | | 95% Confidence Interval of the Difference | | | | Sig. |
| | Mean | Std. Deviation | Std. Error Mean | Lower | Upper | t | df | (2-tailed) |
| Pair 1 NP_SR - H_A | .960 | 1.524 | .115 | .734 | 1.186 | 8.380 | 176 | .000 |
| Pair 2 NP_SR - NS_A | .087 | 1.327 | .101 | -.113 | .286 | .857 | 171 | .393 |
| Pair 3 NP_SR - E_A | .228 | 1.368 | .103 | .023 | .432 | 2.201 | 174 | .029 |
| Pair 4 NP_SR - B_A | .094 | 1.461 | .112 | -.127 | .315 | .837 | 169 | .404 |

The analyses indicate that, regardless of the influence of cultural background, existing nostalgia indices do not predict individuals' global nostalgia proneness. One of the major underlying reasons is that nostalgia is not a unidimensional concept as we proposed and showed by the empirical test, whereas most of the existing nostalgia proneness indices are unidimensional in nature. For example, Holbrook's Nostalgia Index (1993) focuses on measuring individuals' attitude toward societal progress. Batcho's Nostalgia Inventory (1995) measures the emotional dimension of nostalgia. New nostalgia proneness scale development is necessary to capture the major dimensions of nostalgia so as to predict individuals' nostalgia proneness better. All further analyses are based on the global nostalgia proneness measure.

### 5.3.1.3 Degree of Nostalgia Proneness across Cultures

The means of global nostalgia proneness are 4.55 ($\pm$ 1.302)[6], 5.02 ($\pm$ 1.546), and 4.77 ($\pm$ 1.619) for Canadians, Chinese, and Chinese immigrants to Canada, respectively. For each group, the Kurtosis and Skewness of the mean are with the range of -1 to +1 (for specific

---

[6] Standard deviation

values of Kurtosis and Skewness, refer to Table 10). It indicates that normal and symmetric distributions can be assumed for each group.

**Table 10. Nostalgia Proneness for the Three Groups**

| Group | Mean | N | Std. Deviation | Median | Kurtosis | Std. Error of Kurtosis | Skewness | Std. Error of Skewness |
|-------|------|---|------|------|------|------|------|------|
| Canadians | 4.55 | 62 | 1.302 | 5.00 | -.359 | .599 | -.202 | .304 |
| Chinese | 5.02 | 60 | 1.546 | 5.00 | -.661 | .608 | -.513 | .309 |
| Immigrants | 4.77 | 60 | 1.619 | 5.00 | -.734 | .608 | -.524 | .309 |
| Total | 4.77 | 182 | 1.497 | 5.00 | -.667 | .358 | -.387 | .180 |

Figure 2 illustrates the means of global nostalgia proneness for the three groups. Chinese participants in our study have the highest nostalgia proneness scores, followed by Chinese immigrants to Canada and Canadians.

**Figure 2. Self-Reported Nostalgia Proneness for the Three Groups**
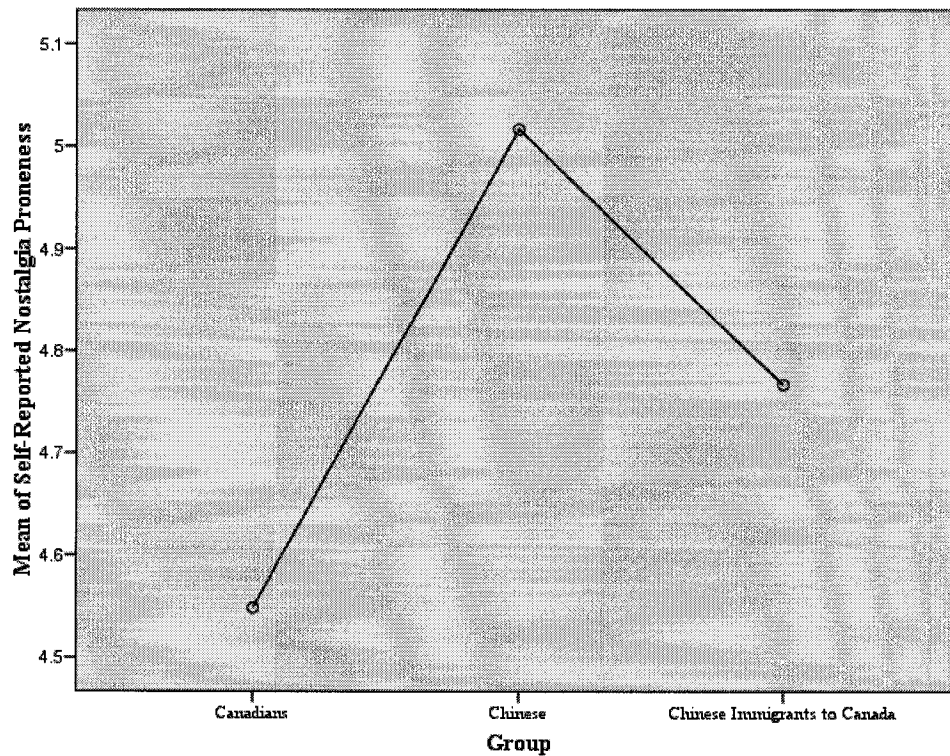
Based on the ANOVA table (Table 11) on the group difference in the global nostalgia proneness, no statistically significant difference can be found (F (2, 179) = 1.501, p > .10). In other words, Canadians, Chinese, and Chinese immigrants to Canada do not vary significantly from each other in nostalgia proneness, despite the fact that the nature of nostalgia varies for people from these three cultural groups. Regression analysis indicate that individuals' nostalgia proneness does not vary based on age (F = 1.662, p = 0.147) and gender (F = 0.001, p = .972). The analyses and discussions of the relationships between age, gender, and nostalgia proneness in the three cultural groups are presented in Appendix I.

**Table 11. Comparing the Self-Reported Nostalgia Proneness for the Three Groups**

| | | | Sum of Squares | df | Mean Square | F | Sig. |
|---|---|---|---|---|---|---|---|
| NP_SR * Group | Between Groups | (Combined) | 6.692 | 2 | 3.346 | 1.501 | .226 |
| | Within Groups | | 399.072 | 179 | 2.229 | | |
| | Total | | 405.764 | 181 | | | |

Apparently, the current societal and economical changes experienced by Chinese and the drastic personal changes experienced by Chinese immigrants to Canada do not have an impact on their overall nostalgia proneness. The small sample size and might contribute to the insignificance of this finding.

## 5.3.2 Evaluation and Working Mechanisms of Nostalgic Marketing across Cultures

### 5.3.2.1 Group Difference in Evaluation of Nostalgic Stimuli

To investigate the effectiveness of using nostalgia in marketing, we presented 16 marketing stimuli belonging to five types of marketing tactics: product design, packaging, logo design, advertising, and store interior decoration. Among the marketing stimuli used in the empirical test, half were nostalgic, half were non-nostalgic. The effectiveness of nostalgic marketing can be studied by comparing (1) differences in evaluation of nostalgic versus non-nostalgic stimuli, (2) differences in evaluation of a specific nostalgic stimulus and its non-nostalgic counterpart, and (3) to what extent these difference emerge across the three cultural groups. While the former comparison can help us gain more insights in the relative effectiveness of the same form of nostalgia marketing in the three cultural groups; the latter provides information about the relative effectiveness of different forms of nostalgic marketing in the three cultural groups under investigation.

To compare the three groups' overall evaluation of nostalgic marketing stimuli, the mean of each individual's evaluation of the eight forms of nostalgic marketing stimuli is used as the average evaluation score. Significant differences in the overall evaluation of nostalgic marketing exist for the three groups ($F (2, 173) = 8.496$, $p < .001$). Based on the group means, Chinese have the highest overall evaluation of the eight forms of nostalgic marketing stimuli (4.92), followed by Chinese immigrants to Canada (4.58) and Canadians (4.23). The differences among the three groups are significant in a Duncan's test at $\alpha = .05$ confidence level (Table 12). The group means of overall evaluation of nostalgic marketing is illustrated in Figure 3.

**Table 12. Difference in Overall Evaluation Level of Nostalgic Marketing**

| | | Sum of Squares | df | Mean Square | F | Sig. | Duncan* (.05) |
|---|---|---|---|---|---|---|---|
| NS_AP | Between Groups | 14.110 | 2 | 7.055 | 8.496 | .000 | |
| | Within Groups | 143.654 | 173 | .830 | | | 2>3>1 |
| | Total | 157.764 | 175 | | | | |

*1= Canadians; 2=Chinese; 3=Chinese immigrants to Canada

**Figure 3. Group Mean of Overall Evaluation of Nostalgic Marketing**
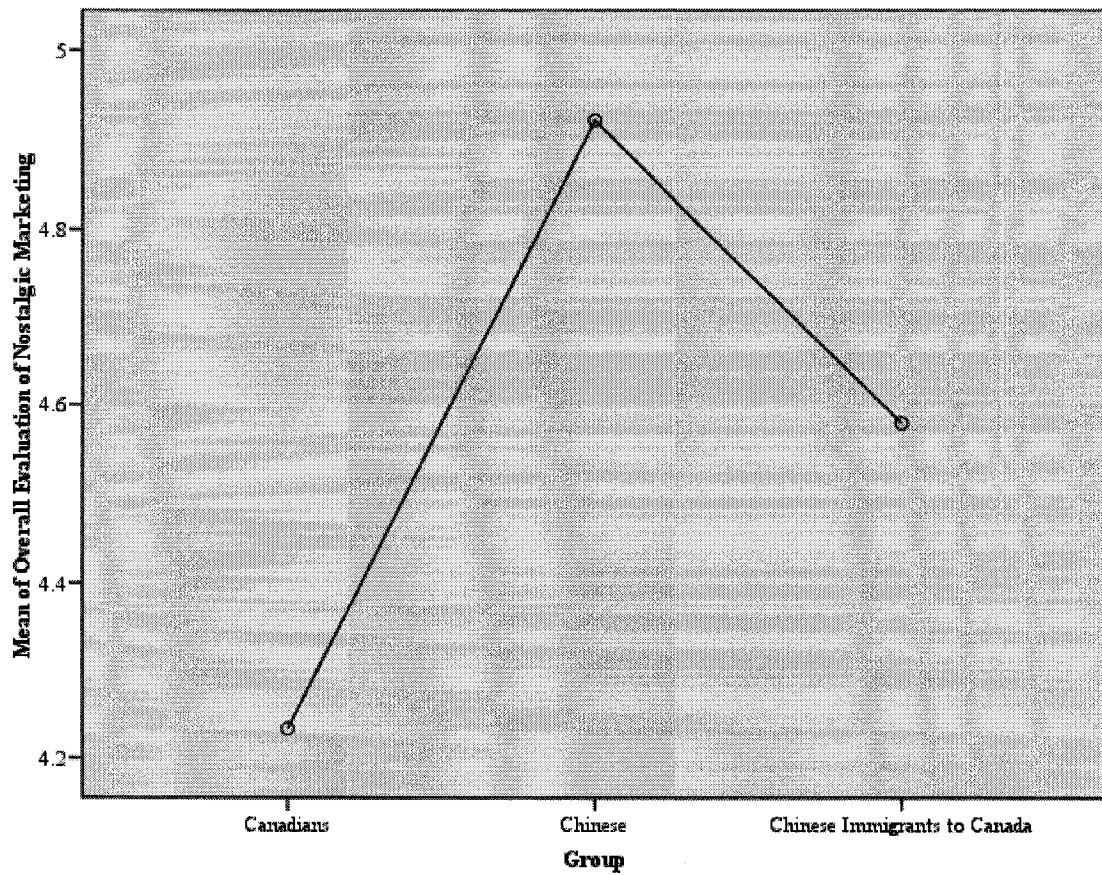


The means and standard deviations of the three groups' evaluations of specific nostalgic marketing forms are presented in Table 13. An ANOVA (Table 14) on the evaluation difference regarding nostalgic and non-nostalgic stimuli among the three

groups indicates that Canadians, Chinese, and Chinese immigrants to Canada have statistically different levels of evaluation of seven out of eight forms of nostalgic marketing. The three groups only have a similar level of evaluation of nostalgic bread packaging. Duncan's test at $\alpha = .05$ confidence level indicates that Chinese immigrants to Canada have the highest level of evaluation of nostalgic car and phone design; Canadians have the lowest evaluation of these two nostalgic stimuli. Chinese rank on top for their evaluation of nostalgic wine packaging, advertising, and bakery interior decoration. Again, Canadians have the lowest evaluation of the three types of nostalgic stimuli. However, Canadians score significantly higher than Chinese and Chinese immigrants to Canada in their evaluation of nostalgic logo design and restaurant interior decoration. Thus, there are specific nostalgic marketing forms that might be more effective for the three different cultural groups.

**Table 13. Evaluation of Different Forms of Nostalgic Marketing**

| | | N | Mean | Std. Deviation | Std. Error | 95% Confidence Interval for Mean | |
|---|---|---|---|---|---|---|---|
| | | | | | | Lower Bound | Upper Bound |
| Car Design | Canadians | 63 | 4.97 | 1.015 | .128 | 4.71 | 5.22 |
| | Chinese | 60 | 4.53 | 1.408 | .182 | 4.17 | 4.90 |
| | Immigrants | 60 | 4.60 | 1.355 | .175 | 4.25 | 4.95 |
| | Total | 183 | 4.70 | 1.275 | .094 | 4.52 | 4.89 |
| Nostalgic Car Design | Canadians | 63 | 4.46 | 1.865 | .235 | 3.99 | 4.93 |
| | Chinese | 60 | 5.02 | 1.987 | .257 | 4.50 | 5.53 |
| | Immigrants | 58 | 5.67 | 1.605 | .211 | 5.25 | 6.09 |
| | Total | 181 | 5.03 | 1.885 | .140 | 4.76 | 5.31 |
| Phone Design | Canadians | 63 | 4.21 | 1.657 | .209 | 3.79 | 4.62 |
| | Chinese | 60 | 3.85 | 1.686 | .218 | 3.41 | 4.29 |
| | Immigrants | 60 | 4.37 | 1.583 | .204 | 3.96 | 4.78 |
| | Total | 183 | 4.14 | 1.648 | .122 | 3.90 | 4.38 |
| Nostalgic | Canadians | 63 | 3.22 | 1.946 | .245 | 2.73 | 3.71 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Phone Design | Chinese | 60 | 5.17 | 1.463 | .189 | 4.79 | 5.54 |
| | Immigrants | 60 | 4.35 | 1.716 | .221 | 3.91 | 4.79 |
| | Total | 183 | 4.23 | 1.893 | .140 | 3.95 | 4.51 |
| | Canadians | 62 | 3.97 | 1.589 | .202 | 3.56 | 4.37 |
| Bread Packaging | Chinese | 60 | 4.63 | 1.677 | .217 | 4.20 | 5.07 |
| | Immigrants | 59 | 3.81 | 1.468 | .191 | 3.43 | 4.20 |
| | Total | 181 | 4.14 | 1.612 | .120 | 3.90 | 4.37 |
| | Canadians | 63 | 4.32 | 1.674 | .211 | 3.90 | 4.74 |
| Nostalgic Bread Packaging | Chinese | 60 | 4.45 | 1.926 | .249 | 3.95 | 4.95 |
| | Immigrants | 60 | 4.18 | 1.882 | .243 | 3.70 | 4.67 |
| | Total | 183 | 4.32 | 1.821 | .135 | 4.05 | 4.58 |
| | Canadians | 62 | 4.61 | 1.623 | .206 | 4.20 | 5.03 |
| Wine Packaging | Chinese | 60 | 4.32 | 1.790 | .231 | 3.85 | 4.78 |
| | Immigrants | 60 | 4.33 | 1.633 | .211 | 3.91 | 4.76 |
| | Total | 182 | 4.42 | 1.679 | .124 | 4.18 | 4.67 |
| | Canadians | 63 | 4.02 | 1.939 | .244 | 3.53 | 4.50 |
| Nostalgic Wine Packaging | Chinese | 60 | 4.88 | 1.767 | .228 | 4.43 | 5.34 |
| | Immigrants | 60 | 4.25 | 1.810 | .234 | 3.78 | 4.72 |
| | Total | 183 | 4.38 | 1.868 | .138 | 4.10 | 4.65 |
| | Canadians | 63 | 2.90 | 1.201 | .151 | 2.60 | 3.21 |
| Logo Design | Chinese | 58 | 4.38 | 1.485 | .195 | 3.99 | 4.77 |
| | Immigrants | 60 | 4.05 | 1.672 | .216 | 3.62 | 4.48 |
| | Total | 181 | 3.76 | 1.587 | .118 | 3.52 | 3.99 |
| | Canadians | 63 | 4.83 | 1.519 | .191 | 4.44 | 5.21 |
| Nostalgic Logo Design | Chinese | 60 | 4.12 | 1.776 | .229 | 3.66 | 4.58 |
| | Immigrants | 60 | 3.78 | 1.648 | .213 | 3.36 | 4.21 |
| | Total | 183 | 4.25 | 1.698 | .125 | 4.00 | 4.50 |
| | Canadians | 62 | 3.68 | 1.940 | .246 | 3.18 | 4.17 |
| Advertising | Chinese | 59 | 4.44 | 1.878 | .244 | 3.95 | 4.93 |
| | Immigrants | 60 | 4.18 | 1.882 | .243 | 3.70 | 4.67 |
| | Total | 181 | 4.09 | 1.917 | .142 | 3.81 | 4.38 |
| | Canadians | 62 | 4.29 | 1.814 | .230 | 3.83 | 4.75 |
| Nostalgic Advertising | Chinese | 60 | 5.53 | 1.567 | .202 | 5.13 | 5.94 |
| | Immigrants | 60 | 4.90 | 2.023 | .261 | 4.38 | 5.42 |
| | Total | 182 | 4.90 | 1.872 | .139 | 4.63 | 5.17 |
| | Canadians | 63 | 5.37 | 1.669 | .210 | 4.94 | 5.79 |
| CafeteriaInterior Decoration | Chinese | 60 | 4.33 | 1.734 | .224 | 3.89 | 4.78 |
| | Immigrants | 59 | 4.20 | 1.998 | .260 | 3.68 | 4.72 |
| | Total | 182 | 4.65 | 1.868 | .138 | 4.38 | 4.92 |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| Nostalgic Restaurant Interior Decoration | Canadians | 63 | 5.78 | 1.373 | .173 | 5.43 | 6.12 |
| | Chinese | 59 | 5.03 | 1.722 | .224 | 4.59 | 5.48 |
| | Immigrants | 60 | 5.12 | 1.842 | .238 | 4.64 | 5.59 |
| | Total | 182 | 5.32 | 1.678 | .124 | 5.07 | 5.56 |
| Bakery Interior Decoration | Canadians | 63 | 4.95 | 1.689 | .213 | 4.53 | 5.38 |
| | Chinese | 59 | 5.07 | 1.375 | .179 | 4.71 | 5.43 |
| | Immigrants | 60 | 5.15 | 1.471 | .190 | 4.77 | 5.53 |
| | Total | 182 | 5.05 | 1.515 | .112 | 4.83 | 5.28 |
| Nostalgic Bakery Interior Decoration | Canadians | 62 | 3.00 | 1.589 | .202 | 2.60 | 3.40 |
| | Chinese | 59 | 5.05 | 1.706 | .222 | 4.61 | 5.50 |
| | Immigrants | 59 | 4.39 | 1.930 | .251 | 3.89 | 4.89 |
| | Total | 180 | 4.13 | 1.938 | .144 | 3.84 | 4.41 |

### Table 14. Evaluation Difference of Nostalgic and Non-nostalgic Stimuli among Groups

| | | Sum of Squares | df | Mean Square | F | Sig. | Duncan* (.05) |
|---|---|---|---|---|---|---|---|
| Car Design | Between Groups | 6.796 | 2 | 3.398 | 2.114 | .124 | |
| | Within Groups | 289.270 | 180 | 1.607 | | | - |
| | Total | 296.066 | 182 | | | | |
| Nostalgic Car Design | Between Groups | 44.391 | 2 | 22.196 | 6.635 | .002 | |
| | Within Groups | 595.410 | 178 | 3.345 | | | 3,2 >1 |
| | Total | 639.801 | 180 | | | | |
| Phone Design | Between Groups | 8.405 | 2 | 4.203 | 1.557 | .214 | |
| | Within Groups | 485.901 | 180 | 2.699 | | | - |
| | Total | 494.306 | 182 | | | | |
| Nostalgic Phone Design | Between Groups | 117.488 | 2 | 58.744 | 19.769 | .000 | |
| | Within Groups | 534.872 | 180 | 2.972 | | | 3>2>1 |
| | Total | 652.361 | 182 | | | | |
| Bread Packaging | Between Groups | 22.729 | 2 | 11.364 | 4.548 | .012 | |
| | Within Groups | 444.818 | 178 | 2.499 | | | 2>1,3 |
| | Total | 467.547 | 180 | | | | |
| Nostalgic Bread Packaging | Between Groups | 2.133 | 2 | 1.067 | .319 | .727 | |
| | Within Groups | 601.484 | 180 | 3.342 | | | - |
| | Total | 603.617 | 182 | | | | |
| Wine/Beer Packaging | Between Groups | 3.397 | 2 | 1.698 | .600 | .550 | |
| | Within Groups | 507.026 | 179 | 2.833 | | | - |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| | Total | 510.423 | 181 | | | | |
| Nostalgic Wine/Beer Packaging | Between Groups | 24.566 | 2 | 12.283 | 3.622 | .029 | |
| | Within Groups | 610.417 | 180 | 3.391 | | | 2,3>1 |
| | Total | 634.984 | 182 | | | | |
| Logo Design | Between Groups | 73.370 | 2 | 36.685 | 17.187 | .000 | |
| | Within Groups | 379.934 | 178 | 2.134 | | | 2,3>1 |
| | Total | 453.304 | 180 | | | | |
| Nostalgic Logo Design | Between Groups | 34.991 | 2 | 17.496 | 6.434 | .002 | |
| | Within Groups | 489.446 | 180 | 2.719 | | | 1>2,3 |
| | Total | 524.437 | 182 | | | | |
| Advertising | Between Groups | 18.329 | 2 | 9.165 | 2.537 | .082 | |
| | Within Groups | 643.074 | 178 | 3.613 | | | 2,3>1 |
| | Total | 661.403 | 180 | | | | |
| Nostalgic Advertising | Between Groups | 47.112 | 2 | 23.556 | 7.182 | .001 | |
| | Within Groups | 587.108 | 179 | 3.280 | | | 2,3>1 |
| | Total | 634.220 | 181 | | | | |
| Cafeteria Interior Decoration | Between Groups | 49.999 | 2 | 24.999 | 7.695 | .001 | |
| | Within Groups | 581.496 | 179 | 3.249 | | | 1>2,3 |
| | Total | 631.495 | 181 | | | | |
| Nostalgic Restaurant Interior Decoration | Between Groups | 20.512 | 2 | 10.256 | 3.754 | .025 | |
| | Within Groups | 489.004 | 179 | 2.732 | | | 1>3,2 |
| | Total | 509.516 | 181 | | | | |
| Bakery Interior Decoration | Between Groups | 1.215 | 2 | .607 | .262 | .769 | |
| | Within Groups | 414.236 | 179 | 2.314 | | | - |
| | Total | 415.451 | 181 | | | | |
| Nostalgic Bakery Interior Decoration | Between Groups | 133.180 | 2 | 66.590 | 21.872 | .000 | |
| | Within Groups | 538.881 | 177 | 3.045 | | | 2>3>1 |
| | Total | 672.061 | 179 | | | | |

*1= Canadians; 2=Chinese; 3=Chinese immigrants to Canada

The next statistical analysis focuses on the comparison of the evaluation of the nostalgic and the corresponding non-nostalgic marketing stimuli for each group. The

paired comparisons of nostalgic and the corresponding non-nostalgic marketing stimuli were conducted on the three groups individually. It was of the concern that nostalgic stimuli might be preferred by some group(s), but not by the others.

For the Canadian group, only the evaluation of one out of eight nostalgic stimuli is statistically significantly higher (p < .10) than that of its non-nostalgic counterpart: the nostalgic logo design (t (62) = -8.119, p < .001). Four nostalgic marketing stimuli, namely nostalgic car design, bread packaging, advertising, restaurant decoration, are preferred over their non-nostalgic counterparts by the Canadian participants, but the difference is not statistically significant. Among the other pairs of stimuli where significant differences in the evaluation of the nostalgic and non-nostalgic stimuli existed (nostalgic phone design, beer packaging, advertising, logo design, and bakery decoration), the Canadian participants only show greater preference for nostalgic stimulus for the nostalgic logo design (Table 15).

Table 15. Preference Difference of Nostalgic and Non-Nostalgic Marketing Stimuli: Canadian[a]

| | | Paired Differences | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | | | | 95% Confidence Interval of the Difference | | | | |
| | | Mean | Std. Deviation | Std. Error Mean | Lower | Upper | t | df | Sig. (2-tailed) |
| Pair 1 | CAR - NCAR | .508 | 2.154 | .271 | -.035 | 1.050 | 1.871 | 62 | .066 |
| Pair 2 | PHONE - NPHONE | .984 | 2.637 | .332 | .320 | 1.648 | 2.963 | 62 | .004 |
| Pair 3 | NBREAD - BREAD | .339 | 2.340 | .297 | -.255 | .933 | 1.140 | 61 | .259 |
| Pair 4 | NWP- WP | -.597 | 2.161 | .274 | -1.146 | -.048 | -2.174 | 61 | .034 |
| Pair 5 | LOGO - NLOGO | -1.921 | 1.878 | .237 | -2.394 | -1.448 | -8.119 | 62 | .000 |
| Pair 6 | NAD - AD | .607 | 2.538 | .325 | -.044 | 1.257 | 1.866 | 60 | .067 |
| Pair 7 | CAFET- NRES | -.413 | 2.084 | .263 | -.938 | .112 | -1.572 | 62 | .121 |
| Pair 8 | NBAK - BAK | -2.000 | 2.319 | .294 | -2.589 | -1.411 | -6.791 | 61 | .000 |

[a.] Group = 1

In the Chinese group, the participants' evaluation of nostalgic phone design (t (59) = -4.242, p < .01), advertising (t (58) = 3.488, p < .10), and restaurant interior decoration (t (58) = -2.534, p < .10) is significantly higher than that of the non-nostalgic ones. For the other stimuli, no significant difference in evaluation between nostalgic and non-nostalgic ones can be detected (Table 16).

Table 16. Preference Difference of Nostalgic and Non-Nostalgic Marketing Stimuli: Chinese[a]

| | | Paired Differences | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|
| | | | | | 95% Confidence Interval of the Difference | | | | |
| | | Mean | Std. Deviation | Std. Error Mean | Lower | Upper | t | df | Sig. (2-tailed) |
| Pair 1 | CAR - NCAR | -.483 | 2.361 | .305 | -1.093 | .127 | -1.585 | 59 | .118 |
| Pair 2 | PHONE - NPHONE | -1.317 | 2.404 | .310 | -1.938 | -.696 | -4.242 | 59 | .000 |
| Pair 3 | NBREAD - BREAD | -.183 | 2.404 | .310 | -.804 | .438 | -.591 | 59 | .557 |
| Pair 4 | NWP - WP | .567 | 2.431 | .314 | -.061 | 1.195 | 1.805 | 59 | .076 |
| Pair 5 | LOGO - NLOGO | .276 | 2.007 | .264 | -.252 | .804 | 1.047 | 57 | .300 |
| Pair 6 | NAD - AD | 1.102 | 2.426 | .316 | .469 | 1.734 | 3.488 | 58 | .001 |
| Pair 7 | CAFET - NRES | -.712 | 2.158 | .281 | -1.274 | -.149 | -2.534 | 58 | .014 |
| Pair 8 | NBAK - BAK | -.052 | 2.106 | .277 | -.606 | .502 | -.187 | 57 | .852 |

a. Group = 2

Chinese immigrants to Canada evaluate nostalgic car design and nostalgic restaurants (t (57) = -4.224, p < .001) decoration significantly higher than the non-nostalgic ones (t (58) = -2.687, p < .10). Nostalgic bakery decoration on the other hand, is less preferred than the non-nostalgic one. For other stimuli, no significant differences in evaluation exist (Table 17).

The results on the effectiveness of different types of nostalgic marketing stimuli for the three cultural groups are presented in Table 18. Through comparison, we can have a general idea of what types of nostalgic marketing forms are more likely to be accepted by the consumers from the different groups. For Canadians, Chinese, and Chinese

immigrants to Canada, one (nostalgic logo design), three (nostalgic phone design, advertising, and interior restaurant decoration), and two (nostalgic car design and interior restaurant decoration) nostalgic marketing stimuli are shown to be preferred than their correspondent non-nostalgic stimuli. For Canadians and Chinese immigrants to Canada, three (nostalgic phone design, beer packaging, and interior bakery decoration) and one (nostalgic interior bakery decoration) non-nostalgic stimuli are preferred over the nostalgic ones. For other pairs of nostalgic and non-nostalgic marketing stimuli, no significant differences are found in the three groups.

**Table 17. Preference Difference of Nostalgic and Non-Nostalgic Marketing Stimuli: Chinese Immigrants to Canada[a]**

| | | Paired Differences | | | | | | | |
| --- | --- | --- | --- | --- | --- | --- | --- | --- | --- |
| | | | | | 95% Confidence Interval of the Difference | | | | |
| | | Mean | Std. Deviation | Std. Error Mean | Lower | Upper | t | df | Sig. (2-tailed) |
| Pair 1 | CAR - NCAR | -1.086 | 1.958 | .257 | -1.601 | -.571 | -4.224 | 57 | .000 |
| Pair 2 | PHONE - NPHONE | .017 | 2.281 | .294 | -.573 | .606 | .057 | 59 | .955 |
| Pair 3 | NBREAD - BREAD | .390 | 2.652 | .345 | -.301 | 1.081 | 1.129 | 58 | .264 |
| Pair 4 | NWP - WP | -.083 | 2.324 | .300 | -.684 | .517 | -.278 | 59 | .782 |
| Pair 5 | LOGO - NLOGO | .267 | 2.371 | .306 | -.346 | .879 | .871 | 59 | .387 |
| Pair 6 | NAD - AD | .717 | 2.787 | .360 | -.003 | 1.437 | 1.992 | 59 | .051 |
| Pair 7 | CAFET - NRES | -.949 | 2.713 | .353 | -1.656 | -.242 | -2.687 | 58 | .009 |
| Pair 8 | NBAK - BAK | -.729 | 2.258 | .294 | -1.317 | -.140 | -2.479 | 58 | .016 |

a. Group = 3

**Table 18. The Effectiveness of Nostalgic Marketing among Groups**

| Forms of Nostalgic Marketing | Canadians | Chinese | Chinese Immigrants to Canada |
| --- | --- | --- | --- |
| Nostalgic Product Design (2) | ×, ×× | ×, √ | √, × |
| Nostalgic Packaging (2) | ×, ×× | ×, × | ×, × |
| Nostalgic Logo Design (1) | √ | × | × |
| Nostalgic Advertising (1) | × | √ | × |
| Nostalgic Interior Decoration (2) | ×, ×× | √, × | √, ×× |

×=there is no significant evaluation difference between non-nostalgic and nostalgic stimuli
××= the evaluation of non-nostalgic stimulus is significantly higher than that of its nostalgic counterparty
√=the evaluation of nostalgic stimulus is significantly higher than that of its non-nostalgic counterparty

In light of the findings on the three groups' overall evaluation of nostalgic marketing, and evaluation of different forms of nostalgic marketing, we can conclude that nostalgic marketing in general is most highly evaluated by Chinese, followed by Chinese immigrants to Canada and Canadians. For each cultural group, there are some forms of nostalgic marketing that are more appealing than others. Our empirical test suggests that nostalgic marketing stimuli might be evaluated higher than the correspondent non-nostalgic ones. However, nostalgic marketing is not panacea. It is quite possible that when nostalgia is not appropriately employed in the marketing mix, nostalgic marketing can have negative effects. The pitfalls raised in Chapter III provide a summary of some mistakes to be avoided in applying nostalgic marketing.

In the next section, we examine two major variables that might lead to the group differences in evaluation of nostalgic marketing. We also identify on what level (personal vs. group) these two variables operate. This can provide some insight as to how culture modifies consumers' evaluation of nostalgic marketing.

## 5.3.2.2 Nostalgic Proneness, Attitude to Advertising and Marketing, and Evaluation of Nostalgic Marketing

The importance of studying nostalgia proneness in research on nostalgic marketing is evident. Numerous nostalgia proneness indices have been developed. One of the most important questions is whether highly nostalgia prone consumers have more positive attitudes toward nostalgic marketing. Even though some of the interviewees claimed a negative relationship between their nostalgia proneness and their general evaluation of

nostalgic marketing, we'll further investigate this question with a larger sample of participants.

Interviews demonstrate differences in overall attitude to advertising and marketing in general across consumers. This difference is detectable both within the same cultural group and across the three different groups. A negative correlation between interviewees' attitude to advertising and marketing and their evaluations of different forms of nostalgic marketing was observed. The empirical study confirms an influence of attitude toward advertising and marketing on the evaluation of nostalgic marketing to certain extent. In Table 13, Chinese and Chinese immigrants to Canada not only have significantly higher evaluation of most nostalgic marketing stimuli than Canadians; they also have significantly higher evaluation of three out of eight non- nostalgic marketing stimuli presented in the study.

The general attitude toward advertising and marketing is measured by a scale adapted from Obermiller and Spangenberg's (1998) Ad Scepticism Scale. Table 19 indicates that the three groups have significantly different attitude toward advertising and marketing (F (2, 173) = 12.977, p < .001). Based on Duncan' test at $\alpha$ = 0.05 confidence level, there is no significant difference between Chinese and Chinese immigrants to Canada in their general attitude toward advertising and marketing; nevertheless, significant differences exist between these two groups and the Canadian group. Means of attitude toward advertising and marketing are illustrated in Figure 4.

**Table 19. Group Difference in Attitude to Advertising and Marketing**

ATTITD

| | Sum of Squares | df | Mean Square | F | Sig. | Duncan* (.05) |
|---|---|---|---|---|---|---|
| Between Groups | 24.052 | 2 | 12.026 | 12.977 | .000 | 3,2>1 |
| Within Groups | 160.325 | 173 | .927 | | | |
| Total | 184.377 | 175 | | | | |

*1= Canadians; 2=Chinese; 3=Chinese immigrants to Canada

**Figure 4. Group Means of Attitude to Advertising and Marketing**
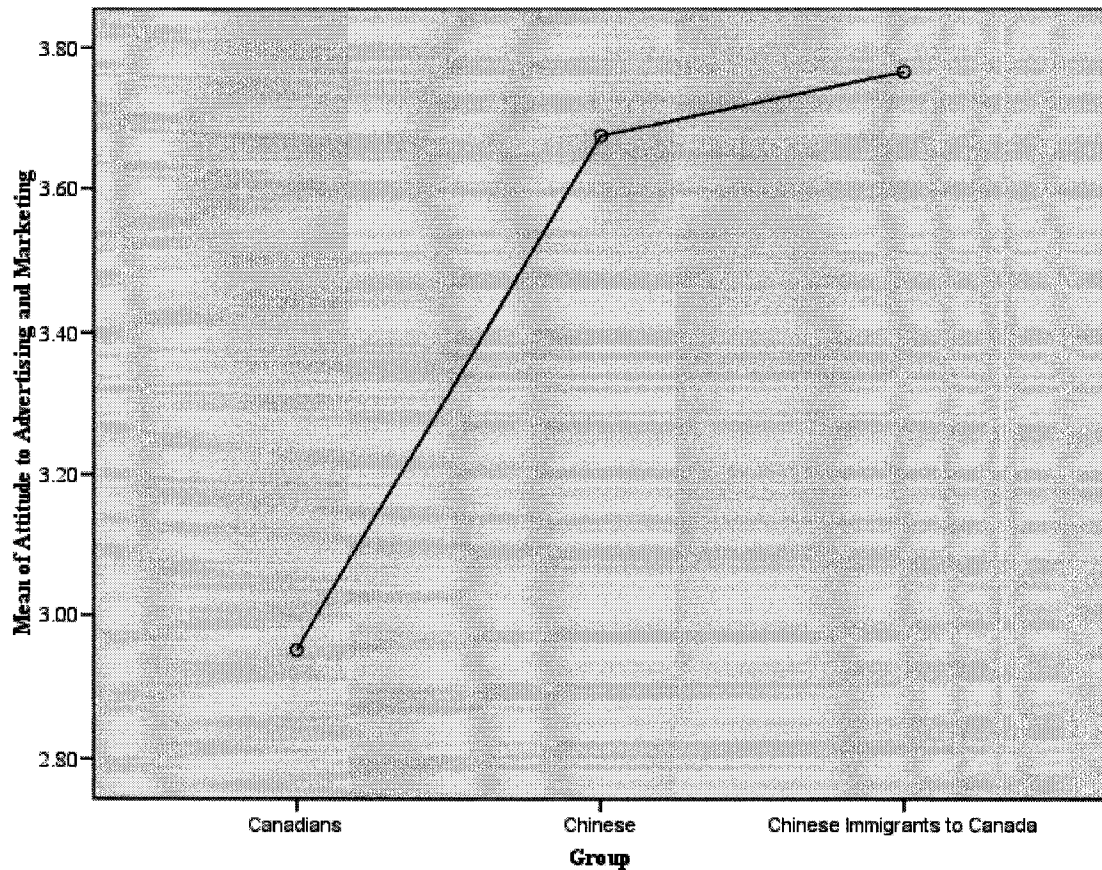


To examine the influence of nostalgia proneness and attitude toward advertising and marketing on consumers' overall evaluation of nostalgic marketing, a median split on

104

nostalgia proneness was performed. Overall attitude toward advertising and marketing is measured by the adapted Ad Scepticism Scale. The mean of individuals' evaluation of the eight nostalgic marketing stimuli represents their overall evaluation of nostalgic marketing. An ANOVA (Table 20) is conducted, with overall evaluation of nostalgic marketing as dependent variable, and nostalgia proneness, attitude toward advertising and marketing, as well as cultural group, age, and gender as independent variables.

Table 19 shows the effects of both attitude toward advertising and marketing ($F_{(1, 167)} = 8.780$, $p < .10$) and nostalgia proneness ($F_{(1, 167)} = 5.598$, $p < .10$) on individuals' overall evaluation of nostalgic marketing are significant. Both attitude toward advertising and marketing and nostalgia proneness are positively related to evaluation of nostalgic marketing.

In understanding the influence of nostalgia proneness on consumers' preference of nostalgic marketing, the variation within each cultural group should be the focus because it is indicated by the statistical test that the three groups do not vary significantly in their nostalgia proneness; however, nostalgia proneness has a significant influence on evaluation of nostalgic marketing. As to the effect of attitude toward advertising and marketing on evaluation of nostalgic marketing, group difference should be emphasized, even though within group difference might also contribute to individual's attitude to nostalgic marketing.

**Table 20. Nostalgia Proneness, Attitude to Advertising/ Marketing, and Evaluation of Nostalgic Marketing**

Dependent Variable: NS_AP

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 59.387(a) | 44 | 1.350 | 1.852 | .004 | .400 |
| Intercept | 118.623 | 1 | 118.623 | 162.749 | .000 | .572 |
| ATTITD | 6.399 | 1 | 6.399 | 8.780 | .004 | .067 |
| Group | 3.812 | 2 | 1.906 | 2.615 | .077 | .041 |
| AGE_G | 5.699 | 5 | 1.140 | 1.564 | .175 | .060 |
| GENDER | .098 | 1 | .098 | .135 | .714 | .001 |
| NP_SR_S | 4.080 | 1 | 4.080 | 5.598 | .020 | .044 |
| Group * AGE_G | 3.054 | 8 | .382 | .524 | .837 | .033 |
| Group * GENDER | .192 | 2 | .096 | .131 | .877 | .002 |
| AGE_G * GENDER | 3.314 | 4 | .829 | 1.137 | .342 | .036 |
| Group * AGE_G * GENDER | .507 | 4 | .127 | .174 | .951 | .006 |
| Group * NP_SR_S | 2.198 | 2 | 1.099 | 1.508 | .226 | .024 |
| AGE_G * NP_SR_S | 2.549 | 4 | .637 | .874 | .482 | .028 |
| Group * AGE_G * NP_SR_S | .894 | 3 | .298 | .409 | .747 | .010 |
| GENDER * NP_SR_S | .464 | 1 | .464 | .637 | .426 | .005 |
| Group * GENDER * NP_SR_S | .027 | 2 | .013 | .018 | .982 | .000 |
| AGE_G * GENDER * NP_SR_S | 1.712 | 3 | .571 | .783 | .506 | .019 |
| Group * AGE_G * GENDER * NP_SR_S | .000 | 0 | . | . | . | .000 |
| Error | 88.922 | 122 | .729 | | | |
| Total | 3660.672 | 167 | | | | |
| Corrected Total | 148.310 | 166 | | | | |

a R Squared = .400 (Adjusted R Squared = .184)

## 5.3.2.3 Working Mechanisms of Various Forms of Nostalgic Marketing

One of the major goals of this research is to understand how various nostalgic marketing forms work. By investigating the underlying reasons influencing consumers' preference for or rejection of different types of nostalgic marketing, marketers can have a general

idea of what to emphasize and what to avoid when using nostalgic marketing. In the literature review and theory development, we proposed the potential reasons that might make different types of nostalgic marketing attractive to consumers. For example, nostalgic marketing can work as stimuli to trigger consumers' memory, especially in the case of nostalgic product design, packaging, and advertising. Other nostalgic marketing forms including nostalgic packaging, product design, and interior store decoration can be used as cues to infer product quality and brand credibility. Consumers' preference for some nostalgic marketing tactics can also be driven by aesthetic reasons. All of these reasons could make nostalgic marketing work.

In the empirical study, we listed sixteen potential reasons (Appendix E) and two items examining brand experience that might explain consumers' evaluation of different nostalgic marketing forms. Table 14 indicates that Canadians, Chinese, and Chinese immigrants to Canada differ in their evaluation of all marketing stimuli presented in the empirical study. Specifically, they displayed significantly different levels of evaluation of seven out eight nostalgic marketing stimuli and four out of eight non-nostalgic stimuli. This finding suggests that in analyzing the underlying working mechanisms of different forms of nostalgic marketing, the three groups should be analyzed individually. In addition, as mentioned earlier, it is quite possible that even though the three groups might have similar levels of preference for certain nostalgic marketing forms, they might for different reasons. Therefore, the working mechanisms of nostalgic marketing were investigated separately for the three groups.

The items significantly associated with each group's evaluation of nostalgic stimuli are presented in Table 21 (For the ANOVA output, refer to Appendix J). We

arrive at two major conclusions by analyzing the results for the three groups. First, the same form of nostalgic marketing can be equally effective for consumers from different cultural groups, but for different reasons. For instance, Chinese and Chinese immigrants' evaluations of nostalgic liquor packaging are at a similar level. However, while Chinese's evaluation is mainly related to the packaging's differentiating effect; Chinese immigrants report this packaging elicits warm feelings and a long brand history. They are more attracted to values associated with this packaging. Another example is the three groups' evaluation of nostalgic bread packaging. Table 14 indicates that there is no significant difference in the evaluation of nostalgic bread packaging among the three groups (F (2, 180) = 0.319, p > .50). However, none of the sixteen reasons listed in the questionnaire is significantly related to Canadian and Chinese participants' evaluation of nostalgic bread packaging. But for Chinese immigrants to Canada, brand history and background, the implied sincerity of brand, and product differentiation are all significantly related to their evaluation of this nostalgic bread packaging.

In interpreting the findings on the specific working mechanisms of different forms of nostalgic marketing, our focus is the question whether a specific nostalgic marketing form can be equally effective among different groups but for different reasons. Instead, we do not generalize the specific working mechanism of different forms of nostalgic marketing for the three groups, due to the fact that some Chinese and Chinese immigrants' response to the reversed items are questionable. This might be because they are less familiar with this type of survey question than their Canadian counterparts.

**Table 21. Underlying Factors that Relate to High Levels of Evaluation of Nostalgic Stimuli**

| Nostalgic Marketing Forms | Nostalgic Stimuli | Canadians | Chinese | Chinese Immigrants |
|---|---|---|---|---|
| Nostalgic Product Design | Car Design | 1. This car seems to be reliable<br>6. This car looks beautiful<br>16. Cars won't be so different from each other | 1. This car seems to be reliable<br>6. This car looks beautiful<br>7. This car's design triggers childhood memories | 6. This car looks beautiful |
| | Phone Design | 13. It's weird to see a phone look like this<br>16. Phones won't be so different from each other | 2. This phone's design gives me warm feeling<br>4. This phone's design is authentic, different from that of others<br>10. This phone's design is not very different from that of others | 2. This phone's design gives me warm feeling<br>7. This phone's design triggers childhood memories |
| Nostalgic Packaging | Bread Packaging | - | - | 5. This bread brand seems to have a long history, so it's more credible<br>8. I like the background, concepts, and values associated with this bread's packaging<br>9. This bread packaging does not seem to be sincere<br>10. This bread packaging is not very different from others<br>14. I don't think this brand of car has a history as long as its design suggested |
| | Wine/Beer Packaging | 1. This beer brand seems to be reliable | 10. This liquor packaging is not very different from others | 2. This liquor packaging gives me warm feeling<br>5. The liquor brand seems to have a long history, so it's more credible<br>8. I like the background, concepts, and values associated with this packaging<br>13. It's weird to see liquor packaging look like this |

| Nostalgic Logo Design | Logo Design | - | - | 15. I don't like marketing tricks |
|---|---|---|---|---|
| Nostalgic Advertising | Ad | 8. I like the background, concepts, and values associated with this ad | 2. This ad gives me warm feeling | - |
| Nostalgic Interior Decoration | Restaurant Decoration | 6. This restaurant interior decoration looks beautiful 11. This restaurant interior decoration is not indicative of its quality 12. This restaurant interior design is not original | 1. This restaurant seems to be reliable | - |
| | Bakery Decoration | 2. This bakery's interior decoration gives me warm feeling 5. This bakery seems to have a long history, so it's more credible 7. This interior decoration triggers childhood memories 13. It's weird to see a bakery look like this | 2. This bakery interior decoration gives me warm feeling | 16. Bakeries won't be so different from each other |

Notes: 1. The numbering of the items are the original numbering of the 16 items in the question exploring the working mechanisms.
2. Item 1 to 8 have positive connotations; and item 9 to 16 have negative connotations.
3. "-" represents none of the 16 items are significantly related to the evaluation of the particular nostalgic stimulus examined.

A second conclusion relates to the pros and cons of applying nostalgic marketing. The results show that while nostalgic marketing can be effective, it can also induce negative reactions. Positive and negative evaluations can coexist in consumers' response toward nostalgic marketing. When the positive perspective overweighs the negative perspective, overall positive evaluation is achieved. For example, the Canadian group demonstrated the overall highest evaluation of nostalgic restaurant interior decoration. However, two items of negative connotation are significantly related to their evaluation of this nostalgic marketing stimulus. On one hand, they express higher evaluation of this restaurant's interior decoration; one the other hand, they are aware of the facts that the

decoration is not indicative of the quality. In addition, this way of restaurant decoration is not so original either. In conclusion, consumers' evaluation of nostalgic marketing stimuli is the trade-off between the positive and negative perspectives of their evaluation, induced by the nostalgic stimulus embodies in the marketing mix.

## 5.4 Limitations

The findings of this empirical study should be interpreted with caution. Two major limitations related to this experimental design should be kept in mind. First of all, in measuring individual's nostalgia proneness and the working mechanisms underlying various nostalgic marketing forms, reversed items were used. Screening of data suggests that Chinese and Chinese immigrant participants might not be familiar with such items. In addition, only a few examples for each form of nostalgic marketing were used in testing consumers' response to nostalgic marketing. It is quite possible that their evaluation of the specific nostalgic marketing example is not representative of their overall evaluation of that particular form of nostalgic marketing. Their reported evaluation of a specific nostalgic marketing stimulus might be greatly influenced by its unique characteristics. Future research should include more examples for each form of nostalgic marketing to make the conclusions more generalizable.

In terms of the analyses, in investigating Q1a, Factor Analyses on the Chinese and Chinese Immigrants should ideally have been rotated to maximum congruence with the factor structure for Canadians. The use of a structural equations model with multi-group structure would also have been appropriate. The great number of comparisons across

cultural groups and nostalgic marketing stimuli raises concerns about a potential multiple-testing problem; there is a possibility that due to the number of comparisons conducted, the likelihood of detecting a difference where there is none (Type I error) may have increased considerably. In addition, the analysis of evaluation of nostalgic marketing stimuli by cultural group and stimulus evaluated may lend itself to an exploration using a hierarchical linear model (HLM) in the future.

## Chapter VI: Conclusions and Future Research

### 6.1 Conclusion

The objects of this research were threefold : 1) to identify the major dimensions of nostalgia so as to clarify the nature of nostalgia and compare nostalgia in the general sense and in the marketing context; 2) to propose a theoretical framework of nostalgic marketing including its definition, classification, contents, and working mechanism and to provide empirical evidence; and 3) to compare the difference of Canadians, Chinese, and Chinese immigrants to Canada on nostalgia proneness and their responses to nostalgic marketing including the working mechanisms of nostalgic marketing.

By examining the literature on nostalgia from different disciplines and conducting interviews on a diverse sample, five dimensions of nostalgia were identified: emotional, cognitive, attitudinal, behavioural, and symbolic. The empirical tests on the three cultural groups support the multi-dimensional nature of nostalgia. Most of the five dimensions exist in people's understanding of nostalgia across cultures, even though the importance of the five dimensions in defining nostalgia for different cultural group varies. Some other specific dimensions also exist for particular cultural groups, causing the variations of the perceived nostalgia cross-culturally. Consequently, existing unidimensional nostalgia indices cannot provide reliable predictions of individuals' nostalgia proneness. The variations of the perceived meaning across different cultural groups require the customization of nostalgia proneness scales for better measurement of nostalgia proneness in cross-cultural studies.

Supported by the interviews on nostalgia in general and nostalgia in the marketing context in particular, the distinctions between the two were discussed. The participants in the study demonstrated inconsistent understanding and attitude toward nostalgia as a general concept and as a marketing tool. This difference further indicated that the focus of using nostalgia in marketing is to create nostalgic feelings through varied stimuli, especially from the marketer's point of view. Nostalgia in marketing differs from that in the general sense in terms of the importance of the five dimensions in defining nostalgia, the separation of personal experience and nostalgia used in marketing, the positive feeling emphasized in nostalgic marketing, and the imagined past used in nostalgia in marketing.

Based on the directness of the nostalgic elements, nostalgic marketing can be divided to conspicuous and mellow categories. Namely, nostalgic advertising, packaging, logo design, and store decoration are the major forms of conspicuous nostalgic marketing; and consumer's taste formation and retro branding are the two most common forms of mellow nostalgic marketing. The working mechanisms of nostalgic marketing not only vary among various forms of nostalgic marketing but also among different cultural groups.

In the cross-cultural comparison of nostalgia and consumers' response to nostalgic marketing, we discovered that even though the perceived nature of nostalgia varies for Canadians, Chinese, and Chinese immigrants to Canada, some of the characteristics of nostalgia are common to all the groups. As to the overall nostalgia proneness for the three cultural groups, no statistically significant difference was found. However, they display different patterns of nostalgia proneness distribution according to

gender and age. These differences might be greatly attributed to the culture's influence, where culture includes current societal and economical development of a cultural group and their communal life experience.

In this study, Chinese and Chinese immigrants to Canada showed significantly higher overall evaluation of nostalgic marketing than Canadians. In explaining this difference, nostalgia proneness and attitude to advertising and marketing are identified as two factors. However, they operate in different ways. While the influence of nostalgia proneness is mostly within each cultural group, the attitude to advertising and marketing caused differences in evaluation of overall nostalgic marketing across groups. To reiterate, for people from all the three cultural groups, the ones of higher nostalgia proneness evaluate nostalgic marketing in a more positive manner. The higher overall evaluation of nostalgic marketing of Chinese immigrants to Canada and Chinese's are also led by lower scepticism of advertising and marketing than that of Canadians.

The overall higher evaluation for nostalgic marketing for Chinese and Chinese immigrants to Canada does not mean that nostalgic marketing is doomed to be a failure when applied in the Canadian market. In this study, we also identified potentially more effective forms of nostalgic marketing for the three groups, respectively. By choosing the right forms for the right target market, nostalgic marketing can help marketers to earn a competitive edge.

As proposed in this paper, various forms of nostalgic marketing are related to different underlying working mechanisms, which also differ across cultural groups. Both

positive and negative reactions can be triggered by nostalgia embodied in different marketing forms.

Several limitations concerning the application of nostalgic marketing are revealed in our interviews. Only brands with a long history and in product categories suggesting symbolic meanings are considered appropriate for nostalgic marketing. Secondly, the transformation of the positively oriented attitude from marketing mix to products and brands themselves are strong when nostalgia made tangible, especially for self-evaluated nostalgic consumers. For marketers, while they should be glad at the nostalgia's power in drawing consumers' attention initially, they have to rely on superior product quality to gain brand success in the long run.

## 6.2 Managerial Implications

Based on our discussion of different perspectives of nostalgic marketing, marketers' decision on whether or not to adopt a nostalgic marketing strategy should be based on three major factors: brand history, the overall nostalgia proneness of the targeted consumer group, and their general attitude toward advertising and marketing. By examining the three factors carefully, marketers could not only design more effective nostalgic marketing strategies, but also better predict the effectiveness of their nostalgic marketing strategies in advance.

Suggested in our interviews and empirical study, nostalgic marketing is more effective for traditional brands and brands of long history. Also supported by our empirical findings, being "old" is a necessary but not sufficient condition of being

116

nostalgic. In our interviews, some interviewees show obvious aversion of nostalgic marketing strategies used for brands of relatively short history.

Nostalgia proneness and attitude toward advertising and marketing are the two major factors for marketers to predict their targeted consumers' response to their nostalgic marketing strategies. Nostalgia proneness should be emphasized in a homogeneous cultural group. Attitude to advertising and marketing should attract more attention in applying nostalgic marketing strategies in the international markets. Based on the same line of reasoning, markets in developing countries where consumerism is still in its infancy and for immigrants from the developing countries have great potential in gaining success in nostalgic marketing. It is also echoed by our empirical study that Chinese and Chinese immigrants to Canada display overall higher evaluation of nostalgic marketing, even though their nostalgia proneness is not significantly different from that of their Canadian counterpart.

## 6.3 Future Research

This research on nostalgic marketing is exploratory in nature. It suggests some future research avenues for researchers interested in nostalgic marketing. Future research could be devoted to developing nostalgia proneness indices to capture the multi-dimensional nature of nostalgia. The proposed theories on nostalgic marketing can be improved and validated on other cultural groups. In addition, the working mechanisms of different forms of nostalgic marketing can be investigated in detail and generalized by testing on larger number of examples for the same form of nostalgic marketing.

# References

Appadurai, Arjun (1996), *Modernity at Large*, Minneapolis: University of Minnesota Press.

Batcho, Krystine Irene (1995), "Nostalgia: A Psychological Perspective," *Perceptual and Motor Skills*, 80, 131-143.

Batcho, Krystine Irene (1998), "Personal Nostalgia, World View, Memory, and Emotionality," *Perceptual and Motor Skills*, 87, 411-432.

Baumeister, Roy F., and Leary, Mark R. (1995), "The Need to Belong: Desire for Interpersonal Attachments as A Fundamental Human Motivation," *Psychological Bulletin*, (117), 497-529.

Belk, Russell W. (1990), "The Role of Possessions in Constructing and Maintaining A Sense of Past," *Advances in Consumer Research*, 17, 669-676.

Belleli, Guglielmo (1991), "Une Emotion Ambiguë: la Nostalgie," *Les Cahiers Internationaux de Psychologie Sociale*, 11, 59-76.

Brown, Stephen, Kozinets, Robert V., and Sherry, John (2003), "Teaching Old Brands New Tricks: Retro Branding and the Revival of Brand Meaning," *Journal of Marketing*, 67 (July), 19-33.

Boym, Svetlana (2001), *The Future of Nostalgia*, New York: Basic Books.

Casey, Edward S. (1987), "The World of Nostalgia," *Man and World*, 20, 361-384.

Cavanaugh, John C. (1989), "I Have This Feeling about Everyday Memory Aging..." *Educational Gerontology*, 15, 597-605.

Davis, Fred (1979), *Yearning for Yesterday*, New York: The Free Press.

Divard, Ronan, and Robert-Demontrond, Philippe (1997), "Un Thème Récent dans la Recherche en Marketing," *Recherche et Applications en Marketing*, 12 (4), 41-61.

Fodor, Nadja (1950), "Varieties of Nostalgia," *Psychoanalytic Review*, 37, 25-38.

Goulding, Christina (2001), "Romancing the Past: Heritage Visiting and the Nostalgic Consumer," *Psychology & Marketing*, 18 (6), 565-592.

Greenberg, Jeff, Pyszczynski, Tom, and Solomon, Sheldon (1997), "Terror Management Theory of Self-Esteem and Cultural Worldviews: Empirical Assessments and Conceptual Refinements," *Advances in Experimental Social Psychology*, (29), 61-141.

Havlena, William J. and Holak, Susan J. (1991), "The Good Old Days: Observation and Its Role in Consumer Behavior," *Advances in Consumer Research*, Vol. 18, Rebecca H.

Holman and Michael R. Solomon (eds.), Provo, UT: Association for Consumer Research, 323-329.

Holak, Susan L. and William J. Havlena (1992), "Nostalgia: An Exploratory Study of Themes and Emotions in the Nostalgic Experience," *Advances in Consumer Research*, Vol. 19, John F., Sherry, Jr. and Brian Sternthal (eds.), Provo, UT: Association for Consumer Research, 380-387.

Holak, Susan L., Matveev, Alexei V., and William J. Havlena (2007), "Nostalgia in Post-socialist Russia: Exploring Applications to Advertising Strategy," *Journal of Business Research*, 60, 649-655.

Holbrook, Morris B. (1993), "Nostalgia and Consumer Preferences: Some Emerging Patterns of Consumer Tastes," *Journal of Consumer Research*, 20 (September), 245-257.

Holbrook, Morris B. and Schindler, Robert M. (1994), "Age, Sex, and Attitude toward the Past as Predictors of Consumers' Aesthetic Tastes for Cultural Products," *Journal of Marketing Research*, 31(3), 412-422.

Howland, Elihu (1962), "Nostalgia," *Journal of Existential Psychiatry*, (3), 197–204.

Jameson, Frederic (1995), "Magical Narratives: Romance as Genre," *New Literary History: A Journal of Theory and Interpretation*, 7 (autumn), 135-164.

Kim, Chankon, Laroche, Michel, and Tomiuk, Marc A. (2004), "The Chinese in Canada: A Study in Ethnic Change with Emphasis on Gender Roles," *The Journal of Social Psychology*, 144(1), 5-29.

Lepkowska-White, Elzbieta, Brashear, Thomas G., and Weinberger, Marc G. (2003), "A Test of Ad Appeal Effectiveness in Poland and the United States," *Journal of Advertising*, 32 (3), 57-67.

Maderazo, Jennifer Woodard (2006), "Coke Tries Latino Marketing in Spain," http://www.latin-know.com/2006/10/11/coke-tries-latino-marketing-in-spain/.

McCann, Willis H. (1943), "Nostalgia: A Review of the Literature," *State Hospital*, 3, 165-182.

Mills, Marie A., and Coleman, Peter G. (1994), "Nostalgic Memories in Dementia: A Case Study," *International Journal of Aging and Human Development*, 38, 203-219.

Muehling, Darrel D. and David E. Sprott (2004), "The Power of Reflection: An Empirical Examination of Nostalgia Advertising Effects," *Journal of Advertising*, 33 (3), 25-36.

Obermiller, Carl, and Spangenberg Eric R. (1998), "Development of a Scale to Measure Consumer Skepticism toward Advertising," Journal of Consumer Psychology, 7(2), 159-186.

O'Reilly, Terry (2007), "Do This or Die," http://www.oreillyradio.com/?p=32.

Ritivoi, Andreea Deciu (2002), *Yesterday's Self: Nostalgia and the Immigrant Identity*, Lanham, Md., Oxford: Rowman & Littlefield.

Schindler, Robert M. and Holbrook, Morris B. (2003), "Nostalgia for Early Experience as a Determinant of Consumer Preferences," *Psychology & Marketing*, 20 (4), 275-302.

Schuman, Howard and Scott, Jacqueline (1989), "Generations and Collective Memories," *American Sociological Review*, 54 (June), 359-381.

Sedikides, Constantine, Wildschut, Tim, and Baden, Denise (2004), "Chapter 13 Nostalgia: Conceptual Issues and Existential Functions," *Handbook of Experimental Existential Psychology*, 200-214.

Stern, Barbara B. (1992), "Historical and Personal Nostalgia in Advertising Test: The Fin de siecle Effect," *Journal of Advertising*, 21 (4), 11-22.

Stipp, Horst (1990), "Musical Demographics: The Strong Impact of Age on Music Preferences Affects All Kinds of Business," *American Demographics*, 12 (August), 48-49.

Werman, David S. (1977), "Normal and Pathological Nostalgia," *Journal of American Psychoanalytic Association*, 25, 387-398.

West, Nancy Martha (2000), *Kodak and the Lens of Nostalgia*, Charlottesville and London: University Press of Virginia.

Wilson, Janelle L. (2005), *Nostalgia: Sanctuary of Meaning*, Lewisburg: Bucknell University Press, c2005.

Witkowski, Terrence H. (1998), "The Early American Style: A History of Marketing and Consumer Values," *Psychology & Marketing*, 15 (2), 125-144.

**Appendix A**

**Profile of Interviewees**

| Pseudonym | Age | Gender | Occupation | Education | Family Status | Group (Nationality) | Time Residing in Canada (form immigrants only) |
|---|---|---|---|---|---|---|---|
| Royce | 23 | Male | Undergraduate student | BA (in progress) | Single | Canadian | - |
| Jim | 83 | Male | Retired vice president of a company | BA | Married with kids | Canadian | - |
| Yanduo | 24 | Female | Graduate student | MA (in progress) | Single | Chinese living in Mainland China | - |
| Siyu | 25 | Female | Graduate student | MA (in progress) | Single | Chinese living in Mainland China | - |
| Li | 24 | Male | Graduate student | MSc (in progress) | Single | Chinese immigrant to Canada | 4 months |
| Qi | 27 | Male | Graduate student | MSc (in progress) | Single | Chinese immigrant to Canada | 2.5 years |
| Greg | 40 | Male | Graduate student | PhD (in progress) | Married with kids | Chinese immigrant to Canada | 8 years |

121

## Appendix B
## Outline of the Interview Questions

1. **About nostalgia**
   - How do you describe the nostalgic feeling?
   - What first comes to mind when talking about nostalgia?
   - What things do you feel nostalgic about?
   - What events do you feel nostalgic about?
   - In general, do you think that you are a nostalgic person?
   - Does the environmental change make you more nostalgic? (for immigrants)
   - Do you often think about past?
   - Do you often think about personal experiences in the past?
   - Do you sometimes think about historical events?
   - Do you think the past was better than the present? If you think it was better, how was it better?
   - Do you think that high-tech has made our lives better than it was before?
   - Do you think people in the past were poorer?
   - Do you think people in the past were kinder? If yes, do you have examples of kindness that would be rare today?
   - Do you think life was easier for people in the past?
   - Do you like antiques?
   - Do you have a habit of collecting something?
   - If yes, what are you collecting?
   - What are the reasons for you to start collecting or keep collecting?
   - Do you like to keep things that you used before even though they are not useful anymore, for example high school textbooks?
   - Do you have specific reasons for keeping these things?
   - Do you miss the place you lived before?
   - Do you miss the schools that you attended?
   - Do you sometimes go back to these places?
   - If you do, how do you feel?
   - If you could, would you want to go back to the old days?
   - If you could go back in time, when and where would you live?
   - Do you think it is possible to feel nostalgic about the future?

2. **Nostalgia in marketing**
   - Can you recall some products or brands that you liked in the past, but cannot be found for sale anymore?
   - How would you feel if they were sold again?
   - Would you prefer them over other brands in the same product category?
   - Do you buy certain products or brands just because your parents or friends used to use them?
   - Are there any products or brands that are closely associated with your memory of people, times, and places?

122

- In general, do you prefer products or brands that represent a particular time period?
- Can you think of any products or brands that are not as good as they were before?
- Do you like the VW Beetle? Do you like its design? Why?
- Do you like the classic Coke bottle? Do you think it's a good idea for Coco Cola to use the same logo and packaging without any change for many years?
- How do you like the ad slogan "serve people's entertainment"? (for Chinese and Chinese immigrants to Canada)
- How do you like the ad of "Nan Fang Hei Zhi Ma Hu"? (for Chinese and Chinese immigrants to Canada)
- If a bank in Canada decided to create specific services for Chinese immigrants in Canada, and use Chinese images in their advertising, how do you feel about it? (for Chinese immigrants in Canada)
- Do you like the brand logo of "Quaker" Oats? Why or why not? (for Canadians)
- Have you noticed that nostalgia is used in some aspects of marketing? Can you give some examples?
- How do you feel about the nostalgic elements (for example, ...) in advertising and marketing?
- In general, do you like ads including TV commercials, radio ads, print ads, and Internet ads?
- Do you think that advertisements manipulate consumers' emotions?
- Have you heard of retro-branding?
- What do you think retro-branding is?
- How do you feel about this strategy?

**3. Personal Information**
- Nationality
- Age
- Gender
- Education
- Occupation

**Appendix C**
**Definition of Nostalgia**

| Author(s) | Definition | Nature | Dimensions |
|---|---|---|---|
| Hofer (1688); McCann (1943) | "nostos" meaning return, and "algos", meaning pain | Homesickness | Homesickness |
| Fodor (1950) | Nostalgia is not a mental disease but it may develop into a monomaniacal, obsessive mental state causing intense unhappiness and leading to a complete uprooting of a settled existence. It usually manifests itself in an intense desire to return to the country or town form where we came, or on more acute analysis, to return to the home which we had left behind. | Mental state | Desire to return to home |
| Sedikides, Wildschut, and Baden (2004) | Nostalgia (is) a positive experience. Specifically, we consider nostalgia an emotion, a predominantly positive, self-relevant emotion. Nostalgia involves a high degree of cognitive appraisal. | Experience, an emotion involving cognitive appraisal | Emotional and cognitive |
| Casey (1987) | (Nostalgia is) a unique mode of insight into a world that has become irretrievably past and that arrays itself, as we remember it now, in a plenitude of places. | "nostalgic state, the phenomenon" | The passage of time in the traces in places |
| Jameson (1991) | Contemporary nostalgia is essentially emotionless, an aesthetic response to evocations of the past. | Aesthetic | Symbolic |
| Werman (1977) | Nostalgia is an ambivalently felt, affective-cognitive experience. | Affective-cognitive experience | Affective and cognitive |
| Davis (1979) | Yearning for yesterday "demilitarization, demedicalization, depsychologization" | Distinguishes nostalgia in sociology and in the pop culture "the nostalgia experience, the | Three orders of nostalgia: First Order or Simple Nostalgia, Second Order or Reflexive Nostalgia, and Third Order or Interpreted Nostalgia; |

| | | nostalgic use of the past" | Collective and private nostalgia |
|---|---|---|---|
| Cavanaugh (1989) | Nostalgia is the bittersweet affect which accompanies certain memories; (Reminiscence is the act of remembering the past). | | Distinguishing nostalgia from reminiscence |
| Batcho (1995 ;1998) | Nostalgia is the yearning for something no longer present ( 4 approaches: generational, developmental, personality trait, transient mood state) (1998) Personal and historical nostalgia may be independent phenomena. Memory is possibly related to but different from nostalgia. | "The experience / sentiment of nostalgia" | 5 factors on 20 items: cognitive-emotional aspects; experience associated with social cultural context; childhood; individual' immediate social circle; and broader social elements |
| Belk (1990) | Nostalgia has been described as a bittersweet emotion in which the past is viewed with both sadness and longing. It has four characteristics: involving emotional rather than cognitive memories, sacred times being recalled, imagined past, and authenticity of the possessions. | "Nostalgic memory" | Nostalgia and memory; nostalgia and possessions |
| Mills and Coleman (1994) | Nostalgia is the bittersweet recall of emotional past events. Nostalgia is a type of autobiographical memory. | Behaviour, memory | memory |
| Wilson (2005) | Nostalgia is an emotion of wistful longing for the past. | Emotion | Place and time |
| Havlena and Holak (1991) | Nostalgia (is) the longing to return to home, whether real or fantasized, whether in the recent or distant past. | "Nostalgic emotion" | |
| Holak and Havlena (1992) | Nostalgia (is) "a painful yearning to return home." | "Nostalgic reflection, meditation, emotion" | |
| Belleli (1991) | Emotions à deux faces. D'un côté, une émoiton du désir et de l'absence: ainsi naît la conscience de ce qu'un objet aimé (affection, lieux…) ne peut êter attaint. De l'autre, c'est une émotion de la mémoire; ce qui est perdu peut être retrouvé à travers les souvenirs. | Emotion | une émoiton du désir et de l'absence et de la mémoire |

125

| Source | Definition | Preference | Decline and Antiques Dimensions |
|---|---|---|---|
| Holbrook and Schindler (1991, 1994) | Nostalgia is a preference (general liking, positive attitude, or favourable affect) toward objects (people, places, or things) that were more common (popular, fashionable, or widely circulated) when one was younger (in early adulthood, in adolescence, in childhood, or even before birth). | Preference | Decline and Antiques Dimensions |
| Holbrook (1993) | In general, nostalgia refers to a longing for the past, a yearning for yesterday, or a fondness for possessions and activities associated with days of yore. | "The phenomenon of nostalgia" | |
| Stern (1992) | (Nostalgia is) considered an emotional state in which an individual yearns for an idealized or sanitized version of an earlier time period. | Phenomenon; an emotional state | Historical and personal nostalgia |
| Divard and Robert-Demontrond (1997) | La nostalgie est une réaction affective douce-amère, éventuellement associée à une activité cognitive, et qui est éprouvée par un individu lorsqu'un stimulus externe ou interne a pour effect de le transposer dans une période ou un événement issu dun passé idéalisé, s'inscrivant ou non dans son proper vécu. | Réaction affective associée à une activité cognitive | Réaction affective associée à une activité cognitive |
| Goulding (2001) | In the consumer-behaviour literature, nostalgia is seen less as a pathological disorder and more a part of preference in the consumption of goods and experiences. | Preference "Nostalgia is a phenomenon, nostalgic intensity, nostalgic reactions" | |
| Brown, Kozinets, and Sherry Jr. (2003) | "progress and primitivism" | Retro branding, retromarketing | Indicated: nostalgia for the sake of the past, present, or the future |
| *New Oxford Dictionary of English* (1998) | Nostalgia is a sentimental longing or wistful affection for the past, typically for a period or place with happy personal associations. | Longing or affection | |
| *Merriam-* | 1 : the state of being homesick : HOMESICKNESS | Homesickness and | Homesickness and yearning |

| Webster Online Dictionary (2007) | 2 : a wistful or excessively sentimental yearning for return to or of some past period or irrecoverable condition; also : something that evokes nostalgia | yearning |
| --- | --- | --- |

127

# Appendix D

## Stimuli Used in the Experimental Study

| No. | English Version | Chinese Version | Forms of Nostalgic Marketing |
|---|---|---|---|
| 1 | VW Beetle | (The Same) | Product Design |
| 2 | Regular Car | - | |
| 3 | Old Phone | - | |
| 4 | New Phone | - | |
| 5 | Bread with Paper Packaging | - | Product Packaging |
| 6 | Bread with Plastic Packaging | - | |
| 7 | 1837 | Niu Lan Shan Liquor | |
| 8 | Molson Dry | Regular Wine Bottle | |
| 9 | Nostalgic Bakery Interior Decoration | - | Store/ Restaurant Interior Decoration |
| 10 | Modern Bakery Interior Decoration | - | |
| 11 | Nostalgic Restaurant Interior Decoration | Zhi Qing Restaurant Interior Decoration | |
| 12 | Regular Cafeteria Interior Decoration | - | |
| 13 | Quaker Logo | Du Yi Chu Logo | Logo Design |
| 14 | Hain Logo | Zhou Mo Yang Guang Logo | |
| 15 | Coca Cola Ad (Soldiers) | Nan Fang Hei Zhi Ma Hu Ad | Advertising |
| 16 | Coca Cola Ad (Modern) | - | |

**Notes:**

1. The stimuli are presented in random order.
2. The stimuli are presented in color.

**Picture Illustrations:**

1. Nostalgic Car Design (English, Chinese)
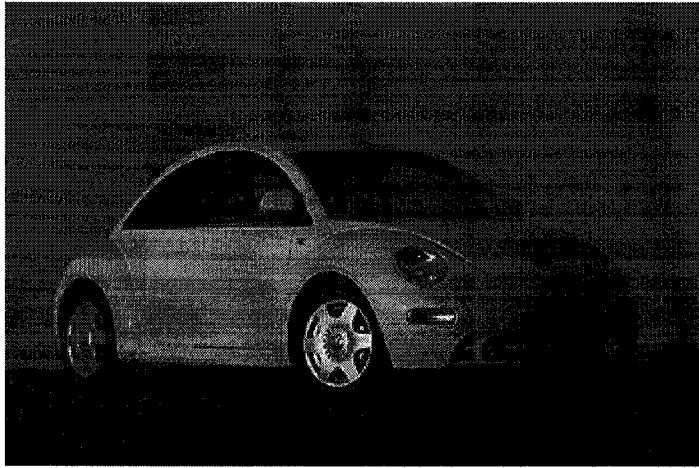


2. Regular Car Design (English, Chinese)
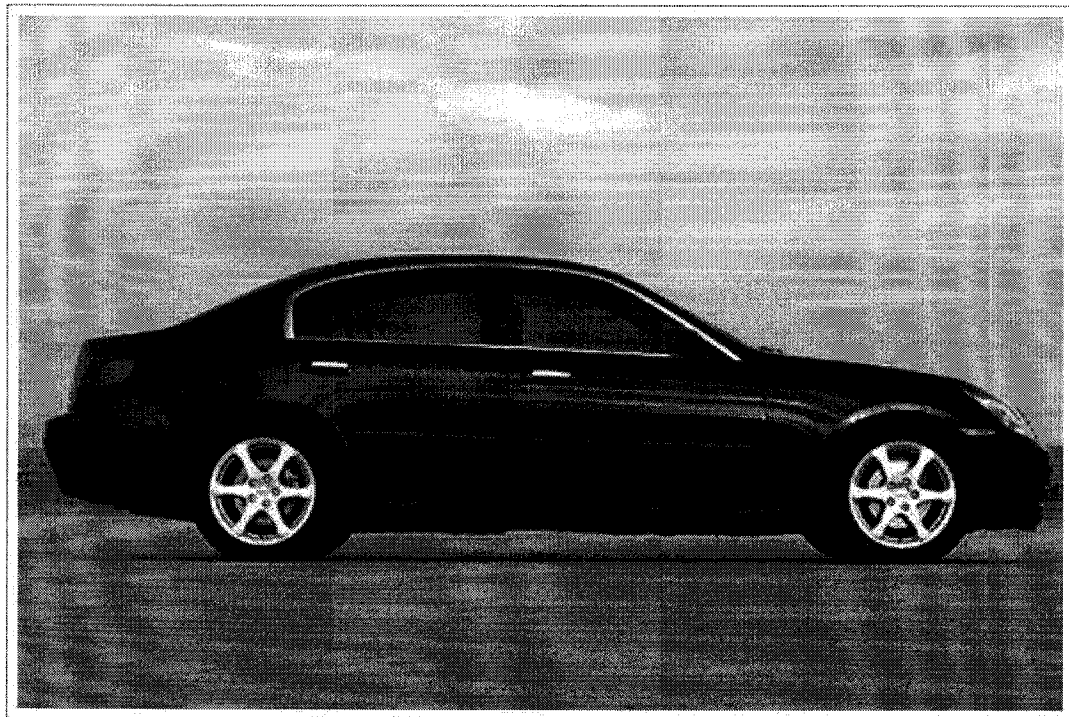
3. Nostalgic Phone Design (English, Chinese)



4. Regular Phone Design (English, Chinese)

5. Nostalgic Bread Packaging (English, Chinese)



6. Regular Bread Packaging (English, Chinese)



131

7.  Nostalgic Beer Packaging (English)



8.  Regular Beer Packaging (English)
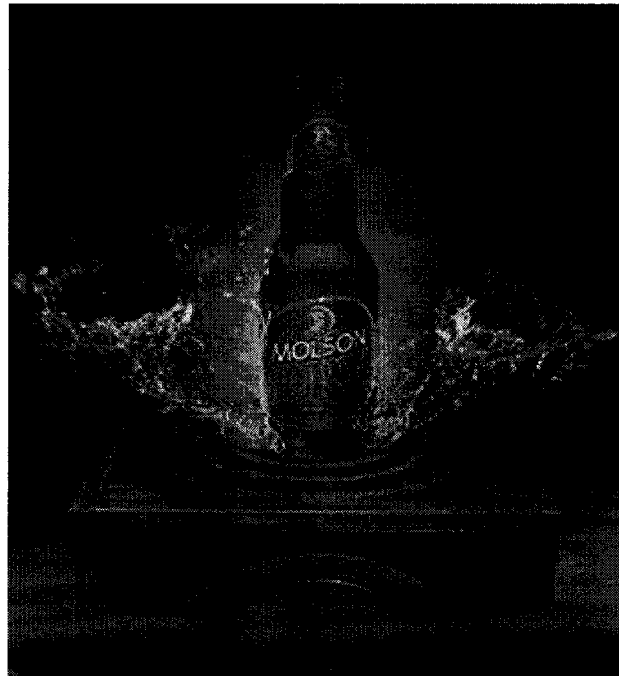
7. Nostalgic Liquor Packaging (Chinese)



8. Regular Wine Packaging (Chinese)
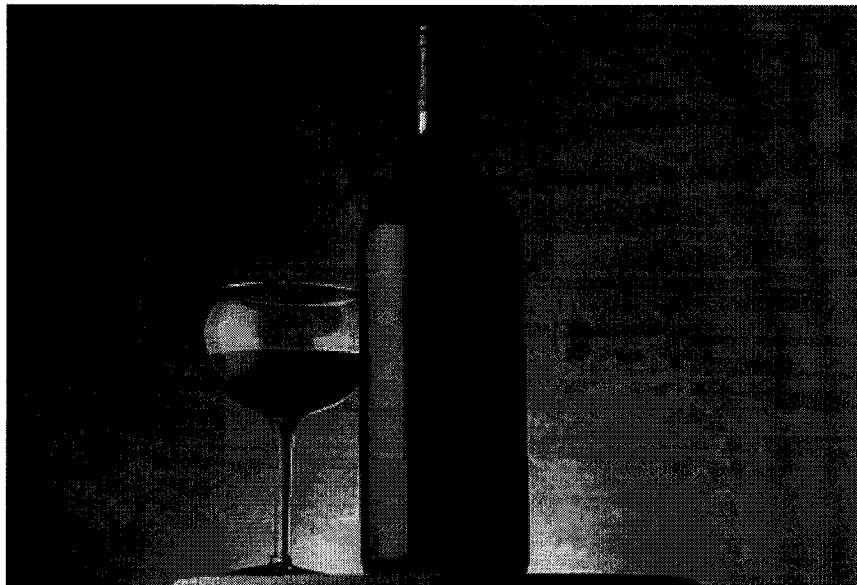
9. Nostalgic Bakery Interior Decoration (English, Chinese)
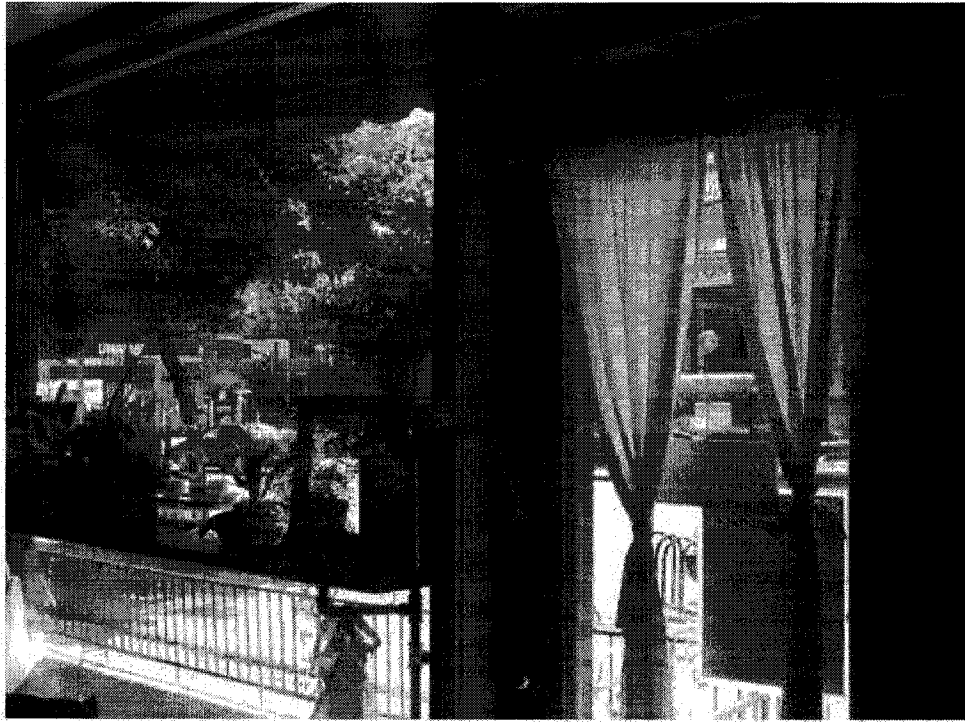
10. Modern Bakery Interior Decoration (English, Chinese)

11. Nostalgic Restaurant Interior Decoration (English)

11. Nostalgic Restaurant Interior Decoration (Chinese)

12. Regular Cafeteria Interior Decoration (English, Chinese)

13. Nostalgic Logo Design (English)



14. Non-nostalgic Logo Design (English)

13. Nostalgic Logo Design (Chinese)
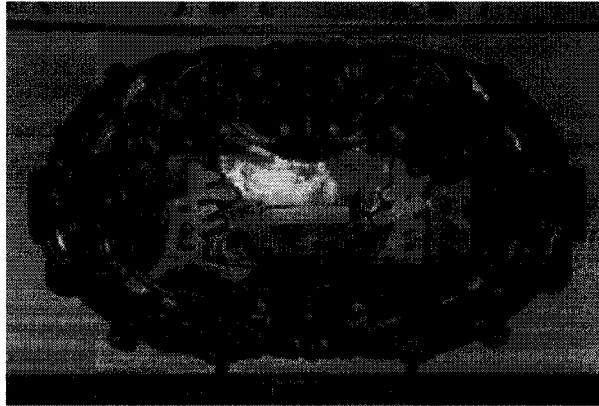


14. Non-nostalgic Logo Design (Chinese)

風·尚·咖·啡

La Mode Cafe

15. Nostalgic Ad (English)

## 15. Nostalgic Ad (Chinese)

16. Non-nostalgic Ad (English, Chinese)
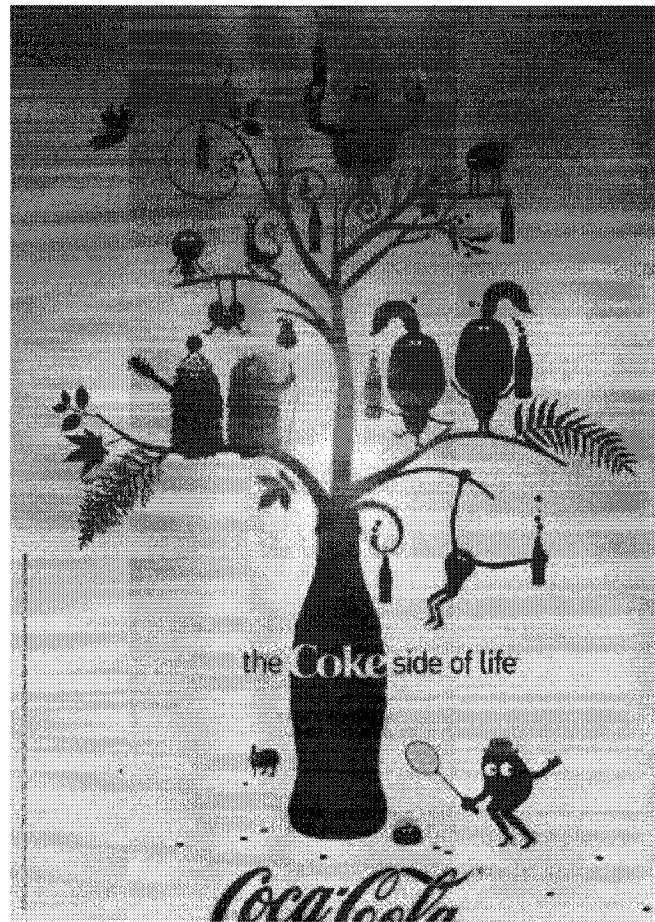
CONSENT TO PARTICIPATE IN RESEARCH ON CULTURAL DIFFERENCES IN
NOSTALGIA PRONENESS

This is to state that I agree to participate in a program of research being conducted by Yikun
Zhao, and supervised by Dr. Bianca Grohmann, Marketing Department, JMSB, Concordia
University. The investigator can be contacted at (514) 402-6831, or by email at
zhao_ye@jmsb.concordia.ca, or (514) 848-2424 ext. 4845, bgrohmann@jmsb.concordia.ca.

A. PURPOSE
I have been informed that the purpose of the research is to examine the cultural differences of
nostalgia proneness and the relevant applications.

B. PROCEDURES
In this research, you will be asked to answer some questions about nostalgia and its
applications. This questionnaire will take about 45 minutes of your time. All the information
that you provided will be confidential and anonymous.

C. RISKS AND BENEFITS
The interview might remind you some unpleasant experiences in the past. At the same time, you
can learn about nostalgic marketing. Monetary compensation will be provided to you for the
time spent in the interview. In addition, you can register to get a free report of the findings when
the project is completed.

D. CONDITIONS OF PARTICIPATIONS
• I understand that I am free to withdraw my consent and discontinue my participation at
anytime without negative consequences. If I withdraw, any data that I provided will be deleted.
• I understand that my participation in this study is CONFIDENTIAL (i.e. the research will
know, but will not disclose my identity).
• I understand that the data from this study may be published.

I HAVE CAREFULLY STUDIED THE ABOVE AND UNDERSTAND THIS AGREEMENT.
I FREELY CONSENT AND VOLUNTARILY AGREE TO PARTICIPATE IN THEIS
STUDY.

If at any time you have questions bout your rights as a research participant, please contact
Adela Reid, Research Ethics and Compliance Officer, Concordia University, at (514) 848-2424
x 7481 or by email at areid@alcor.concordia.ca.

*VERY IMPORTANT: We have our filter system in identifying qualified participants who
provide reliable answers. The monetary compensation is ONLY available to the participants
who passed our criteria.

1. Clicking the button below indicates that you agree to participate in this study*

  ○  I Agree
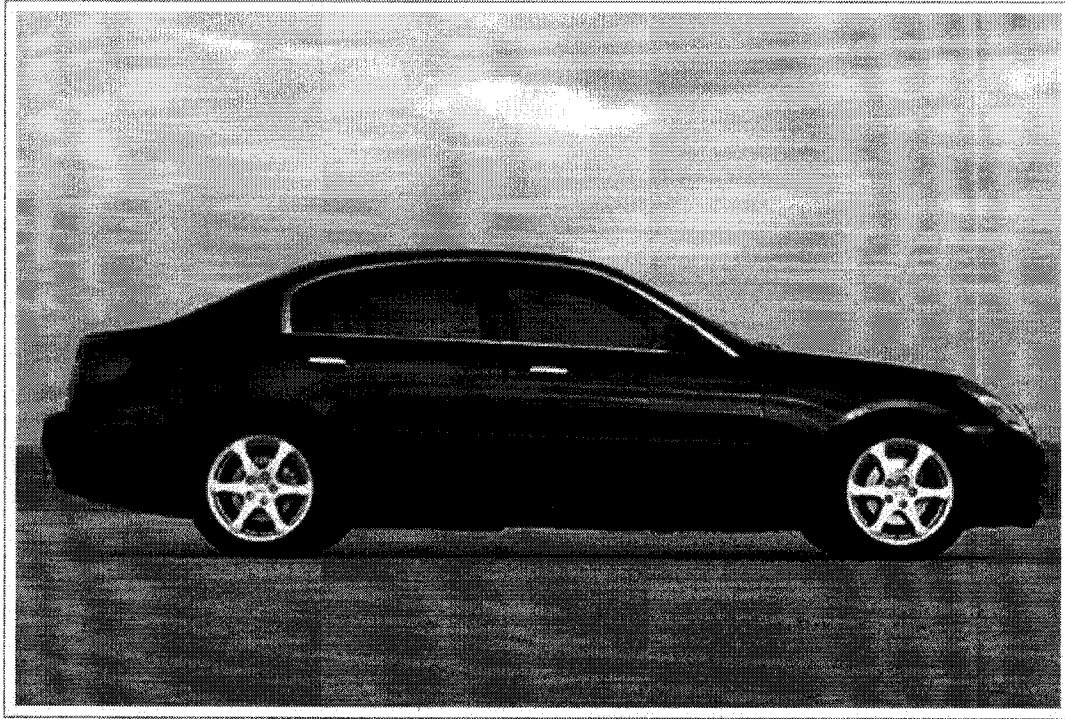
2. Do you like this car's design? (1=Not At All, 7=Very Much)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

3. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • This car seems to be reliable | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This car's design gives me warm feeling | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This car's design reminds me of past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This car's design is | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

145

authentic, different
from that of others

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| • The brand of this car seems to have a long history, so it's more credible | O | O | O | O | O | O | O |
| • This car looks beautiful | O | O | O | O | O | O | O |
| • This car's design triggers childhood memories | O | O | O | O | O | O | O |
| • I like the background, concepts, and values associated with this car's design | O | O | O | O | O | O | O |
| • This car's design does not seem to be sincere | O | O | O | O | O | O | O |
| • This car's design is not very different from that of others | O | O | O | O | O | O | O |
| • This car's design is not indicative of product quality and brand credibility | O | O | O | O | O | O | O |
| • This car's design is not original | O | O | O | O | O | O | O |
| • It's weird to see a car look like this | O | O | O | O | O | O | O |
| • I don't think this brand of car has a history as long as its design suggested | O | O | O | O | O | O | O |
| • I don't like marketing tricks | O | O | O | O | O | O | O |
| • Cars won't be so different from each other | O | O | O | O | O | O | O |

4. Did you use this brand before?

   O Yes  O No

5. Are you currently using this brand?

   O Yes  O No

6. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| I would like to purchase this car | O | O | O | O | O | O | O |
| • I would like to drive this car at least for a trial | O | O | O | O | O | O | O |
| • I would choose this brand if I need to buy a car | O | O | O | O | O | O | O |
| • I am not sure whether I'll buy this car because the information provided does not tell me about the performance of this car | O | O | O | O | O | O | O |

**Page 3**



147

7. Do you like this bread packaging? (1=Not At All, 7=Very Much)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

8. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • This product seems to be reliable | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bread packaging gives me warm feeling | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bread packaging reminds me of past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This packaging is authentic, different from that of other brands | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This brand seems to have a long history, so it's more credible | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bread packaging looks beautiful | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This packaging triggers childhood memories | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I like the background, concepts, and values associated with this packaging | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bread packaging does not seem to be sincere | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bread packaging is not very different from that of other brands | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bread packaging is not indicative of product quality and brand credibility | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bread packaging is not original | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

148

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • It's weird to see bread packed like this | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't think this brand has a history as long as this packaging suggested | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't like marketing tricks | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Breads of various brands won't be so different from each other | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

9. Did you use this brand before?

○ Yes ○ No

10. Are you currently using this brand?

○ Yes ○ No

11. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to purchase breads of this brand | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I will buy breads of this brand at least for a trial | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would choose this brand if I need to buy breads | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I am not sure whether I'll buy breads of this brand because the information provided does not tell me about the bread quality | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

12. Do you like this ad? (1=Not At All, 7=Very Much)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

13. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • The product advertised in this ad seems to be reliable | O | O | O | O | O | O | O |
| • This ad gives me warm feeling | O | O | O | O | O | O | O |
| • This ad reminds me of past | O | O | O | O | O | O | O |
| • The product advertised is authentic, different from others | O | O | O | O | O | O | O |
| • This brand seems to have a long history, so it's more credible | O | O | O | O | O | O | O |
| • This ad looks beautiful | O | O | O | O | O | O | O |
| • This ad triggers childhood memories | O | O | O | O | O | O | O |
| • I like the background, concepts, and values associated with the product | O | O | O | O | O | O | O |
| • This ad does not seem to be sincere | O | O | O | O | O | O | O |
| • This ad is not very different from others | O | O | O | O | O | O | O |
| • This ad is not indicative of product quality and brand credibility | O | O | O | O | O | O | O |
| • This ad is not original | O | O | O | O | O | O | O |
| • It's weird to see ads for this type of product look like this | O | O | O | O | O | O | O |
| • I don't think this product has a history as long as this ad suggested | O | O | O | O | O | O | O |
| • I don't like marketing tricks | O | O | O | O | O | O | O |
| • Products of the same category won't be so different from each other | O | O | O | O | O | O | O |

14. Did you use this brand before?

⭘ Yes ⭘ No

15. Are you currently using this brand?

⭘ Yes ⭘ No

16. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to purchase this product | ⭘ | ⭘ | ⭘ | ⭘ | ⭘ | ⭘ | ⭘ |
| • I will buy this product at least for a trial | ⭘ | ⭘ | ⭘ | ⭘ | ⭘ | ⭘ | ⭘ |
| • I would choose this brand if I need this type of product | ⭘ | ⭘ | ⭘ | ⭘ | ⭘ | ⭘ | ⭘ |
| • I am not sure whether I'll buy this product because the information provided does not tell me about the quality of this product | ⭘ | ⭘ | ⭘ | ⭘ | ⭘ | ⭘ | ⭘ |

**Page 5**



152

17. Do you like this product packaging? (1=Not At All, 7=Very Much)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

18. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • This product seems to be reliable | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bread packaging gives me warm feeling | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bread packaging reminds me of past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This packaging is authentic, different from that of other brands | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This brand seems to have a long history, so it's more credible | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bread packaging looks beautiful | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This packaging triggers childhood memories | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I like the background, concepts, and values associated with this packaging | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bread packaging does not seem to be sincere | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bread packaging is not very different from that of other brands | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bread packaging is not indicative of product quality and brand credibility | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bread packaging is not original | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • It's weird to see bread | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

153

packed like this

| | | | | | | |
|---|---|---|---|---|---|---|
| • I don't think this brand has a history as long as this packaging suggested | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't like marketing tricks | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Breads of various brands won't be so different from each other | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

19. Did you use this brand before?

○ Yes ○ No

20. Are you currently using this brand?

○ Yes ○ No

21. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to purchase breads of this brand | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I will buy breads of this brand at least for a trial | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would choose this brand if I need to buy breads | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I am not sure whether I'll buy breads of this brand because the information provided does not tell me about the bread quality | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

154

22. Do you like this bakery's interior decoration? (1=Not At All, 7=Very Much)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

23. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • The products of this bakery seem to be reliable | O | O | O | O | O | O | O |
| • The interior decoration gives me warm feeling | O | O | O | O | O | O | O |
| • The interior decoration reminds me of past | O | O | O | O | O | O | O |
| • This bakery seems to be authentic, different from others | O | O | O | O | O | O | O |
| • This bakery seems to have a long history, so it's more credible | O | O | O | O | O | O | O |
| • The interior decoration looks beautiful | O | O | O | O | O | O | O |
| • The interior decoration triggers childhood memories | O | O | O | O | O | O | O |
| • I like the background, concepts, and values associated with the interior decoration | O | O | O | O | O | O | O |
| • The interior decoration does not seem to be sincere | O | O | O | O | O | O | O |
| • The interior decoration is not very different from others | O | O | O | O | O | O | O |
| • The interior decoration is not indicative of this bakery' products quality | O | O | O | O | O | O | O |
| • The interior decoration is not original | O | O | O | O | O | O | O |
| • It's weird to see a bakery decorated like this | O | O | O | O | O | O | O |

156

| | | | | | | |
|---|---|---|---|---|---|---|
| • I don't think this bakery has a history as long as the decoration suggested | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't like marketing tricks | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Bakeries won't be so different from each other | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

24. Have you been to this bakery before?

○ Yes ○ No

25. Do you often go to this bakery?

○ Yes ○ No

26. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to go to this bakery | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I will to go to this bakery at least for a trial | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would choose this bakery if I need this type of products | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I am not sure whether I'll choose this bakery because the information provided does not tell me about the product quality | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

27. Do you like this product design? (1=Not At All, 7=Very Much)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | O | O | O | O | O | O | O |

28. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • This product seems to be reliable | O | O | O | O | O | O | O |
| • This product design gives me warm feeling | O | O | O | O | O | O | O |
| • This product design reminds me of past | O | O | O | O | O | O | O |
| • This product design seems to be authentic, different form that of other products | O | O | O | O | O | O | O |
| • The brand seems to have a long history, so it's more credible | O | O | O | O | O | O | O |
| • This phone looks beautiful | O | O | O | O | O | O | O |
| • This product design triggers childhood | O | O | O | O | O | O | O |

158

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| memories | | | | | | | |
| • I like the background, concepts, and values associated with it | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This product design does not seem to be sincere | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This product design is not very different from that of others | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This product design is not indicative of product quality and brand credibility | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This product design is not original | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • It's weird to see this a phone looks like this | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't think this product has a history as long as its design suggested | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't like marketing tricks | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Phones of various brands won't be so different from each other | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

29. Did you use this brand before?

○ Yes ○ No

30. Are you currently using the brand?

○ Yes ○ No

31. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to purchase this product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I will buy this product at least for a trial | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

| • I would choose this brand if I need this type of product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
|---|---|---|---|---|---|---|---|
| • I am not sure whether I'll buy this product or not because the information provided does not tell me about the quality of this product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

32. Do you like this brand logo design? (1=Not At All, 7=Very Much)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

33. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • The product seems to be reliable | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This logo design gives me warm feeling | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This logo reminds me of past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This logo design is authentic, different from that of other brands | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The brand seems to | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

| | | | | | | |
|---|---|---|---|---|---|---|
| have a long history, so it's more credible | | | | | | |
| • This logo looks beautiful | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This logo design triggers childhood memories | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I like the background, concepts, and values associated with this logo | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This logo design does not seem to be sincere | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This logo is not very different from others | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This logo design is not indicative of product quality and brand credibility | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This logo design is not original | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • It's weird to see the logo of this type of product look like this | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't think this product has a history as long as this logo suggested | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't like marketing tricks | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Products of the same category won't be so different from each other | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

34. Did you use this brand before?

○ Yes ○ No

35. Are you currently using this brand?

○ Yes ○ No

36. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

161

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to purchase this product | O | O | O | O | O | O | O |
| • I will buy this product at least for a trial | O | O | O | O | O | O | O |
| • I would choose this brand if I need this type of product | O | O | O | O | O | O | O |
| • I am not sure whether I'll buy this product because the information provided does not tell me about the quality of this product | O | O | O | O | O | O | O |

37. Do you like this car's design? (1=Not At All, 7=Very Much)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | O | O | O | O | O | O | O |

38. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • This car seems to be reliable | O | O | O | O | O | O | O |
| • This car's design gives | O | O | O | O | O | O | O |

162

me warm feeling

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| • This car's design reminds me of past | O | O | O | O | O | O | O |
| • This car's design is authentic, different from that of others | O | O | O | O | O | O | O |
| • The brand of this car seems to have a long history, so it's more credible | O | O | O | O | O | O | O |
| • This car looks beautiful | O | O | O | O | O | O | O |
| • This car's design triggers childhood memories | O | O | O | O | O | O | O |
| • I like the background, concepts, and values associated with this car's design | O | O | O | O | O | O | O |
| • This car's design does not seem to be sincere | O | O | O | O | O | O | O |
| • This car's design is not very different from that of others | O | O | O | O | O | O | O |
| • This car's design is not indicative of product quality and brand credibility | O | O | O | O | O | O | O |
| • This car's design is not original | O | O | O | O | O | O | O |
| • It's weird to see a car look like this | O | O | O | O | O | O | O |
| • I don't think this brand of car has a history as long as its design suggested | O | O | O | O | O | O | O |
| • I don't like marketing tricks | O | O | O | O | O | O | O |
| • Cars won't be so different from each other | O | O | O | O | O | O | O |

39. Did you use this brand before?

   O  Yes O  No

40. Are you currently using this brand?

◌ Yes ◌ No

41. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to purchase this car | ◌ | ◌ | ◌ | ◌ | ◌ | ◌ | ◌ |
| • I would like to drive this car at least for a trial | ◌ | ◌ | ◌ | ◌ | ◌ | ◌ | ◌ |
| • I would choose this brand if I need to buy a car | ◌ | ◌ | ◌ | ◌ | ◌ | ◌ | ◌ |
| • I am not sure whether I'll buy this car because the information provided does not tell me about the performance of this car | ◌ | ◌ | ◌ | ◌ | ◌ | ◌ | ◌ |

42. Do you like this beer packaging? (1=Not At All, 7=Very Much)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | O | O | O | O | O | O | O |

43. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • The product seems to be reliable | O | O | O | O | O | O | O |
| • This packaging gives me warm feeling | O | O | O | O | O | O | O |
| • This packaging reminds me of past | O | O | O | O | O | O | O |
| • The product seems to be authentic, different from others | O | O | O | O | O | O | O |

| Statement | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • The brand seems to have a long history, so it's more credible | O | O | O | O | O | O | O |
| • This packaging looks beautiful | O | O | O | O | O | O | O |
| • This packaging triggers childhood memories | O | O | O | O | O | O | O |
| • I like the background, concepts, and values associated with this packaging | O | O | O | O | O | O | O |
| • This packaging does not seem to be sincere | O | O | O | O | O | O | O |
| • This beer packaging is not very different from others | O | O | O | O | O | O | O |
| • This packaging is not indicative of product quality and brand credibility | O | O | O | O | O | O | O |
| • This beer packaging is not original | O | O | O | O | O | O | O |
| • It's weird to see beer packaging look like this | O | O | O | O | O | O | O |
| • I don't think this product has a history as long as this packaging suggested | O | O | O | O | O | O | O |
| • I don't like marketing tricks | O | O | O | O | O | O | O |
| • Products of the same category won't be so different from each other | O | O | O | O | O | O | O |

44. Did you use this brand before?

O Yes O No

45. Are you currently using this brand?

O Yes O No

46. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to purchase this product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I will buy this product at least for a trial | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would choose this brand if I need this type of product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I am not sure whether I'll buy this product because the information provided does not tell me about the quality of this product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

47. Do you like the interior decoration? (1=Not At All, 7=Very Much)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

48. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • The food and service of this cafeteria seem to be reliable | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration gives me warm feeling | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration reminds me of past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration seems to be authentic, different from that of other cafeterias | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This cafeteria seems to have a long history, so it's more credible | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration looks beautiful | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration triggers childhood memories | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I like the background, concepts, and values associated with the interior decoration | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration does not seem to be sincere | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration is not very different from others | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration is not indicative of this cafeteria' food and service quality | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration is not original | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| • It's weird to see a cafeteria decorated like this | O | O | O | O | O | O | O |
| • I don't think this cafeteria has a history as long as the decoration suggested | O | O | O | O | O | O | O |
| • I don't like marketing tricks | O | O | O | O | O | O | O |
| • Cafeterias won't be so different from each other | O | O | O | O | O | O | O |

49. Have you been to this cafeteria before?

O Yes O No

50. Do you often go to this cafeteria?

O Yes O No

51. To what degree do you agree with the following statements about the cafeteria? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to go to this cafeteria | O | O | O | O | O | O | O |
| • I will to go to this cafeteria at least for a trial | O | O | O | O | O | O | O |
| • I would choose this cafeteria if I want to grab a coffee outside | O | O | O | O | O | O | O |
| • I am not sure whether I'll go to this cafeteria because the information provided does not tell me about the quality of its food and service | O | O | O | O | O | O | O |

52. Do you like this brand logo design? (1=Not At All, 7=Very Much)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

53. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • The product seems to be reliable | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This logo design gives me warm feeling | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This logo reminds me of past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This logo design is authentic, different | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

from that of other brands

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| • The brand seems to have a long history, so it's more credible | O | O | O | O | O | O | O |
| • This logo looks beautiful | O | O | O | O | O | O | O |
| • This logo design triggers childhood memories | O | O | O | O | O | O | O |
| • I like the background, concepts, and values associated with this logo | O | O | O | O | O | O | O |
| • This logo design does not seem to be sincere | O | O | O | O | O | O | O |
| • This logo is not very different from others | O | O | O | O | O | O | O |
| • This logo design is not indicative of product quality and brand credibility | O | O | O | O | O | O | O |
| • This logo design is not original | O | O | O | O | O | O | O |
| • It's weird to see the logo of this type of product look like this | O | O | O | O | O | O | O |
| • I don't think this product has a history as long as this logo suggested | O | O | O | O | O | O | O |
| • I don't like marketing tricks | O | O | O | O | O | O | O |
| • Products of the same category won't be so different from each other | O | O | O | O | O | O | O |

54. Did you use this brand before?

O Yes O No

55. Are you currently using this brand?

O Yes O No

171

56. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to purchase this product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I will buy this product at least for a trial | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would choose this brand if I need this type of product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I am not sure whether I'll buy this product because the information provided does not tell me about the quality of this product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

**Page 13**



172

57. Do you like this ad? (1=Not At All, 7=Very Much)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

58. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • The product advertised in this ad seems to be reliable | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This ad gives me warm feeling | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This ad reminds me of past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The product advertised is authentic, different from others | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This brand seems to have a long history, so it's more credible | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This ad looks beautiful | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This ad triggers childhood memories | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I like the background, concepts, and values associated with the product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This ad does not seem to be sincere | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This ad is not very different from others | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This ad is not indicative of product quality and brand credibility | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This ad is not original | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • It's weird to see ads for this type of product look like this | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't think this | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

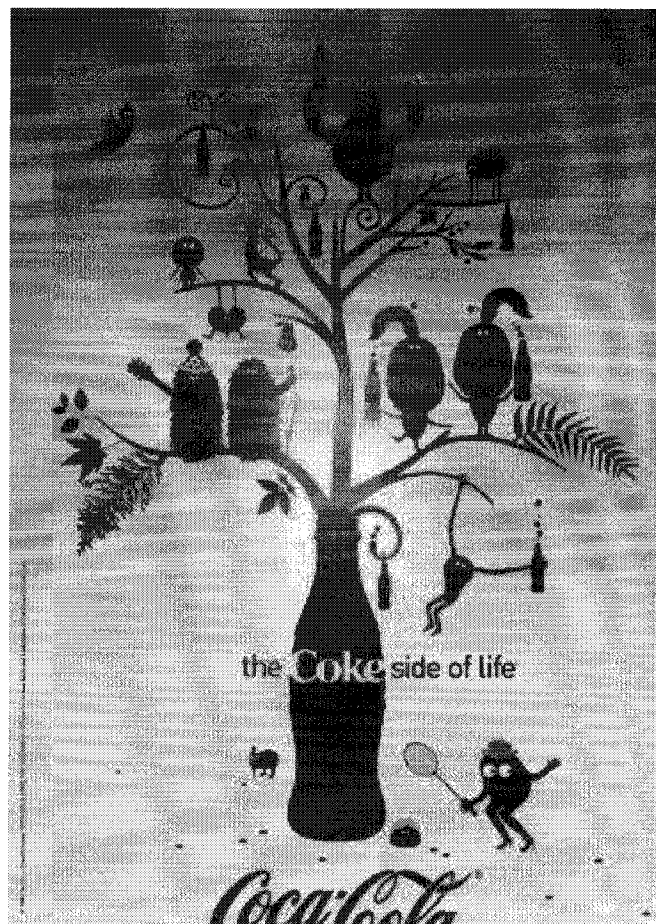| | | | | | | |
|---|---|---|---|---|---|---|
| product has a history as long as this ad suggested | | | | | | |
| • I don't like marketing tricks | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Products of the same category won't be so different from each other | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

59. Did you use this brand before?

○ Yes ○ No

60. Are you currently using this brand?

○ Yes ○ No

61. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to purchase this product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I will buy this product at least for a trial | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would choose this brand if I need this type of product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I am not sure whether I'll buy this product because the information provided does not tell me about the quality of this product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

62. Do you like this beer packaging? (1=Not At All, 7=Very Much)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

63. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • The product seems to be reliable | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This packaging gives me warm feeling | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This packaging reminds me of past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The product seems to be authentic, different from others | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The brand seems to have a long history, so it's more credible | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This packaging looks beautiful | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • This packaging triggers childhood memories | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I like the background, concepts, and values associated with this packaging | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This packaging does not seem to be sincere | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This beer packaging is not very different from others | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This packaging is not indicative of product quality and brand credibility | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This beer packaging is not original | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • It's weird to see beer packaging look like this | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't think this product has a history as long as this packaging suggested | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't like marketing tricks | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Products of the same category won't be so different from each other | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

64. Did you use this brand before?

○ Yes ○ No

65. Are you currently using this brand?

○ Yes ○ No

66. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to purchase this product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| • I will buy this product at least for a trial | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would choose this brand if I need this type of product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I am not sure whether I'll buy this product because the information provided does not tell me about the quality of this product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

67. Do you like this bakery's interior decoration? (1=Not At All, 7=Very Much)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

68. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • The products of this bakery seem to be reliable | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration gives me warm feeling | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration reminds me of past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bakery seems to be authentic, different from others | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This bakery seems to have a long history, so it's more credible | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration looks beautiful | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration triggers childhood memories | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I like the background, concepts, and values associated with the interior decoration | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration does not seem to be sincere | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration is not very different from others | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration is not indicative of this bakery' products quality | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This idea of interior decoration is not original | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • It's weird to see a bakery decorated like this | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't think this bakery has a history as long as the decoration suggested | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

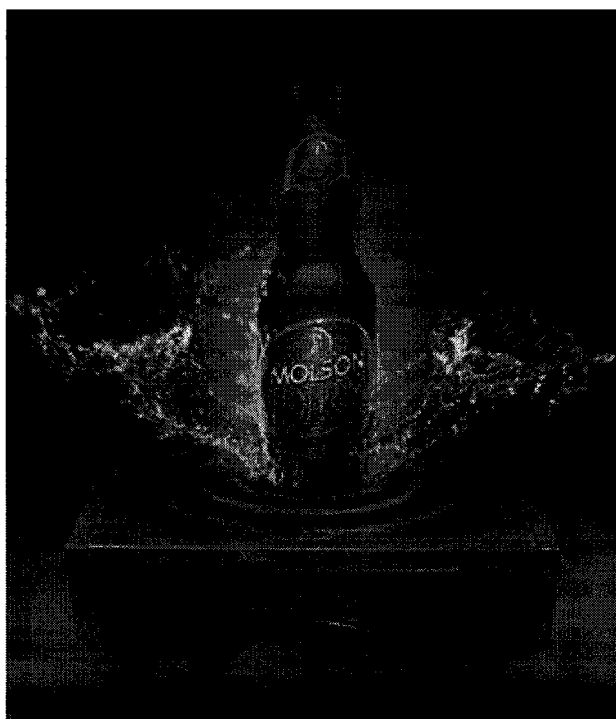| | | | | | | | |
|---|---|---|---|---|---|---|---|
| • I don't like marketing tricks | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Bakeries won't be so different from each other | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

69. Have you been to this bakery before?

   ○ Yes ○ No

70. Do you often go to this bakery?

   ○ Yes ○ No

71. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to go to this bakery | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I will to go to this bakery at least for a trial | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would choose this bakery if I need this type of products | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I am not sure whether I'll choose this bakery because the information provided does not tell me about the product quality | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

72. Do you like this product design? (1=Not At All, 7=Very Much)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

73. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • This product seems to be reliable | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This product design gives me warm feeling | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This product design reminds me of past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This product design seems to be authentic, different form that of other products | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The brand seems to have a long history, so it's more credible | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This phone looks beautiful | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This product design triggers childhood memories | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I like the background, concepts, and values | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

180

associated with it

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • This product design does not seem to be sincere | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This product design is not very different from that of others | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This product design is not indicative of product quality and brand credibility | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This product design is not original | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • It's weird to see this a phone looks like this | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't think this product has a history as long as its design suggested | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't like marketing tricks | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Phones of various brands won't be so different from each other | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

74. Did you use this brand before?

○ Yes ○ No

75. Are you currently using this brand?

○ Yes ○ No

76. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to purchase this product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I will buy this product at least for a trial | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would choose this brand if I need this type of product | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

• I am not sure whether
I'll buy this product
because the information
provided does not tell
me about the quality of
this product

   ○       ○       ○       ○       ○       ○       ○

77. Do you like this restaurant's interior decoration? (1=Not At All, 7=Very Much)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

78. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

|  | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • The food and service of this restaurant seem to be reliable | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration gives me | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

warm feeling

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| • The interior decoration reminds me of past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration authentic, different from that of other restaurants | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • This restaurant seems to have a long history, so it's more credible | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration looks beautiful | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration triggers childhood memories | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I like the background, concepts, and values associated with the interior decoration | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration does not seem to be sincere | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration is not very different from others | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration is not indicative of this restaurant' food and service quality | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The interior decoration is not original | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • It's weird to see a restaurant decorated like this | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't think this restaurant has a history as long as the decoration suggested | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't like marketing tricks | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Restaurants won't be so different from each other | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

79. Have you been to this restaurant before?

○ Yes ○ No

80. Do you often go to this restaurant?

○ Yes ○ No

81. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I would like to go to this restaurant | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I will to go to this restaurant at least for a trial | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would choose this restaurant if I want to eat outside | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I am not sure whether I'll choose this restaurant because the information provided does not tell me about the quality of its food and service | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

82. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • We can depend on getting the truth in most advertising | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Advertising's aim is to inform the consumer | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I believe advertising is informative | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Advertising is generally truthful | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • Advertising is a reliable source of information about the quality and performance of products | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Advertising is truth well told | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • In general, advertising presents a true picture of the product being advertised | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I feel I've been accurately informed after viewing most advertisements | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Most advertising provides consumers with essential information | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Advertising is entertaining | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • In general, I like marketing | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

83. Are you a nostalgic person? (1=Not At All, 7=Very Much)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| Answer: | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

**Page 19**

84. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • They don't make 'em like they used to | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Newer is almost always better | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • In the future, people will have even better lives | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

185

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| • Things used to be better in the good old days | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I believe in the constant march of progress | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Yesterday, all my troubles seemed so far away | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Products are getting shoddier and shoddier | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Compared to our parents, we've got it good | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Technological change will insure a brighter future | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • When I was younger, I was happier than I am today | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Today's new movie stars could learn from the old pros | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I must admit it's getting better, better all the time | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The true great sports heroes are long dead and gone | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • History involves a steady improvement in human welfare | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Today's standard of living is the highest ever attained | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Sometimes, I almost wish that I could return to the womb | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • We are experiencing a decline in the quality of life | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Steady growth GNP has brought increased human happiness | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Compared to the classics, today's music | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| is mostly trash | | | | | | | |
| • Modern business constantly builds a better tomorrow | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

85. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I'm very interested in knowing more about people and things in the past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I feel warm and cozy when I think of the past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Objects associated with the past could easily to evoke my sympathy | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I like the pop music that was popular in my early twenties a lot better than it is right now | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I feel nostalgic about the time and place that I love, even though I did not directly experience | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • My past shows that who I am | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would like to visit the places that I lived at before | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Past helps me to know better about myself | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I believe that we can learn from the past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I believe that lessons we learned from the past can serve the present | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I like collecting objects from the past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

| | | | | | | |
|---|---|---|---|---|---|---|
| • Life in the past was more enjoyable | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • My past helps me to construct my personal identity | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I enjoy talking about the past with my friends | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I like nostalgic fashion | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I enjoy thinking about the past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I like antiques | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I can remember many details of things that happened in the past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I visit schools that I attended whenever I have the chance | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Old sections of the city are more interesting than the new areas | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would like to live in a modern, planned community | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would enjoy living in a historic house | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Modern buildings are seldom as attractive as older ones | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

**Page 21**

86. To what degree do you agree with the following statements? (1=Strongly Disagree, 7=Strongly Agree)

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • I don't understand why people keep old things from the past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Pioneer village reconstructions interest | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

me more than books on
pioneer life

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| • The past is best preserved in books | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I go out of my way to pass through older parts of the city | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I don't like the feeling of being surrounded by things that are old | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • When I walk down the street, old things catch my eye | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I never consider buying things that are old | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would like to see how people in this area lived during prehistoric times | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Old parts of the city are rundown and dirty | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would be happy living in an old house full of antique furniture and mementos of the past | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Most antiques are simple old junk | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • I would prefer to visit an historical site than merely read about it | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

87. Indicate How Much You Miss Each of 20 Items from When You Were Younger (1= Not At ALL; 7=Very Much):

| | 1 | 2 | 3 | 4 | 5 | 6 | 7 |
|---|---|---|---|---|---|---|---|
| • Family | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Heroes/ Heroines | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Not having to worry | ○ | ○ | ○ | ○ | ○ | ○ | ○ |

189

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| • Places | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Music | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Someone you loved | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Friends | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Things you did | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Toys | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The way people were | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Feelings you had | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • TV shows, movies | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • School | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Having someone to depend on | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Holidays | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • The way the society was | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Pets | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Not knowing sad or evil things | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Church/religion | ○ | ○ | ○ | ○ | ○ | ○ | ○ |
| • Your house | ◉ | | ○ | ○ | ○ | ○ | ○ | ○ |

88. How old are you?

[    ]

89. What is your gender?

○ Female

○ Male

90. Which cultural group do you belong to?

○ Native-born Canadian

○ Chinese

○ Chinese Immigrant to Canada

91. What is your profession?

[                    ]

92. What is/are the major language(s) that you use in daily life?

[                    ]

93. If you want to pick up the monetary compensation ($ 5.00 CAN) for your participation in this survey in person, please provide your e-mail address below. The time and place for picking up the monetary compensation will be sent to you through the e-mail address that you provided here; If you want to receive the monetary compensation through regular mail, please provide your name AND mailing address below (Canadian address ONLY). *NOTE: ONLY participants who have answered all the questions presented in this survey are qualified for the monetary compensation.

E-mail:                         [                ]

Name AND Mailing          [                ]
Address:

**Appendix F**

**Items Exploring the Working Mechanisms of Nostalgic Marketing**

1. This car seems to be reliable
2. This car's design gives me warm feeling
3. This car's design reminds me of past
4. This car's design is authentic, different from that of others
5. The brand of this car seems to have a long history, so it's more credible
6. This car looks beautiful
7. This car's design triggers childhood memories
8. I like the background, concepts, and values associated with this car's design
9. This car's design does not seem to be sincere
10. This car's design is not very different from that of others
11. This car's design is not indicative of product quality and brand credibility
12. This car's design is not original
13. It's weird to see a car look like this
14. I don't think this brand of car has a history as long as its design suggested
15. I don't like marketing tricks
16. Cars won't be so different from each other

Note: The 16 items were adapted for each stimulus.

**Appendix G**

**Adapted Scale Measuring Attitude toward Advertising and Marketing**

1. We can depend on getting the truth in most advertising
2. Advertising's aim is to inform the consumer
3. I believe advertising is informative
4. Advertising is generally truthful
5. Advertising is a reliable source of information about the quality and performance of products
6. Advertising is truth well told
7. In general, advertising presents a true picture of the product being advertised
8. I feel I've been accurately informed after viewing most advertisements
9. Most advertising provides consumers with essential information
10. Advertising is entertaining *(added)*
11. In general, I like marketing *(added)*

# Appendix H
## Nostalgia Proneness Scales/Items Used in the Study

**Nostalgia Index (Holbrook, 1993, 1994)**
1. They don't make 'em like they used to
2. Newer is almost always better
3. In the future, people will have even better lives
4. Things used to be better in the good old days
5. I believe in the constant march of progress
6. Yesterday, all my troubles seemed so far away
7. Products are getting shoddier and shoddier
8. Compared to our parents, we've got it good
9. Technological change will insure a brighter future
10. When I was younger, I was happier than I am today
11. Today's new movie stars could learn from the old pros
12. I must admit it's getting better, better all the time
13. The true great sports heroes are long dead and gone
14. History involves a steady improvement in human welfare
15. Today's standard of living is the highest ever attained
16. Sometimes, I almost wish that I could return to the womb
17. We are experiencing a decline in the quality of life
18. Steady growth GNP has brought increased human happiness
19. Compared to the classics, today's music is mostly trash
20. Modern business constantly builds a better tomorrow

**Experience Scale (Taylor & Konrad, 1980)**
1. I don't understand why people keep old things from the past
2. Pioneer village reconstructions interest me more than books on pioneer life
3. The past is best preserved in books
4. I go out of my way to pass through older parts of the city
5. I don't like the feeling of being surrounded by things that are old
6. When I walk down the street, old things catch my eye
7. I never consider buying things that are old
8. I would like to see how people in this area lived during prehistoric times
9. Old parts of the city are rundown and dirty
10. I would be happy living in an old house full of antique furniture and mementos of the past
11. Most antiques are simple old junk
12. I would prefer to visit an historical site than merely read about it

**Batcho's Nostalgia Inventory (1995)**

**Part 2**
Indicate How Much You Miss Each of 20 Items from When You Were Younger (1= Not At All; 7=Very Much):

194

1. Family
2. Heroes/ Heroines
3. Not having to worry
4. Places
5. Music
6. Someone you loved
7. Friends
8. Things you did
9. Toys
10. The way people were
11. Feelings you had
12. TV shows, movies
13. School
14. Having someone to depend on
15. Holidays
16. The way the society was
17. Pets
18. Not knowing sad or evil things
19. Church/religion
20. Your house

## Four Items from Antiquarianism Scale (McKechnie, 1974, 1977)
1. Old sections of the city are more interesting than the new areas
2. I would like to live in a modern, planned community
3. I would enjoy living in a historic house
4. Modern buildings are seldom as attractive as older ones

## Added New Items
1. I'm very interested in knowing more about people and things in the past
2. I feel warm and cozy when I think of the past
3. Objects associated with the past could easily to evoke my sympathy
4. I like the pop music that was popular in my early twenties a lot better than it is right now
5. I feel nostalgic about the time and place that I love, even though I did not directly experience
6. My past shows that who I am
7. I would like to visit the places that I lived at before
8. Past helps me to know better about myself
9. I believe that we can learn from the past
10. I believe that lessons we learned from the past can serve the present
11. I like collecting objects from the past
12. Life in the past was more enjoyable
13. My past helps me to construct my personal identity
14. I enjoy talking about the past with my friends
15. I like nostalgic fashion

16. I enjoy thinking about the past
17. I like antiques
18. I can remember many details of things that happened in the past
19. I visit schools that I attended whenever I have the chance

# Appendix I

## Age, Gender, Cultural Group, and Nostalgia Proneness

Even though the statistical test on the global nostalgia proneness indicates that the three groups do not differ significantly in their group mean of nostalgia proneness, it is quite possible that nostalgia proneness has a different distribution related to age and gender within each group. It is possible that older people and females tend and have more reasons to be more nostalgic. For older people, the past bestows them with experience, wisdom, personal identity, and very likely their most glorious time; in general, women are more sentimental than men. The next part examines the effect of age and gender on individuals' nostalgia proneness, so as to better understand nostalgia proneness across the three cultural groups.

### Literature on Age, Gender, and Nostalgia Proneness

In studying nostalgia proneness, age and gender are two important moderators that have attracted great attention from researchers from varied disciplines. Especially in the marketing context, understanding the influence and gender on nostalgia proneness is important for segmentation decisions.

Holbrook and Schindler (1994) studied the influence of age, gender, and nostalgia proneness on consumers' preference of the aesthetic perspective of cultural products. They discovered an age-related peak in consumers' preference of nostalgic products and gender differences. However, the relationships between age and nostalgia proneness, and gender and nostalgia proneness, as well as the possible interaction of age and gender on nostalgia proneness were not directly examined. The understanding on the potential influence of age and gender on individuals' nostalgia proneness is helpful for marketers to make more effective segmentation decisions.

### Statistical Tests

A regression analysis was conducted on global nostalgia proneness by cultural group, age, and gender. The results (Table a) indicate that individuals' nostalgia proneness does not vary based on cultural group (F = 1.529, p = .220), age (F = 1.662, p = 0.147), and gender (F = 0.001, p = .972). However, the interactive influence of group and gender is significant statistically (F = 5.287, p = 0.006).

**Table a. Group, Age, Gender, and Nostalgia Proneness**

Dependent Variable: NP_SR

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 84.128(a) | 27 | 3.116 | 1.473 | .076 | .207 |
| Intercept | 1045.951 | 1 | 1045.951 | 494.458 | .000 | .765 |
| Group | 6.468 | 2 | 3.234 | 1.529 | .220 | .020 |
| AGE_G | 17.574 | 5 | 3.515 | 1.662 | .147 | .052 |
| GENDER | .003 | 1 | .003 | .001 | .972 | .000 |
| Group * AGE_G | 19.030 | 8 | 2.379 | 1.125 | .350 | .056 |
| Group * GENDER | 22.367 | 2 | 11.183 | 5.287 | .006 | .065 |
| AGE_G * GENDER | 9.945 | 4 | 2.486 | 1.175 | .324 | .030 |
| Group * AGE_G * GENDER | 11.848 | 5 | 2.370 | 1.120 | .352 | .036 |
| Error | 321.533 | 152 | 2.115 | | | |
| Total | 4505.000 | 180 | | | | |
| Corrected Total | 405.661 | 179 | | | | |

a  R Squared = .207 (Adjusted R Squared = .067)

Separate full-factorial regression analyses of nostalgia proneness by age and gender were conducted on each cultural group to better examine the interactive effect of gender and group on nostalgia proneness. Gender is significantly related to nostalgia proneness only for Canadians (F = 4.285, p = .44, Table b) and Chinese immigrants to Canada (F = 4.891, p = .31, Table c), but not for Chinese (F = 0.789, p = .379, Table d). However, the difference in nostalgia proneness between female and male participants in these two groups is in the opposite direction. Female Canadians are more nostalgia prone than their male counterparties (Figure a), and vice versa for Chinese immigrants to Canada (Figure c). Similar to Canadians, Chinese female participants have higher nostalgia proneness than their male counterparts (Figure b), but this difference is not statistically significant.

The relationship between age and nostalgia proneness for both Canadians and Chinese groups are in line with common sense that females are more sensitive and sentimental than males. The finding for Chinese immigrant to Canada might be affected by changing gender roles in Canada, especially for the females. Kim, Laroche, and Tomiuk (2004) found in their research on the ethnic change of the Chinese in Canada that the acculturation only significantly influences Chinese wives in adopting a more modern gender role, but not for their husbands. As to nostalgia proneness, the modern gender role enjoyed by Chinese women who immigrated to Canada might result in their lower nostalgia proneness.

## Table b. Age, Gender, and Nostalgia Proneness: Canadians(b)

Dependent Variable: NP_SR

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 22.181(a) | 10 | 2.218 | 1.394 | .210 | .215 |
| Intercept | 568.543 | 1 | 568.543 | 357.205 | .000 | .875 |
| AGE_G | 5.663 | 5 | 1.133 | .712 | .618 | .065 |
| GENDER | 6.820 | 1 | 6.820 | 4.285 | .044 | .078 |
| AGE_G * GENDER | 6.044 | 4 | 1.511 | .949 | .443 | .069 |
| Error | 81.174 | 51 | 1.592 | | | |
| Total | 1386.000 | 62 | | | | |
| Corrected Total | 103.355 | 61 | | | | |

a R Squared = .215 (Adjusted R Squared = .061)
b Group = 1

## Table c. Age, Gender, and Nostalgia Proneness: Chinese(b)

Dependent Variable: NP_SR

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 33.430(a) | 8 | 4.179 | 1.904 | .081 | .237 |
| Intercept | 505.623 | 1 | 505.623 | 230.357 | .000 | .825 |
| AGE_G | 25.908 | 4 | 6.477 | 2.951 | .029 | .194 |
| GENDER | 1.731 | 1 | 1.731 | .789 | .379 | .016 |
| AGE_G * GENDER | 9.562 | 3 | 3.187 | 1.452 | .239 | .082 |
| Error | 107.553 | 49 | 2.195 | | | |
| Total | 1601.000 | 58 | | | | |
| Corrected Total | 140.983 | 57 | | | | |

a R Squared = .237 (Adjusted R Squared = .113)
b Group = 2

**Table d.  Age, Gender, and Nostalgia Proneness: Chinese Immigrants to Canada(b)**

Dependent Variable: NP_SR

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 21.927(a) | 7 | 3.132 | 1.226 | .305 | .142 |
| Intercept | 442.221 | 1 | 442.221 | 173.150 | .000 | .769 |
| AGE_G | 8.721 | 4 | 2.180 | .854 | .498 | .062 |
| GENDER | 12.492 | 1 | 12.492 | 4.891 | .031 | .086 |
| AGE_G * GENDER | 5.192 | 2 | 2.596 | 1.016 | .369 | .038 |
| Error | 132.807 | 52 | 2.554 | | | |
| Total | 1518.000 | 60 | | | | |
| Corrected Total | 154.733 | 59 | | | | |

a  R Squared = .142 (Adjusted R Squared = .026)
b  Group = 3



**Figure a. Gender Difference in Nostalgia Proneness: Canadians**
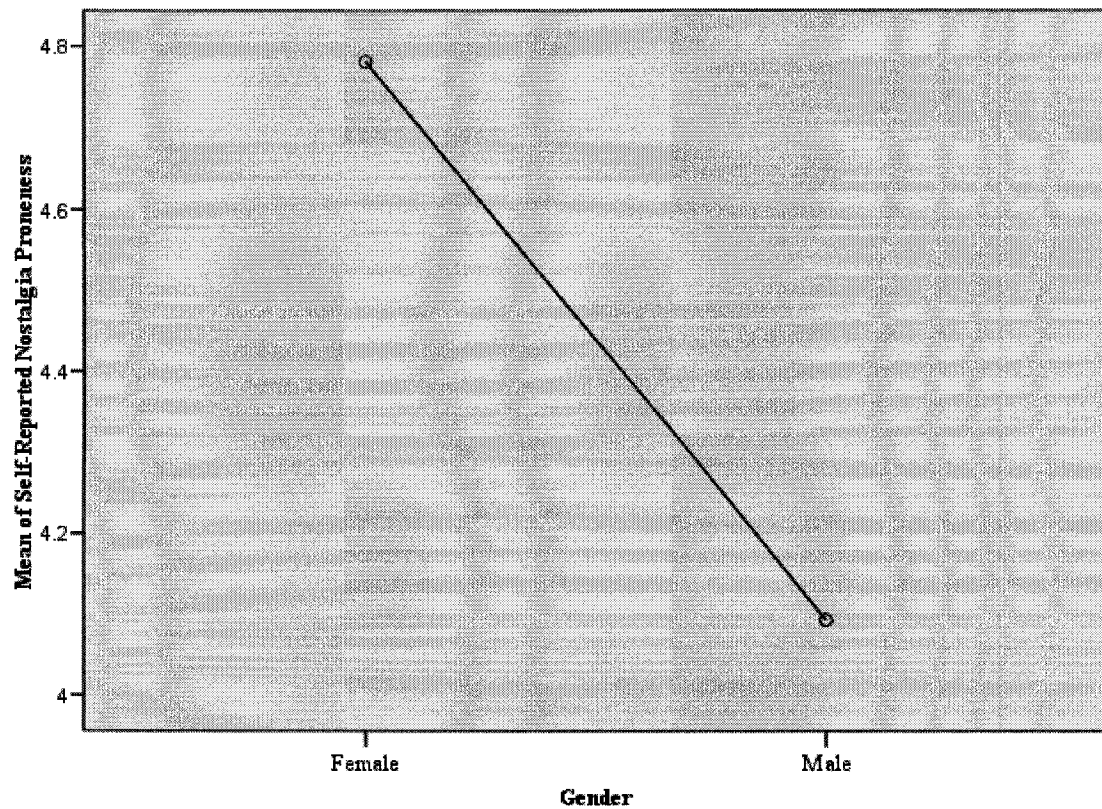
Figure b. Gender Difference in Nostalgia Proneness:  Chinese
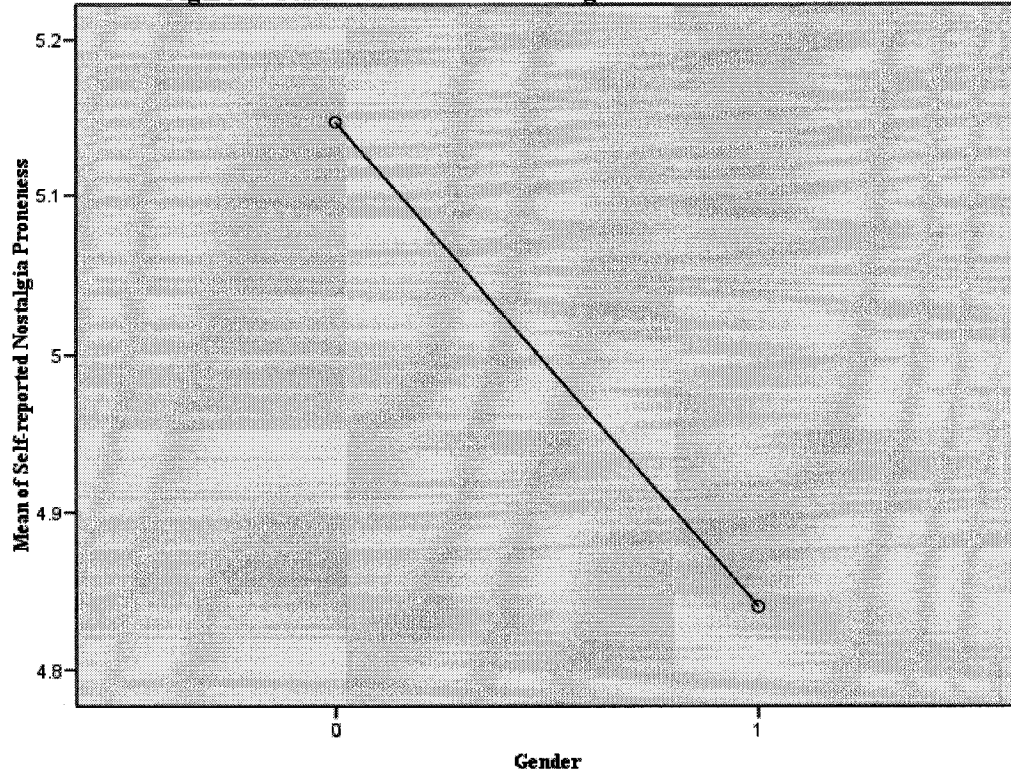


Figure c. Gender Difference in Nostalgia Proneness: Chinese Immigrants to Canada
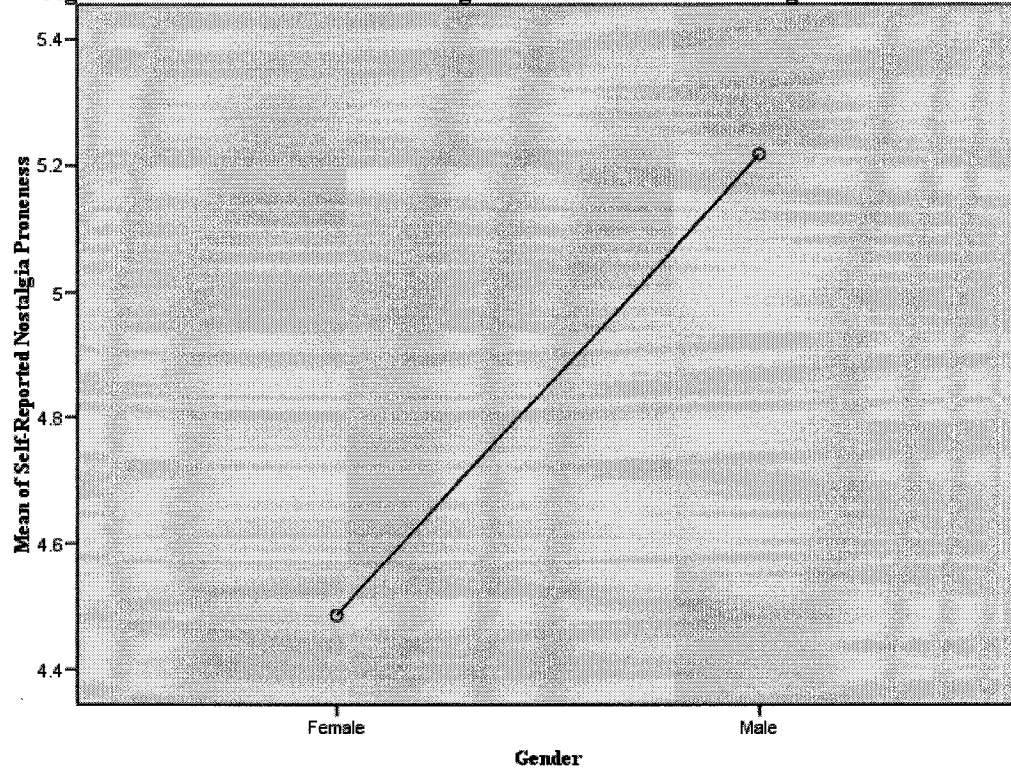
Even though age's influence on nostalgia proneness for all the cultural groups as a whole is not significant, an exploration of the relationship of nostalgia proneness and age seems appropriate. For Canadians, a curvilinear relationship between age and nostalgia was detected. Global nostalgia proneness peaks for Canadians in the 50-59 age group, and then drops for older individuals (Figure d).

**Figure d. Age and Nostalgia Proneness: Canadians**
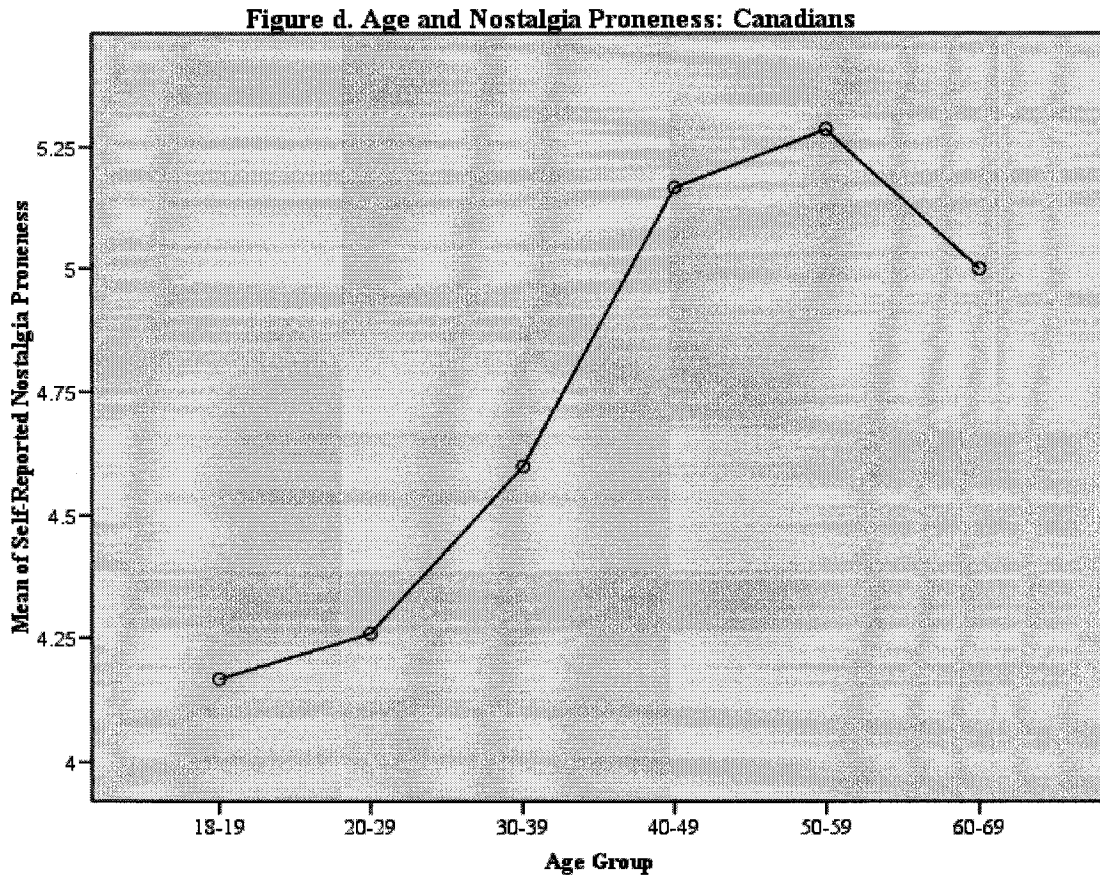


In an interview with a Canadian participant in his 80s, nostalgia was not strong. "I'm very much realistic. I know everybody dies. I know I'm going to die. When I know I'm ready, my bag is packed" (Jim, 83, Male, Canadian). When approaching the end of the life journey, people might rely less on nostalgia to interpret the meaning of life.

Chinese participants display a different relationship between age group and nostalgia proneness. Nostalgia proneness increases when individuals go through their early adulthood, but drops for the 30-39 age group. Nostalgia proneness starts to increase again for the individuals 40-49 and 50-59 years of age (Figure e). Since no Chinese participants are of their 60s or older, the data probably presents an incomplete picture of the relationship between nostalgia proneness and age.

202

Figure e. Age and Nostalgia Proneness: Chinese
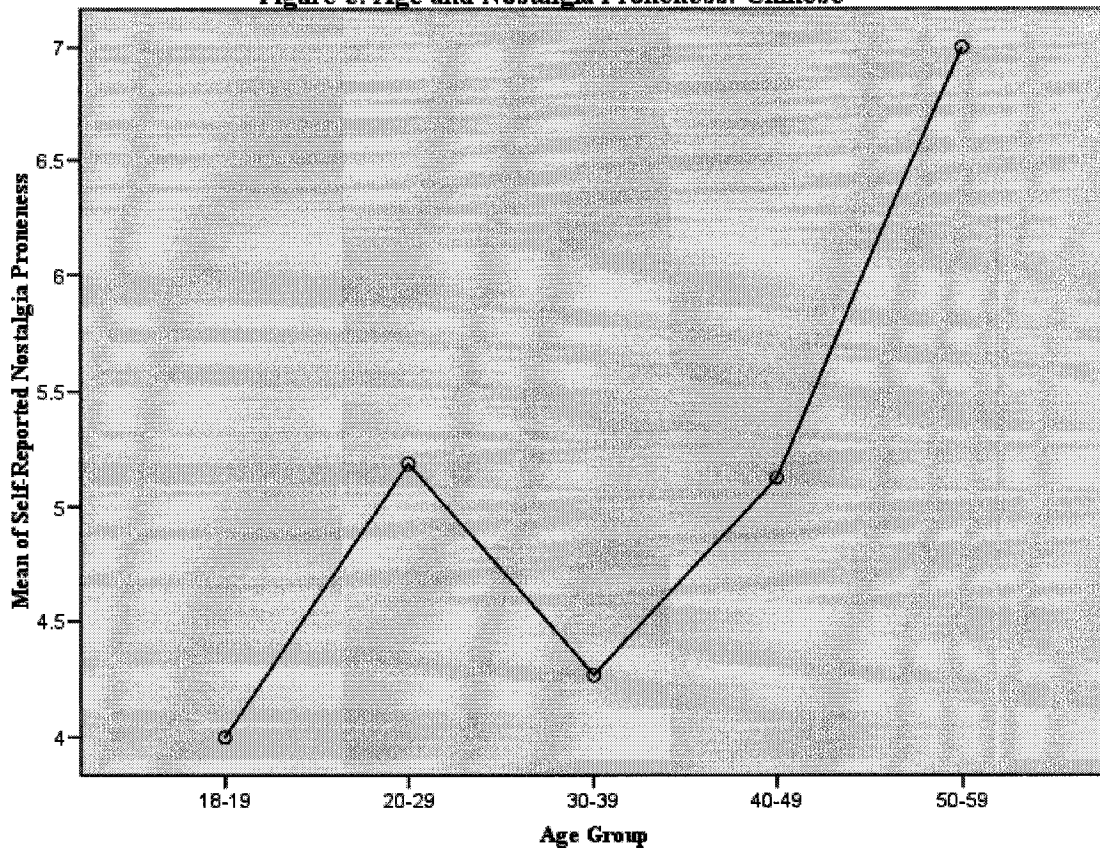
For the Chinese immigrants to Canada, participants of the youngest age group (i.e. 18-19) have the highest global nostalgia proneness score. Similar to the Chinese participants, the Chinese immigrants from age group of 30-39 have a lower level nostalgia proneness compared to other age groups of the same cultural background. The average nostalgia proneness for the Chinese immigrants belonging to 40-49 age group peaks again. Then a drop of nostalgia proneness occurs for the Chinese immigrants over 50 years old (Figure f).

Figure f. Age and Nostalgia Proneness: Chinese Immigrants to Canada
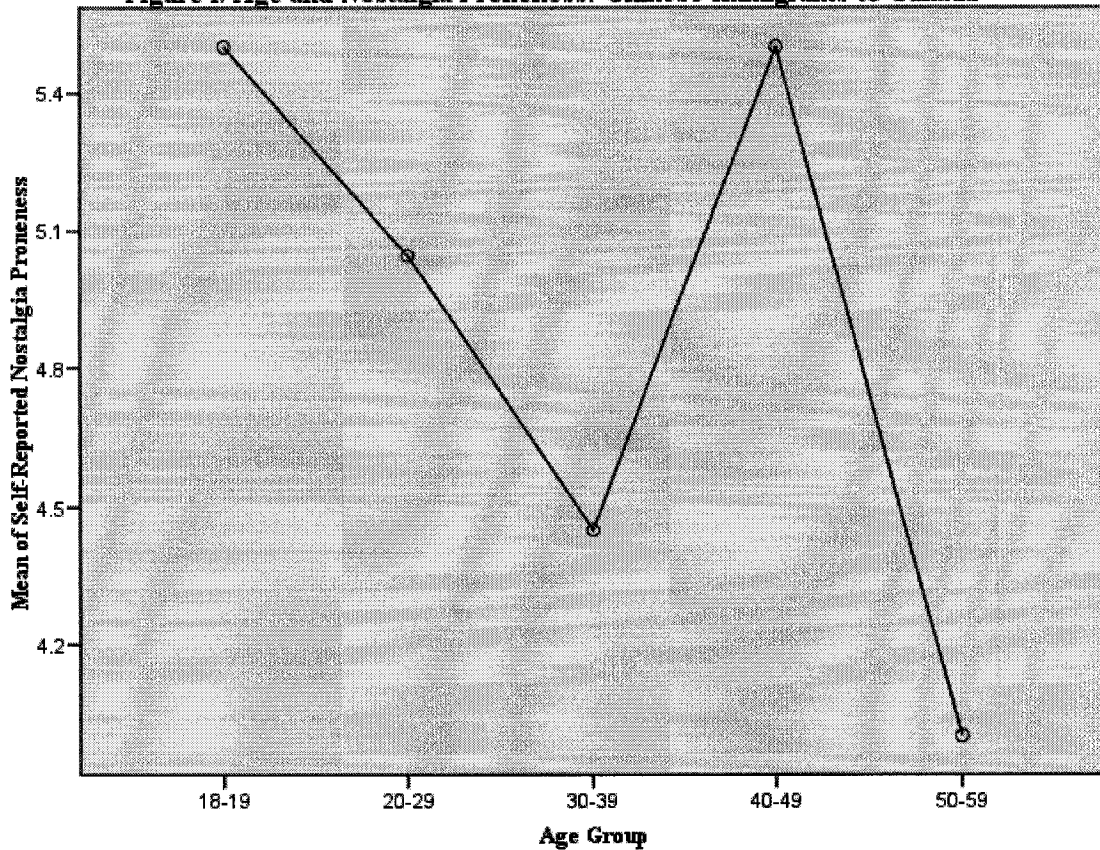
The high level of nostalgia proneness for the Chinese immigrants (first generation) of 18 and 19 is probably due to their strong homesickness resulting from their experience of having their parents or grandparents and families far away. The low nostalgia proneness of Chinese in their 30s might be because of the economic pressure escalated by the change of environment. The drop of nostalgia proneness occurs earlier than the Canadians, which can be attributed to immigrants' detachment from the cultural of origin after years of experience in living in the host country.

The different relationship patterns between age and nostalgia proneness reveal some interesting characteristics of nostalgia proneness in the three cultural groups. Cultural background, the current economic development level, and individuals' personal experience are all factors than lead to different levels of nostalgia proneness across age group in various cultural groups.

# Appendix J. Regression Analyses on Working Mechanisms of Nostalgic Marketing

## Nostalgic Car Design: Canadians(b)

Dependent Variable: NCAR_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 175.335(a) | 37 | 4.739 | 5.527 | .000 | .911 |
| Intercept | .315 | 1 | .315 | .367 | .551 | .018 |
| NCAR_EB | .426 | 1 | .426 | .496 | .489 | .024 |
| NCAR_EN | 1.733 | 1 | 1.733 | 2.022 | .170 | .092 |
| AGE_G | 2.788 | 4 | .697 | .813 | .532 | .140 |
| GENDER | 1.142 | 1 | 1.142 | 1.332 | .262 | .062 |
| NP_SR | .317 | 1 | .317 | .370 | .550 | .018 |
| ATTITD | .416 | 1 | .416 | .485 | .494 | .024 |
| AGE_G * NP_SR | 3.105 | 4 | .776 | .905 | .480 | .153 |
| AGE_G * ATTITD | 5.310 | 4 | 1.328 | 1.548 | .227 | .236 |
| GENDER * NP_SR | 3.577 | 1 | 3.577 | 4.172 | .054 | .173 |
| GENDER * ATTITD | .066 | 1 | .066 | .077 | .784 | .004 |
| NP_SR * ATTITD | .361 | 1 | .361 | .421 | .524 | .021 |
| NCAR_R1 | .026 | 1 | .026 | .030 | .863 | .002 |
| NCAR_R2 | 6.499 | 1 | 6.499 | 7.580 | .012 | .275 |
| NCAR_R3 | .029 | 1 | .029 | .034 | .855 | .002 |
| NCAR_R4 | 1.739 | 1 | 1.739 | 2.029 | .170 | .092 |
| NCAR_R5 | 1.128 | 1 | 1.128 | 1.316 | .265 | .062 |
| NCAR_R6 | 6.660 | 1 | 6.660 | 7.768 | .011 | .280 |
| NCAR_R7 | .589 | 1 | .589 | .687 | .417 | .033 |
| NCAR_R8 | .346 | 1 | .346 | .403 | .532 | .020 |
| NCAR_R9 | .256 | 1 | .256 | .298 | .591 | .015 |
| NCAR_R10 | .267 | 1 | .267 | .311 | .583 | .015 |
| NCAR_R11 | 1.253 | 1 | 1.253 | 1.461 | .241 | .068 |
| NCAR_R12 | .834 | 1 | .834 | .972 | .336 | .046 |
| NCAR_R13 | .242 | 1 | .242 | .282 | .601 | .014 |
| NCAR_R14 | .742 | 1 | .742 | .865 | .363 | .041 |
| NCAR_R15 | .454 | 1 | .454 | .530 | .475 | .026 |
| NCAR_R16 | 3.765 | 1 | 3.765 | 4.392 | .049 | .180 |
| Error | 17.148 | 20 | .857 | | | |
| Total | 1376.000 | 58 | | | | |
| Corrected Total | 192.483 | 57 | | | | |

a R Squared = .911 (Adjusted R Squared = .746)
b Group = 1

**Nostalgic Car Design: Chinese(b)**

Dependent Variable: NCAR_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 192.522(a) | 32 | 6.016 | 17.315 | .000 | .965 |
| Intercept | .187 | 1 | .187 | .538 | .472 | .026 |
| NCAR_EB | 1.320 | 1 | 1.320 | 3.799 | .065 | .160 |
| NCAR_EN | .000 | 0 | . | . | . | .000 |
| AGE_G | 1.570 | 2 | .785 | 2.260 | .130 | .184 |
| GENDER | .352 | 1 | .352 | 1.013 | .326 | .048 |
| NP_SR | .400 | 1 | .400 | 1.151 | .296 | .054 |
| ATTITD | .029 | 1 | .029 | .082 | .777 | .004 |
| AGE_G * NP_SR | .455 | 2 | .227 | .654 | .530 | .061 |
| AGE_G * ATTITD | 3.738 | 3 | 1.246 | 3.586 | .032 | .350 |
| GENDER * NP_SR | 2.465 | 1 | 2.465 | 7.094 | .015 | .262 |
| GENDER * ATTITD | .793 | 1 | .793 | 2.283 | .146 | .102 |
| NP_SR * ATTITD | .931 | 1 | .931 | 2.679 | .117 | .118 |
| NCAR_R1 | 4.321 | 1 | 4.321 | 12.435 | .002 | .383 |
| NCAR_R2 | .073 | 1 | .073 | .211 | .651 | .010 |
| NCAR_R3 | .585 | 1 | .585 | 1.684 | .209 | .078 |
| NCAR_R4 | .017 | 1 | .017 | .049 | .828 | .002 |
| NCAR_R5 | 1.253 | 1 | 1.253 | 3.605 | .072 | .153 |
| NCAR_R6 | 4.863 | 1 | 4.863 | 13.995 | .001 | .412 |
| NCAR_R7 | 3.507 | 1 | 3.507 | 10.092 | .005 | .335 |
| NCAR_R8 | 1.147 | 1 | 1.147 | 3.302 | .084 | .142 |
| NCAR_R9 | .361 | 1 | .361 | 1.038 | .320 | .049 |
| NCAR_R10 | .060 | 1 | .060 | .174 | .681 | .009 |
| NCAR_R11 | .082 | 1 | .082 | .235 | .633 | .012 |
| NCAR_R12 | 1.322 | 1 | 1.322 | 3.806 | .065 | .160 |
| NCAR_R13 | .002 | 1 | .002 | .007 | .933 | .000 |
| NCAR_R14 | .836 | 1 | .836 | 2.406 | .137 | .107 |
| NCAR_R15 | 4.876 | 1 | 4.876 | 14.033 | .001 | .412 |
| NCAR_R16 | .175 | 1 | .175 | .504 | .486 | .025 |
| Error | 6.949 | 20 | .347 | | | |
| Total | 1616.000 | 53 | | | | |
| Corrected Total | 199.472 | 52 | | | | |

a R Squared = .965 (Adjusted R Squared = .909)
b Group = 2

**Nostalgic Car Design: Chinese Immigrants to Canada(b)**

Dependent Variable: NCAR_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 122.566(a) | 33 | 3.714 | 3.566 | .002 | .849 |
| Intercept | 1.530 | 1 | 1.530 | 1.469 | .239 | .065 |
| NCAR_EB | .506 | 1 | .506 | .486 | .494 | .023 |
| NCAR_EN | .012 | 1 | .012 | .011 | .917 | .001 |
| AGE_G | 2.471 | 2 | 1.235 | 1.186 | .325 | .102 |
| GENDER | .094 | 1 | .094 | .090 | .767 | .004 |
| NP_SR | 1.540 | 1 | 1.540 | 1.479 | .237 | .066 |
| ATTITD | .866 | 1 | .866 | .832 | .372 | .038 |
| AGE_G * NP_SR | 3.496 | 2 | 1.748 | 1.679 | .211 | .138 |
| AGE_G * ATTITD | .419 | 2 | .209 | .201 | .819 | .019 |
| GENDER * NP_SR | .184 | 1 | .184 | .177 | .678 | .008 |
| GENDER * ATTITD | .036 | 1 | .036 | .035 | .854 | .002 |
| NP_SR * ATTITD | .644 | 1 | .644 | .619 | .440 | .029 |
| NCAR_R1 | .062 | 1 | .062 | .060 | .809 | .003 |
| NCAR_R2 | .868 | 1 | .868 | .833 | .372 | .038 |
| NCAR_R3 | .199 | 1 | .199 | .191 | .666 | .009 |
| NCAR_R4 | .014 | 1 | .014 | .014 | .907 | .001 |
| NCAR_R5 | .196 | 1 | .196 | .189 | .669 | .009 |
| NCAR_R6 | 9.884 | 1 | 9.884 | 9.490 | .006 | .311 |
| NCAR_R7 | .054 | 1 | .054 | .052 | .822 | .002 |
| NCAR_R8 | .649 | 1 | .649 | .623 | .439 | .029 |
| NCAR_R9 | 2.233 | 1 | 2.233 | 2.144 | .158 | .093 |
| NCAR_R10 | .147 | 1 | .147 | .141 | .711 | .007 |
| NCAR_R11 | .274 | 1 | .274 | .263 | .613 | .012 |
| NCAR_R12 | 1.430 | 1 | 1.430 | 1.373 | .254 | .061 |
| NCAR_R13 | .765 | 1 | .765 | .735 | .401 | .034 |
| NCAR_R14 | .232 | 1 | .232 | .222 | .642 | .010 |
| NCAR_R15 | .066 | 1 | .066 | .064 | .803 | .003 |
| NCAR_R16 | 2.069 | 1 | 2.069 | 1.987 | .173 | .086 |
| Error | 21.871 | 21 | 1.041 | | | |
| Total | 1903.000 | 55 | | | | |
| Corrected Total | 144.436 | 54 | | | | |

a  R Squared = .849 (Adjusted R Squared = .611)
b  Group = 3

**Nostalgic Phone Design: Canadians(b)**

Dependent Variable: NPHONE_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 196.531(a) | 36 | 5.459 | 7.125 | .000 | .924 |
| Intercept | .001 | 1 | .001 | .002 | .969 | .000 |
| NPHONE_EB | .673 | 1 | .673 | .878 | .359 | .040 |
| NPHONE_EN | .000 | 0 | . | . | . | .000 |
| AGE_G | 12.174 | 4 | 3.043 | 3.972 | .015 | .431 |
| GENDER | .236 | 1 | .236 | .309 | .584 | .014 |
| NP_SR * ATTITD | .253 | 1 | .253 | .331 | .571 | .015 |
| AGE_G * NP_SR | 8.375 | 4 | 2.094 | 2.733 | .056 | .342 |
| AGE_G * ATTITD | 11.795 | 4 | 2.949 | 3.849 | .017 | .423 |
| GENDER * NP_SR | .190 | 1 | .190 | .247 | .624 | .012 |
| GENDER * ATTITD | .539 | 1 | .539 | .703 | .411 | .032 |
| NPHONE_R1 | .182 | 1 | .182 | .237 | .631 | .011 |
| NPHONE_R2 | 1.446 | 1 | 1.446 | 1.887 | .184 | .082 |
| NPHONE_R3 | .205 | 1 | .205 | .267 | .611 | .013 |
| NPHONE_R4 | 2.285 | 1 | 2.285 | 2.983 | .099 | .124 |
| NPHONE_R5 | 3.151 | 1 | 3.151 | 4.112 | .055 | .164 |
| NPHONE_R6 | .209 | 1 | .209 | .273 | .607 | .013 |
| NPHONE_R7 | .665 | 1 | .665 | .868 | .362 | .040 |
| NPHONE_R8 | .096 | 1 | .096 | .126 | .726 | .006 |
| NPHONE_R9 | .556 | 1 | .556 | .725 | .404 | .033 |
| NPHONE_R10 | .664 | 1 | .664 | .867 | .362 | .040 |
| NPHONE_R11 | .440 | 1 | .440 | .574 | .457 | .027 |
| NPHONE_R12 | 1.217 | 1 | 1.217 | 1.588 | .221 | .070 |
| NPHONE_R13 | 3.638 | 1 | 3.638 | 4.748 | .041 | .184 |
| NPHONE_R14 | 2.753 | 1 | 2.753 | 3.593 | .072 | .146 |
| NPHONE_R15 | .475 | 1 | .475 | .620 | .440 | .029 |
| NPHONE_R16 | 3.555 | 1 | 3.555 | 4.640 | .043 | .181 |
| Error | 16.090 | 21 | .766 | | | |
| Total | 822.000 | 58 | | | | |
| Corrected Total | 212.621 | 57 | | | | |

a R Squared = .924 (Adjusted R Squared = .795)
b Group = 1

**Nostalgic Phone Design: Chinese(b)**

Dependent Variable: NPHONE_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 111.172(a) | 33 | 3.369 | 8.282 | .000 | .945 |
| Intercept | 2.507 | 1 | 2.507 | 6.164 | .025 | .278 |
| NPHONE_EB | 2.294 | 1 | 2.294 | 5.640 | .030 | .261 |
| NPHONE_EN | .770 | 1 | .770 | 1.893 | .188 | .106 |
| AGE_G | 1.423 | 2 | .711 | 1.749 | .206 | .179 |
| GENDER | 1.315 | 1 | 1.315 | 3.232 | .091 | .168 |
| NP_SR * ATTITD | 2.982 | 1 | 2.982 | 7.331 | .016 | .314 |
| AGE_G * NP_SR | 1.617 | 2 | .809 | 1.988 | .169 | .199 |
| AGE_G * ATTITD | 1.575 | 3 | .525 | 1.290 | .312 | .195 |
| GENDER * NP_SR | .025 | 1 | .025 | .062 | .806 | .004 |
| GENDER * ATTITD | 1.228 | 1 | 1.228 | 3.018 | .102 | .159 |
| NPHONE_R1 | .185 | 1 | .185 | .455 | .510 | .028 |
| NPHONE_R2 | 2.206 | 1 | 2.206 | 5.424 | .033 | .253 |
| NPHONE_R3 | .507 | 1 | .507 | 1.246 | .281 | .072 |
| NPHONE_R4 | 2.179 | 1 | 2.179 | 5.358 | .034 | .251 |
| NPHONE_R5 | .004 | 1 | .004 | .011 | .918 | .001 |
| NPHONE_R6 | .216 | 1 | .216 | .532 | .476 | .032 |
| NPHONE_R7 | 1.388 | 1 | 1.388 | 3.412 | .083 | .176 |
| NPHONE_R8 | 1.126 | 1 | 1.126 | 2.769 | .116 | .148 |
| NPHONE_R9 | .111 | 1 | .111 | .273 | .608 | .017 |
| NPHONE_R10 | 1.862 | 1 | 1.862 | 4.577 | .048 | .222 |
| NPHONE_R11 | .152 | 1 | .152 | .374 | .549 | .023 |
| NPHONE_R12 | 1.434 | 1 | 1.434 | 3.526 | .079 | .181 |
| NPHONE_R13 | 1.040 | 1 | 1.040 | 2.556 | .129 | .138 |
| NPHONE_R14 | .756 | 1 | .756 | 1.859 | .192 | .104 |
| NPHONE_R15 | .092 | 1 | .092 | .226 | .641 | .014 |
| NPHONE_R16 | 7.81E-005 | 1 | 7.81E-005 | .000 | .989 | .000 |
| Error | 6.508 | 16 | .407 | | | |
| Total | 1408.000 | 50 | | | | |
| Corrected Total | 117.680 | 49 | | | | |

a R Squared = .945 (Adjusted R Squared = .831)
b Group = 2

209

**Nostalgic Phone Design: Chinese Immigrants to Canada(b)**

Dependent Variable: NPHONE_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 128.202(a) | 31 | 4.136 | 4.932 | .000 | .879 |
| Intercept | 2.429 | 1 | 2.429 | 2.897 | .104 | .121 |
| NPHONE_EB | .033 | 1 | .033 | .039 | .846 | .002 |
| NPHONE_EN | .000 | 0 | . | . | . | .000 |
| AGE_G | .001 | 1 | .001 | .001 | .981 | .000 |
| GENDER | .286 | 1 | .286 | .342 | .565 | .016 |
| NP_SR * ATTITD | 1.435 | 1 | 1.435 | 1.712 | .205 | .075 |
| AGE_G * NP_SR | .754 | 1 | .754 | .899 | .354 | .041 |
| AGE_G * ATTITD | .329 | 1 | .329 | .392 | .538 | .018 |
| GENDER * NP_SR | .121 | 1 | .121 | .144 | .708 | .007 |
| GENDER * ATTITD | .764 | 1 | .764 | .911 | .351 | .042 |
| NPHONE_R1 | 1.119 | 1 | 1.119 | 1.334 | .261 | .060 |
| NPHONE_R2 | 7.038 | 1 | 7.038 | 8.393 | .009 | .286 |
| NPHONE_R3 | .002 | 1 | .002 | .003 | .959 | .000 |
| NPHONE_R4 | .452 | 1 | .452 | .539 | .471 | .025 |
| NPHONE_R5 | 1.298 | 1 | 1.298 | 1.547 | .227 | .069 |
| NPHONE_R6 | .126 | 1 | .126 | .150 | .702 | .007 |
| NPHONE_R7 | 8.513 | 1 | 8.513 | 10.152 | .004 | .326 |
| NPHONE_R8 | 2.264 | 1 | 2.264 | 2.700 | .115 | .114 |
| NPHONE_R9 | .410 | 1 | .410 | .489 | .492 | .023 |
| NPHONE_R10 | 1.540 | 1 | 1.540 | 1.836 | .190 | .080 |
| NPHONE_R11 | .839 | 1 | .839 | 1.001 | .329 | .045 |
| NPHONE_R12 | .422 | 1 | .422 | .504 | .486 | .023 |
| NPHONE_R13 | 1.705 | 1 | 1.705 | 2.034 | .169 | .088 |
| NPHONE_R14 | .019 | 1 | .019 | .022 | .883 | .001 |
| NPHONE_R15 | .042 | 1 | .042 | .050 | .824 | .002 |
| NPHONE_R16 | .422 | 1 | .422 | .503 | .486 | .023 |
| Error | 17.609 | 21 | .839 | | | |
| Total | 1101.000 | 53 | | | | |
| Corrected Total | 145.811 | 52 | | | | |

a  R Squared = .879 (Adjusted R Squared = .701)
b  Group = 3

**Nostalgic Bread Packaging: Canadians(b)**

Dependent Variable: NBREAD_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 120.358(a) | 37 | 3.253 | 3.082 | .007 | .864 |
| Intercept | .360 | 1 | .360 | .341 | .566 | .019 |
| NBREAD_EB | .493 | 1 | .493 | .467 | .503 | .025 |
| NBREAD_EN | .313 | 1 | .313 | .296 | .593 | .016 |
| AGE_G | 2.614 | 4 | .653 | .619 | .655 | .121 |
| GENDER | .342 | 1 | .342 | .324 | .576 | .018 |
| NP_SR | .188 | 1 | .188 | .178 | .678 | .010 |
| ATTITD | .181 | 1 | .181 | .171 | .684 | .009 |
| AGE_G * NP_SR | 2.285 | 4 | .571 | .541 | .708 | .107 |
| AGE_G * ATTITD | 3.992 | 4 | .998 | .945 | .461 | .174 |
| GENDER * NP_SR | .045 | 1 | .045 | .042 | .839 | .002 |
| GENDER * ATTITD | .066 | 1 | .066 | .062 | .806 | .003 |
| NP_SR * ATTITD | .259 | 1 | .259 | .246 | .626 | .013 |
| NBREAD_R1 | .106 | 1 | .106 | .101 | .755 | .006 |
| NBREAD_R2 | 1.843 | 1 | 1.843 | 1.746 | .203 | .088 |
| NBREAD_R3 | .024 | 1 | .024 | .023 | .881 | .001 |
| NBREAD_R4 | .744 | 1 | .744 | .704 | .412 | .038 |
| NBREAD_R5 | .299 | 1 | .299 | .283 | .601 | .015 |
| NBREAD_R6 | 1.725 | 1 | 1.725 | 1.635 | .217 | .083 |
| NBREAD_R7 | .284 | 1 | .284 | .269 | .610 | .015 |
| NBREAD_R8 | 3.626 | 1 | 3.626 | 3.435 | .080 | .160 |
| NBREAD_R9 | .375 | 1 | .375 | .355 | .558 | .019 |
| NBREAD_R10 | .010 | 1 | .010 | .010 | .923 | .001 |
| NBREAD_R11 | 1.209 | 1 | 1.209 | 1.145 | .299 | .060 |
| NBREAD_R12 | .001 | 1 | .001 | .001 | .973 | .000 |
| NBREAD_R13 | .119 | 1 | .119 | .113 | .741 | .006 |
| NBREAD_R14 | .093 | 1 | .093 | .088 | .771 | .005 |
| NBREAD_R15 | 2.285 | 1 | 2.285 | 2.165 | .158 | .107 |
| NBREAD_R16 | .233 | 1 | .233 | .221 | .644 | .012 |
| Error | 18.999 | 18 | 1.056 | | | |
| Total | 1220.000 | 56 | | | | |
| Corrected Total | 139.357 | 55 | | | | |

a  R Squared = .864 (Adjusted R Squared = .583)
b  Group = 1

211

**Nostalgic Bread Packaging: Chinese(b)**

Dependent Variable: NBREAD_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 147.838(a) | 33 | 4.480 | 3.892 | .004 | .895 |
| Intercept | .066 | 1 | .066 | .057 | .814 | .004 |
| NBREAD_EB | 2.564 | 1 | 2.564 | 2.228 | .156 | .129 |
| NBREAD_EN | 5.025 | 1 | 5.025 | 4.366 | .054 | .225 |
| AGE_G | .882 | 2 | .441 | .383 | .688 | .049 |
| GENDER | 3.212 | 1 | 3.212 | 2.791 | .116 | .157 |
| NP_SR | .405 | 1 | .405 | .352 | .562 | .023 |
| ATTITD | .135 | 1 | .135 | .118 | .736 | .008 |
| AGE_G * NP_SR | 2.685 | 2 | 1.342 | 1.166 | .338 | .135 |
| AGE_G * ATTITD | 2.185 | 3 | .728 | .633 | .605 | .112 |
| GENDER * NP_SR | 2.262 | 1 | 2.262 | 1.965 | .181 | .116 |
| GENDER * ATTITD | .465 | 1 | .465 | .404 | .534 | .026 |
| NP_SR * ATTITD | .474 | 1 | .474 | .412 | .531 | .027 |
| NBREAD_R1 | .436 | 1 | .436 | .379 | .547 | .025 |
| NBREAD_R2 | 1.535 | 1 | 1.535 | 1.334 | .266 | .082 |
| NBREAD_R3 | .677 | 1 | .677 | .588 | .455 | .038 |
| NBREAD_R4 | .077 | 1 | .077 | .067 | .800 | .004 |
| NBREAD_R5 | .011 | 1 | .011 | .009 | .924 | .001 |
| NBREAD_R6 | .252 | 1 | .252 | .219 | .646 | .014 |
| NBREAD_R7 | 1.919 | 1 | 1.919 | 1.668 | .216 | .100 |
| NBREAD_R8 | .320 | 1 | .320 | .278 | .606 | .018 |
| NBREAD_R9 | .075 | 1 | .075 | .065 | .802 | .004 |
| NBREAD_R10 | .697 | 1 | .697 | .605 | .449 | .039 |
| NBREAD_R11 | .474 | 1 | .474 | .412 | .531 | .027 |
| NBREAD_R12 | .024 | 1 | .024 | .021 | .888 | .001 |
| NBREAD_R13 | .890 | 1 | .890 | .773 | .393 | .049 |
| NBREAD_R14 | .096 | 1 | .096 | .083 | .777 | .006 |
| NBREAD_R15 | 1.087 | 1 | 1.087 | .944 | .347 | .059 |
| NBREAD_R16 | 2.636 | 1 | 2.636 | 2.290 | .151 | .132 |
| Error | 17.264 | 15 | 1.151 | | | |
| Total | 1226.000 | 49 | | | | |
| Corrected Total | 165.102 | 48 | | | | |

a R Squared = .895 (Adjusted R Squared = .665)
b Group = 2

212

## Nostalgic Bread Packaging: Chinese Immigrants to Canada(b)

Dependent Variable: NBREAD_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 169.013(a) | 33 | 5.122 | 9.435 | .000 | .940 |
| Intercept | 2.289 | 1 | 2.289 | 4.217 | .053 | .174 |
| NBREAD_EB | .005 | 1 | .005 | .010 | .923 | .000 |
| NBREAD_EN | 5.513 | 1 | 5.513 | 10.155 | .005 | .337 |
| AGE_G | 2.213 | 2 | 1.106 | 2.038 | .156 | .169 |
| GENDER | 1.469 | 1 | 1.469 | 2.705 | .116 | .119 |
| NP_SR | 2.002 | 1 | 2.002 | 3.687 | .069 | .156 |
| ATTITD | 4.528 | 1 | 4.528 | 8.341 | .009 | .294 |
| AGE_G * NP_SR | 2.447 | 2 | 1.224 | 2.254 | .131 | .184 |
| AGE_G * ATTITD | 4.136 | 2 | 2.068 | 3.810 | .040 | .276 |
| GENDER * NP_SR | 2.458 | 1 | 2.458 | 4.529 | .046 | .185 |
| GENDER * ATTITD | .065 | 1 | .065 | .120 | .733 | .006 |
| NP_SR * ATTITD | 7.658 | 1 | 7.658 | 14.107 | .001 | .414 |
| NBREAD_R1 | .698 | 1 | .698 | 1.286 | .270 | .060 |
| NBREAD_R2 | .424 | 1 | .424 | .780 | .388 | .038 |
| NBREAD_R3 | 1.314 | 1 | 1.314 | 2.420 | .136 | .108 |
| NBREAD_R4 | .114 | 1 | .114 | .209 | .652 | .010 |
| NBREAD_R5 | 4.982 | 1 | 4.982 | 9.178 | .007 | .315 |
| NBREAD_R6 | 1.708 | 1 | 1.708 | 3.146 | .091 | .136 |
| NBREAD_R7 | 2.371 | 1 | 2.371 | 4.368 | .050 | .179 |
| NBREAD_R8 | 3.299 | 1 | 3.299 | 6.078 | .023 | .233 |
| NBREAD_R9 | 7.093 | 1 | 7.093 | 13.066 | .002 | .395 |
| NBREAD_R10 | 3.276 | 1 | 3.276 | 6.036 | .023 | .232 |
| NBREAD_R11 | 1.103 | 1 | 1.103 | 2.031 | .170 | .092 |
| NBREAD_R12 | 5.130 | 1 | 5.130 | 9.450 | .006 | .321 |
| NBREAD_R13 | .166 | 1 | .166 | .306 | .586 | .015 |
| NBREAD_R14 | 9.727 | 1 | 9.727 | 17.918 | .000 | .473 |
| NBREAD_R15 | .450 | 1 | .450 | .829 | .373 | .040 |
| NBREAD_R16 | .870 | 1 | .870 | 1.603 | .220 | .074 |
| Error | 10.857 | 20 | .543 | | | |
| Total | 1151.000 | 54 | | | | |
| Corrected Total | 179.870 | 53 | | | | |

a R Squared = .940 (Adjusted R Squared = .840)
b Group = 3

213

## Nostalgic Wine/Beer Packaging: Canadians(b)

Dependent Variable: NWP_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 183.433(a) | 37 | 4.958 | 4.806 | .000 | .908 |
| Intercept | 1.723 | 1 | 1.723 | 1.671 | .213 | .085 |
| NWP_EB | 2.060 | 1 | 2.060 | 1.997 | .175 | .100 |
| NWP_EN | .652 | 1 | .652 | .632 | .437 | .034 |
| AGE_G | 7.677 | 4 | 1.919 | 1.861 | .161 | .293 |
| GENDER | .122 | 1 | .122 | .119 | .735 | .007 |
| NP_SR | 1.021 | 1 | 1.021 | .990 | .333 | .052 |
| ATTITD | 1.073 | 1 | 1.073 | 1.040 | .321 | .055 |
| AGE_G * NP_SR | 6.940 | 4 | 1.735 | 1.682 | .198 | .272 |
| AGE_G * ATTITD | 5.812 | 4 | 1.453 | 1.409 | .271 | .238 |
| GENDER * NP_SR | .008 | 1 | .008 | .008 | .930 | .000 |
| GENDER * ATTITD | .719 | 1 | .719 | .697 | .415 | .037 |
| NP_SR * ATTITD | .478 | 1 | .478 | .463 | .505 | .025 |
| NWP_R1 | 5.922 | 1 | 5.922 | 5.741 | .028 | .242 |
| NWP_R2 | 2.206 | 1 | 2.206 | 2.138 | .161 | .106 |
| NWP_R3 | 1.460 | 1 | 1.460 | 1.415 | .250 | .073 |
| NWP_R4 | .005 | 1 | .005 | .005 | .943 | .000 |
| NWP_R5 | .235 | 1 | .235 | .228 | .639 | .012 |
| NWP_R6 | .166 | 1 | .166 | .161 | .693 | .009 |
| NWP_R7 | 2.228 | 1 | 2.228 | 2.160 | .159 | .107 |
| NWP_R8 | 2.605 | 1 | 2.605 | 2.526 | .129 | .123 |
| NWP_R9 | .355 | 1 | .355 | .344 | .565 | .019 |
| NWP_R10 | .175 | 1 | .175 | .170 | .685 | .009 |
| NWP_R11 | 1.272 | 1 | 1.272 | 1.233 | .281 | .064 |
| NWP_R12 | .432 | 1 | .432 | .419 | .526 | .023 |
| NWP_R13 | .846 | 1 | .846 | .820 | .377 | .044 |
| NWP_R14 | .712 | 1 | .712 | .690 | .417 | .037 |
| NWP_R15 | .033 | 1 | .033 | .032 | .861 | .002 |
| NWP_R16 | .088 | 1 | .088 | .085 | .774 | .005 |
| Error | 18.567 | 18 | 1.032 | | | |
| Total | 1098.000 | 56 | | | | |
| Corrected Total | 202.000 | 55 | | | | |

a R Squared = .908 (Adjusted R Squared = .719)
b Group = 1

214

**Nostalgic Wine/Beer Packaging: Chinese(b)**

Dependent Variable: NWP_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 119.128(a) | 33 | 3.610 | 5.854 | .002 | .946 |
| Intercept | .455 | 1 | .455 | .737 | .409 | .063 |
| NWP_EB | .259 | 1 | .259 | .420 | .530 | .037 |
| NWP_EN | .970 | 1 | .970 | 1.572 | .236 | .125 |
| AGE_G | .366 | 2 | .183 | .297 | .749 | .051 |
| GENDER | .361 | 1 | .361 | .585 | .460 | .051 |
| NP_SR | .429 | 1 | .429 | .696 | .422 | .059 |
| ATTITD | .092 | 1 | .092 | .150 | .706 | .013 |
| AGE_G * NP_SR | .104 | 2 | .052 | .084 | .920 | .015 |
| AGE_G * ATTITD | 2.073 | 3 | .691 | 1.120 | .383 | .234 |
| GENDER * NP_SR | 1.188 | 1 | 1.188 | 1.927 | .193 | .149 |
| GENDER * ATTITD | 1.893 | 1 | 1.893 | 3.070 | .108 | .218 |
| NP_SR * ATTITD | .389 | 1 | .389 | .631 | .444 | .054 |
| NWP_R1 | 1.207 | 1 | 1.207 | 1.958 | .189 | .151 |
| NWP_R2 | .924 | 1 | .924 | 1.499 | .246 | .120 |
| NWP_R3 | 1.759 | 1 | 1.759 | 2.853 | .119 | .206 |
| NWP_R4 | .456 | 1 | .456 | .739 | .408 | .063 |
| NWP_R5 | .942 | 1 | .942 | 1.528 | .242 | .122 |
| NWP_R6 | .491 | 1 | .491 | .796 | .392 | .067 |
| NWP_R7 | 1.415 | 1 | 1.415 | 2.294 | .158 | .173 |
| NWP_R8 | .041 | 1 | .041 | .067 | .801 | .006 |
| NWP_R9 | .290 | 1 | .290 | .470 | .507 | .041 |
| NWP_R10 | 3.388 | 1 | 3.388 | 5.495 | .039 | .333 |
| NWP_R11 | .006 | 1 | .006 | .009 | .926 | .001 |
| NWP_R12 | 1.428 | 1 | 1.428 | 2.316 | .156 | .174 |
| NWP_R13 | .158 | 1 | .158 | .256 | .623 | .023 |
| NWP_R14 | .591 | 1 | .591 | .959 | .349 | .080 |
| NWP_R15 | 2.561 | 1 | 2.561 | 4.153 | .066 | .274 |
| NWP_R16 | 1.436 | 1 | 1.436 | 2.328 | .155 | .175 |
| Error | 6.783 | 11 | .617 | | | |
| Total | 1231.000 | 45 | | | | |
| Corrected Total | 125.911 | 44 | | | | |

a  R Squared = .946 (Adjusted R Squared = .785)
b  Group = 2

**Nostalgic Wine/Beer Packaging: Chinese Immigrants to Canada(b)**

Dependent Variable: NWP_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 160.862(a) | 33 | 4.875 | 11.734 | .000 | .953 |
| Intercept | .545 | 1 | .545 | 1.311 | .266 | .065 |
| NWP_EB | .003 | 1 | .003 | .006 | .939 | .000 |
| NWP_EN | 6.778 | 1 | 6.778 | 16.316 | .001 | .462 |
| AGE_G | 3.421 | 2 | 1.710 | 4.117 | .033 | .302 |
| GENDER | .686 | 1 | .686 | 1.651 | .214 | .080 |
| NP_SR | 5.663 | 1 | 5.663 | 13.632 | .002 | .418 |
| ATTITD | 1.991 | 1 | 1.991 | 4.792 | .041 | .201 |
| AGE_G * NP_SR | .932 | 2 | .466 | 1.121 | .346 | .106 |
| AGE_G * ATTITD | 4.174 | 2 | 2.087 | 5.023 | .018 | .346 |
| GENDER * NP_SR | .580 | 1 | .580 | 1.396 | .252 | .068 |
| GENDER * ATTITD | .198 | 1 | .198 | .478 | .498 | .025 |
| NP_SR * ATTITD | 5.260 | 1 | 5.260 | 12.662 | .002 | .400 |
| NWP_R1 | 1.079 | 1 | 1.079 | 2.597 | .124 | .120 |
| NWP_R2 | 3.070 | 1 | 3.070 | 7.391 | .014 | .280 |
| NWP_R3 | .192 | 1 | .192 | .463 | .504 | .024 |
| NWP_R4 | .030 | 1 | .030 | .073 | .790 | .004 |
| NWP_R5 | 2.721 | 1 | 2.721 | 6.551 | .019 | .256 |
| NWP_R6 | 1.048 | 1 | 1.048 | 2.523 | .129 | .117 |
| NWP_R7 | 1.813 | 1 | 1.813 | 4.364 | .050 | .187 |
| NWP_R8 | 4.088 | 1 | 4.088 | 9.840 | .005 | .341 |
| NWP_R9 | .166 | 1 | .166 | .399 | .535 | .021 |
| NWP_R10 | .611 | 1 | .611 | 1.470 | .240 | .072 |
| NWP_R11 | 1.608 | 1 | 1.608 | 3.870 | .064 | .169 |
| NWP_R12 | .399 | 1 | .399 | .960 | .340 | .048 |
| NWP_R13 | 2.337 | 1 | 2.337 | 5.626 | .028 | .228 |
| NWP_R14 | 1.408 | 1 | 1.408 | 3.390 | .081 | .151 |
| NWP_R15 | .896 | 1 | .896 | 2.157 | .158 | .102 |
| NWP_R16 | .462 | 1 | .462 | 1.113 | .305 | .055 |
| Error | 7.893 | 19 | .415 | | | |
| Total | 1141.000 | 53 | | | | |
| Corrected Total | 168.755 | 52 | | | | |

a R Squared = .953 (Adjusted R Squared = .872)
b Group = 3

216

## Nostalgic Logo Design: Canadians(b)

Dependent Variable: NLOGO_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 99.258(a) | 37 | 2.683 | 2.567 | .014 | .826 |
| Intercept | 1.257 | 1 | 1.257 | 1.203 | .286 | .057 |
| NLOGO_EB | .024 | 1 | .024 | .023 | .880 | .001 |
| NLOGO_EN | .716 | 1 | .716 | .685 | .418 | .033 |
| AGE_G | 2.095 | 4 | .524 | .501 | .735 | .091 |
| GENDER | .129 | 1 | .129 | .124 | .729 | .006 |
| NP_SR | .597 | 1 | .597 | .571 | .459 | .028 |
| ATTITD | 1.248 | 1 | 1.248 | 1.195 | .287 | .056 |
| AGE_G * NP_SR | 1.936 | 4 | .484 | .463 | .762 | .085 |
| AGE_G * ATTITD | 1.601 | 4 | .400 | .383 | .818 | .071 |
| GENDER * NP_SR | .422 | 1 | .422 | .403 | .532 | .020 |
| GENDER * ATTITD | 1.313 | 1 | 1.313 | 1.257 | .275 | .059 |
| NP_SR * ATTITD | .782 | 1 | .782 | .748 | .397 | .036 |
| NLOGO_R1 | .391 | 1 | .391 | .374 | .548 | .018 |
| NLOGO_R2 | 1.724 | 1 | 1.724 | 1.650 | .214 | .076 |
| NLOGO_R3 | .060 | 1 | .060 | .057 | .813 | .003 |
| NLOGO_R4 | .118 | 1 | .118 | .113 | .740 | .006 |
| NLOGO_R5 | .433 | 1 | .433 | .414 | .527 | .020 |
| NLOGO_R6 | .688 | 1 | .688 | .659 | .427 | .032 |
| NLOGO_R7 | .421 | 1 | .421 | .403 | .533 | .020 |
| NLOGO_R8 | .091 | 1 | .091 | .087 | .771 | .004 |
| NLOGO_R9 | .003 | 1 | .003 | .003 | .957 | .000 |
| NLOGO_R10 | .249 | 1 | .249 | .239 | .631 | .012 |
| NLOGO_R11 | 1.048 | 1 | 1.048 | 1.003 | .329 | .048 |
| NLOGO_R12 | .019 | 1 | .019 | .018 | .895 | .001 |
| NLOGO_R13 | .013 | 1 | .013 | .012 | .913 | .001 |
| NLOGO_R14 | .000 | 1 | .000 | .000 | .988 | .000 |
| NLOGO_R15 | .160 | 1 | .160 | .153 | .700 | .008 |
| NLOGO_R16 | 2.853 | 1 | 2.853 | 2.730 | .114 | .120 |
| Error | 20.897 | 20 | 1.045 | | | |
| Total | 1501.000 | 58 | | | | |
| Corrected Total | 120.155 | 57 | | | | |

a  R Squared = .826 (Adjusted R Squared = .504)
b  Group = 1

**Nostalgic Logo Design: Chinese(b)**

Dependent Variable: NLOGO_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 132.940(a) | 32 | 4.154 | 3.059 | .012 | .867 |
| Intercept | .152 | 1 | .152 | .112 | .743 | .007 |
| NLOGO_EB | .278 | 1 | .278 | .205 | .657 | .013 |
| NLOGO_EN | .000 | 0 | . | . | . | .000 |
| AGE_G | .853 | 2 | .426 | .314 | .735 | .040 |
| GENDER | .005 | 1 | .005 | .003 | .954 | .000 |
| NP_SR | .244 | 1 | .244 | .179 | .678 | .012 |
| ATTITD | 1.867 | 1 | 1.867 | 1.375 | .259 | .084 |
| AGE_G * NP_SR | 2.361 | 2 | 1.180 | .869 | .439 | .104 |
| AGE_G * ATTITD | 3.004 | 3 | 1.001 | .737 | .546 | .129 |
| GENDER * NP_SR | .098 | 1 | .098 | .072 | .791 | .005 |
| GENDER * ATTITD | .122 | 1 | .122 | .090 | .768 | .006 |
| NP_SR * ATTITD | .257 | 1 | .257 | .189 | .670 | .012 |
| NLOGO_R1 | 2.075 | 1 | 2.075 | 1.528 | .235 | .092 |
| NLOGO_R2 | .200 | 1 | .200 | .147 | .707 | .010 |
| NLOGO_R3 | .010 | 1 | .010 | .008 | .932 | .001 |
| NLOGO_R4 | .169 | 1 | .169 | .124 | .730 | .008 |
| NLOGO_R5 | .082 | 1 | .082 | .061 | .809 | .004 |
| NLOGO_R6 | 2.406 | 1 | 2.406 | 1.772 | .203 | .106 |
| NLOGO_R7 | .080 | 1 | .080 | .059 | .812 | .004 |
| NLOGO_R8 | .547 | 1 | .547 | .403 | .535 | .026 |
| NLOGO_R9 | .105 | 1 | .105 | .077 | .785 | .005 |
| NLOGO_R10 | .103 | 1 | .103 | .076 | .787 | .005 |
| NLOGO_R11 | .408 | 1 | .408 | .300 | .592 | .020 |
| NLOGO_R12 | .623 | 1 | .623 | .459 | .509 | .030 |
| NLOGO_R13 | .033 | 1 | .033 | .024 | .879 | .002 |
| NLOGO_R14 | 1.641 | 1 | 1.641 | 1.208 | .289 | .075 |
| NLOGO_R15 | 1.699 | 1 | 1.699 | 1.251 | .281 | .077 |
| NLOGO_R16 | .910 | 1 | .910 | .670 | .426 | .043 |
| Error | 20.372 | 15 | 1.358 | | | |
| Total | 995.000 | 48 | | | | |
| Corrected Total | 153.312 | 47 | | | | |

a R Squared = .867 (Adjusted R Squared = .584)
b Group = 2

218

**Nostalgic Logo Design: Chinese Immigrants to Canada(b)**

Dependent Variable: NLOGO_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 127.949(a) | 33 | 3.877 | 3.831 | .001 | .852 |
| Intercept | 1.028 | 1 | 1.028 | 1.016 | .324 | .044 |
| NLOGO_EB | .601 | 1 | .601 | .594 | .449 | .026 |
| NLOGO_EN | 1.160 | 1 | 1.160 | 1.146 | .296 | .050 |
| AGE_G | 1.765 | 2 | .883 | .872 | .432 | .073 |
| GENDER | 1.054 | 1 | 1.054 | 1.041 | .319 | .045 |
| NP_SR | 1.242 | 1 | 1.242 | 1.227 | .280 | .053 |
| ATTITD | .443 | 1 | .443 | .437 | .515 | .019 |
| AGE_G * NP_SR | .550 | 2 | .275 | .272 | .765 | .024 |
| AGE_G * ATTITD | .423 | 2 | .211 | .209 | .813 | .019 |
| GENDER * NP_SR | .632 | 1 | .632 | .624 | .438 | .028 |
| GENDER * ATTITD | .209 | 1 | .209 | .207 | .654 | .009 |
| NP_SR * ATTITD | 1.695 | 1 | 1.695 | 1.675 | .209 | .071 |
| NLOGO_R1 | 3.118 | 1 | 3.118 | 3.081 | .093 | .123 |
| NLOGO_R2 | .999 | 1 | .999 | .987 | .331 | .043 |
| NLOGO_R3 | .110 | 1 | .110 | .109 | .744 | .005 |
| NLOGO_R4 | .008 | 1 | .008 | .008 | .932 | .000 |
| NLOGO_R5 | .055 | 1 | .055 | .054 | .818 | .002 |
| NLOGO_R6 | 1.499 | 1 | 1.499 | 1.481 | .236 | .063 |
| NLOGO_R7 | .511 | 1 | .511 | .504 | .485 | .022 |
| NLOGO_R8 | 1.616 | 1 | 1.616 | 1.597 | .220 | .068 |
| NLOGO_R9 | .065 | 1 | .065 | .065 | .802 | .003 |
| NLOGO_R10 | 1.249 | 1 | 1.249 | 1.234 | .279 | .053 |
| NLOGO_R11 | .735 | 1 | .735 | .726 | .403 | .032 |
| NLOGO_R12 | 2.084 | 1 | 2.084 | 2.059 | .165 | .086 |
| NLOGO_R13 | .792 | 1 | .792 | .783 | .386 | .034 |
| NLOGO_R14 | .153 | 1 | .153 | .151 | .701 | .007 |
| NLOGO_R15 | 4.689 | 1 | 4.689 | 4.633 | .043 | .174 |
| NLOGO_R16 | .113 | 1 | .113 | .112 | .741 | .005 |
| Error | 22.265 | 22 | 1.012 | | | |
| Total | 968.000 | 56 | | | | |
| Corrected Total | 150.214 | 55 | | | | |

a  R Squared = .852 (Adjusted R Squared = .629)
b  Group = 3

**Nostalgic Advertising: Canadians(b)**

Dependent Variable: NAD_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 159.373(a) | 37 | 4.307 | 4.459 | .000 | .887 |
| Intercept | .003 | 1 | .003 | .003 | .957 | .000 |
| NAD_EB | .708 | 1 | .708 | .733 | .402 | .034 |
| NAD_EN | .847 | 1 | .847 | .876 | .360 | .040 |
| AGE_G | 4.962 | 4 | 1.240 | 1.284 | .308 | .197 |
| GENDER | 2.753 | 1 | 2.753 | 2.850 | .106 | .119 |
| NP_SR | .005 | 1 | .005 | .005 | .943 | .000 |
| ATTITD | .076 | 1 | .076 | .079 | .782 | .004 |
| AGE_G * NP_SR | 2.765 | 4 | .691 | .715 | .591 | .120 |
| AGE_G * ATTITD | 4.755 | 4 | 1.189 | 1.230 | .328 | .190 |
| GENDER * NP_SR | 3.117 | 1 | 3.117 | 3.227 | .087 | .133 |
| GENDER * ATTITD | 1.083 | 1 | 1.083 | 1.121 | .302 | .051 |
| NP_SR * ATTITD | .121 | 1 | .121 | .125 | .727 | .006 |
| NAD_R1 | .285 | 1 | .285 | .295 | .593 | .014 |
| NAD_R2 | 1.322 | 1 | 1.322 | 1.369 | .255 | .061 |
| NAD_R3 | 1.836 | 1 | 1.836 | 1.900 | .183 | .083 |
| NAD_R4 | .086 | 1 | .086 | .089 | .768 | .004 |
| NAD_R5 | .321 | 1 | .321 | .332 | .570 | .016 |
| NAD_R6 | 1.004 | 1 | 1.004 | 1.039 | .320 | .047 |
| NAD_R7 | .019 | 1 | .019 | .020 | .889 | .001 |
| NAD_R8 | 10.438 | 1 | 10.438 | 10.804 | .004 | .340 |
| NAD_R9 | .504 | 1 | .504 | .522 | .478 | .024 |
| NAD_R10 | .021 | 1 | .021 | .022 | .884 | .001 |
| NAD_R11 | .254 | 1 | .254 | .263 | .614 | .012 |
| NAD_R12 | 1.248 | 1 | 1.248 | 1.292 | .268 | .058 |
| NAD_R13 | .227 | 1 | .227 | .235 | .633 | .011 |
| NAD_R14 | .948 | 1 | .948 | .981 | .333 | .045 |
| NAD_R15 | .173 | 1 | .173 | .180 | .676 | .008 |
| NAD_R16 | 3.280 | 1 | 3.280 | 3.395 | .080 | .139 |
| Error | 20.288 | 21 | .966 | | | |
| Total | 1256.000 | 59 | | | | |
| Corrected Total | 179.661 | 58 | | | | |

a R Squared = .887 (Adjusted R Squared = .688)
b Group = 1

**Nostalgic Advertising: Chinese(b)**

Dependent Variable: NAD_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 101.034(a) | 33 | 3.062 | 4.965 | .001 | .921 |
| Intercept | .291 | 1 | .291 | .472 | .503 | .033 |
| NAD_EB | .339 | 1 | .339 | .549 | .471 | .038 |
| NAD_EN | 1.919 | 1 | 1.919 | 3.113 | .099 | .182 |
| AGE_G | 1.412 | 2 | .706 | 1.145 | .346 | .141 |
| GENDER | .870 | 1 | .870 | 1.411 | .255 | .092 |
| NP_SR | .219 | 1 | .219 | .356 | .560 | .025 |
| ATTITD | .000 | 1 | .000 | .000 | .987 | .000 |
| AGE_G * NP_SR | 5.077 | 2 | 2.539 | 4.117 | .039 | .370 |
| AGE_G * ATTITD | 1.702 | 3 | .567 | .920 | .456 | .165 |
| GENDER * NP_SR | .079 | 1 | .079 | .129 | .725 | .009 |
| GENDER * ATTITD | .146 | 1 | .146 | .236 | .634 | .017 |
| NP_SR * ATTITD | .368 | 1 | .368 | .597 | .453 | .041 |
| NAD_R1 | .263 | 1 | .263 | .426 | .524 | .030 |
| NAD_R2 | 5.718 | 1 | 5.718 | 9.273 | .009 | .398 |
| NAD_R3 | .124 | 1 | .124 | .201 | .661 | .014 |
| NAD_R4 | .239 | 1 | .239 | .388 | .544 | .027 |
| NAD_R5 | 2.721 | 1 | 2.721 | 4.413 | .054 | .240 |
| NAD_R6 | .074 | 1 | .074 | .120 | .734 | .009 |
| NAD_R7 | .084 | 1 | .084 | .137 | .717 | .010 |
| NAD_R8 | .008 | 1 | .008 | .013 | .911 | .001 |
| NAD_R9 | 2.189 | 1 | 2.189 | 3.550 | .080 | .202 |
| NAD_R10 | .059 | 1 | .059 | .096 | .761 | .007 |
| NAD_R11 | .051 | 1 | .051 | .082 | .778 | .006 |
| NAD_R12 | 1.138 | 1 | 1.138 | 1.845 | .196 | .116 |
| NAD_R13 | .466 | 1 | .466 | .755 | .399 | .051 |
| NAD_R14 | .346 | 1 | .346 | .561 | .466 | .039 |
| NAD_R15 | .014 | 1 | .014 | .022 | .883 | .002 |
| NAD_R16 | 2.098 | 1 | 2.098 | 3.403 | .086 | .196 |
| Error | 8.632 | 14 | .617 | | | |
| Total | 1606.000 | 48 | | | | |
| Corrected Total | 109.667 | 47 | | | | |

a R Squared = .921 (Adjusted R Squared = .736)
b Group = 2

221

**Nostalgic Advertising: Chinese Immigrants to Canada(b)**

Dependent Variable: NAD_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 202.751(a) | 32 | 6.336 | 8.186 | .000 | .919 |
| Intercept | .064 | 1 | .064 | .083 | .776 | .004 |
| NAD_EB | .141 | 1 | .141 | .182 | .674 | .008 |
| NAD_EN | .463 | 1 | .463 | .598 | .447 | .025 |
| AGE_G | 6.122 | 2 | 3.061 | 3.955 | .033 | .256 |
| GENDER | .088 | 1 | .088 | .114 | .739 | .005 |
| NP_SR | 1.051 | 1 | 1.051 | 1.358 | .256 | .056 |
| ATTITD | .015 | 1 | .015 | .019 | .892 | .001 |
| AGE_G * NP_SR | 4.733 | 2 | 2.366 | 3.057 | .066 | .210 |
| AGE_G * ATTITD | 1.949 | 2 | .974 | 1.259 | .303 | .099 |
| GENDER * NP_SR | .325 | 1 | .325 | .419 | .524 | .018 |
| GENDER * ATTITD | .589 | 1 | .589 | .761 | .392 | .032 |
| NP_SR * ATTITD | 1.141 | 1 | 1.141 | 1.475 | .237 | .060 |
| NAD_R1 | .114 | 1 | .114 | .147 | .705 | .006 |
| NAD_R2 | 1.483 | 1 | 1.483 | 1.916 | .180 | .077 |
| NAD_R3 | .259 | 1 | .259 | .335 | .568 | .014 |
| NAD_R4 | 2.126 | 1 | 2.126 | 2.747 | .111 | .107 |
| NAD_R5 | 2.132 | 1 | 2.132 | 2.754 | .111 | .107 |
| NAD_R6 | 1.821 | 1 | 1.821 | 2.353 | .139 | .093 |
| NAD_R7 | .297 | 1 | .297 | .384 | .542 | .016 |
| NAD_R8 | 2.294 | 1 | 2.294 | 2.964 | .099 | .114 |
| NAD_R9 | .195 | 1 | .195 | .252 | .620 | .011 |
| NAD_R10 | .845 | 1 | .845 | 1.092 | .307 | .045 |
| NAD_R11 | .853 | 1 | .853 | 1.102 | .305 | .046 |
| NAD_R12 | .227 | 1 | .227 | .293 | .593 | .013 |
| NAD_R13 | 2.034 | 1 | 2.034 | 2.628 | .119 | .103 |
| NAD_R14 | 2.322 | 1 | 2.322 | 3.001 | .097 | .115 |
| NAD_R15 | .920 | 1 | .920 | 1.189 | .287 | .049 |
| NAD_R16 | .223 | 1 | .223 | .288 | .596 | .012 |
| Error | 17.803 | 23 | .774 | | | |
| Total | 1571.000 | 56 | | | | |
| Corrected Total | 220.554 | 55 | | | | |

a R Squared = .919 (Adjusted R Squared = .807)
b Group = 3

**Nostalgic Restaurant Interior Decoration: Canadians(b)**

Dependent Variable: NRES_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 79.411(a) | 37 | 2.146 | 3.244 | .011 | .896 |
| Intercept | .026 | 1 | .026 | .039 | .846 | .003 |
| NRES_EB | .734 | 1 | .734 | 1.109 | .310 | .073 |
| NRES_EN | 1.084 | 1 | 1.084 | 1.639 | .221 | .105 |
| AGE_G | 1.022 | 4 | .256 | .386 | .815 | .099 |
| GENDER | 2.728 | 1 | 2.728 | 4.124 | .062 | .228 |
| NP_SR | .222 | 1 | .222 | .335 | .572 | .023 |
| ATTITD | .176 | 1 | .176 | .266 | .614 | .019 |
| AGE_G * NP_SR | 1.833 | 4 | .458 | .692 | .609 | .165 |
| AGE_G * ATTITD | .811 | 4 | .203 | .307 | .869 | .081 |
| GENDER * NP_SR | .255 | 1 | .255 | .385 | .545 | .027 |
| GENDER * ATTITD | 2.106 | 1 | 2.106 | 3.183 | .096 | .185 |
| NP_SR * ATTITD | .679 | 1 | .679 | 1.027 | .328 | .068 |
| NRES_R1 | .002 | 1 | .002 | .003 | .958 | .000 |
| NRES_R2 | 1.629 | 1 | 1.629 | 2.462 | .139 | .150 |
| NRES_R3 | .073 | 1 | .073 | .110 | .745 | .008 |
| NRES_R4 | 1.083 | 1 | 1.083 | 1.636 | .222 | .105 |
| NRES_R5 | .376 | 1 | .376 | .569 | .463 | .039 |
| NRES_R6 | 3.436 | 1 | 3.436 | 5.194 | .039 | .271 |
| NRES_R7 | .541 | 1 | .541 | .818 | .381 | .055 |
| NRES_R8 | .030 | 1 | .030 | .045 | .834 | .003 |
| NRES_R9 | .422 | 1 | .422 | .638 | .438 | .044 |
| NRES_R10 | .027 | 1 | .027 | .041 | .842 | .003 |
| NRES_R11 | 3.419 | 1 | 3.419 | 5.168 | .039 | .270 |
| NRES_R12 | 4.689 | 1 | 4.689 | 7.088 | .019 | .336 |
| NRES_R13 | .995 | 1 | .995 | 1.505 | .240 | .097 |
| NRES_R14 | .038 | 1 | .038 | .057 | .815 | .004 |
| NRES_R15 | .140 | 1 | .140 | .211 | .653 | .015 |
| NRES_R16 | 1.65E-005 | 1 | 1.65E-005 | .000 | .996 | .000 |
| Error | 9.262 | 14 | .662 | | | |
| Total | 1831.000 | 52 | | | | |
| Corrected Total | 88.673 | 51 | | | | |

a R Squared = .896 (Adjusted R Squared = .620)
b Group = 1

**Nostalgic Restaurant Interior Decoration: Chinese(b)**

Dependent Variable: NRES_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 111.345(a) | 33 | 3.374 | 3.758 | .005 | .899 |
| Intercept | .057 | 1 | .057 | .064 | .804 | .005 |
| NRES_EB | .467 | 1 | .467 | .520 | .483 | .036 |
| NRES_EN | .002 | 1 | .002 | .002 | .965 | .000 |
| AGE_G | .782 | 2 | .391 | .435 | .656 | .059 |
| GENDER | .490 | 1 | .490 | .546 | .472 | .038 |
| NP_SR | .004 | 1 | .004 | .004 | .948 | .000 |
| ATTITD | .020 | 1 | .020 | .022 | .884 | .002 |
| AGE_G * NP_SR | .443 | 2 | .222 | .247 | .785 | .034 |
| AGE_G * ATTITD | 1.220 | 3 | .407 | .453 | .719 | .088 |
| GENDER * NP_SR | .012 | 1 | .012 | .013 | .909 | .001 |
| GENDER * ATTITD | .352 | 1 | .352 | .391 | .542 | .027 |
| NP_SR * ATTITD | .002 | 1 | .002 | .002 | .962 | .000 |
| NRES_R1 | 4.316 | 1 | 4.316 | 4.807 | .046 | .256 |
| NRES_R2 | .534 | 1 | .534 | .595 | .453 | .041 |
| NRES_R3 | .305 | 1 | .305 | .340 | .569 | .024 |
| NRES_R4 | 1.660 | 1 | 1.660 | 1.849 | .195 | .117 |
| NRES_R5 | .054 | 1 | .054 | .060 | .810 | .004 |
| NRES_R6 | .003 | 1 | .003 | .003 | .954 | .000 |
| NRES_R7 | .933 | 1 | .933 | 1.039 | .325 | .069 |
| NRES_R8 | .005 | 1 | .005 | .006 | .941 | .000 |
| NRES_R9 | .298 | 1 | .298 | .332 | .573 | .023 |
| NRES_R10 | .111 | 1 | .111 | .123 | .731 | .009 |
| NRES_R11 | .511 | 1 | .511 | .569 | .463 | .039 |
| NRES_R12 | 3.007 | 1 | 3.007 | 3.349 | .089 | .193 |
| NRES_R13 | .000 | 1 | .000 | .000 | .985 | .000 |
| NRES_R14 | 1.724 | 1 | 1.724 | 1.919 | .188 | .121 |
| NRES_R15 | .105 | 1 | .105 | .117 | .738 | .008 |
| NRES_R16 | .017 | 1 | .017 | .018 | .894 | .001 |
| Error | 12.571 | 14 | .898 | | | |
| Total | 1344.000 | 48 | | | | |
| Corrected Total | 123.917 | 47 | | | | |

a R Squared = .899 (Adjusted R Squared = .659)
b Group = 2

**Nostalgic Restaurant Interior Decoration: Chinese Immigrants to Canada(b)**

Dependent Variable: NRES_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 160.450(a) | 32 | 5.014 | 9.528 | .000 | .930 |
| Intercept | .061 | 1 | .061 | .117 | .736 | .005 |
| NRES_EB | .303 | 1 | .303 | .576 | .456 | .024 |
| NRES_EN | .341 | 1 | .341 | .649 | .429 | .027 |
| AGE_G | .988 | 2 | .494 | .939 | .405 | .075 |
| GENDER | .142 | 1 | .142 | .270 | .608 | .012 |
| NP_SR | .036 | 1 | .036 | .069 | .795 | .003 |
| ATTITD | .007 | 1 | .007 | .013 | .909 | .001 |
| AGE_G * NP_SR | .586 | 2 | .293 | .557 | .580 | .046 |
| AGE_G * ATTITD | 1.285 | 2 | .643 | 1.221 | .313 | .096 |
| GENDER * NP_SR | .010 | 1 | .010 | .019 | .892 | .001 |
| GENDER * ATTITD | .029 | 1 | .029 | .055 | .816 | .002 |
| NP_SR * ATTITD | .018 | 1 | .018 | .034 | .854 | .001 |
| NRES_R1 | 1.543 | 1 | 1.543 | 2.931 | .100 | .113 |
| NRES_R2 | 1.755 | 1 | 1.755 | 3.335 | .081 | .127 |
| NRES_R3 | .533 | 1 | .533 | 1.012 | .325 | .042 |
| NRES_R4 | .008 | 1 | .008 | .015 | .905 | .001 |
| NRES_R5 | .060 | 1 | .060 | .113 | .739 | .005 |
| NRES_R6 | .004 | 1 | .004 | .008 | .932 | .000 |
| NRES_R7 | .313 | 1 | .313 | .595 | .448 | .025 |
| NRES_R8 | .252 | 1 | .252 | .479 | .496 | .020 |
| NRES_R9 | .590 | 1 | .590 | 1.121 | .301 | .046 |
| NRES_R10 | .059 | 1 | .059 | .112 | .741 | .005 |
| NRES_R11 | .468 | 1 | .468 | .889 | .355 | .037 |
| NRES_R12 | .097 | 1 | .097 | .184 | .672 | .008 |
| NRES_R13 | .001 | 1 | .001 | .002 | .968 | .000 |
| NRES_R14 | .023 | 1 | .023 | .043 | .837 | .002 |
| NRES_R15 | .020 | 1 | .020 | .038 | .846 | .002 |
| NRES_R16 | .487 | 1 | .487 | .926 | .346 | .039 |
| Error | 12.104 | 23 | .526 | | | |
| Total | 1623.000 | 56 | | | | |
| Corrected Total | 172.554 | 55 | | | | |

a  R Squared = .930 (Adjusted R Squared = .832)
b  Group = 3

225

**Nostalgic Bakery Interior Decoration: Canadians(b)**

Dependent Variable: NBAK_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 123.413(a) | 35 | 3.526 | 5.164 | .000 | .909 |
| Intercept | .000 | 0 | . | . | . | .000 |
| NBAK_EB | .000 | 0 | . | . | . | .000 |
| NBAK_EN | 2.807 | 1 | 2.807 | 4.111 | .058 | .186 |
| AGE_G | 8.073 | 4 | 2.018 | 2.956 | .049 | .396 |
| GENDER | .803 | 1 | .803 | 1.176 | .292 | .061 |
| NP_SR | 4.147 | 1 | 4.147 | 6.073 | .024 | .252 |
| ATTITD | .090 | 1 | .090 | .132 | .721 | .007 |
| AGE_G * NP_SR | 11.197 | 4 | 2.799 | 4.100 | .016 | .477 |
| AGE_G * ATTITD | .881 | 4 | .220 | .323 | .859 | .067 |
| GENDER * NP_SR | 4.90E-007 | 1 | 4.90E-007 | .000 | .999 | .000 |
| GENDER * ATTITD | 1.732 | 1 | 1.732 | 2.536 | .129 | .123 |
| NP_SR * ATTITD | 1.055 | 1 | 1.055 | 1.546 | .230 | .079 |
| NBAK_R1 | .465 | 1 | .465 | .680 | .420 | .036 |
| NBAK_R2 | 17.132 | 1 | 17.132 | 25.090 | .000 | .582 |
| NBAK_R3 | .018 | 1 | .018 | .026 | .873 | .001 |
| NBAK_R4 | .000 | 0 | . | . | . | .000 |
| NBAK_R5 | 8.672 | 1 | 8.672 | 12.701 | .002 | .414 |
| NBAK_R6 | .688 | 1 | .688 | 1.008 | .329 | .053 |
| NBAK_R7 | 4.179 | 1 | 4.179 | 6.120 | .024 | .254 |
| NBAK_R8 | 1.992 | 1 | 1.992 | 2.917 | .105 | .139 |
| NBAK_R9 | .017 | 1 | .017 | .025 | .876 | .001 |
| NBAK_R10 | .008 | 1 | .008 | .012 | .913 | .001 |
| NBAK_R11 | 2.573 | 1 | 2.573 | 3.769 | .068 | .173 |
| NBAK_R12 | .035 | 1 | .035 | .052 | .823 | .003 |
| NBAK_R13 | 4.645 | 1 | 4.645 | 6.803 | .018 | .274 |
| NBAK_R14 | .000 | 0 | . | . | . | .000 |
| NBAK_R15 | .054 | 1 | .054 | .080 | .781 | .004 |
| NBAK_R16 | .785 | 1 | .785 | 1.149 | .298 | .060 |
| Error | 12.291 | 18 | .683 | | | |
| Total | 646.000 | 54 | | | | |
| Corrected Total | 135.704 | 53 | | | | |

a R Squared = .909 (Adjusted R Squared = .733)
b Group = 1

**Nostalgic Bakery Interior Decoration: Chinese(b)**

Dependent Variable: NBAK_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 129.268(a) | 31 | 4.170 | 5.855 | .001 | .928 |
| Intercept | .000 | 0 | . | . | . | .000 |
| NBAK_EB | .000 | 0 | . | . | . | .000 |
| NBAK_EN | .011 | 1 | .011 | .015 | .904 | .001 |
| AGE_G | 1.222 | 2 | .611 | .858 | .445 | .109 |
| GENDER | .135 | 1 | .135 | .190 | .670 | .013 |
| NP_SR | .193 | 1 | .193 | .271 | .610 | .019 |
| ATTITD | .076 | 1 | .076 | .107 | .748 | .008 |
| AGE_G * NP_SR | .245 | 2 | .122 | .172 | .844 | .024 |
| AGE_G * ATTITD | 1.486 | 3 | .495 | .696 | .570 | .130 |
| GENDER * NP_SR | .169 | 1 | .169 | .238 | .634 | .017 |
| GENDER * ATTITD | .002 | 1 | .002 | .004 | .954 | .000 |
| NP_SR * ATTITD | .100 | 1 | .100 | .140 | .714 | .010 |
| NBAK_R1 | 3.044 | 1 | 3.044 | 4.275 | .058 | .234 |
| NBAK_R2 | 4.366 | 1 | 4.366 | 6.130 | .027 | .305 |
| NBAK_R3 | .200 | 1 | .200 | .281 | .604 | .020 |
| NBAK_R4 | .000 | 0 | . | . | . | .000 |
| NBAK_R5 | 1.225 | 1 | 1.225 | 1.720 | .211 | .109 |
| NBAK_R6 | 2.532 | 1 | 2.532 | 3.555 | .080 | .202 |
| NBAK_R7 | .329 | 1 | .329 | .462 | .508 | .032 |
| NBAK_R8 | .010 | 1 | .010 | .013 | .909 | .001 |
| NBAK_R9 | .313 | 1 | .313 | .439 | .518 | .030 |
| NBAK_R10 | .773 | 1 | .773 | 1.085 | .315 | .072 |
| NBAK_R11 | .020 | 1 | .020 | .028 | .870 | .002 |
| NBAK_R12 | .392 | 1 | .392 | .551 | .470 | .038 |
| NBAK_R13 | .644 | 1 | .644 | .904 | .358 | .061 |
| NBAK_R14 | .000 | 0 | . | . | . | .000 |
| NBAK_R15 | .147 | 1 | .147 | .207 | .656 | .015 |
| NBAK_R16 | .475 | 1 | .475 | .667 | .428 | .045 |
| Error | 9.971 | 14 | .712 | | | |
| Total | 1201.000 | 46 | | | | |
| Corrected Total | 139.239 | 45 | | | | |

a  R Squared = .928 (Adjusted R Squared = .770)
b  Group = 2

**Nostalgic Bakery Interior Decoration: Chinese Immigrants to Canada(b)**

Dependent Variable: NBAK_P

| Source | Type III Sum of Squares | df | Mean Square | F | Sig. | Partial Eta Squared |
|---|---|---|---|---|---|---|
| Corrected Model | 154.947(a) | 31 | 4.998 | 9.938 | .000 | .945 |
| Intercept | .000 | 0 | . | . | . | .000 |
| NBAK_EB | .045 | 1 | .045 | .090 | .768 | .005 |
| NBAK_EN | 1.155 | 1 | 1.155 | 2.297 | .147 | .113 |
| AGE_G | 2.138 | 2 | 1.069 | 2.125 | .148 | .191 |
| GENDER | 1.316 | 1 | 1.316 | 2.616 | .123 | .127 |
| NP_SR | 1.977 | 1 | 1.977 | 3.931 | .063 | .179 |
| ATTITD | .104 | 1 | .104 | .207 | .655 | .011 |
| AGE_G * NP_SR | 6.449 | 2 | 3.225 | 6.411 | .008 | .416 |
| AGE_G * ATTITD | 4.457 | 2 | 2.229 | 4.431 | .027 | .330 |
| GENDER * NP_SR | .283 | 1 | .283 | .562 | .463 | .030 |
| GENDER * ATTITD | .306 | 1 | .306 | .608 | .446 | .033 |
| NP_SR * ATTITD | 1.475 | 1 | 1.475 | 2.933 | .104 | .140 |
| NBAK_R1 | .557 | 1 | .557 | 1.107 | .307 | .058 |
| NBAK_R2 | .273 | 1 | .273 | .543 | .471 | .029 |
| NBAK_R3 | .561 | 1 | .561 | 1.115 | .305 | .058 |
| NBAK_R4 | .000 | 0 | . | . | . | .000 |
| NBAK_R5 | .459 | 1 | .459 | .912 | .352 | .048 |
| NBAK_R6 | 1.558 | 1 | 1.558 | 3.098 | .095 | .147 |
| NBAK_R7 | .152 | 1 | .152 | .302 | .589 | .017 |
| NBAK_R8 | .057 | 1 | .057 | .114 | .739 | .006 |
| NBAK_R9 | .003 | 1 | .003 | .007 | .935 | .000 |
| NBAK_R10 | .004 | 1 | .004 | .009 | .927 | .000 |
| NBAK_R11 | .027 | 1 | .027 | .054 | .818 | .003 |
| NBAK_R12 | .024 | 1 | .024 | .047 | .831 | .003 |
| NBAK_R13 | .606 | 1 | .606 | 1.204 | .287 | .063 |
| NBAK_R14 | .000 | 0 | . | . | . | .000 |
| NBAK_R15 | .064 | 1 | .064 | .128 | .725 | .007 |
| NBAK_R16 | 3.200 | 1 | 3.200 | 6.362 | .021 | .261 |
| Error | 9.053 | 18 | .503 | | | |
| Total | 1046.000 | 50 | | | | |
| Corrected Total | 164.000 | 49 | | | | |

a  R Squared = .945 (Adjusted R Squared = .850)
b  Group = 3

228