HOW NOSTALGIA AND NARCISSISM AFFECT CONSUMPTION OF POPULAR CULTURAL ARTEFACTS

An Investigation into the Dynamics of the Self-Concepts, Narcissism and Nostalgic Preferences

Rajinder Kaur Bhandal, BA (Hons), MSc

Submitted in accordance with the requirements for the degree of

Doctor of Philosophy

The University of Leeds

Leeds University Business School

October 2018

The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.

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I said to the almond tree, 'Sister, speak to me of God.'

And the almond tree blossomed.

Nikos Kazantzakis

(1883 – 1957)

Acknowledgements

With the Grace of God

To my parents, Mum and Dad I love you both, thank you for everything. I would also like to thank all my family members for their support. In my first year as an undergraduate marketing student, I came across the name Professor Stephen Brown. Stephen your books and papers written really touched my heart, and this inspired me to do a PhD. It has been a privilege to meet you Stephen in person, during guest lecture talks and at conferences throughout the years, a million thanks for all your encouraging words and wishes. A very special mention goes to all the Grewal family, in particular to *Badi Maa* and to *Uncelji,* he is sadly not here with us on Earth. My gratefulness is expressed to Dr. Karmjit Singh Grewal, for taking the time to read my thesis and for all his comments, feedback and kindness, bless you. A warm thank you goes to my close family friend Rainu, I appreciate your thoughts and views that you gave me on my thesis. Discussing and learning all about the mysteries of the universe, and all things statistics galore is much fun with you Royston, giving my thanks and expressing eternal gratitude to you. My heartfelt thanks go to Angela Carroll, you have been a wonderful colleague to work with, and you are a dear friend of mine. Thank you Angela for all the laughs, good times, fab moments at conferences, and for all your continuous words of motivation! I express my deepest thanks to Professor Matthew Robson, it has been a real joy to listen to you over the years. I value all the advice and encouragement you've given me, and thanks for showing an interest in my research and believing in me. The last words are dedicated to my supervisor, Professor Joško Brakus. I always wanted to do a PhD, and you made this possible by giving me that opportunity. I'm forever grateful to you Joško for all your time, effort, and energy that you have invested in me, thank you from the very depth of my heart. I'm looking forward to my dazzling academic career and of course working on future research with you!

Namaste

The Abstract

This research investigates the contingent effect of age and self-concepts on narcissism in shaping nostalgic preferences. The results show that narcissism impacts on consumers' nostalgic preferences, while age significantly moderates these relationships. Furthermore, when public self is activated under admiration, the results show that younger people choose nostalgic preferences in contrast to older people, who choose non-nostalgic preferences. However, when the public self is activated under rivalry, the opposite occurs, such that younger people choose non-nostalgic preferences compared to older people, who choose nostalgic preferences. The findings of this research have theoretical as well as managerial implications. Firstly, this is the first study to examine the relationship between nostalgia and the dimensions of narcissism, admiration vs. rivalry, in relation to the consumption of cultural artefacts. Secondly, the theoretical relationship between self-concepts, relating to the public self and the private self, has not been applied to the two dimensions of narcissism (admiration vs. rivalry). Thirdly, the moderating role of age relating to admiration vs. rivalry has not been examined in relation to nostalgic preferences. Finally, this research extends existing research examining the consumption of nostalgic preferences, which is incidentally limited and under-researched. In practice managers can draw on the findings on this research to better understand the factors at play in shaping nostalgic consumptions. This knowledge can be leveraged in designing more effective marketing campaigns.

List of Abbreviations

Ad: Admiration
ADF: Asymptotically Distribution-Free Estimation
AFI: Approximate Fit Indices
AMOS: Analysis of Movement Structures
AVE: Average Variance Extracted
AVS: Average Shared Variance
BFI: British Film Institute
CCT: Consumer Culture Theory
CFA: Confirmatory Factor Analysis
CFI: Comparative Fit Index
CMV: Common Method Variance
CR: Construct Reliability
DV: Dependent Variable
GLS: Generalized Least Squares
Inde SC: Independent Self-Construal
Inter SC: Interdependent Self-Construal
IV: Independent Variable
KMO: Kaiser-Meyer-Olkin
KS: Kolmogorov–Smirnov
ML: Maximum Likelihood
MSV: Maximum Shared Variance
Nar: Narcissism
NARC: Narcissistic Admiration and Rivalry Concept
NARQ: Narcissistic Admiration and Rivalry Questionnaire
NES: Nintendo Entertainment System
NNFI: Non-Normed Fit Index
NPI: Narcissistic Personality Inventory
PBSC: Private Self-Consciousness
PVSC: Private Self-Consciousness
Ri: Rivalry
RMR: Root Mean Square
RMSEA: Root Mean Square Error of Approximation
SA: Social Anxiety Self-Consciousness
SEM: Structural Equation Modelling
SLS: Scale Free Least Squares
SPSS: Statistical Package for Social Sciences
SRMR: Standardised Root Mean Square Residual
TFS: Temporal Focus Scale
ULS: Unweighted Least Squares

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Chapter 1 – Introduction

1.1   Nostalgic Narcissism

This thesis explores the impact of narcissism probing the relationship between people's nostalgic consumption, within the context of marketing, in the realms of consumer behaviour. The literature on nostalgia within consumer behaviour, suggests that consumer's childhood memories influences their current and future preferences in a predictable manner (Braun-LaTour et al., 2007). In this research, the main thrust of the argument is that, the level of narcissism (admiration vs. rivalry) a person exhibits, is likely to influence the consumption of nostalgic preferences. The relationship between narcissism (admiration vs. rivalry) and age in relation to nostalgia is interesting from an academic perspective, and also fulfils a gap in the literature. Only a limited number of studies (see Table 1) have investigated the significance of nostalgic preferences; however these do not focus on narcissism as a construct. Narcissism as a theoretical construct is important, as it is consider to be a personality trait (Back et al., 2013; Pincus et al., 2009; Pincus and Lukowitsky, 2010; Raskin and Terry, 1988), thus this may help explain why certain consumers across differing ages consume particular nostalgic cultural artefacts.

According to Twenge (2014), narcissism tends to be more common in recent generations, they are young people and under the age of 35, referred to as "generation me" (p.1). Hints of narcissism are echoed in the song Talkin' 'bout my Generation by the English rock band The Who. This song was released in 1965, and epitomises the challenges and hardships faced by the younger generation of that time, as they attempt to fit into society. In essence, the song celebrates the idea that the generational cohort of the 1960's was notably different from other age groups. Other differences included

having different preferences and tastes in fashion, styles of dance and music, which were not considered to be mainstream at the time. Narcissism may be expressed by having unique tastes and styles in fashion; these can be associated with products, brands and cultural artefacts from the past. They say that in life what goes around comes around—just like karma. Well this proverb seems to apply to the world of business. More precisely, retromania— the world of retro, revivals and resurgence is a huge market in terms of economics and profit margins (Reynolds, 2011). It is estimated that in the UK more than 4 million vinyl albums were sold during the year of 2017, making it the year with the most sales since 1991. The resurgence of vinyl has dramatically increased the value of used vinyl's. For example, pristine copies of the original album Loveless, by the Irish rock band My Bloody Valentine can sell for £300.00. Also, in addition to this, the increased demand for vinyl is dampening the impact of listening to music using the latest types of technology and digital streaming devices (Hunter-Tilney, 2018).

Within the music industry, there is the potential to make lots of money through re-releases and revivals. This is particularly beneficial for the managers within the music industry, from a financial, marketing, and promotional perspective. For example, in April 2018, The Rolling Stones announced that they would release a new and limited edition 15-album vinyl box set collection. The collection will include albums from the year 1971 to 2016, and can be purchased at the cost £399.99 (Moore, 2018).

Furthermore, nostalgia has been flourishing in all types of industries including: the arts and entertainment industry, the games industry, the film industry, the motor industry, the food industry, and within business organisations in general.

For instance, the revival of Polaroids has recently come to surface during September 2017. Polaroid camera's produce instant photos, which is something that was

traditionally associated with the older generation. This is in contrast to the younger generation, who are typically more accustomed with taking photos on iPhones and mobile phones (Cosslett, 2017). The famous American TV sitcom Roseanne, which was popular during the 1990's, returns with the introduction of new episodes (BBC, 2018). Nokia have reintroduced its famous and very iconic Nokia 3310 phone back onto the market in 2017 (McGoogan, 2017). The famous band Bananarama reunited in 2017, after almost 30 years since they last performed together (Leight, 2017). In the car industry, the classis VW campervan was put back into production and introduced again during 2017 (Mullen, 2017). VW vehicles were typically associated with the hippy culture, which was symbolic during the 1960's and 1970's (Brown, 2003). Nintendo announced in 2016 that they would bring back the NES (Nintendo Entertainment System) classic edition, which features classic games including Super Mario World, The Legend of Zelda: A Link to the Past and Super Metroid (Peckham, 2017). In 2015, the much loved kids TV programme the Clangers, which features pink knitted mouse-like creatures from another world returned to the television (Prior, 2017). A further new 13 episodes part of a brand new second series was aired by the BBC in 2017. The well-liked TV comedy show from the 1990's Kenan and Kel, announced a reunion in April 2018 (Radio Times, 2018). The show is famous for entertaining and amusing viewers, with comical scenes which include Kel having an obsession with drinking orange soda. Bill and Ted's excellent adventure is coming back 30 years after the pair time travelled (Taylor, 2018).

Individuals who consume nostalgic products or brands (Brown et al. 2003), or develop preferences for popular music from their childhood (Holbrook and Schindler, 1989), are able to reconnect with the past, along with the social communities who have consumed those products or tastes in music which was once popular. The revival of old

brands links to nostalgia as a theoretical concept, which in turn links to the expression of uniqueness portrayed by consumers (Berger and Heath, 2007). This type of behaviour can associated with narcissist personalities. There is a shift from mass consumption to more bespoke choices, and an increased move towards personalisation. This has been seen in the marketplace, with the creation of innovative companies. Fabspace is an innovative company, which allows people to develop their ideas and then turn them into real products via innovative technology and digital fabrication in form of 3D printing (Del Frate et al., 2017). Notably there is a rise in the production at a personal level of products and consumer goods by the prouser which leads towards fabrication and new production.

It is important to recognise the theory of nostalgia, as it facilitates in the process of recreating things from the past. More importantly, through nostalgia there is personal involvement with regards to the types of things people consume. Also, certain product designs and styles from the past may help promote uniqueness within individuals, such as a person owning and driving an original VW Beetle.

Broadly speaking, this research strives to investigate the importance of nostalgia, at the level of the consumer more specifically relating to consumer behaviour associated with narcissism. This research is valuable for marketing managers and practitioners for a number of reasons. Firstly, as the above examples have shown, there is the potential to make substantial profit by: (i) introducing remakes of old songs; (ii) reintroducing vinyl records back onto the marketplace; (iii) reproducing older forms of technology such as the Polaroid camera and Nokia 3310 mobile phone; (iv) airing former sitcoms on TV, and remaking classic movies from the past; (v) putting old cars back into production, symbolic of the 1960's; (vi) bands announcing reunions and tours; (viii) classic games from the past era being reintroduced on the market. With this

said, from a marketing manager and practitioner perspective, it is important to understand who buys the goods and why. This research pursues to provide these answers, which will help marketing managers and practitioner to make better decisions in areas of: branding, advertising, targeting and positioning strategies. Therefore, this thesis seeks to resolve the following questions which are presented in the next section.

1.2 Research Questions

This research seeks to understand:

1. What are the determinants of nostalgic choice with regards to the consumption of cultural artefacts? More specifically it seeks to answer the following questions:

a. What are the individual level characteristics (age and gender) and their interrelationship in influencing nostalgic preferences and uniqueness in consumer behaviour?

b. How does narcissism affect nostalgic preferences?

c. How does a consumer's self-concept affect nostalgic preferences?

1.3 Objectives

In order to fulfil these key research questions the study will be based on similarly themed research objectives:

1. To examine how age influences nostalgic preferences and uniqueness.
2. To investigate the interaction between narcissism and individual characteristics (age and gender) in shaping nostalgic preferences.
3. To evaluate the effect of demographic variables such as age and gender in influencing nostalgic choices and popularity.

1.4　Chapter Summary

This chapter has provided the rational as to why this area of research warrants further investigation.

1.5　Structure of the Thesis

The structure of the thesis can be viewed in Figure 1.

Chapter 1: Introduction

Chapter 1 provides an introduction to the thesis.

Chapter 2: Literature Review

The work in Chapter 2 reviews the related literature in relation to nostalgia. More specifically, the literature review provides a theoretical perspective relating to nostalgic consumption, from a self-congruity theory and self-completion theory viewpoint. Nostalgia has been documented from various dimensions ranging from: providing empirical insights, details relating to nostalgia proneness, nostalgic consumption, and the antecedents of nostalgic consumption are presented.

Chapter 3: Hypotheses Development

Chapter 3 maps out the hypotheses relating to study 1 and study 2.

Chapter 4: Research Methodology

Chapter 4 provides information relating to the methodology which is from a quantitative research ideology. In particular, the methodology encompasses a quasi-experimental design, using structural equation modelling (SEM) with Analysis of Movement Structures (AMOS), and ordinary least square regressions employing the Statistical Package for Social Sciences (SPSS).

Chapter 5: Study 1 Methodological Procedures

Chapter 5 gives detailed information relating to the methodical procedures and results relating to study 1.

Chapter 6: Study 2 Methodological Procedures

Chapter 6 presents detailed information relating to the methodical procedures and results relating to study 2.

Chapter 7: General Discussion

In Chapter 7, the findings from study 1 and study 2 are discussed. In addition to this, the limitations and future research directions are given. This is the final chapter and the thesis draws to a close.

Figure 1: Structure of the Thesis

Chapter 2 – Literature Review

2.1 Theoretical Perspective

This section of the literature review will provide a theoretical perspective on two theories: self-congruity theory and self-completion theory which underpin this research. These two theories are particularly pertinent as they position nostalgia, narcissism, and self-concept as part of a non-rational and non-economical choice which is less functional in nature. The main theoretical underpinnings are explained in the following sections below.

2.2 Self-Congruity Theory

In this research, it is important to understand consumer's motivation and the real reason as to why they select nostalgic cultural artefacts, over non-nostalgic ones. There could be other less obvious reasons and motivations, which could better explain the nostalgic consumption preferences of consumers. One way to explain these behaviours is via self-congruity theory; the theoretical justifications are given in this section.

Over the years the concept of self-congruity has been given much attention in the field of marketing (Dolich, 1969; Sirgy, 1982; Sirgy et al., 1991; Helgeson and Supphellen, 2004). The authors Helgeson and Supphellen (2004) define self-congruity as "how much a consumer's self-concept matches the personality of a typical user of a brand" (p.205). The work by Sirgy et al. (1991), found that self-congruity influences consumer behaviour within individuals, leading towards functional congruity in which consumers value the quality of the product. Moreover, self-congruity has been applied

within the context of brands, showing that consumers benefit from the symbolic association caused by the products (Helgeson and Supphellen, 2004).

In essence, self-congruity-theory according to Sirgy et al. (1997), postulates that consumer behaviour in an individual tends to be regulated by the way a person compares the image of themselves, relative to the image of a brand. Thus, conditions under which high self-congruity are shown, are in cases when a consumer's own self-image closely matches with a brand, that shares the same suitable image. In principle, this occurrence is known as "the signal effect" a term coined by the authors Helgeson and Supphellen (2004). It is understood that consumers diverge from other consumers and people diverge from members of other social groups. This is by consuming identity signalling and product domains such as music, cars, and sitcoms, actors (Berger and Heath, 2007; 2008).

This above stream of literature, relating to self-congruity is important as it is interrelated with the self-concept (Sirgy et al. (1997). The self-concept of a person, closely ties in with the notion of self-image congruence. This suggests that a person cognitively and consciously matches certain value-expressive attributes of a particular brand or product with their own self-concept (Sirgy et al. 1991). Building on this theme, the author Aaker (1997) introduced the various dimensions of brand personality. The author put forward the definition that brand personality is "the set of human characteristics associated with the brand" (Aaker, 1997, p.347). It is accepted that the brand symbolises certain human traits and personalities, which relate to the consumer (Aaker, 1997), and relate to the person's own self (Fournier, 1998). In keeping with this, self-congruity theory states that various products and brands are perceived as having certain personality traits, which in turn reflect the traits of their users (Helgeson and Supphellen, 2004).

It is acknowledge by Cisek et al. (2014), that narcissism and self-construal are one of the features of the self-congruity concepts. Building further on the self, the notion of self-congruity according to Cisek et al. (2014), taps into two types of self-related motives which are: self-consistency and self-esteem (Sirgy, 1982; Kressmann et al., 2006. The self-consistency motives influence a person to purchase brands and products, which closely fit and resemble their lifestyle and preferences. Self-esteem as a motive is enhanced by a person managing their ideal self and actual self publically, through their purchasing of brands and products. One way in which narcissistic individuals may regulate their own self-congruity and self-concept, as well as self-consistency and self-esteem is by engaging in nostalgic consumption of brands and products (Hart et al., 2011; Loveland et al., 2010). These themes relate to the notion of self-completion, which will be discussed in the following section.

2.3   Self-Completion Theory

For the purpose of this research it is important to understand the reasons why consumers engage in nostalgic consumption of various artefacts from the past. The significance of self-congruity theory has been mentioned above in relation to the self. Additionally, building further on self-congruity theory, another supplementary theory that adds value to the notion of consumers using products and brands to signal symbolic meaning of the self is self-completion theory.

Self-completion theory was first introduced by the authors Wicklund and Gollwitzer (1981; 1982). This concept of self-completion infers that consumers engage in consumption towards signalling and conveying a certain self-image, as a strategic attempt to complete their self-image (Wicklund and Gollwitzer, 1981; 1982). More specifically, Wicklund and Gollwitzer (1981) argue that "a concept of symbolic self-

completion states that people define themselves as musicians, athletes, etc. by use of indicators of attainment in those activity realms, such as possessing a prestige job, having extensive education, or whatever is recognized by others as indicating progress toward completing the self-definition" (p.89). Self-completion theory infers that in instances, when people are unable to effectively communicate these important symbols clearly, and there is a lack and imbalance between their self-definition. As a result, this therefore leads the individual to seek other alternate signals and symbols, which are central to their self-definition. This discrepancy that exists between an individuals actual self and ideal self, leads to the notion of self-completion (Wicklund and Gollwitzer, 1981). These assumptions are important as they link into the concept of narcissism within the context of consumer behaviour (Cisek et al., 2014). For instance, consumers who want to shift their actual self-image, and appear to stand out from their peers may engage in divergent forms of consumption. This may be in product domains that are regarded symbolic of identity, for example films and music (Berger and Heath, 2007), in order to self-complete the image they wish to convey (Wicklund and Gollwitzer, 1981).

Furthermore, symbolic self-completion theory postulates that individuals tend to regulate their self-concepts, particularly when they come under threat or are imbalanced by becoming much more materialistic (Wicklund and Gollwitzer, 1982). Research by Carr and Vignoles (2011), investigates the use of material possessions as symbolic markers of status within individuals. The authors suggest that, people tend to self-complete in society by carefully showcasing their possessions to other people, which aids towards illuminating their desired identity. Previous studies spanning the last decade, have attempted to investigate the differences between the level of satisfaction individuals acquire from material and experiential purchases (Carter and

Gilovich, 2010; 2012; Nicolao et al., 2009; Rosenzweig and Gilovich, 2012; Van Boven et al., 2010; Van Boven and Gilovich, 2003).

Prior research investigating the type of purchases that creates the greatest happiness in people, indicates that experiences; such as going to a concert leads to greater happiness than material possessions (Carter and Gilovich, 2010; Van Boven and Gilovich, 2003). In the study by Carter and Gilovich (2012), the authors report that people view their experiential memories relate closely to their self, than their material possessions. The authors claim that experiences over material possessions tend to be more satisfying than possessions, as they are closely related to the self. Van Boven and Gilovich (2003), highlight that experiential purchases leads to greater happiness in people, as experiences are central to an individual's identity.

In sum, these conventions are important as they interrelate with the notion of symbolic self-completion theory, which taps in the notion of narcissism within consumer behaviour (Cisek et al., 2014).

2.4   Nostalgia

Rooted in ancient Greek, the word nostalgia is based on two Greek roots: nostos, meaning to "return to one's native land" and algos, meaning "pain, suffering, or grief" (Holak and Havlena 1992; Sedikides et al., 2004; Loveland et al., 2010). Nostalgia has featured in poetry and literature right throughout history. For instance, ranging from the Biblical psalms (Havlena and Holak, 1992), and in the Greek poem The Odyssey, in which Odysseus returns home back to his faithful wife Penelope, after decades apart (Kazantzakis, 1958).

This section presents an analysis of nostalgia literature, which focusses on its intersection with consumption in marketing. First, it provides an overview of the origin

of the concept of nostalgia in marketing, and its subsequent evolutionary trajectory. Second, it presents a survey of the empirical literature around the idea of nostalgic consumption. This is with the aim of illuminating this intellectual domain, whilst also providing a basis to locate this current study. Thus, combined, the purpose of this exercise is to understand how nostalgia has evolved, and how it has been operationalised and studied in the context of marketing, within the realms of consumer behaviour. In the following section, a reflection on the conceptual evolution of nostalgia in marketing is given.

2.4.1 Conceptual and Theoretical Evolution

Consumer culture theory (CCT) postulates that, individual's lives are built based on multiple realties. These are woven into meaningful social arrangements, which ultimately illumines the consumption cycle (Arnould and Thompson, 2005). Everybody can relate to the meaning of nostalgia, people have different experiences throughout their lives from early childhood, to adolescence, and right through to adulthood. Nostalgia is something which is very personal and unique to an individual, due to the nature of past memories, which are constructed on important past experiences and symbolic events.

It is important to set the scene by considering the various definitions of nostalgia, because they are viewed from differing perspectives. In addition to this, it is necessary to recognise how nostalgia as a concept, has transformed throughout the years. More importantly, the meaning of nostalgia has evolved over time across various scholarly domains. For example in the field of medicine, nostalgia was first documented in academic literature by Johannes Hofer in 1688, as a medical dissertation on nostalgia. Nostalgia, according to Hofer was viewed as a medical condition linked to

"sadness, meditation only of the fatherland, disturbed sleep either wakeful or continuous, decrease of strength, hunger, thirst, senses diminished, and cares or even palpitations of the heart, frequent sighs, also stupidity of the mind" (1934, p.386). This definition of nostalgia paints a very negative and gloomy picture of nostalgia, from a clinical perspective.

However, in contrast to Hofer's notion of suffering, within the field of sociology, the author Davis (1977) regarded nostalgia as an emotion. He argues that, nostalgia is enhanced from lived experiences, and is recognised as a means for holding onto and reinforcing identities achieved by looking backwards. Moreover, Davis identifies three levels of nostalgic experience: the first refers to simple nostalgia, which reflects the view that things were better back then; the second refers to reflexive nostalgia, that is based on a critical evaluation of the past avoiding any sentiment association; the final level refers to interpreted nostalgia, this involves a detailed exploration into the types of nostalgic experiences an individual has experienced. Taken together, these three levels of nostalgia can be used to explain the patterns and causes towards consumer's selection and consumption of cultural artefacts from the past. For instance, simple nostalgia can be used as a basis to help explain the consumption preferences of younger consumers, whereas reflexive and interpreted nostalgia may apply to the older consumers.

In more recent times, within consumer behaviour literature, nostalgia is theorised on the basis of preferences towards the consumption of goods and experiences (Holbrook and Schindler, 1989; 1991; Holbrook, 1993 and Holbrook and Schindler, 1994). For example, Holbrook and Schindler's paper (1991) provides a useful overview on a number of themes underpinning the phenomenon of nostalgia. The authors define nostalgia as "a preference (general liking, positive attitude or

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favourable effect) towards experiences associated with 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.330). Based on this conceptualisation of nostalgia by Holbrook and Schindler, the authors emphasise the importance of preference formation in relation to a person's behavioural disposition and personality qualities. Additionally, the authors add objects and places to the equation, whilst still paying attention to people, experiences and the movement of different stages of life relative to nostalgia. The notion of objects in relation to nostalgia, has been a topical debate within the realms of consumer behaviour. For instance, during the same time period in the 1990's Belk (1990), discussed the role of possessions in constructing and maintaining a sense of past. In his conceptual paper, the author highlighted that possessions enable individuals to preserve the past. This aspect of preserving the past may take the form of a family photo album, in which certain key rites of passage are captured; this could range from a wedding celebration, a birthday party or a graduation ceremony.

In marketing, another perspective involves recognising the power of advertising, towards evoking nostalgia. This can be by promoting certain products and services, to specific segments and generational cohorts within the marketplace. Similarly, this notion underpinning the importance of objects and personal meaning (Holbrook and Schindler, 1991) is evident in the work by Havlena and Holak (1991), who review the concept of nostalgia within consumer behaviour, advertising and marketing. More specifically, the authors claim that more research is required, with regards to products and advertisements. More particularly, in relation to nostalgia, as it is regarded as only being targeted towards the baby-boomer generation and senior citizens. The authors argue that "advertising for products may consciously evoke past

associations and memories to create or recall positive affective responses. The products themselves may also provoke nostalgic emotions during consumption, allowing consumers to "re-experience" aspects of their past. Or to experience the collective past of the society vicariously through fantasy, in much the same manner as Disney's Main Street U.S.A. allows visitors to "experience" as small town America that never really existed" (1991, p.325).

This conceptual paper employed projective techniques, in order to assess the significance of objects, in an attempt to capture people's personal meaning in relation to certain images. This view that one is able to re-live and re-experience aspects of a trip to Disney, may be reinforced by taking photographs as to preserve the events during a special moment in time. Also, any souvenirs or items purchased relating to the Disney theme, such as a Micky Mouse keyring, will also act as a visually powerful reminder of the past events and emotions experienced. These memories and emotions are very often communicated to others, in the form of stories and narratives. Thus any items purchased such as keyrings, often go beyond than just serving a utilitarian function.

In keeping with the topic of Disney, the notion of nostalgia can be further understood by exploring themes relating to a place as suggested by Holbrook and Schindler (1991). For example, Disney theme park is a place located in America. Place plays an important role towards creating nostalgic memories, which are interwoven in close social interactions with family and friends. People often develop cultural meaning as a result of their direct experiences in life, and through social interaction in the outside world. Quite often, it is difficult to capture the essence of this meaning, through conventional survey based methods, due to the richness of the meaning. Thus, it is important to recognise on what basis consumers develop cultural meaning, as this in

turn affects consumption. In keeping with this theme, the conceptual study by Havlena and Holak (1996), explored the nostalgic meaning of utilising visual images as a potential stimulus for consumer reflection and stimulation of nostalgia by utilising a qualitative method. The authors claim that, consumer collages can potentially be a valuable technique towards gaining insight into imagery, as well as understanding its importance. Also, the collection of imagery produced within the research could be useful to marketers, by providing awareness and insights with regards to brand positioning.

Popular cultural artefacts such as songs, films, and TV series from the past have also become a matter of interest for the consumer and have increased in popularity. Despite this, surprisingly very little academic research has paid attention to what the real causes of nostalgic choices are amongst consumers, with the exception to studies by Loveland et al. (2010). What is so special about the consumption of nostalgic preferences relating to songs, films, and TV series that both older and younger people must continue on experiencing? Are there any underlying behavioural characteristics or hidden motives that influence the consumption of nostalgic choices?

In essence, it is accepted that nostalgia is constructed based on the experiences people have through social interactions, with certain objects and places (Holbrook and Schindler (1991). These dimensions have been explored in this section. The following section seeks to build further on the understanding of nostalgia, by examining the severity and strength of nostalgia of consumers, from the context of individual and social plus socio-technical perspective. For the purpose of this study, it is important to expand this area of research. This is by providing a theoretical account of consumer's consumption of nostalgic preferences, which can incorporate other underlying mechanisms and characteristics. This current study postulates that, nostalgic cultural

artefact choices provide a window of opportunity towards explaining the individual level characteristics, and their interrelationship in influencing nostalgic choices.

Before any discussion relating to the hypotheses development and hypotheses testing takes place, a review of the appropriate literature will take place. The main focus of the literature review is positioned in relation to nostalgia, incorporating discussions relating to the previous research findings. More specifically, this literature appears to be organised on areas relating to the examination of nostalgia as an outcome, nostalgia as a predictor, and nostalgia as an antecedent. On examination of the empirical literature, nostalgia has been investigated based on serval themes, these will be discussed the subsequent sections.

2.5   Nostalgia in Action: Analysis of Empirical Studies

The heterogeneity in conceptualisation has led to different ways of operationalising studies involving nostalgia. In this section the empirical works are examined. In the main, analysis of primary studies reveals that six main approaches to operationalising nostalgia have been adopted by scholars, and these are:

1. Nostalgic proneness employed as a predictor of nostalgic experience, and consumption and attitude towards the past.
2. As an outcome in relation to nostalgic experience, preferences for nostalgic products, nostalgia proneness, and determinants of consumer tastes (as outcomes measured as nostalgic experience).
3. As an outcome measured as nostalgic consumption.
4. As a predictor towards influencing branding, advertising, retro marketing.
5. As an antecedent in relation to nostalgic consumption, with regards to various demographic-related preferences.
6. Nostalgic brands/products.

Within these 6 areas, nostalgia is used and applied in different ways in the subdivisions of marketing. These themes will be discussed in more detail in the following sections.

2.6 Nostalgia Proneness as a Predictor of Nostalgic Experience

Nostalgia proneness as is indicated in the name, refers to how prone consumers are to nostalgia, in other words the tendencies towards exhibiting a nostalgic state (Holbrook, 1993). The research on nostalgia proneness has taken many forms, in which authors have examined nostalgia related consumption experiences, in an attempt to explain patterns in preferences for nostalgic products (Holbrook, 1993). Nostalgia proneness has also been applied to other themes, relating to consumers preferences towards movie stars (Holbrook and Schindler, 1994). Further areas of research have attempted to understand nostalgic influences on consumer's tastes, age, and attitude towards the past, in relation to nostalgia proneness (Holbrook and Schindler, 1996).

Constructed on the idea that people are more or less oriented towards the past, studies that focus on nostalgia proneness, largely examine the extent to which nostalgic experiences are manifested through consumption of entertainment products. More specifically, a number of studies have investigated the dynamics between nostalgia proneness, and other individual level or contextual level variables in predicting attitude towards the past or nostalgic experience. Other studies (Holbrook and Schindler, 1996) are concerned with age related preferences of stars, in these instances nostalgic proneness can be viewed in terms of a predictor of age-related preferences. In addition to this, the study by Holbrook (1993), examined the extent to which the demographic construct age and nostalgia proneness were two separate dimensions of nostalgic consumption. The findings showed that this was true, such that when people voiced

their preference for older movies, nostalgia proneness and age remained discrete from one another. This was in relation to nostalgic consumption, despite the variation in the age of the individuals.

Nostalgia proneness has been examined within the entrainment industry. For example, the authors Holbrook and Schindler (1994) observe whether individual's musical preference peak reflects a more generalizable phenomenon, towards the creation of aesthetic tastes towards movie stars. The authors also assess, if attitude towards the past and nostalgia influences the age-related preference peak. And also to what extent individuals, who were exposed to specific cultural products, explained the effects of early experience towards movie stars. Building on the theme relating to attitude towards the past, the study by Holbrook and Schindler (1996), is concerned with examining the dynamics associated with two types of nostalgic phenomena (attitude towards the past and nostalgia proneness), in an attempt towards providing an explanation of consumer tastes for cultural products.

Studies that used music as the carrier or nostalgic memories include the work by Holbrook and Schindler (1994), and Barrett et al. (2010). The study by Holbrook and Schindler (1994), found that age-related peak preferences is influenced and depends on an individual's attitude towards the past, this results in people preferring earlier star-specific-age as a result of a more positive attitude towards the past. Overall, all the respondents voiced a general liking for male stars which were popular during their youth. Surprisingly, there were notable differences between males and females, such that females tended to form a preference towards male stars at the time they had reached middle age. However males expressed a preference for female stars, at a time they were in late adolescence.

A more recent development, in this stream of research has focused on popular music and nostalgia proneness (Barrett et al. 2010). The authors (Barrett et al., 2010), have explored a new theme relating to popular music. More specifically, the authors seek to explain how context-level and person-level constructs, might contribute to nostalgic experience. Context-level constructs are those which facilitate towards the creation of nostalgic experiences, these are based on a person's memories in relation to the song, the types of emotions experienced, and the extent to which the person is familiar with the song. Personal-level constructs relate to the individual differences in people, such as the level of nostalgia proneness, the level of mood state, and various types of personality traits encompassing other types of emotions. The study also addresses the individual differences between listeners. For example, the extent to which a person is prone to nostalgia, and the extent to which people differ on a variety of personality traits such as extraversion or neuroticism. The authors are interested in capturing the degree to which a specific piece of music will evoke nostalgia, and how prone to nostalgia the person is listening to the music. In this study by Barrett et al. (2010), the authors find that the autobiographical salience of a certain song, strongly predicted the strength of music evoked nostalgia. The degree to which a person is familiar with a song, also considerably predicted the strength of the nostalgic experience. Context-level variables such as nostalgic experience, song familiarity, memories linked to the song, experienced emotions, and emotional arousal were found to be the strongest predictors of strength of music-evoked nostalgia. Thus nostalgia proneness intensifies the strength of context-level variables. The findings suggest that, music evoked nostalgia is associated with both positive and negative emotional experiences. Such that, joy was a stronger part of nostalgic experiences, and sadness was associated with songs that evoked autobiographic memories.

The literature suggests that, the nostalgic phenomenon of nostalgia proneness is shaped by people's attitude towards the past (Holbrook and Schindler, 1996). Such that, people who are more orientated to the past, tend to have nostalgic consumption preferences. Furthermore, nostalgic preferences, nostalgia experiences and autobiographic memories can be defined as context-level variables. These help shape and thus predict attitude towards the past (Holbrook and Schindler, 1996), associated with music evoked nostalgia (Barrett et al., 2010). It is accepted that, both context-level variables and certain personality traits of individuals, lead to certain nostalgic preferences in consumers. The influence of consumers demographics are discussed in the following section.

The impact of consumers' demographics, and characteristics encompassing differences in age and gender, has been documented in various studies. More specifically, literature relating to the determinants of consumer tastes has been explored from various perspectives ranging from critical periods in the developmental stages of life (Schindler and Holbrook, 1993), nostalgic preferences (Schindler and Holbrook, 2003), social identity theory, attitudes and emotions (Sierra and McQuitty, 2007).

Research by Schindler and Holbrook (1993), investigated the critical periods in the development of men's and women's tastes, with regards to personal appearance. This study strives to establish a connection between age, and the formation of consumer tastes over time. The authors attempt to differentiate between the influence of nostalgia proneness and age, which as suggested, may be viewed as two independent characteristics of nostalgic consumption. Consequently, the results show evidence supporting this claim, and highlight that these characteristics can be seen to work independently, as individual characteristics of nostalgic preference patterns. Schindler and Holbrook's study identifies firstly that, nostalgia as a phenomenon impacts on the

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preference patterns on individuals, who may or may not vary in age. According to Schindler and Holbrook (1993), the older respondents tended to prefer earlier films. Whilst in contrast, respondents representing higher nostalgia proneness, varied in preferences notably for tender musicals. Overall, the authors argue that both phenomena can be viewed as being nostalgic.

Other research by the authors Holbrook and Schindler (1996), finds evidence to support the claim that the overall age-related peak preference at a movie-specific age in individuals is 26.7 years. The aggregate analysis results reveal that, age-related peaks are considerably high for both the low nostalgia group and the high nostalgia group. In summary, the results suggest that overall individuals develop preferences for motion pictures at the age of around 26 to 27. Also, the study finds evidence that, for those individuals who were low on nostalgia proneness, experienced peak preferences for movies at the age of around 28 years old. This is in contrast to the peak age of 19, associated with individuals who experience high nostalgia.

Building on previous work (Schindler and Holbrook, 1993), the study by Schindler and Holbrook (2003), seeks to extend the examination of nostalgic preferences by taking into account the generality of these effects. The authors find that, men are more nostalgically attached to the styles experienced in their youth. Such that, their preferences peaked for products that were popular when they were young, in comparison to woman. The findings suggest that, men are more nostalgic in comparison to woman. Other research by Sierra and McQuitty (2007) has shown a different view, by seeking to provide a theoretical understanding into nostalgia and consumer behaviour. The authors employ social identity theory, towards investigating consumer's attitude towards the past and intentions to purchase nostalgic products. The authors find evidence in the results to support the claim that, consumers purchase

intentions towards selecting nostalgic products is shaped by emotional and cognitive factors.

The above studies imply that, age works in various ways; one view is that age is an independent feature of nostalgic consumption relating to films (Schindler and Holbrook, 1993). Another perspective outlines that, individuals develop preferences for films at around the age of 26 to 27, regardless of the level of nostalgia, e.g., high nostalgia vs. low nostalgia (Holbrook and Schindler, 1996). There are differences observed in men and woman with regards to nostalgic consumption, for instance men are greatly more nostalgic as opposed to woman (Schindler and Holbrook, 2003). Also, men tend to remain nostalgically attached to sentimental aspects of their past, much more in comparison to woman. In general, people who purchase and consume nostalgic products do so because of their favoured attitude towards the past, this is influenced by emotions and other cognitive reasons (Sierra and McQuitty, 2007). In the next section, the importance of the self will be discussed in relation to nostalgia.

2.7   Nostalgic Consumption: Contextual and Individual Level Predictors

Authors such as, Kotler and Levy, are key names within the discipline of marketing. One important concept introduced by the authors puts forward the view that, marketing is not just exclusively associated with goods and services, as was traditionally theorised (Kotler and Levy, 1969; Kotler, 1972). This lead the way towards 'broadening the concept of marketing' (Kotler and Levy, 1969), by introducing the idea that "marketers can specialise in the marketing of organisations (e.g., governments, corporations or universities), persons (e.g., political candidates,

celebrities), places (e.g., real estate developments, resort areas, states, cities), and ideas (e.g., family planning, Medicare, anti-smoking, safe-driving)" (Kotler, 1972, p.51, 52).

A number of authors successfully extended this view by conducting research exploring: consumer aesthetics (Holbrook, 1980); arts entertainment and jazz music (Holbrook and Huber, 1979; Holbrook and Huber, 1983); the effects of musical tempo (Anand and Holbrook, 1986); hedonic consumption experiences (Hirschman and Holbrook, 1982); experiential consumption representing fantasies, feelings and fun (Holbrook and Hirschman, 1982); and movie preferences (Holbrook, 1993).

Hirschman and Holbrook (1982) suggest that, certain products and cultural artefacts fulfil consumer's needs and wants from a hedonic consumption perspective, within the domain of aesthetics. More specifically, as an example "music, movies, television, and other forms of entertainment primarily serve consumer desires for stimuli that result in appealing visual and auditory experiences" (Holbrook and Schindler, 1994, p.412).

2.7.1   Self-Concepts

It is widely accepted that, consumption behaviour is influenced by the use of symbols as a way to regulate self-concept and identity (Levy, 1959). In consumer behaviour literature, it has been established that possessions help in the process towards creating a sense of self-concept (Belk, 1988), in addition to "constructing and maintaining a sense of past" (Belk, 1990). With this said, only a limited number of studies have explored the significance of the self, in relation to nostalgic consumption preferences.

Previous views in consumer behaviour literature (Levy, 1959; Belk, 1988; 1990) claimed that, symbols and possessions are integrated into the self-concept and

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thus becomes part of an individual's identity. This perspective has now recently evolved, and captures elements relating to nostalgia and materialism. In particular, research by Rindfleisch et al. (2000) explores nostalgia and materialism, with regards to consumer's preferences for products and services in relation to automobiles. The authors find a relationship between nostalgia and materialism, such that, it influences individual's product preference and choice. Both empirical results from study 1 and study 2 differ in the following ways. In study 1, the results find that materialism is negatively associated to nostalgia's life dimension. Whilst in study 2, the findings highlight that materialism is negatively associated to nostalgia's product dimension. In essence, these findings highlight that people who express nostalgia, and are orientated towards the past, tend not to be driven by materialistic desires. In conclusion, there is a negative relationship between nostalgia and materialism. The results from the study indicate that, people who express nostalgic and materialistic behaviours do not differ with regards to the product preference and choice of automobile (Rindfleisch et al., 2000).

Other research by Nam et al. (2016), has attempted to investigate the self-concept in relation to nostalgic preferences and attitude towards nostalgia. In particular, this paper investigates how nostalgia functions differently dependent upon consumer's self-concepts, for example, agentic self-concepts vs. communal self-concepts. Agentic self-concepts are associated with an individual's interests and values, whilst communal self-concepts are embedded in social interactions and connecting with other people. The study finds support to suggest that individuals, who conveyed both agentic and communal attitudes, were stronger in the nostalgic condition due to heightened amounts of social connectedness, as opposed to the non-nostalgic condition. People who express different types of self-concepts, for example, agentic vs. communal tend to

express similar thoughts and feelings which underpins that particular self-concept. For instance, self-positivity vs. social connectedness, in a situation when people are exposed to more nostalgic associations creates a deeper emotional state, leading to a greater preference towards nostalgic products.

In brief, this study by Nam et al. (2016) outlines the way in which consumers attitudes toward nostalgia is shaped, and thus, this in turn influences the consumption of nostalgic products. Whilst the study by Rindfleisch et al. (2000) shows that, nostalgia reduces the effects of materialistic desires within individuals. Themes relating to the social dimensions and social-technical characteristics will be discussed in the subsequent section.

2.7.2 Socio-Technical

An examination of nostalgia from a social and socio-technical context will be presented in this section. Themes relating to the social context, roles and family, and socio-technical will be discussed.

2.7.2.1 Social Context

The social environment enables people to interact with others, and build meaningful relationships with family members and close friends. Certain key celebrations, such as birthday parties and religious events like Easter give rise to family gatherings and social interactions. Gifts are generally exchanged, and meaning is transferred through the items given as symbolic gifts. The consumption of food is also an important act, as various types of rituals are performed as a result of religious beliefs and cultural traditions. Other types of social interactions can take place in the form of visiting museums, or experiencing the outdoors by participating in walking trips or going on a nature trail. These types of social interactions can create nostalgic feelings,

for example, Hirsch (1992) discussed the importance of smell induced nostalgia within the entertainment industry. The authors found that, many companies use smells and odours towards enticing their customers to purchase, for example popcorn at the cinema. The paper finds evidence to suggest that, the method of marketing products associated with nostalgia and odours, tends to appeal to consumers who were born after the year 1930. The preferred odour types ranged from natural smells such as pine, hay, horses, sea air, and meadows, there were age related differences in the types of smells that appealed to the individuals. Quite often, people tend to recall smells from key moments during their life which stirs certain thoughts and emotions that may be immersed in nostalgia. These special moments in time can be based on an experience, such as going on holiday, or smells of food being cooked in a kitchen as well experiencing the great outdoors and nature.

Other types of nostalgic consumption experiences have been documented by Goulding (2001). This study utilised a grounded theory approach, by incorporating field research, in-depth-interviews, observation of behaviour, and focus-group discussions towards providing insight into the nostalgic experiences felt during visits to a living heritage site. More specifically, Blists Hill is an open-air museum which is located in Ironbridge in England. It provides people with an experiential taste of what life was typically like during the Victorian era. People are able to soak up and experience the sights, sounds, smells and tastes characteristically associated with the place. This includes the original buildings, shops, and a public house, architectural features, as well as the types of clothes worn by people typical of the late 19th and early 20th centuries. The author argues that nostalgia should not be regarded as a theory; rather it should be viewed as a concept, particularly when associated with an identifiable influence which gives way to an explanation of a certain situation. The

findings suggest that, there are four main factors that contribute towards creating nostalgic reactions: (i) the amount and type of role held by a person; (ii) the level of alienation demonstrated; (iii) the importance and longing for social contact; (iv) the capability of one to incisively recall the past.

More importantly, the level of social contact varied between the type of nostalgic reaction, for example, the desire for social interaction was expressed for people who had both personal high nostalgia and no nostalgia. Whilst in contrast, people who exhibited vicarious nostalgia expressed a desire for solitude. In essence, this paper documents peoples yearning towards consuming places of historical value. The significance of roles and family will be explored in the following section.

2.7.2.2   Roles and Family

People tend to play specific roles within their family structure, and through the course of different stages of life, people recall these memories and experiences. Quite often, people form attachments with certain items and products. This is because of the significance of the experience, in which these items become symbolic and emotional reminders of the past times. In keeping with this idea, a more recent theme has developed in the literature, which explores nostalgia and nostalgic brands in relation to culture. The study by Kessous (2015) is concerned with assessing the impact of culture on the consumer relationship with nostalgic brands, in addition to documenting whether the emotions are positive or negative. The findings in the paper reveal that, individuals who select nostalgic brands, are those which have associations relating to events in which celebratory occasions are more prominent. It was noted that, nostalgic brands tended to create sweet and sentimental associations for individuals, which were often related to celebratory occasions, such as birthdays, and these may lead to the start of a

collection. For example, a respondent describes that each year during Easter her Mum would give a Kinder egg, which contained a small toy. The respondent describes that at the age of 24, this ritual is still an important part of Easter, and that the toy collection is getting bigger with a new additional toy every year. History is considered to be a major anchor, with regards to the timing of when a brand is regarded as nostalgic. For example, political, economic and social connections to the home country are important for the individuals. This paper highlights that culture leads to more sweet nostalgic relationships as opposed to bitter nostalgic relationships.

Similarly, in other research by Holbrook and Schindler (2003), the authors argue that sensory experiences are important. For example, those relating to treasured objects from the past, including scents and fragrances that evoke memories. Also, childhood memories of food create nostalgic bonds, as a result of an individual's consumption experience.

In recent times, the use of social media and online interaction is changing how people interact with their surrounding environment. More importantly, the way in which people use technology severs many purposes, and fulfils various needs in different groups of people. Various studies have contributed to newer streams of research, by examining the impact of technology on nostalgic consumption of images Schwarz (2009), and new product development Errajaa et al. (2013).

Research by Schwarz (2009), in the form of a conceptual paper, investigated the impact of technology and mobile phones, in relation to the nostalgic consumption of images amongst teenage girls. The authors suggest that, nostalgia is associated with advancements in technology, more specifically relating to the camera-phone and the internet. The research finds evidence to support the view that, teenage girls are using their mobile phones as a means of communicating their consumption preferences, via

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the use of images. This approach of personal documentation of images is an important feature, as it is shaping the landscape of the new culture of nostalgia. In essence, nostalgia has a unique meaning to different people. However, these people who share their images have one thing in common, which is their emotional outpouring and passion towards sharing their nostalgic stories in the form of images.

In the seminal paper by Errajaa et al. (2013), the authors employed netnography along with semi-directed interviews as part of the methodology design. More precisely, the findings show that consumers attitude towards nostalgia is expressed at a greater level. The consumers express a value relating to unique that is associated with the times that had passed, in addition to places, situations and objects. The content analysis shows that the association between nostalgia and consumption remains visible in industries such as: music, home decoration, cars, fashion, photography, computers, and video games. The consumer's perception towards older products, is based on the view that, they are of higher quality. The individuals speak favourably towards merging nostalgia, modernity, and innovation in the creation of products, services, and other industries, for example, food or decoration.

These studies highlight that, younger individuals are increasingly willing to share personal and private nostalgic consumption images with other people via the use of technology. On a separate note, the role of nostalgic content influences the co-creation process of innovation with nostalgic styles visible in many industries. The next section will present a précis of the literature, in relation to the influence of nostalgia as an antecedent of nostalgic consumption.

Within the domain of brand relationships, previous research has examined topics relating to the automobile product category (Braun-LaTour et al., 2007), nostalgic consumption of food at nostalgic restaurants (Chen et al., 2014), persuasive

mechanisms of nostalgic brand packages (Orth and Gal., 2014), and preference determinants for soft drinks brands (Khan et al., 2016).

Braun-LaTour et al. (2007) put forward the proposition that, consumer's autobiographies provide marketers with insightful stories. In such that, capturing these memories can be potentially utilised as a projective technique, towards identifying and understanding people's thoughts and feelings, in relation to a product or a brand. The authors discuss two types of memories, which relate to the earliest memories and defining memories. In this study, the findings suggest that, the average age in which the earliest memories occur is at the average age of six. It was noted that, these earliest memories of automobiles symbolised feelings of emotional safety. These encompassed a close family connection, in addition to a safe and secure emotional bond with members of the family. The results showed that, the average age in which defining memories occur is at the age of 14. The types of experiences linked to the defining memories, in relation to cars were on themes relating to the purchase of the car, as well as being personally involved with the actual car. More importantly, the car represented a way for the individuals to stand apart from others, and to define themselves relative to other people. As a result, emotions such as pride, were associated with the car relating to defining memories; other expressions such as, showing off to others or impressing others were also evident.

In other areas of research, Chen et al. (2014) investigate the consumption of nostalgic food at restaurants. The main aim of this paper is towards understanding the various nostalgia-related issues, which influences how successful a restaurant is based upon the use of nostalgia, towards boosting the restaurant image and brand image. The findings from this paper suggest that, nostalgia seems to have a direct and indirect effect on a consumer's consumption intention towards visiting a restaurant. The

strength of the nostalgia expressed by the consumer, affects the pattern of consumption relating to the "nostalgic" restaurants. It was found that price motivated the younger consumers much more, thus it is important for "nostalgic" restaurants to ensure that they successfully promote their service to younger consumers via marketing strategies.

Another study in which price was a contributing factor, in behaviour, can be seen in the work by Khan et al. (2016). The authors examine preference determinants for soft drinks brands in relation to nostalgic attachment, advertisements, quality, and prices on consumer preferences of soft drinks brands. The aim of this paper is towards investigating the outcomes of psychological factors, such as, customer's nostalgic attachment. The results of the study find that, price has a major influence on consumers brand preference. In addition to this, the relationship between nostalgic attachments also shape consumers brand preferences, this is consistent with prior research on nostalgia.

A more recent discussion has emerged, in which the authors Orth and Gal (2014) examine persuasive mechanisms of nostalgic brand packages. This paper seeks to report the themes and issues by incorporating persuasion models, with examination on research areas such as involuntary memories and authenticity. Study 1 finds evidence suggesting that, the impact of indexical (which relates to a real historical connection to the past), and iconic (which is associated with a more symbolic connection), authenticity on consumer response towards nostalgic brands is experienced via involuntary memories, perception towards the persuasive intent, and strength of the emotion. In study 2, the authors find evidence to suggest that the mediating role of nostalgic memories is positively related with nostalgic memories. Nostalgic brand designs are more effective towards persuading consumers, who possess limited cognitive capacity towards processing important cues.

2.7.3   Nostalgia and Advertising

During the festive period of Christmas, Coca-Cola broadcast their famous long-running Christmas TV advert. This TV advert features a red truck and is accompanied with the famous jingle "the holidays are coming" which is a nostalgic reminder for many adults and children. The use of jingles and visuals is a powerful tool within advertising towards provoking nostalgia. The famous Coca-Cola jingle, instantly transports people back to those happier times from their past. Thus, this highlights the importance of advertising, towards sustaining nostalgic feeling within individuals.

In the context of advertising, nostalgia performed different functions such as those relating to historical and personal nostalgia (Stern, 1992a; Muehling and Pascal, 2011), nostalgia as a mode of persuasion (Stern, 1992b), nostalgia and the influence of nostalgia proneness (Reisenwitz et al., 2004), personal evoked nostalgia (Merchant et al., 2013), and nostalgic influences in TV advertising (Chan, 2015).

Research looking into personal and historical nostalgia, has been explored in an innovative manner by Muehling and Pascal (2011). The authors utilise a theory-driven approach, towards investigating the different aspects relating to consumers information processing predispositions, and ad-based reactions based on nostalgic cues (personal nostalgia or historical nostalgia). The findings show that, nostalgia ads create more favourable brand attitude for individuals who express nostalgia. It was noted that, personal nostalgia evoked more personal thoughts, thus, leading to the formation of more favourable responses, along with positive feelings towards the ad. Also, personal nostalgia tends to be more effective, in comparison to historical nostalgia. This is towards creating effective responses, such as positive feelings associated with personal thoughts, and thus generating an encouraging attitude towards the brand.

Furthermore, the concept of personal nostalgia is explored by Merchant et al. (2013), in relation to its impact. More specifically, the aim of the paper is to test and validate a scale, which will allow marketers and advertisers to take into account the dimensions underpinning personal nostalgia and nostalgia related promotional stimuli. The authors find that there are 4 main dimensions of nostalgia, which are created due to advertisements: (i) past-imagery factor; (ii) positive emotions; (iii) negative emotions; and (iv) physiological reactions. Other research by Chan (2015), has focused on investigating nostalgic influences of the past, in relation to TV commercials. The study shows that, culture is closely associated with the consumption of products, and social growth which highlights the historical importance with the context of consumers in Hong Kong.

Another study by Reisenwitz et al. (2004), examines nostalgia proneness within the context of advertising. The results show that, there is an association between nostalgia proneness, and nostalgia intensity towards the ad, as well as towards the brand and company. The study finds support to suggest that, there is a strong link between individual nostalgia proneness and age. In addition to this, the results also indicate that, woman are more nostalgia prone (from an individual and societal standpoint), in comparison to men.

2.7.4 Advertising and Nostalgic Feelings and Attitudes

Various authors have explored themes relating to nostalgic feelings, and attitudes in advertising from different views. For example: Muehling and Sprott (2004) considered nostalgia vs. non-nostalgia proneness in advertising; Muehling and Pascal (2011) explored nostalgia and the influence of nostalgic cues in advertising; Sugimori et al. (2011) considered the types of nostalgic feelings towards products; Orth and Gal

(2012) investigated advertising in relation to nostalgic brands; Zhao et al. (2014) inspected nostalgic vs. non-nostalgic ads, and consumer affective state (mood); Muehling et al. (2014) looked at the influence of past brand associations in relation to advertising.

The study by Muehling and Sprott (2004) investigated consumer's thoughts and attitudinal reactions, and responses, of people who are presented with nostalgic vs. non-nostalgic advertisements. The authors find support for hypothesis 1, such that nostalgic advertisements in comparison to non-nostalgic advertisements create thoughts, which are highly associated with nostalgia. This finding leads to the view that, nostalgic advertisements trigger a different sort of thought production. The results suggest that, nostalgic advertisements lead to the creation of more nostalgic thoughts and positive emotions; this usually involved a personally connected experience relating to the past. Therefore, nostalgic advertisements and brands tend to lead to the creation of more favourable and positive attitudes.

Moreover, building further on this theme of emotions, Sugimori et al. (2011), attempt to demonstrate in their paper that, the transmission of nostalgic feelings is in relation to the actual names of specific products. The authors carry out this research by conducting three experiments. The results show that, the names of nostalgic products are similarly related with nostalgic advertisements, as opposed to non-nostalgic advertisements. The findings suggest that, individuals tend to express nostalgic feelings towards the names of products, which were categories as a nostalgic ad, in comparison to a non-nostalgic ad.

Other recent research (Zhao et al., 2014), has shaped the themes documented by Muehling and Sprott (2004) and Sugimori et al. (2011). For example, Zhao et al. (2014) strived to investigate the factor which leads to the biggest impact on consumer's

nostalgic response, towards advertising in connection with consumer's affective state relating to emotion. The authors postulate that, the relationship between consumer affective states and advertising appeals will tend to impact on positive consumer affective state. This is by enabling the recall of more pleasing thoughts relating to the past, which activates greater positive emotions, during the moment of exposure to nostalgic (versus non-nostalgic) advertisements. The results of the study suggest that, individuals who were exposed to nostalgic ads, in comparison to non-nostalgic ads, showed greater levels of nostalgia. Individuals who experienced a positive affective state, in relation to the nostalgic ads, tended to show more pleasant and positive thoughts towards the past, as opposed to individuals who were shown the non-nostalgic ads. Also, those individuals who experienced a positive affective state, with regards to the nostalgic ad, experienced greater positive emotions, in comparison to individuals who were shown the non-nostalgic ads. The findings suggest that, when consumers are in a positive state of mode, they tend to react in a more favourable manner towards nostalgic brands, in comparison to non-nostalgic brands.

Furthermore, another similar study by Muehling et al. (2014), empirically investigates the various factors that influence consumers reactions towards advertising, which are regarded to be nostalgic in nature. The study finds results to support the claim that, a nostalgic ad, as opposed to a non-nostalgic ad, creates a more favourable and positive brand attitude. Thus, the nostalgic ad leads towards an increased intention to buy the brand, which is advertised. It was found that, the nostalgic ad produced a stronger favourable reaction, in comparison to the non-nostalgic ad, regardless of the person's previous contact during the early years of their youth. However, for those individuals who had previously experienced the brand during their childhood, expressed more involvement and developed stronger attitudes towards the brand. The

results show that, the nostalgic ad (in comparison to the non-nostalgic ad), generated greater ad involvement and more positive and encouraging attitudes towards the ad. This was regardless of the fact, whether the respondents belonged to the high or low brand attachment group.

Despite this research, a more novel subject has been documented in the literature by the authors Orth and Gal (2012). The authors make a contribution to the literature by arguing that, nostalgic brands appeal to consumers by boosting their moods. The results show that, the fluctuations in consumer's moods are positive, and much stronger for nostalgic brands, which lead towards more favourable behavioural intentions, in comparison to non-nostalgic brands. The findings show that, consumer mood boosts are stronger amongst consumers who express higher enjoyment, and engage better with cognitive tasks, in comparison to consumers who express low levels. The results indicate that, people who experience high levels of hope tend to express greater levels of mood boosts, as opposed to people who express lower levels of hope.

2.7.5   Retro Branding

The distinguished work by Professor Stephen Brown has shaped the retro landscape, within the realms of marketing. He has successfully contributed to this stream of literature, by conducting numerous studies into all things retro. Retro marketing can be understood as "yesterday's tomorrows, today" (Brown, 1999). Retro marketing is regarded as slowly making a comeback, and is evident in a number of sectors, including fashion, car, music, food, and the drinks market. Retro marketing can be seen in products and services, with styles making a comeback after many decades of absence. For example, within the beverage market, the traditional glass coke bottle was reintroduced back onto the market place. It is important to consider how these products

from the past impact on the consumer, with regards to the consumers decision making process. Brown (2001), makes reference to how new styles in innovation are just in fact mixtures of what existed in the past, designs and styles have just been tailored, and mixed from the past and reintroduced in the presence. This can be reflected in the motor industry, with classic cars being reintroduced as new models to consumers, such as the VW Beetle and the Mini. The VW Beetle was traditionally associated with the hippy subculture, of the bygone era of the 1960's. Brown (2003) argues that retro brands create competitive advantage, by filtering into the trust and loyalty which consumers associate with the brand.

Within this context, a number of key debates have emerged in the literature, which focus on aspects relating to retro brand extension (Brown et al., 2003), retro brands (Brown et al., 2003b; Brown, 2015), retromania and marketing (Brown, 2013). These themes will be reviewed in more detail below.

Brown et al. (2003) conduct a netnographic analysis into retro branding, with the aim of offering marketing academics and practitioners new knowledge. This is with regards to brand equity strategies, associated with brand personality, person-brand relationships, and brand communities. The authors highlight that there are a number of prominent qualities, which enable brands to qualify for brand revival. For example, it is important for the brand to feature in the collective memory of individuals. The brand has got to exist as a brand story, with the original message still alive and not influenced by any recent marketing messages. For a brand to qualify as brand revival, it must have been experienced as an important icon, at a certain moment during the time in ones youth, underpinning the generational characteristics of that generational cohort. Lastly, the brand should be able to induce clear, original, and appropriate memories for certain consumers.

Similar themes relating to generational cohorts, are explored in the paper by Brown et al. (2003b), which seeks to empirically examine the increased interest in retro marketing. The authors highlight that demographic developments of generational cohorts, have led to an increased consumption in all things retro, including products and brands. It is noted that people associate retro products and brands with happier times in their past, which at present cease to exist due to modern day life anxieties and pressures. More importantly, consumers seek to gain authenticity in the products they consume, as well as in the experiential aspects. In order for retro brands to be successful they must excel in the following six areas: dormancy, iconicity, evocativeness, utopianism, solidarity, and perfectibility.

In conclusion, retro marketing is important as it features across all types of industries, including the car industry, fashion, music, films, TV, arts and entertainment (Brown, 2013). Current research within the domain of retro marketing, suggests that the Titanic can be understood as a metaphor, towards gaining insight into brands from the past, with implications for future brand management (Brown, 2015).

2.7.6   Nostalgic vs. Non-Nostalgic Brands

A limited number of studies have investigated nostalgic vs. non-nostalgic brands, which has been shaped by themes relating to: consumer's attachment to older brands (Lambert-Pandraud and Laurent, 2010); nostalgic preferences and attitude towards nostalgia (Kessous and Roux, 2010); culture, nostalgia and nostalgic brands (Kessous, 2015).

The study by Lambert-Pandraud and Laurent (2010), examines consumer's attachment towards older brands, by investigating the reasons why older consumers prefer older brands. The authors find evidence suggesting that, older consumers tend to

remain attached to older brands of perfume longer than younger consumers, who tend to change their brand preferences. According to the authors, the reason why younger consumers switch perfume brand preferences is due to their innovative behaviour, which leads to them regularly changing their choice. This is in comparison to older consumers, who show long term attachment to the same preferred perfume.

Another study by Kessous and Roux (2010), assessed consumer's nostalgic preferences and attitude towards nostalgia. This paper tested the difference in the relationship of the effects amongst those brands which are regarded as being nostalgic vs. those brands which are consider not to be nostalgic. Also, the authors tested the relationships and attitudes of the consumers for the brands considered nostalgic vs. non-nostalgic, respectively. The findings suggest that, nostalgic brands, in comparison to non-nostalgic brands were viewed more favourably. Further results show that, word-of-mouth, attachment, and self-concept associations, tend to be highly likely and greatly affected by the consumers perception of the brand, for nostalgic vs. non-nostalgic brands.

2.8   Antecedents of Nostalgic Consumption

Another theme that emerged during the analysis of the empirical literature, concerns the antecedents of nostalgic consumptions, with different authors adopting slightly different perspectives or methodologies. Loveland et al. (2010) introduced a new theme in their seminal work, by examining the potential antecedents towards preferences for nostalgic products, over contemporary products in the domains of popular movies, television programmes, foods, and automobiles. This is the first study to examine behavioural preferences, for nostalgic products as a dependent variable. The study examines the role in which, nostalgic products play in satisfying individuals need

to belong with others. The authors argue that, people tend to show an increased preference for nostalgic products when the goal of belonging is activated.

Study 1A and 1B shows that, people who are socially excluded, tend to express stronger preferences for nostalgic products in comparison to people who do not feel socially excluded (or in the control condition). The authors find support in the results which suggests that, people in the exclusion condition are more likely to select nostalgic products, and express a higher need to belong than the people in the inclusion condition. The results in study 2 find that, self-construal dramatically affects the choice of nostalgic movies, cars, and TV shows. Thus suggesting that people who experienced greater interdependent self-construal, tended to select more nostalgic movies, nostalgic cars, and nostalgic TV programmes, in comparison to people who experienced independent self-construal. Moreover, study 2 highlights that preferences for nostalgic products occur only when the need to belong is an active goal. The findings in study 3 highlights that, people in the exclusion condition are more likely to select nostalgic products, such as, cookies, candy, soup, and crackers than those in the inclusion condition. Whilst in study 4, the authors confirm that, nostalgic products positively fulfil the need to belong in people.

Other studies have attempted to build on the original work of Loveland et al. (2010), by researching differing themes relating to: the cognitive underpinnings of nostalgic preferences (Morewedge, 2013); consumer insecurity and motivation in nostalgic consumption (Zhou et al., 2013); the strength of consumer's relationship of brands which evoke nostalgia (Kessous et al., 2015). The paper by Morewedge (2013), investigated the cognitive underpinnings of nostalgic preferences.

The author proposes that there is one fundamental issue that contributes towards influencing nostalgic preferences. This reason may be due to variation, with regards to

the perceived representation of memories recollected, while evaluating past and present experiences. The findings in experiment 1 shows that, the good television programmes which people brought to mind during the time of judgment, tended to represent the majority of the programmes relating to the past decades, as opposed to the previous decades. In experiment 2, the respondents displayed nostalgic preferences towards movies, independent of the year in which they left school. Additionally, the respondents viewed these movies as being more superior and most preferred, in comparison to the more recent movies. Furthermore, in experiment 3, a similar pattern emerged relating to television programmes. Similar to movies, respondents showed nostalgic preferences towards television programmes from the past decades, were seen as being more superior on average, in comparison to television programmes from the current decade. The findings outline that, people do exhibit nostalgic preferences, such that they view television programmes in a positive light, and being of better quality in the previous decades in comparison to the current decade. In general, the findings suggest that, movies from previous years are seen as being good; however this may not be due to the superiority of the movie as previously found. It was found that people's good experience relating to their past memories, was based on the perception that all their past experiences are similar in nature. This is regardless of any negative experiences during the past. Thus, people express nostalgic preferences, as a result of having positive recollections with their past experiences.

The study by Zhou et al. (2013), investigates the role in which consumer insecurity may play towards motivating nostalgic consumption. This study seeks to make a number of contributions to the literature, by demonstrating that when consumers feel insecure, this will lead to an increased preference for nostalgic products. This study explores consumer's behavioural preferences towards nostalgic

products, which are treated as a dependent variable. This study seeks to understand the associations between consumer insecurity, nostalgia proneness and preferences for nostalgic products. The results in this study find that, the relationship between consumer insecurity and nostalgia proneness is significant. Further findings suggest that, consumers who experience existential insecurity, and social insecurity tend to show a greater preference for nostalgic products, this relationship is positive. Consumers tend to show a higher preference for nostalgic products, when they experience a higher yearning for the past. Other findings highlight that, nostalgia proneness greatly decreases the influence of existential insecurity, and social insecurity on the preference for nostalgic products. Overall, the association between nostalgia proneness and preferences for nostalgic products in consumers is significant.

Kessous et al. (2015), investigate the strength of the relationships which consumers retain, in relation to brands that evoke nostalgia vs. brands which do not evoke nostalgia. This is in relation to two types of brands, within the same product category. The study found that, the brand relation construct was considerably higher for the nostalgic brands. Storytelling achieved a positive effect, thus suggesting that nostalgic brands lead to the creation of narratives, relating to an individuals personal story as a result of the association with the nostalgic brands. It was noted that, an individual's level of attachment and self-brand relations, are more salient for brands which are regarded as nostalgic. The authors find support to claim that, nostalgic brands have a positive impact towards a person's attachment, self-brand connections, and storytelling. It is argued that, the nature and prominence of nostalgic brands, means a person is more likely to purchase them for the purpose of giving them as a gift. This can be during a celebratory event, or due to reasons associated with adding to an on-going brand-related object collections and memorabilia.

Other research by Holbrook and Schindler (2003), has attempted to conceptualize nostalgic consumption by adopting an interpretive approach. This is in an effort to build further on the studies by Holbrook and Schindler (1991) exploring consumption experiences, and Holbrook and Hirschman (1982) who examine individual's experiences in relation to objects. The main goal of the study, as outlined by Holbrook and Schindler (2003), is to fill the gap in the literature with regards to examining everyday emotions and normal activities, in which nostalgic occurrences and experiences are rooted. Therefore, this study differs from previous research, which has endeavoured to theorise nostalgia (Havlena and Holak, 1996; Holak and Havlena, 1992; Holbrook, 1993).

The key observations from this body of work, are how nostalgia has been tended to be operationalised. So the more classical literature, such as Holbrook (1993) sees nostalgia in terms of proneness in respect of people having a positive view of the past. In more contemporary literature, for example, Loveland et al. (2010) also emphasises the social determinants of nostalgia. In both cases, research has focused on the interaction between nostalgia and various individual as well as contextual level factors in shaping the consumption of nostalgic products. This includes the interaction between: (i) demographics; (ii) behavioural traits; (iii) cognitive traits; (iv) nostalgic vs. non-nostalgic consumption; (v) and self-construal. As can be observed from the literature review, the bulk of the studies which focus on nostalgia in consumer behaviour have tended to treat nostalgia as a predictor of behaviour. There are very few studies that consider the antecedents of nostalgia, thus very little by way of knowledge exists as to individual level factors, as well as contextual factors that influence nostalgic preferences in consumption and the dynamics of their interactions.

2.9 Research Gap and Gaps in the Literature

This research makes several contributions to literature and theory. First, there are only a limited number of studies that have investigated preferences towards nostalgic products. These studies are summarised in Table 1. Thus far, none of these studies have investigated narcissism as an antecedent towards the consumption of nostalgic cultural artefacts, products and brands. Therefore, in this research, narcissism in particular admiration vs. rivalry is a novel and important theoretical construct and antecedent towards examining consumer's nostalgic preferences. Second, these studies do not take into account the role of self-concepts (public self vs. private self) in relation to the theoretical relationship between the two dimensions of narcissism. Third, the moderating role of age and its relationship with narcissism relating to admiration vs. rivalry has not been investigated in the context of consumer's nostalgic preferences. On a final note, this research adds to the current body of work, and extends the existing research investigating the consumption of nostalgic preferences. More specifically, this research examines cultural artefacts in the form of songs, films, and TV series, as a dependent variable, which had not been done before, Table 2 shows the types of product categories and stimuli used in previous studies.

Table 1: Summary of the Previous Literature On: Preferences Towards Nostalgic Products

Article/Author & Type of Study	Aims of the study	Summary of the Findings
Holbrook, (1993) (Empirical)	To improve the measure of nostalgia proneness, to assess its reliability, and to validate its ability along with age in order to explain patterns of preferences toward products that provide important nostalgia-related consumption experiences.	People with high nostalgia proneness display a differential preference for motion pictures which tends to contain more sentiment and less violence or more music and less warfare.
Holbrook and Schindler, (2003) (Conceptual paper with an interpretive approach)	The main goal of the study as outlined by the authors is to fill the gap in the literature with regards to examining everyday emotions and normal activities in which nostalgic occurrences and experiences are rooted.	Based on the findings in the interpretive analysis of the subjective personal introspection technique, there were a number of main different but overlapping thematic categories which emerged, these were: sensory experience; homeland; rites of passage; friendships and loved ones; gifts of love; security; breaking away; arts and entertainment; performance
Schindler and Holbrook, (2003) (Empirical)	The authors seek to address the following research questions: (i) Do nostalgic preferences exist for consumer goods that are not entertainment-related or primarily aesthetic in nature? (ii) What might make some people more likely than others to be influenced by nostalgia?	The study finds that men are more nostalgically attached to the styles experienced in their youth — that is, their preferences peaked for products that were popular when they were young, in comparison to woman. Men are more nostalgic in comparison to woman.
Loveland et al. (2010) (Empirical)	The authors examine the role that nostalgic products play in satisfying individuals' need to belong with others. (iii)	Nostalgic products positively fulfil the need to belong in people. The authors argue that people tend to show an increased preference for nostalgic products when the goal of belonging is activated. This is the first study to examine behavioural preferences for nostalgic products as a dependent variable.
Morewedge, (2013) (Empirical)	In this paper the author seeks to investigate the cognitive underpinnings of nostalgic preferences.	Morewedge (2013) proposes that, one fundamental issue influencing nostalgic preferences could be due variation with regards to the perceived representation of memories recollected, while evaluating past and present experiences.

Continued… Table 1: Summary of the Previous Literature On: Preferences Towards Nostalgic Products

Article/Author & Type of Study	Aims of the study	Summary of the Findings
Zhou et al. (2013) (Empirical)	The study by Zhou et al. (2013) investigates the role of consumer insecurity may play towards motivating nostalgic consumption.	The results in this study find that the relationship between consumer insecurity and nostalgia proneness is significant.
Kessous et al. (2015) (Empirical)	Within this study the authors seek to investigate the strength of the relationships which consumers retain in relation to brands that evoke nostalgia vs. brands which do not evoke nostalgia relating to two types of brands within the same product category.	The authors find support to claim that nostalgic brands have a positive impact towards a person's attachment, self-brand connections, and storytelling.
Kazlauske and Gineikiene, (2017) (Empirical)	The authors seek to investigate preferences for nostalgic products and the connection between age identity and nostalgia.	The results suggest that consumers are more likely to select nostalgic products due to their age identity over any sentimental associations with their past.

Table 2: Types of Product Categories and Stimuli used in Previous Studies

Studies	Types of Product Categories, Brands and Stimuli
Baker and Kennedy (1994)	Magazine Advert
Cattaneo & Guerini (2012)	Cars, Watches, Perfume, Chocolate, Shoes
Goulding (2001)	Museum
Holak and Havlena (1992)	Family, Persons, Objects (Photographs, Paintings), Special Occasions (Holidays, Birthdays, Weddings), Personal Events
Holak and Havlena (1998)	Objects, Persons, Events (Nostalgic Experiences)
Holbrook and Schindler (1989)	Musical stimuli (songs and performers)
Holbrook (1993)	Movies
Holbrook and Schindler (1991)	Photographs of Movie Starts
Holbrook and Schindler (1996)	Motion Pictures
Holbrook and Schindler (1994)	Movie Stars, Photographs (of Movie Stars)
Holbrook and Schindler (2003)	Objects (from the past), Persons, Events, Locations
Kessous and Roux (2010)	Nostalgic: Candy: Carambar, Malabar, Haribo, Kinder Breakfast: Nestlé, Banania, BN, Nutella Maintenance Products: Miror, Bonux, Mir, Eau écarlate Games/Toys: Lego, Mattel, Playmobil, Nintendo Clothes/Shoes: Petit Bateau, Levi's, Kickers, Converse Vehicles: Fiat, Ford, Solex, Vespa Non-Nostalgic: Candy: Freedent, Kit Kat, Kiss Cool, Lutti Breakfast: Poulain, Ricoré, Kellog's, Delacre Maintenance Products: Ajax, Mr Propre, Cif, Omo Games/Toys: M.B, Sony, Ravensburger, Hot Wheels Clothes/Shoes: Esprit, Etam, Birkenstock, Le Coq Sportif Vehicles: Smart, Honda, Skoda, Volkswagen
Loveland et al. (2010	Cookies, Crackers, Shower Gel, Soup, Candy, Cars
Orth and Gal (2012)	Body Care, Candy, Eau De Toilette, Music, (Nostalgic vs. Non-Nostalgic).
Schindler and Holbrook (1993)	Fashion Advertisements, Photographs
Schindler and Holbrook (2003)	Automobile Photographs
Sierra and McQuitty (2007)	Music, Toy, Literature, Movie, Artwork, Clothing, Sports Memorabilia, Candy, Furniture, Vehicle, Technology, Outdoor Equipment, Firework, Home, Perfume
Zhou et al. (2013)	Chinese Nostalgic Brands (Bai Queling, Hai Ou, Feng Hua, Hui Li and Giordano)

2.9.1 Outcomes of Nostalgic Consumption

There are a number of key outcomes that consumers experience when they consume nostalgic products, brands and goods. These are discussed in more detail in this this section.

According to Holbrook and Schindler (2003), nostalgic experiences bring back memories and emotions linked to fondness and happiness. The authors identify a number of main different but overlapping thematic categories: sensory experience (relating to treasured objects from the past and scents and fragrances evoking memories, childhood memories of food); homeland (such as photographs of family, wedding presents, a pencil case); rites of passage (buying a first pair of reading, first time buying experience of a purse); friendships and loved ones (a pair of cheerleading shoes, a gold wedding ring), gifts of love (grandfather stainless, a heart-shaped jewellery box steel); security (teddy bear); breaking away (12-speed touring bicycle, a silver Indian ring); arts and entertainment (Motown record collection); performance (Timex 'Ironman 50-Lap watch' and a graphite racquet).

The study by Loveland et al. (2010) finds that, people who are socially excluded tend to express stronger preferences for nostalgic products. This is in comparison to people who do not feel socially excluded, (or in the control condition). The authors find support in the results which suggests that, people in the exclusion condition are more likely to select nostalgic products and express a higher need to belong than the people in the inclusion condition. Further results show that, self-construal dramatically affects the choice of nostalgic movies, cars, and TV shows such that, people who experienced greater interdependent self-construal tended to select more nostalgic movies, nostalgic cars, and nostalgic TV programmes in comparison to people who experienced

independent self-construal. In essence, the findings highlight that, preferences for nostalgic products occur only when the need to belong is an active goal. It was noted that, people in the exclusion condition are more likely to select nostalgic products such as, cookies, candy, soup, and crackers than those in the inclusion condition. To conclude with the authors confirm that, nostalgic products positively fulfil the need to belong in people.

Other research by Zhou et al. (2013) finds that, the relationship between consumer insecurity and nostalgia proneness is significant. Further finings suggest that, consumers who experience existential insecurity and social insecurity tend to show a greater preference for nostalgic products, this relationship is positive. Consumers tend to show a higher preference for nostalgic products when they experience a higher yearning for the past. Other results highlight that, nostalgia proneness greatly decreases the influence of existential insecurity and social insecurity, on the preference for nostalgic products (which is the dependent variable). The association between nostalgia proneness and preference for nostalgic products, impacts on the tendency towards incorporating nostalgic appearances or narrative strategy, this relationship is significant.

Other research by Kazlauske and Gineikiene, (2017) shows that, age identity in comparison to consumer nostalgia, is an effective predictor when it comes to purchasing nostalgic products. The results suggest that, consumers are more likely to select nostalgic products due to their age identity over any sentimental associations with their past.

The next section examines nostalgia and the relationship with narcissism.

2.10 Nostalgia and the Relationship with Narcissism

In this thesis, the main drive of the argument is that, consumer nostalgic preferences are influenced by the strength of narcissism expressed in an individual. This research contributes to the existing literature, by offering a novel approach towards understanding consumer behaviour, in particular the relationship between nostalgia and narcissism. With the exception to the work by Cisek et al. (2014) and Sedikides et al. (2007), this area of research has been under studied, and it appears that the link between nostalgia and narcissism has previously not been examined before, and so there is a gap in the literature. Thus, this area of research warrants further investigation, for a number of reasons which are presented in the following section.

2.10.1 Narcissism

This section is concerned with documenting how narcissism and nostalgia operate together, and to unearth the theoretical connection between these two concepts. Previous studies (Hart et al., 2011), have established a relationship between narcissism and nostalgia but haven't examined themes in the context of consumer behaviour. The overriding aim, is to closely examine any potential relationship between narcissism and nostalgia in shaping consumer behaviour.

To begin with, it is important to understand the dynamics associated with nostalgia. Previous literature has attempted to classify nostalgia as a bittersweet longing, familiar sounds, smells, and tastes connected with positive experiences (Hirsch, 1992), for the past (Hofer, 1934; Hirsch, 1992). This yearning for the past times resembles nostalgia, as Davis (1979) suggests is largely associated with experiences, unquestionably evoked from the past. A key distinction when defining nostalgia according to Davis (1979), is that an individual must draw from their own

personal experience and history, and not from stories or literature. In consumer behaviour literature, music can be considered as a nostalgic stimulus (Holbrook and Schindler, 1989; 1991). Or more specifically, nostalgia can be conceptualised based on the preferences towards the consumption of goods and hedonic experiences (Holbrook, 1993).

In more recent times, it is accepted that nostalgia serves two main functions: self-positivity and social connectedness (Hart et al., 2011). Social connectedness can be understood as a need in a person to feel a sense of belonging, within a social setting. More specifically, according to Judd et al. (2005), the self-positivity function of nostalgia relates to agency (or competence), where as in contrast, the social connectedness function of nostalgia links to communion (or warmth). Thus these two traits can be conceptualised as being competence (agentic orientation), consisting of independence and status, whilst warmth (communal orientation), is concerned with interdependence and intimacy (Judd et al., 2005). The significance of self-positivity and social connectedness in relation to nostalgia are important for the following reasons:

Firstly, research by Vess et al. (2012), found that nostalgia served a self-positivity function. The findings show that, individuals who engage in nostalgic thinking have positive self-attributes, which influences the creation of a future positive event. Nostalgia leads to the cognitive stimulation of positive self-attributes, relative to the self (Vess et al. 2012). Likewise, other research by Wildschut et al. (2006), highlights that nostalgia has a positive impact towards self-relevant emotion, which is typically connected with remembering experiences. These experiences are important, as they involve interaction and communication with close people and family members,

which are created during certain moments, during key life events (Wildschut et al., 2006).

Secondly, it is understood that nostalgia promotes social connectedness (Wildschut et al., 2010; Zhou et al., 2008), and strengthens social bonds (Wildschut et al., 2006). The authors Wildschut et al. (2010) find that, individuals who lack this aspect of social connectedness express greater nostalgia, when they experience low avoidance of social connectedness, in comparison to high avoidance of social connectedness. These individuals, who encounter loneliness with low avoidance, are able to balance and restore social connectedness, and the elements relating to closeness, intimacy and emotional reassurance through nostalgia. Other research by Wildschut et al. (2006) found that, nostalgia reinforces social ties, enhances an individual's self-regard and produces positive affect. In essence, nostalgia was found to be related to memories and close interactions with significant others, during which the self-featured in these social exchanges. People are able to reconnect with their past experiences and memories of social connectedness, by the consumption of nostalgic products including music and movies (Loveland et al., 2010).

A handful of studies have explored the relationship between nostalgia in relation to narcissistic individuals (Hart et al., 2011), within the realms of consumer behaviour Cisek et al. (2014). However, the question still remains vague: how does nostalgic consumption behaviour reveal itself in narcissistic individuals? As a first step, it is important to understand the meaning of narcissism, by providing a definition; this is documented in the following section.

2.10.2 Narcissism and Consumer Behaviour

A limited number of studies have examined narcissism within the area of consumer behaviour, thus this section will discuss these works and present the themes which have been explored.

Firstly, narcissism has been applied to consumer's consumption behaviour. Research by Lambert and Desmond (2013), has explored consumer relationship with products and brands, in relation to narcissism. The study found that, narcissistic individuals in comparison to non-narcissists, tended to express a deeper sense of authority, entitlement, superiority, exhibitionism, exploitativeness and self-sufficiency. Thus, this in essence, reflects a more grandiose manner of the self.

Secondly, the classic work by Belk (1988) lead the debate on the role of material goods, objects, and possessions as the extended self. Belk argues that "material possessions tends to decrease with age, but remains high throughout life as we seek to express ourselves through possessions and use material possessions to seek happiness, re-mind ourselves of experiences, accomplishments, and other people in our lives, and even create a sense of immortality after death" (1988, p.160). Thus, it is accepted that, consumers favourite objects offer personalised cues towards self-concept and self-expression, capturing personal meanings and social linkage (Wallendorf and Arnould, 1988), whilst certain cherished possessions allow older consumers to accomplish symbolic immortality (Price et al., 2000).

Thirdly, the notion of inconspicuous consumption has been termed by the authors Berger and Ward (2010). In essence, it is acknowledged that, possessions, objects, and behaviours function as signals of identity, which influences the way people interact in society (Belk, 1988; Berger and Heath, 2007; 2008; Goffman, 1959; Holt,

1997; 1998). Affluent people tend to opt for more subtle signals in products, with regards to brand logos and labels, which are less eye-catching. This gives the consumer a point of differentiation, and uniqueness from the more mainstream and conventional consumers (Berger and Ward, 2010). In essence, this type of consumption and public display of product preferences may be associated with narcissism, leading to the inference "the I that buys: narcissists as consumers" according to Sedikides et al. (2007, p.254). In keeping with this theme, the next section will continue on this discussion relating to narcissism, within the context of nostalgic consumption.

2.10.3 A Conceptual Definition of Narcissism

During the late eighteenth century into the early nineteenth century, narcissism was originally theorised by psychoanalysts Ellis (1898), and Freud in 1931 (Freud et al., 1966), as a pathological syndrome. Other classifications of narcissism are offered by the author, and world renowned psychoanalyst Heinze Kohut. The work by Kohut (1966) suggests that "forms and transformations of narcissism" can be categorised into two forms: the narcissistic self and the idealized parent imago (p.243). According to Kohut the narcissistic self is made up of a "purified pleasure ego" which seeks to be admired and thought highly of, whereas the idealized parent imago differs as it is not entirely associated with narcissism and is neither shaped by object love (1966, p.246). It is accepted that the main characteristics of narcissistic personalities, according to Kernberg (1970), are towards "grandiosity, extreme self-centeredness, and a remarkable absence of interest in and empathy for others in spite of the fact that they are so very eager to obtain admiration and approval from other people" (p.52, 53). Most theorists suggest that narcissism is a personality trait (Back et al., 2013; Pincus et al., 2009; Pincus and Lukowitsky, 2010; Raskin and Terry, 1988).

Further developments by the American Psychiatric Association (1994), categorised narcissism as a personality disorder, which distorts a number of domains in the realms of psychological functioning. Narcissism is defined as a persistent form of self-focus, self-importance and grandiosity. More specifically, narcissistic people are understood to be fixated with visions of success, control, power and arrogance. Narcissistic people are considered to exist on a social platform, in which they display conspicuous types of behaviours and demands towards seeking attention and admiration. More recently, the definition of narcissism has evolved and is understood to be "an agentic, egocentric, self-aggrandizing, dominant, and manipulative orientation" (Cisek, 2014, p.3).

Typically, narcissism has been operationalised by Raskin and Hall's (1979) as: Narcissistic Personality Inventory (NPI). The authors established the NPI, towards measuring the individual differences amongst narcissist personalities, within the setting of non-clinical populations and treatment of patients. The profile of narcissistic individuals is expressed via the NPI, which highlights the enthusiasm of narcissists to assess themselves. The NPI items offer a taxonomy of factors, for example, taking the lead role and having authority ("I see myself as a good leader"), and showing domineering attitudes ("I like to have authority over other people"), exude an air of having importance and recognition in society. Other items touch on factors in which narcissistic individuals see themselves as being gifted ("I have a natural talent for influencing people"), exhibitionism and seeking attention ("I like to be the center of attention"), having high self-worth and grandiosity ("I know that I am good because everyone keeps telling me so") exudes the idea of very deliberately communicating a confident presence in the public domain.

More recently, authors such as Back et al. (2013), have operationalised narcissism via the Narcissistic Admiration and Rivalry Questionnaire (NARQ). The

NARQ offers two behavioural dynamics of narcissism: admiration and rivalry, this is within the realms of a bigger picture known as the narcissistic admiration and rivalry concept (NARC), (Back et al., 2013). More specifically, admiration comprises of three distinct components which are: grandiosity, uniqueness, and charmingness, whilst in contrast rivalry consists of three differing components which are: devaluation, supremacy, and aggressiveness. The next section will provide details on the handful of studies, which have investigated narcissism, in the realms of consumer behaviour.

2.11   Conclusion

This literature review has presented discussions around the key debates, relating to nostalgia and consumption. More specifically, nostalgia has been assessed in the context of marketing, within the realms of consumer behaviour. This review has presented a range of concepts and theoretical underpinnings on nostalgic consumption, which explains the formation of types of nostalgic behaviour within consumers.

Arguably consumer's nostalgic preferences are becoming increasingly important in consumer behaviour, and these previous studies and theoretical arguments do not adequately cater for nostalgic consumption. With regards to the individual factors, do they exhaustively explain nostalgic behaviour? With the exception to the work by Loveland et al. (2010), not many studies appear to be able to answer this question. As a final point, we do not know how age groups, gender, narcissism, and public self vs. private self shape nostalgic preferences. This following chapter leads to the hypotheses development.

Chapter 3 – Hypotheses Development

3.1   Chapter Overview

In this chapter, the hypotheses for study 1 and study 2 are presented. Each study will be documented individually.

3.2   Study 1

The conceptual framework for study 1 is presented in Figure 2. In study 1, the construct narcissism is tested using a 40-item forced choice, self-reported scale and songs are used in relation to the DV (see Chapter 4: section 4.6), which differs from study 2 (see Chapter 3: section 3.3; Chapter 4: section 4.6).
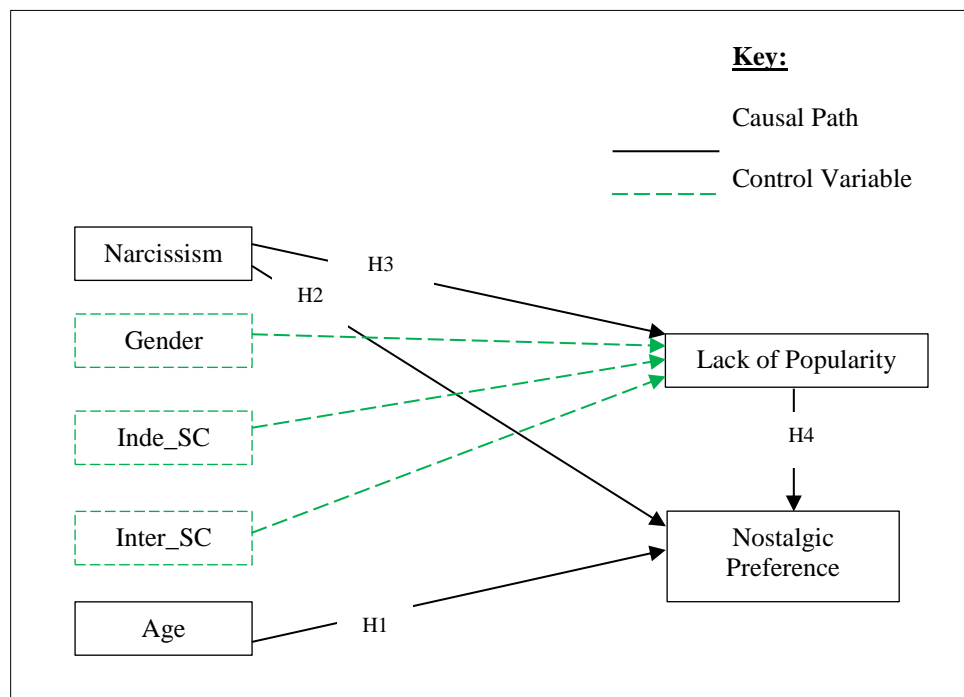
Figure 2: Conceptual Framework for Study 1

By definition, nostalgia is characterised by recalling real stories, events, memories, and experiences by the people who lived through the actual era, from when the specific objects and events were once popular or important (Holbrook and Schindler, 1989; Holbrook, 1993; Schindler and Holbrook, 2003). In general, people are able to reflect and talk about their personal experiences, based on actual accounts of the times that they lived through with their peers (Belk, 1981). More importantly, people from both older and younger generational cohorts, are able to relate to one another through their experiences and consumption of goods (Holbrook and Hirschman, 1982; Holbrook and Schindler, 1989; Holbrook and Schindler, 1991; Holbrook and Schindler, 1994; Schindler and Holbrook, 2003).

Holbrook and Schindler's (1989) paper, examines the implications of cultural artefacts. They comment on how the Baby Boomers, who came of age during the Beatlemania era still listen to 1960's rock and roll, and in particular could not wait for the reissue of Sergeant Pepper and Abbey Road on CD. The authors suggest that, peak preferences occur at the age of 23. Holbrook defines nostalgia as "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 or even before birth)" (1993, p.245). What is interesting about this definition is the meaning in the latter sentence, focusing on "before birth". In addition, Davis (1979) argues that an individual simply can not be nostalgic for a time or event etc. that they have not lived through, instead it must be based on an individuals own personal experience. Contrary to this belief, it is claimed that an individual does not necessarily have to have been born during a certain era to experience nostalgia for the past time, supporting the view of vicarious nostalgia (Goulding, 2002).

Further still, Baker and Kennedy (1994) identify three levels of nostalgia: (i) real nostalgia, fond of a time period in which there is direct experience; (ii) simulated nostalgia, fond of a time period in which there is no direct experience; (iii) and collective nostalgia, fond of a particular culture or generation.

Nostalgic consumption can encompass various types of products and items; this supports the view of Belk (1990), who suggests that, possessions enable individuals to preserve the past which enables them to establish a sense of self. Lambert-Pandraud and Laurent (2010), find evidence suggesting that, older consumers tend to remain attached to older brands longer. This is in comparison to younger consumers, who tend to change their brand preferences. In contrast, Goulding (2002) refers to vicarious nostalgia, provoked from images, stories and possessions (Belk, 1988; Stern, 1992a). Young consumers who have no living experience of the actual period, may feel nostalgic, thus demonstrate a form of vicarious nostalgia. The author regards nostalgia as a shared experience, which may contribute towards group membership, and enhance camaraderie. Also, retro brands (Brown, 1999; Brown et al., 2003) may create competitive advantage, through building trust and loyalty in consumers. Other studies which have investigated consumers purchasing habits relating to car brands, found that, older consumers tend to select older and more long-established makes of cars, for example, Ford and General Motors, (Furse et al., 1984). Also, according to the authors Lambert-Pandraud et al. (2005), when older consumers purchase new, cars they will often take into consideration brands which are older and well established, when making their purchases.

Thus, the above studies exploring consumer brand preferences and choices show that, older consumers are more likely to purchase older well-established brands (Furse et al., 1984; Lambert-Pandraud et al., 2005; Lambert-Pandraud and Laurent,

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2010). These findings are consistent with the notion underpinning nostalgia made by Holbrook and Schindler (1991), who argue that individuals form preferences at an early age, which remains consistent throughout their life. This explains why older consumers remain loyal to brands, which are typical of their childhood and early years of their lives, hence leading to the following hypothesis:

H_1: The age of the consumer is positively related to the preferences for nostalgic artefacts.

Within the realms of consumer behaviour, the topic of consumer choices relating to the selection, consumption, and disposal of products and services has attracted much debate (Hansen, 1976; Bettman et al., 1998). Since the late 1960's, the area of consumer decision processes has been the main focus of interest (Bettman, 1979; Hansen, 1976; Howard and Sheth, 1969; McCracken, 1986). Various psychological theories relating to consumer choice have been presented (Hansen, 1976). However, in more recent times, other authors have found that consumers tend to select certain products and brands, in order to transfer meaning and to showcase preferred identities and personalities (Belk, 1988; Berger and Ward, 2010; Holt, 1995, 1998; Solomon, 1983). This type of behaviour relates to "conspicuous consumption of valuable goods as a means of reputability" (Veblen, 1994, p.47), in which the consumer makes a conscious effort towards creating a desired self-image and good reputation in society through possessions (Belk, 1988).

Following on from the thread of consumer conspicuous consumption, this section will unpack narcissism at the individual level, and document the various dimensions, which go towards shaping an individuals pattern of nostalgic consumption. According to Kernberg (1970), narcissistic individuals tend to "present an unusual degree of self-reference in their interactions with other people, a greater need to be

loved and admired by others, and a curious apparent contradiction between a very inflated concept of themselves and an inordinate need for tribute from others" (p.52). This view suggests that, narcissistic individuals tend to exhibit grandiose behaviours towards enhancing their own self regards.

It is accepted that, narcissistic people tend to consciously express greater feelings of insecurity, and inferiority which may lead towards various other false emotional states, such as, supreme fantasies (Kernberg, 1970). Another trait of a narcissistic person is the manner in which they relate to other people, their relationship with others tends to be solely towards manipulation and exploitation (Kernberg, 1970). Kernberg argues that, devaluation of the self-concept is another feature of narcissistic personalities, who seem to split the people of the world into the wealthy, successful and famous, in contrast to the insignificant, poverty stricken and worthless or "average in the ordinary sense of the term" (1970, p.58).

Taken together, the above characteristics of narcissistic individual's taps into the constructs and items relating to admiration and rivalry, developed by Back et al. (2013). For example, admiration relates to having a sense of grandiosity ("I deserve to be seen as a great personality"), and exhibiting a need for uniqueness ("I show others how special I am"), these features convey a behaviour towards promoting self-enhancement. Rivalry is associated with showing domineering actions ("I secretly take pleasure in the failure of my rivals"), displaying signs of an aggressive nature is evident ("I react annoyed if another person steals the show off me"), these components convey actions towards improving self-protection.

In short, much like narcissism the notion of nostalgia also reflects a desire towards self-enhancement. Many authors suggest that, nostalgia helps advance self-positively and social connectedness in individuals (Hart et al., 2011; Wildschut et al., 2010).

Nostalgia as a thought process enables a person to look deep down within themselves, which manifests itself in the quality of the social interactions a person has with others, in a social setting. In the same manner, narcissism operates in a similar way, whereby the individuals make some internal assessment, and are motivated to achieve the end goal of self-enhancement. This self-focus and motivation is important, as one has influence on the other. Both narcissism and nostalgia operate in the self-system, and this relates to emotional regulation and wellbeing (Wildschut et al., 2006). Also, admiration and rivalry are important features of self-enhancement and self-affirmation; this is consequently linked to the self in a social setting. As a result, another way to manage the self in a social setting is through the consumption of nostalgic artefacts, therefore inferring that:

H_2: Narcissism is positively related to the preferences for the nostalgic artefacts.

It is known that narcissistic people have a greater need to differentiate themselves from others in society (Cisek et al., 2014), by selectively choosing appropriate products and brands to signal identity (Berger and Heath, 2007). Thus, for people who have a greater need to stand out from the crowd (Brewer and Gardner, 1996), may strategically choose nostalgic preferences for certain cultural domains such as songs, films, and TV series to achieve this, which are unique and obscure in nature.

Thus, this reasoning is consistent with self-completion theory (Wicklund and Gollwitzer 1981; 1982), which suggests that people often purchase certain products and brands, which closely match's the ideal self-image they wish to present in public. If a person wishes to signal a unique identity, then narcissistic people are more likely to do so in society, then they may consume brands and products that are more nostalgic in comparison to non-nostalgic ones (Hart et al., 2011; Loveland et al., 2010). Thus, these

brands and products are going to be different, which means they are going to be more nostalgic.

It is accepted that, narcissistic personalities have a greater need for uniqueness (Sedikides et al., 2002; Sedikides et al., 2007). People, who are more narcissistic in a social context, are more likely to assert their uniqueness. One way to assert uniqueness, is through less conventional choices of the cultural artefacts. So, less conventional choices in the context that the author studies, are for relatively more unpopular choices. Various authors in the fields of psychology and marketing (Irmak et al., 2010; Sedikides et al., 2007; Lee et al., 2013; Snyder and Fromkin, 1977), infer that a person's need for uniqueness drives preferences, with regards to the product choices made. Within consumer behaviour literature, previous research investigating consumption suggests that, people often select certain products in order to communicate preferred identities and personalities (Belk, 1988; Berger and Ward, 2010; Holt, 1995; 1997; 1998; Solomon, 1983). Therefore, it is acknowledged that "narcissistic consumers prefer products that positively distinguish them" thus suggesting "you like what I like, but I don't like what you like" (Lee et al., 2013, p.335; Irmak et al., 2010, p.443), implying that a good number of consumers use alternative products and brands to express their self-identity.

It is acknowledged that, the two behavioural dynamics (admiration and rivalry) of narcissism are related but at the same time they are distinct. On one hand, the underlying motivational dynamic for narcissist admiration, is associated with assertive self-enhancement (self-promotion). The behavioural dynamics underpin qualities relating to ego-boost for example: striving for uniqueness, grandiose, fantasies and charmingness (Back et al., 2013). The social interaction outcomes are connected with social potency. On the other hand, the underlying motivational dynamic for narcissist

rivalry is concerned with antagonistic self-protection (self-defence). Whilst the behavioural dynamics link to ego-threat traits for instance: devaluation, aggressiveness, and striving for supremacy. The social interaction outcomes are intersected with social conflict (Back et al., 2013). Essentially, narcissistic people are likely to go for unpopular and unique preferences, which tend to be nostalgic in nature, consequently, this leads to the hypothesis that:

H_3: The more narcissistic consumers are the less popular nostalgic artefacts they prefer.

In order to complete the model in study 1 (and study 2), lack of popularity and nostalgic preferences has been linked. Generally speaking, on average, people like popular cultural artefacts which are more likely to be contemporary, for example, the latest song in the music charts or the current film released at the cinema. This liking for the most recent cultural artefacts is normal, this is how society functions. In the present time new artists and songs are popular right now, such as the singer-songwriter Ed Sheeran. However, if people pick old cultural artefacts, then on average it is likely to be less popular. There is a reason why Ed Sheeran is number 1 in the music charts, and not some obscure band from the past, it is thus logical that current songs are those which are popular in the present moment of time. In essence, if the music is contemporary, then it is more likely to be popular. Thus, this reflects the popularity and the choice of the songs, at this moment in time. A glance at the popular contemporary charts reveals that, the songs that are at the top, or most downloaded today are also the most popular.

Furthermore, Box Office data always reflects what is popular in the present time, and this tends to be the latest movie releases, blockbuster films and TV ratings. Institutions such as the British Film Institute (BFI), publish various types of information on their website, including reports and archival statistics relating to the

film industry and box office data. Also the Official Charts website provides listings of artists and songs popular during this moment of time.

Logically, the composition of music charts, TV ratings, or Box Office ratings tends to show that the top 10, top 30, top 50 at any point in time are usually contemporary non-nostalgic in nature. Thus, the more popular the artefact is then the less nostalgic it is. Observation of the top 30 across the cultural artefacts songs, films and TV series in the following years: 1955, 1965, 1975, 1985, 1995, 2005 and 2015 were made. Based on the data from the Box Office, BFI, and Official Charts, in each of these cases, a minimum of 80% were contemporary. This suggests that the less popular the artefact is the more likely it is nostalgic. There is something that is idiosyncratic about less popular artefacts such as songs, films and TV series.

In general, it is accepted that narcissistic people are more likely to choose things that are less popular or conversely unique in nature (Sedikides et al., 2007). Narcissism may manifest itself in a social setting, in which people develop deliberate types of preferences. Narcissistic people tend to have a fragile ego (Kohut, 1966), they are considered to be highly competitive, and have a strong need to assert themselves (Back et al., 2013). Through their preferences, narcissistic people find ways to distinguish themselves from other people, this is to prove to themselves and also to other people, that they are far more special and superior (Sedikides et al., 2007). Thus, one way for narcissistic people in a social setting, of a certain age is to actually have preferences that they think would be different than other people's preferences.

The average person tends to have preferences for popular and more mainstream products, however, narcissist people have preferences that are different and unique, in comparison to what the average person has (Lee et al., 2013; Sedikides et al., 2007). Therefore, if the majority of people choose popular artefacts, the narcissistic people are

more to have preferences for less popular artefacts. Consequently, if people have preferences for more contemporary artefacts, then it is more likely that a narcissistic person would tent to look into the past then choosing nostalgic artefacts, which they like. Nostalgic narcissistic people may want to appear different and special (Sedikides et al., 2007) from other people in society. Thus, they will want to go against what they think is common, and choose an artefact that is unique and older in age. In essence, if people are more narcissistic, then their choice is more likely to be nostalgic. Accordingly, the hypothesis conjectures that:

H_4: The less popular the preferred artefact is the more nostalgic it is.

3.3   Study 2

Study 2 extends the work in study 1, by examining the different facets of narcissism (admiration vs. rivalry). In addition to songs, two other artefacts (films and TV series) are used in order to generalise the findings, adding to the robustness of the research. Therefore, the purpose of study 2 is to go deeper theoretically, as the construct of narcissism is not necessarily a unidimensional construct, thus the different dimensions of narcissism (admiration vs. rivalry), may affect the hypothesised relationships differently. The conceptual framework for study 2 is shown in Figure 3. For the purpose of study 2, H_1 and H_4 (presented in study 1) are also tested in this study, due to the similarity in relation to the theoretical context.
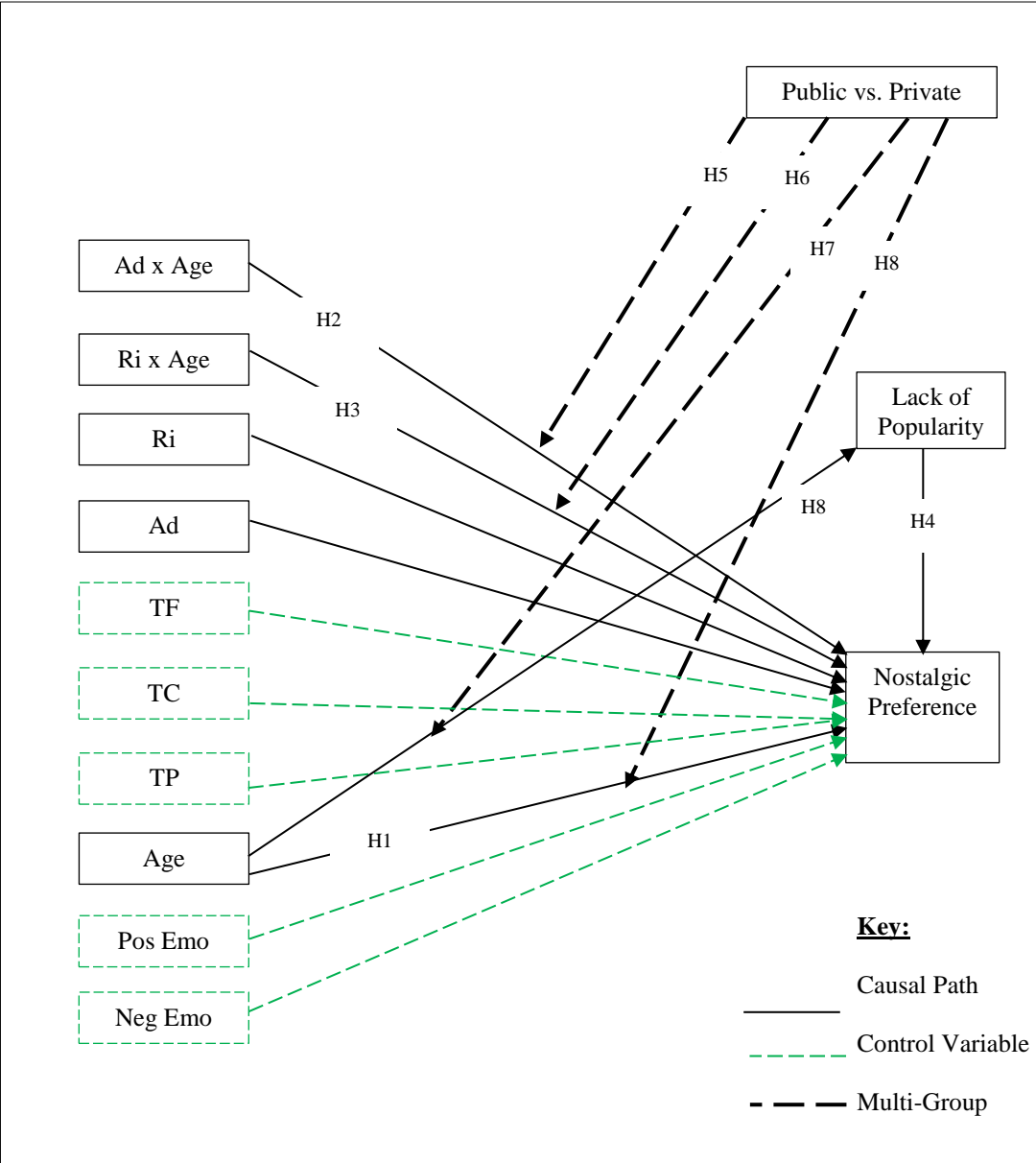
Figure 3: Conceptual Framework for Study 2

The relationship between narcissism and nostalgic consumption, relates to the age of the consumer. Both admiration and rivalry can be linked to the age of individuals, from different generational cohorts. For example, admiration taps into the notion of social potency, underpinning social interaction which develops from ones

youth. In keeping with this view, the work by Holbrook and Schindler (1989), argue that the notion of age related phenomena regarding musical tastes, tend to develop through means of social relationships with close people, emotionally powerful rites of passage and key historical events. These tastes and preferences develop during childhood, and can be related to nostalgia in later life. For instance, nostalgia plays a part in the consumption of perfume brands. Older consumers tend to remain attached to older brands longer than younger consumers, who tend to change their brand preferences more often (Lambert-Pandraud and Laurent, 2010). In general, it is accepted that the role of age may influence the concept of admiration. Such that, depending on a persons age, they may have differences to the degree in which they show signs of nostalgia proneness (Holbrook, 1993; Holbrook and Schindler, 1994; Holbrook and Schindler, 1996).

The relationship between age, and nostalgic preferences, may show differing patterns depending on a person's need for admiration. On one hand, admiration encompasses the behavioural dynamic associated with ego boosting characteristics (Back et al., 2013); this behaviour could perhaps be facilitated through individual's preferences. On the other hand, rivalry incorporates the behavioural dynamic associated with ego protecting characteristics (Back et al., 2013), and this behaviour may too assist in the creation of individual's preferences and choices.

The two dimensions of narcissism: narcissist admiration and narcissist rivalry, share similarities with regards to narcissism and maintenance of a grandiose self (Back et al., 2013). Furthermore, admiration and rivalry are moderated by the relationship between the age of the consumer, and nostalgic preference. For example, when older people want to be admired by their peers, they will be motivated to reinforce their own self-identity, by affirming their own cultural and social values (Aaker, 1999 and Ryan

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and Deci, 2000), in comparison to younger people. However, in contrast to this, if older people display qualities relating to rivalry, they may do so due to the need to stand out from their peers (Brewer and Gardner, 1996). And so, they may go against the grade of being 'normal' and thus, might want to appear hip and cool by selecting newer and recent cultural artefacts (Erber et al., 1996), in comparison to younger people, and as a result, deducing that:

H_2: For people who have a low need for admiration, older people tend to have more nostalgic preferences than younger people, however for people who have a high need for admiration older people tend to choose more non-nostalgic preferences compared to younger people.

H_3: For people who have a low need for rivalry, older people tend to have more non-nostalgic preferences than younger people, however for people who have a high need for rivalry older people tend to choose more nostalgic preferences compared to younger people.

Narcissism also explains how consumers behave, relative to their self-construal. Rooted in theories towards identity and social enactment, the conceptualisation of the role of consumption relating to self-concept was discussed by Goffman (1959). In essence, Goffman regards the self to be deliberate and a tangible element of identity. Previous literature has attempted to document consumption and social identity, by paying attention to: the role of impression formation (Belk, 1981), indicating that more costly products and services require thorough decisions, that are readily used in creating impressions of the role of the users; in addition to possessions (Price et al., 2000) as consumption symbols (Belk et al., 1982), these findings suggest that age and sociability implications in relation to consumption are prevalent during adolescence. In addition to this, other studies have focused on the role of brands, more specifically;

inter-group identity based on consumption of brands. Berger and Heath's (2008) study finds that, identity is seen as a social process, whereby individuals use various taste domains for example: cars, clothing, and music to emit certain social identities. Also, Arsel and Bean (2012), claim that, the structure of a brand, such as, specific values, norms, and mythologies of a brand, orchestrate the integrative part of brand community. With regards to identity, Hollenbeck and Kaikati's (2012) research supports the view that, individuals express both actual and ideal selves through the use of brands.

It is generally accepted that individuals take part in consumption behaviour activities, in an effort to construct their self-concepts in addition to building self-identity (Belk, 1988; Richins, 1994). According to Markus and Kitayama (1991), the interdependent self-construal is concerned with connectedness and building relationships within a social setting, whilst the independent self-construal is associated with separation and creating uniqueness within a social setting. More importantly, this stream of research has found that the interdependent self and independent self manifest different aspects of the self, with shifts in motivation and goals (Markus and Kitayama, 1991). For example, the interdependent self refers to aspects of the self, in relation to others and important people within a social setting or group (Markus and Kitayama, 1991; Singelis, 1994). Whilst in contrast, the independent self relates to factors that make a person stand out from others (Brewer and Gardner, 1996).

The recent focus of nostalgia is on the exploration of psychological functions relating to nostalgia, specifically with regards to the social context relating to emotions (Sedikides et al., 2004; Wildschut et al., 2006; 2010; Zhou et al., 2012). Sharing experiences for individuals may be one way to maintain conformity and fit with their social and cultural values (Berger and Heath, 2007; 2008). Prior research indicates that,

nostalgia manipulation fosters social connectedness (Wildschut et al., 2006; 2010; Xinyue et al., 2008). In addition to this, previous studies suggest that, high (compared to low) narcissistic individuals usually have weak communal orientations (Morf and Torchetti, 2011; Sedikides et al., 2002). However, it is considered that interpersonal closeness can support narcissist's communal orientation (Finkel et al., 2009). However, Campbell and Foster (2007) argue that, narcissists lack regard for others, show a diminished interest in affiliation, communal values, and pro-social behaviour. In essence, narcissism links to the independent self-construal, as it is associated with separation and creating individuality within a social setting, this is very similar to rivalry and links in with a more private self construal condition (Back et al., 2013).

In summary, this aspect relating to the public self-construal and private self-construal in relation to narcissism, at the individual level, and its relationship with people's nostalgic consumption relative to the self, is important for two main reasons. Firstly, independent self-construal links into the concept of public self, in which a person cares a lot about what type of image they present to other people, and also what other people think of them, thus leading to public self-absorption (Barnett and Sharp, 2017; McKenzie and Hoyle, 2008). Secondly, interdependent self-construal is associated with the private self, such that, a person is solely occupied with thoughts about themselves only. Thus, making it difficult for that person to focus on anything else (Barnett and Sharp, 2017; McKenzie and Hoyle, 2008). Taken together, both public self and private self manifest functions relating to self-congruity theory (Dolich, 1969; Sirgy, 1982; Sirgy et al., 1991). This influences the manner in which people regulate their self image, which nourishes the concept of narcissism (Cisek et al., 2014), such that:

H$_5$: The negative impact of the interaction between the need for admiration and the age of the consumer on nostalgic preferences is stronger for the consumer's public self than for the consumer's private self.

H$_6$: The positive impact of the interaction between the need for rivalry and the age of the consumer on nostalgic preferences is stronger for the consumer's public self than for the consumer's private self.

The role of technology is fuelling people's immediate obsession with the past, internet sites such as YouTube allow people to access a vast range of music, videos, films, and other arts and entertainment sources. Sky TV enables people to experience older songs, by bands from the previous generations. For example, MTV Classics allows people to watch decade-defining bands and artistic and iconic videos from the past. People can watch TV series from the past, such as, Only Fools and Horses and The Two Ronnies on Sky Gold, in addition to watching older films from the previous eras on Sky Classics. People are able to consume nostalgic forms of arts and entertainment, in the comfort of their own homes, on their television sets and on other devices such as mobile phones and tablets.

Through the consumption of cultural domains from the past, such as songs, TV series, and films, people may be able to share memories about the past times and reminisce about their own personal experiences. This may reinforce an individual's self-identity, by emphasising their relatedness with their immediate peers (Pronin et al., 2007). In addition, sharing experiences may be one way to maintain conformity and fit within their generational cohort, by conforming to the social and cultural values associated with their own generational cohort (Berger and Heath, 2007 and 2008).

Thus, this links into the notion of relatedness, which can be explained by intrinsically rewarding acts. This can be by consumers attempt to fit in socially (Markus and Kitayama, 1991), within groups for social support (Brewer, 1991; Baumeister and Leary, 1995), achieved through interdependent construals of the self, promoting connectedness. In-group membership and out-group classification become significant, when collective identities are relevant (Brewer and Gardner, 1996). Also, the dynamics underpinning the independent self vs. the interdependent self (Lee et al., 2000), are important as they are associated with the public self and the private self. For instance, in the 1983 film The Big Chill, a group of eight old friends reunite for the funeral of an old college friend. After the funeral, they all spend a weekend together at the home of Harold and Sarah, who are a married couple. During the weekend, all the friends collectively compare their life during the 1960's, with the harsh reality and difficulties of their lives in the 1980's, almost two decades since they were at college. The friends enjoy meals together and reminisce about their younger years, in which they share nostalgic stories and experiences. The accompanying soundtrack music in the film is typical of the 1960's, and features in a scene when the friends are clearing the table after a meal, as well featuring throughout the film. The music features songs by Marvin Gaye, Aretha Franklin, Creedance Clearwater Revival, The Rolling Stones, Procal Harum and Smokey Robinson. In one scene, all the friends are talking in the lounge, whilst relaxing on the sofa, the song playing in the background is I Heard It Through the Grapevine by Marvin Gaye. The following words are exchanged between the characters Harold (played by the actor Kevin Kline), who owns his own business, is good-natured and bubbly, and Michael (played by the actor Jeff Goldblum), who is a journalist, often blunt and slightly arrogant:

Michael: "Harold, don't you have any other music, you know, from this century?"

Harold: "There is no other music, not in my house!"

Michael: "There's been a lot of terrific music in the last 10 years"

Harold: "Like what?!"

In this scene, Michael looks quite frustrated and annoyed when he says those words to Harold. In contrast, Harold seems more direct and honest when he replies back to Michael. This anecdote, based on the film The Big Chill shows that when a person is feeling isolated, the choices they make about which songs to listen to are more likely to be reflected through their actual self (Burns, 1979; Rosenberg, 1979; Sirgy, 1982). This is due to social exclusion and feelings based on the fact that life is hard in the current day, thus this leads to relatively unpopular choices in music, later on in life when the person is old (as is the case with Michael). When people choose songs in a social context, then this link between age of the person and popularity of the song is lost because they want to play music for other people, they want to reminisce; they want to share positive memories in order to define their group identity, (as is the case with Harold). However, when people choose songs for themselves, in the form of the private self, then they choose based on their actual self (Burns, 1979; Rosenberg, 1979; Sirgy, 1982), and they pick less popular songs (in the same manner as Michael), thus leading to the following hypothesis:

H_7: The positive relationship between the age of the consumer and lack of artefact popularity is stronger for the consumer's private self than for the consumer's public self.

More recently, it is accepted that, the role of emotions encompasses the self and social identity (Liberman and Trope, 1998; Coleman and Williams, 2012). This is important because emotions are linked to nostalgia (Sedikides et al., 2016; Zhou et al., 2012b), and nostalgia is linked to social identity (Loveland et al., 2010). Brewer (1991)

argues that, social identification is determined by group size interaction. Moreover, Mercurio and Forehand's (2011) study reveals that, as the salience of an identity increases, the information construed coincides with identity. Much of the literature in consumer behaviour, pays attention to identity relating to the consumption of possessions (Belk, 1981; Belk et al., 1982; Price et al., 2000) and brands (Berger and Heath, 2008; Arsel and Bean, 2012; Hollenbeck and Kaikati, 2012; Belk, 2013).

Through the consumption of once popular cultural artefacts, individuals belonging to the older and younger generational cohorts, respectively, are able to manage their social identity. Notably, both older and younger generations attempt to regulate their own social-identity, by sharing their experiences with their own peers. Furthermore, different generational cohorts may be motivated by dissimilar goals. The younger generation may be motivated by intrinsic goals, and aim to defend their preferences from their own peers, thus, in doing so actively regulate their own self-identity in private. In contrast, the older generation appear to be extrinsically motivated, towards sharing memories and experiences. Emotional regulation corresponds to the extrinsic and intrinsic processes accountable for observing, assessing, and changing emotional reactions within individuals (Thompson, 1991). Some authors regard emotional regulation to be a form of manipulation of the self (Gross and Levenson, 1993), or as a process that is either automatic or controlled (Gross, 1998). Thus, people may reveal true aspects of their self in a private setting, as is stated in the following hypothesis:

H_8: The positive relationship between the age of the consumer and nostalgic preferences is stronger for the consumer's private self than for the consumer's public self.

Next, the methodology will be discussed in Chapter 4.

Chapter 4 – Research Methodology

4.1   Research Setting

The aim of this research is to explore how nostalgic preferences affect the consumption of popular cultural artefacts. Also, to investigate what the determinants of nostalgic preferences, with regards to the consumption of cultural artefacts are. Finally, to establish what the individual level characteristics and their interrelationship in influencing nostalgic preferences and lack of popularity are.

This chapter provides details from an *a priori* perspective, relating to the philosophical approach underpinning this research, the methods utilised within the research, the types of analytical software used, and information relating to the overall standard statistical procedures. Chapters 5 and Chapter 6 provide full details with each methodological procedure(s) documented individually.

4.2   Philosophical Approach Underpinning this Research

Due to the nature of this research, the study employs methodologies from the quantitative paradigms. The following section aims to provide a philosophical justification towards the use of quantitative methods in the study. The quantitative paradigm incorporates values of natural sciences (objectivity, neutrality); research objects are regarded as scientific objects, thus employs methods such as surveys, as well as analysis of secondary data (Robson, 2002). Furthermore, the quantitative paradigm underpins the positivist research philosophy (Saunders et al., 2012). The positivists according to Hunt (1991) argue that "science should avoid metaphysical concepts and rely exclusively on observables" (p.33). Thus, positivism as a philosophy underpins the notion that, beliefs about reality results from direct observational

experience from society and the real world (Hunt, 1991). In addition, quantitative research helps towards making predictions in society, by examining relationships among variables that are measured and analysed statistically (Abadie et al., 2015; Saunders et al., 2012). This research procedure underpins the deductive approach as it seeks to generate working hypotheses, using an *a priori* assessment of the existing literature (Saunders et al., 2012). More specifically, various hypotheses will be tested relating to the consumption of nostalgic cultural artefacts.

It is accepted that, quantitative research is closely associated with realist philosophies (Saunders et al., 2012). The effort towards understanding the real world means also understanding human behaviour, in relation to nostalgia within the realms of consumer behaviour. The construct of nostalgia by definition is "an emotional state in which an individual yearns for an idealised or sanitised version of an earlier time period" Stern (1992a, p.11). Arguably, a person's experience leads to nostalgia or towards a person "feeling" nostalgic towards a past experience. Similarly, according to Benton and Craib (2001), realists claim that the external world is actually in principle knowable. Realists attempt to further the theory of knowledge, by acquiring an understanding of the real world, which they claim exists independently of one's own knowledge and beliefs.

4.3   Research Design

A research design is regarded as a plan of action, towards data collection and data analysis. In essence, it is a blueprint which is systematically followed to conclude the study under examination. According to Iacobucci and Churchill (2010), a research design is important for two reasons, firstly it guarantees that the study will be related to the problem under investigation, secondly it ensures that efficient methods are utilised.

There are three types of research design frameworks, these are categorised as: exploratory, descriptive, or causal (Iacobucci and Churchill, 2010).

Additionally, longitudinal designs vs. cross-sectional designs have attracted much debate (Rindfleisch et al., 2008). Cross-sectional survey research is regarded to be highly popular; typically an assessment is carried out on a population under investigation in one moment in time (Iacobucci and Churchill, 2010; Malhotra and Grover, 1998). Similarly, in this study the data was collected from the respondents only once, during the same point of time only. Thus, for the purpose of this research, a cross-sectional survey design is utilised. The following section will discuss the two types of research design frameworks, employed for the intent of the study.

4.3.1   Causal Research

Causal relationships in the area of marketing, are mainly concerned with observing the connection between a number of IV's (independent variables), and their effect on the DV's (dependent variables) (Iacobucci and Churchill, 2010). There is an important factor that constitutes causality, according to Aaker et al. (2011) causation depicts that as there is a change in one variable, this will create a change in another variable. Thus, it is acceptable to infer that, these two variables should be related with each other.

Within the realms of marketing, authors such as Bagozzi (1982) and Hulland et al. (1996) have debated the significance of causal modelling. Causal modelling according to Bagozzi (1982), is a method for combining the theoretical aspects of research together with the empirical part, involved with the testing of hypotheses. This view is supported by Hulland et al. (1996), who regard causal modelling as a way towards progressing with scientific knowledge.

4.3.1.1   Quasi-Experimental Design

Building further on the theme of causal relationships, Christensen (2004) suggest that a quasi-experimental design can lead to causal inferences being made. Quasi-experimental designs according to Aaker et al. (2011), allow a certain degree of control over pre-experimental designs; however subjects are not randomly assigned as is traditionally the case in experimental designs.

Authors such as Iacobucci and Churchill (2010), argue that the researcher has the opportunity to establish who will be subjected to the stimulus as well as determining who will be assessed and where that assessment will take place. Other advantages of quasi-experimental designs are that, the IV(s) under investigation have significant practical implications (Kantowitz et al., 2004). Another benefit highlighted by Aaker et al. (2011), suggests that quasi-experimental designs offer more measurements and provide extra information, in comparison to the standard pre-experimental designs. Therefore, for the purpose of study 2 a quasi-experimental design was employed, further details are documented in Chapter 6.

4.4   Quantitative Research Approach

4.4.1   Quantitative Survey Method

Survey as a method is typically associated with deductive reasoning (Saunders et al., 2012), thus this research utilises surveys in the form of questionnaires. Authors such as Pinsonneault and Kraemer (1993) highlight that, survey research offers three main contributions, which are associated with its unique characteristics. Firstly, the authors suggest that surveys enable the production of quantitative descriptions, relating to specific attributes of the population under investigation. The participants can range from consumers, individuals, communities, organisations or groups. Secondly, the data

collection process involves the use of structured and predefined questions. Survey research is essential due to the nature of the study, which involves the use of existing measurement scales relating to specific constructs under investigation, such as narcissism (Raskin and Terry, 1988; Back et al., 2013). Thirdly, the data collected is based on a small percentage of the population, however it is possible to statistically generalise the findings of a large sample size and apply them to the population (under investigation) as a whole. Furthermore, for the purpose of this study, a number of measurement scales were incorporated within the survey design. This will therefore enable the required statistical analysis to be carried out, thus leading to inferences being made relative to the research aim and research hypotheses (Pinsonneault and Kraemer, 1993; Oppenheim, 1966).

Survey as a method is very popular, within the realms of business and management research, and is typically used to answer "what, who, where, how much and how many questions" (Saunders et al., 2012, p.176). Thus surveys are more likely to be employed when the research is exploratory and descriptive in nature, and when there is a need to understand what is actually happening along with knowing how and why a certain phenomenon is occurring (Creswell, 1994; Saunders et al., 2012). More specifically, survey research is regarded as a technique, towards the contribution and advancement of scientific knowledge in various ways (Forza, 2002). The most common types of contribution are associated with exploratory, descriptive, and confirmatory (known as theory testing) survey research (Filippini, 1997; Forza, 2002; Malhotra and Grover, 1998; Pinsonneault and Kraemer, 1993). Exploratory research seeks to investigate a certain phenomenon, whereas descriptive research seeks to understand the importance of a particular phenomenon, whilst confirmatory research seeks to test

certain hypotheses based on established constructs and theory (Forza, 2002; Malhotra and Grover, 1998).

4.4.2   Analytic Survey Design

The analytic survey according to Oppenheim (1966), is designed to predominantly investigate the relations amongst certain variables relative to specific hypotheses. Thus, the focus is geared towards discovering relationships and validations in research. Analytic surveys can be designed by incorporating different types of variables, the four main variables proposed by Oppenheim (1966) can be understood as follows: (i) experimental variables, these variables are also known as the independent variables, which are regarded to be the cause which leads to the effects under investigation; (ii) dependent variables, these variables are monitored to assess the effects and the influence produced by the experimental variables. The dependent variables are closely examined towards verifying statistical significance; (iii) controlled variables, as the name suggests are included to satisfy the condition of "other things being equal" relative to the experimental variables (p.21); (iv) uncontrolled variables, these variables are also known as 'free-floating' which can in theory take on two forms. The first variable is referred to as a confounded variable, which are known to have hidden impact of unknown magnitude on the findings in the data. The second variable is stated as being an error variable, which causes no affect in the end results.

Section 4.6 (constructs, variables and measures), provide further details relating to the independent variables, dependent variables, and control variables used within study 1 and study 2. Also, see Chapter 5 and Chapter 6 for more information.

4.4.3 Common Method Bias and Test Piloting the Questionnaire

The topic of common method bias is a major concern, and has attracted much attention in the literature (Arndt and Crane, 1975; Brannick et al., 2010; Podsakoff et al., 2012; Rindfleisch et al., 2008). Authors have argued that, common method variance (CMV) has a negative effect on construct validity (Doty and Glick, 1998). For that reason, it is important to monitor and control for the potential problems associated with method bias (Campbell and Fiske, 1959; Cote and Buckley, 1987; Doty and Glick, 1998).

It has been noted that, cross-sectional research investigating attitude-behaviour relationships are particularly "vulnerable to the inflation of correlations by CMV" (Lindell and Whitney, 2001, p.114). A risky factor, which affects construct validity in the domain of organisational sciences is common method bias (CMB), (Doty and Glick, 1998). The authors argue that, the problem of CMB arises when the measuring instrument adds systematic variance into the measure. The authors go further and explain that "the systematic error variance can cause observed relationships to differ from the true relationships among constructs" (Doty and Glick, 1998, p.374). Consequently, this may result in voiding previously supported empirical theories, and vice versa, validating theories which have earlier been discarded (Doty and Glick, 1998).

A way towards reducing method bias, can be achieved through the questionnaire design (Podsakoff et al., 2012). A number of authors (Cronbach, 1950; Feldman and Lynch, 1988; Podsakoff et al., 2003) recommend to create simple questionnaire designs, and to avoid the use of ambiguous items which tend to cause the respondents uncertainty when completing the survey. Therefore, in order to eliminate

common method bias due to the potential of poor design, the questionnaire(s) were test piloted in order to ensure that it was easily understood based on the recommendations by previous studies (Cronbach, 1950; Feldman and Lynch, 1988; Oppenheim, 1966; Podsakoff et al., 2003; Podsakoff et al., 2012).

4.5   Approach to Data Analysis

The approach towards data analysis utilised in this research involved the use of two main software packages: the software statistical package for social sciences (SPSS), IBM SPSS Statistics, Version 22 along with the software analysis of movement structures (AMOS), IBM SPSS AMOS, Version 22. Based on the recommendations, by authors such as, Bagozzi (1980), Hair et al. (2010), a number of analytical procedures were undertaken and incorporated within the research; these are discussed in the following sections.

4.5.1   Descriptive Statistics

Descriptive statistics is a type of statistical technique. As the name suggests, descriptive statistics is geared towards describing or reviewing a sample of the populations. Key characteristics of a variable are calculated, for example, age of the respondents and the sample size of the population (Howitt and Cramer, 2011). Descriptive statistics will prove to be useful, when making assessments about the respondents in relation to the dispersion of age, and the dispersion of gender.

4.5.2   Inferential Statistics

Inferential statistics is a type of statistical procedure, which allows inferences to be drawn up from the data. Inferential statistics enable a mathematical response to be given, with regards any differences or relationships observed in the data (Brace et al.,

2003). Moreover, inferential statistics helps towards generalising from a sample, such that, inferences and assessments can be made relative to the wider population (Rowntree, 1981). The Mann-Whitney U test is a statistical procedure, which will be utilised in order test for the potential of non-response bias, as recommended by Oppenheim (1966). Another statistical technique known as the Kolmogorov–Smirnov (KS) test, will be employed in this research as a way to test distribution of normality in the data as suggested by Yap and Sim (2011). Chapter 5 and Chapter 6 provide further details on these statistical procedures.

4.5.3 Multivariate Data Analysis

Multivariate analysis is typically associated with a design that, includes more than one DV (Bentler, 1980; Brace at al., 2003; Iacobucci and Churchill, 2010). In essence, multivariate analysis is a statistical technique that concurrently examines several measurements in relation to consumers or artefacts, which are under examination (Hair et al., 2010). This research adheres to the characteristics underpinning multivariate analysis and thus falls under this category.

4.5.4 Statistical Significance, Reliability and Validity Tests

The tests of significance are an important element in the statistical analysis of data, as this allows the researcher to accept or reject the null hypothesis. Traditionally the statistical significance is set to 0.05 or 5% significance level, (Howitt and Cramer, 2011). Chapter 5 and Chapter 6 contain further details relating to the types of reliability and validity tests carried out for each individual study (study 1 and study 2). For example, information on construct validity, discriminant validity, and reliability is presented.

4.5.5 Structural Equation Modelling Analysis

Within academia, structural equation modelling (SEM) is a popular and preferred method for data analysis, and is highly recommended by well-known authors such as, Anderson and Gerbing (1988); Bollen (1989); Bentler and Bonett (1980). Within SEM, the statistical package known as AMOS is traditionally employed to perform the data analysis, and is widely acclaimed by a number of authors (Blunch, (2008; Byrne, 2016; Das, 2014).

The requirements of performing a SEM analysis usually involves: (i) constructing a multi-item scale; (ii) constructing a measurement model which explains the relationship between a latent variable with its indicators; (iii) constructing a structural model blended with the measurement model, (Blunch, 2008). According to Hair et al. (2010), SEM is a method which enables single relationships to be tested on a number of dependent variables. The following sections will document the overall significance of the measurement model and the structural model.

4.5.5.1 Measurement Model

The measurement model portrays the relationship between the constructs to their measures, (Jarvis et al., 2003). More specifically, authors such as Anderson and Gerbing (1982, p.453), suggest that the measurement model "specifies the causal relations between the observed variables or indicators and the underlying latent variables or theoretical constructs, which are presumed to determine responses to the observed measures." Byrne (2016) highlights that, the structural elements of the SEM relate exclusively to the latent variables, thus it is vital to examine whether these relations are valid. Therefore, it is essential to first establish the validity of the

measurement model, via the procedure of confirmatory factor analysis (CFA), before the structural model can be assessed. CFA can be employed towards assessing the hypothesised measurement model, as well as estimating the parameters (Jöreskog 1966, 1969).

Latent variables are none observable in reality, thus they can not be directly measured. Therefore, in order to assign meaning to the latent variable, it is important to define and characterise them as this will make the measurement possible, (Byrne 2016). The defined variables are known as the observed variables (or manifest), and they act as the indicators of the primary constructs which they are assumed to represent (Byrne 2016). Exogenous latent variables are equal with the IV(s), thus they cause changes in the values of other latent variables within the model. Byrne (2016, p.5) argues that, "changes in the values of exogenous variables are not explained by the model. Rather, they are considered to be influenced by other factors external to the model." Examples of external factors include: age, gender, socioeconomic types, these are referred to as background variables. Furthermore, endogenous latent variables are identical with the DV(s), thus they are influenced by the exogenous variables within the model, this may be directly or indirectly (Byrne, 2016). It is noted that "fluctuation in the values of endogenous variables is said to be explained by the model because all latent variables that influence them are included in the model specification," (Byrne 2016, p.5).

There are two ways towards operationalising a multi-item first order construct, reflective and formative. The reflective measurement concept according to Hair et al. (2010), underpins the idea that "the arrows are drawn from the latent constructs to measured variables" whilst in contrast, with regards the formative measurement concept "a key assumption is that formative constructs are not considered latent, instead, they are viewed as indices where each indicator is a cause of the construct"

(p.701, 702). Reflective is the conventional way, whilst formative is the non-conventional way (Hair et al., 2010). Within this study, the constructs are operationalised as reflective constructs.

4.5.5.2   The Structural Model

The structural model conveys the relationship between the construct, to each other, (Jarvis et al., 2003). It is noted that, the structural model "specifies the causal relations among the theoretical constructs" Anderson and Gerbing (1982, p.453). In essence, the structural model documents the causal relationships between the latent variables (those variables that are not observed, such as; interdependent self-construal and independent self-construal, admiration and rivalry). It is therefore important to test the relationship between the latent variables and constructs, in order to assess whether they are valid (Blunch, 2008).

See Chapter 5 and Chapter 6, for full details relating to the individual measurement model and structural model, for study 1 and study 2.

4.6   Constructs, Variables and Measures

In this section the constructs, variables, and measures associated with this research are documented individually, for study 1 and study 2. Also, in accordance with this current research, specific constructs and traits were measured via the use of scales. The assessment of a scale according to Iacobucci (2013), is based on two main criterions: reliability and validity. A method of assessing reliability is via the Cronbach's alpha, more specifically the coefficient alpha (Cronbach, 1951). A reliability coefficient is a way to assess whether the items within the scale behaves as

they are expected to do so, (Cronbach, 1951). All of the scales used and documented in this research have been fully validated in previous studies, as is discussed below.

4.6.1 Study 1

4.6.2 Independent Variables

4.6.2.1 Narcissistic Personality Inventory

The narcissistic personality inventory (NPI) construct (Raskin and Terry, 1988), is theorised in the literature as a higher order construct, relating to narcissism. The NPI scale (Raskin and Hall, 1979; Raskin and Terry, 1988), is a 40-item forced choice, self-report inventory intended to measure narcissism within non-clinical populations (Rosario and White, 2005). More specifically, the 40-item NPI generates a "full-scale narcissism score and seven-based subscale scores: authority, exhibitionism, superiority, entitlement, exploitativeness, self-sufficiency, and vanity" (Rosario and White, 2005, p.1075). Raskin and Hall (1979) developed the 40-item NPI as a forced choice, self-report questionnaire, in order to measure narcissism as a personality characteristic. Every 40-item NPI item contains a pair of narcissistic and non-narcissistic statements, in which the respondent is forced to select one statement, for example: "I will be a success" and "I am not concerned about success" (Raskin and Hall, 1979). One point is assigned to each response marked * (see Table 3), the total points are added up to reveal a final score (1 is the minimum indicating low narcissism and 40 is the maximum score indicating high narcissism). The 40-item NPI measure has been validated in previous studies (Emmons, 1984; Raskin and Hall, 1979; Raskin and Terry, 1988; Rosario and White, 2005), and has been discussed and assessed as a measure of narcissism (Emmons, 1987; Foster et al., 2016) as well being widely used in research (Brunell et al., 2008; Hart et al., 2011).

4.6.2.2   Age of the Respondent

Age was treated and measured as a continuous variable within this research.

4.6.3   Dependent Variables

4.6.3.1   Song Popularity (Lack of Popularity)

Song popularity was used as a proxy for assessing lack of popularity, relating to the actual preference of the cultural artefact. Uniqueness as a concept underpins narcissistic personalities, as they want to strive for uniqueness (Back et al., 2013), thus lack of popularity in terms of the preference can be used to represent uniqueness relating to the actual preference of the cultural artefact, (see Chapter 5 for further information).

4.6.3.2   Song Age (Nostalgic Preference)

Song age was used as a proxy for measuring nostalgic preference, in relation to the song choice. Songs that were older in age symbolised nostalgic preference, in comparison to recent songs which did not reflect nostalgic preference, thus, are non-nostalgic. The average age of the songs were established by using the original song or album release date, (see Chapter 5 for full details).

4.6.4   Control Variables

It is common practice to use statistical control variables, when carrying out research that involves questionnaire design, in which independent and dependent variables are used (Spector and Brannick, 2011). Previous studies in consumer behaviour have used gender as a control variable (Holbrook and Schindler, 1994), when exploring consumer's preferences. Thus, consistent with previous research

gender was also used as a control variable in study 1. Gender is a dichotomous variable and was assessed as male and female. This research examined the effect of gender as a demographic variable, towards assessing the influence of nostalgic choices and popularity.

The study by Loveland et al. (2010) explores nostalgic preferences; the authors manipulate self-construal by randomly assigning participants to either the independent or to the interdependent self-construal condition. Similarly, this research also examines independent and interdependent self-construal, but differs from previous research (Loveland et al., 2010), due to the fact that independent and interdependent self-construal will be treated as a control variable. In order to measure the respondent's self-construal, Singelis's (1994) Independent and Interdependent Self-Construals scale was used in study 1. This measure is a 24-item self-construal scale assessing two dimensions of self-image, 12-items assess independent self-construal and 12-items measure interdependent self-construal. The type of scale used to generate the responses was rated on a 7-point Likert type scale, this ranged from the following anchored statements: "1=*Strongly Disagree*" and "*7=Strongly Agree*" (see Table 3). Self-construal as a concept represents an individuals perception and construction of self-schema (Cross at al., 2000; Lee et al., 2000; Markus and Kitayama, 1991), this measure has been used extensively in previous studies within the discipline of consumer behaviour (Escalas and Bettman, 2005; Hong and Chang, 2015; White et al., 2012), and psychology (Cross and Madson, 1997; Cross et al., 2000), and social psychology (Lee et al., 2000).

Table 3: The Type of Constructs and Items used in Study 1

THEORIST	CONSTRUCT	ITEMS	TYPE OF SCALE
(Raskin and Hall, 1979; Raskin and Terry, 1988)	Narcissism	1. A. I have a natural talent for influencing people.* B. I am not good at influencing people 2. A. Modesty doesn't become me.* B. I am essentially a modest person. 3. A. I would do almost anything on dare.* B. I tend to be a mostly cautious person. 4. A. When people compliment me, I sometimes get embarrassed. B. I know that I am good because everybody keeps telling me so.* 5. A. The thought of ruling the world frightens me. B. If I ruled the world it would be a much better place.* 6. A. I can usually talk my way out of anything.* B. I try to accept the consequences of my behavior. 7. A. I prefer to blend into the crowd. B. I like to be the center of attention.* 8. A. I will be a success.* B. I am not concerned about success. 9. A. I am not better or worse than most people. B. I think I am a special person.* 10. A. I am not sure if I would make a good leader. B. I see myself as a good leader.* 11. A. I am assertive.* B. I wish I were more assertive. 12. A. I like to have authority over other people.* B. I don't mind following orders. 13. A. I find it easy to manipulate people.* B. I don't like it when I find myself manipulating people. 14. A. I insist upon getting the respect that is due to me.* B. I usually get the respect I deserve. 15. A. I don't particularly like to show off my body. B. I like to display my body.* 16. A. I can read people like a book.* B. People are sometimes hard to understand. 17. A. If I am feeling competent I am willing to take responsibility for making decisions. B. I like to take responsibility for making decisions.* 18. A. I just want to be reasonably happy. B. I want to amount to something in the eyes of the world.* 19. A. My body is nothing special. B. I like to look at my body.* 20. A. I try not to show off. B. I am apt to show off in get the chance.* 21. A. I always know what I'm doing.* B. Sometime, I'm not sure what I'm doing. 22. A. I sometime depend on people to get things done. B. I rarely depend on anyone else to get things done.*	One point is assigned to each response marked *. The total points are added up to give a final score (1 is the minimum and 40 is the maximum score).

Continued… Table 3: The Type of Constructs and Items used in Study 1

THEORIST	CONSTRUCT	ITEMS	TYPE OF SCALE

(Raskin and Hall, 1979; Raskin and Terry, 1988)	Narcissism	23. A. Sometimes I tell good stories.
		    B. Everybody likes to hear my stories.*
		24. A. I expect a great deal from other people.*
		    B. I like to do things for other people.
		25. A. I will never be satisfied until I get all that I deserve.*
		    B. I take my satisfactions as they come.
		26. A. Compliments embarrass me.
		    B. I like to be complimented.*
		27. A. I have a strong will power.*
		    B. Power for its own sake doesn't interest me.
		28. A. I don't care about new fads and fashions.
		    B. I like to start new fads and fashions.*
		29. A. I like to look at myself in the mirror.*
		    B. I am not particularly interested in looking in the mirror.
		30. A. I really like to be the center of attention.*
		    B. It makes me uncomfortable to be the center of attention.
		31. A. I can live my life in any way I want to.*
		    B. People can't always live their lives in terms of what they want.
		32. A. Being an authority doesn't mean much to me.
		    B. People always seem to recognize my authority.*
		33. A. I would prefer to be a leader.*
		    B. It makes little difference to me if I am the leader or not.
		34. A. I am going to be a great person.*
		    B. I hope I'm going to be successful.
		35. A. People sometimes believe what I tell them.
		    B. I can make anybody believe anything I want them to.*
		36. A. I am a born leader.*
		    B. Leadership is a quality that that takes a long time to develop.
		37. A. I wish somebody would someday write my biography.*
		    B. I don't like people to pry into my life.
		38. A. I get upset when people don't notice how I look when I go out in public.*
		    B. I don't mind blending into the crowd.
		39. A. I am more capable than other people.*
		    B. There is a lot I can learn from other people.
		40. A. I am much like everyone else.
		    B. I am an extraordinary person.*
			One point is assigned to each response marked *. The total points are added up to give a final score (1 is the minimum and 40 is the maximum score).

Continued… Table 3: The Type of Constructs and Items used in Study 1

THEORIST	CONSTRUCT	ITEMS	TYPE OF SCALE
(Singelis, 1994)	Self-Construals: *Interdependent*	1. I have respect for the authority figures with whom I interact. 2. It is important for me to maintain harmony within my group. 3. My happiness depends on the happiness of those around me. 4. I would offer my seat in a bus to my professor. 5. I respect people who are modest about themselves. 6. I will sacrifice my self-interest for the benefit of the group I am in. 7. I often have the feeling that my relationships with others are more important than my own accomplishments. 8. I should take into consideration my parents' advice when making education/career plans. 9. It is important for me to respect decisions made by the group. 10. I will stay in a group if they need me, even when I'm not happy with the group. 11. If my friend* fails, I feel responsible. (*Original words edited from brothers or sisters to friend). 12. Even when I strongly disagree with group members, I avoid an argument.	Likert Type Scale: 1=*Strongly Disagree* 7=*Strongly Agree*
	Independent	1. I'd rather say "no" directly than risk being misunderstood. 2. Speaking up during class is not a problem for me. 3. Having a lively imagination is important to me. 4. I am comfortable being singled out for praise or rewards. 5. I am the same person at home that I am at school 6. Being able to take care of myself is a primary concern for me. 7. I act the same way no matter who I am with. 8. I feel comfortable using someone's first name soon after I meet them, even when they are much older than I am. 9. I prefer to be direct and forthright when dealing with people I've just met. 10. I enjoy being unique and different from others in many respects. 11. My personal identity, independent of others, is very important to me. 12. I value being in good health above everything.	

4.6.5　Study 2

4.6.6　Independent Variables

4.6.6.1　Narcissism

Narcissism was assessed by employing the scale Narcissistic Admiration and Rivalry Questionnaire (NARQ), by the authors Back et al. (2013). The NARQ contains 18-items in total, and is made up of a total of two 9-item correlated second-order latent variables: admiration and rivalry, these two variables consist of 3-item three-order latent variables, which represent six subscale (grandiosity, strive for uniqueness, charmingness, devaluation, strive for supremacy, and aggressiveness). The respondents were asked to rate a 7-point Likert type scale in which in the anchoring of the statements varied from "1=*Strongly Disagree*" and "*7=Strongly Agree*" (see Table 4 for further information). The NARQ has been validated in previous studies (Altmann, 2017; Back et al., 2013), taking into account the multidimensional nature of narcissism (Grosz et al., 2017).

4.6.6.2　Age

In study 2, age was also treated as a continuous variable.

4.6.7　Dependent Variables

4.6.7.1　Artefact Popularity (Lack of Popularity)

Similar to study 1, artefact popularity was used as a proxy towards assessing uniqueness, (Back et al., 2013) relating to the lack of popularity of the nostalgic preference, for the cultural artefact.

4.6.7.2   Artefact Age (Nostalgic Preference)

The same rationale adopted in study 1, also applies to study 2. In which artefact age was used as a proxy for measuring nostalgic preference, in relation to the cultural artefact.

4.6.8   Control Variables

It is acknowledged that people who think of the past, during the present moment of their life are more likely to be highly insecure (Baker & Kennedy, 1994), and thus engage in nostalgic consumption as a way to fulfil the need to belong (Loveland et al., 2010). Thus, temporal focus in relation to the past, present, and current were controlled for in study 2. Shipp, Edwards, and Lambert (2009) Temporal Focus Scale (TFS), was used to assess the level temporal focus and the type of thinking (past, current, or future) the respondents engaged in. The TFS contains 12-items in total, in which 4-items relate to the past focus, 4-items assess the current focus, and 4-items measure future focus. The respondents were asked to rate the items on a 7-point Likert type scale, in which in the anchoring of the statements ranged from *"1=Never"* and *"7=Constantly"* as suggested by Bass et al. (1974), (see Table 4).

As people experience levels of instability in their life, this leads them to search for balance and some form of emotional support by reflecting on the past (Stern, 1992a), thus leading to increased feelings of nostalgia (Holbrook and Batra, 1987; Holbrook, 1991). For this reason, positive emotions and negative emotions were controlled for in study 2. Both positive and negative emotions were assessed using the measures developed by Edell and Burke (1987), Richins (1997), and Mehrabian and Russell (1974). Emotions were measured on a 7-point Likert type scale, in which in the anchoring of the statements ranged from *"1=Strongly Disagree"* and *"7=Strongly Agree"* (see Table 4).

Table 4: The Type of Constructs and Items used in Study 2

THEORIST	CONSTRUCT	ITEMS	TYPE OF SCALE
Back et al., 2013	Narcissism *Admiration:* *Grandiosity*	1. I am great. 2. I will someday be famous. 8. I deserve to be seen as a great personality.	Likert Type Scale: 1=*Strongly Disagree* 7=*Strongly Agree*
	Strive for Uniqueness	3. I show others how special I am. 5. I enjoy my success very much. 15. Being a very special person gives me a lot of strength.	
	Charmingness	7. Most of the time I am able to draw people's attention to myself in conversations. 16. I manage to be the centre of attention with my outstanding contributions. 18. Mostly, I am very skilled at dealing with other people.	
	Rivalry: *Devaluation*	13. Most people won't achieve anything. 14. Other people are worth nothing. 17. Most people are somehow losers.	
	Strive for Supremacy	6. I secretly take pleasure in the failure of my rivals. 9. I want my rivals to fail. 10. I enjoy it when another person is inferior to me.	
	Aggressiveness	4. I react annoyed if another person steals the show off me. 11. I often get annoyed when I am criticized. 12. I can barely stand it if another person is at the centre of events.	

Continued… Table 4: The Type of Constructs and Items used in Study 2

THEORIST	CONSTRUCT	ITEMS	TYPE OF SCALE
(Shipp, Edwards, and Lambert, 2009)	Temporal Focus Scale: TFS: *Past Focus*	 6. I replay memories of the past in my mind. 9. I reflect on what has happened in my life. 1. I think about things from my past. 11. I think back to my earlier days.	Likert Type Scale: 1= *Never* 7= *Constantly*
	Current Focus	4. I focus on what is currently happening in my life. 8. My mind is on the here-and-now. 10. I think about where I am today. 2. I live my life in the present.	
	Future Focus	3. I think about what my future has in store. 12. I think about times to come. 5. I focus on my future. 1. I imagine what tomorrow will bring for me.	

Continued… Table 4: The Type of Constructs and Items used in Study 2

THEORIST	CONSTRUCT	ITEMS	TYPE OF SCALE
(Edell and Burke 1987)	Feeling Toward Ads	1. Cheerful* 2. Happy* 3. Joyous* 4. Sad* 5. Calm* 6. Hopeful* 7. Sentimental* 8. Pleased* 9. Satisfied*	Likert Type Scale: 1=*Strongly Disagree* 7=*Strongly Agree*
(Richins 1997)	Emotions: Consumption Emotions Set: CES	1. Unhappy* 2. Melancholic*	
(Mehrabian and Russell 1974)	Emotion: Dimensions of Emotions: PAD	1. Optimistic* 2. Nostalgic* (Adapted) *Each emotion was placed at the end of the following phrases: *Thinking about this SONG makes me feel …* *Thinking about this FILM makes me feel …* *Thinking about this TV SERIES makes me feel …*	

4.7   Ethical Considerations and Ethical Approval

An application for ethical approval was submitted during the early stages of the PhD. Full ethical approval for the research was granted, by the AREA Faculty Research Ethics Committee University of Leeds on 23rd October 2012.

4.8   Chapter Summary

This chapter has documented details relating to the philosophical approach, relating to this research. The types of methods incorporated in the research have been discussed. An overview on the constructs, variables, and measures has been provided. Coverage of the analytical software SPSS and AMOS, alongside the importance of the measurement model and the structural model has been given. Chapter 5 and Chapter 6 contain the methodological procedure(s) for each individual study.

Chapter 5 – Study 1 Methodological Procedures

5.1 Overview of the Chapter

This chapter includes details relating to: (i) the actual design of the study, as well as providing a rationalisation relating to the questionnaire design and use; (ii) a discussion concerning the actual data collection process, as well as a presentation of the descriptive results; (iii) details associated with the measurement model; (iv) structural model; (v) the results within the study.

5.2 Design of the Study

This study investigates the factors that influence nostalgic preferences, and the consumption of cultural artefacts, specifically relating to songs. Songs tend to be a popular mode of inquiry, towards investigating preferences for nostalgic selections (Schindler and Holbrook, 2003; Sierra and McQuitty, 2007). Therefore, consistent with this previous research, songs were used for the purpose of study 1. This study is made up of two dependent variables, song age which is used as a proxy for nostalgic preferences, and song popularity which is used as a measure of popular culture relating to lack of popularity. In study 1, cultural artefact refers to song. The independent variables include narcissism and age. Gender along with interdependent and independent self-construal was used as control variables.

5.3 Questionnaire Design and Structure

The very first page of the questionnaire, was written with the aim of providing supplementary background information. This opening cover letter contained details relating to the author; this included the full name and email address of the author. The cover letter contained details relating to the aim of the research, which was documented as: 'research looking at people's music preferences and behavioural characteristics.'

The questionnaire addressed issues relating to the respondent's anonymity, highlighting that all their responses will remain anonymous. With the exception to age and gender, no other personal information relating to the respondents was collected.

As a way to thank the respondents for taking the time to complete the questionnaire, an optional lucky draw was offered to them. The respondents were informed that they could enter a lucky draw, based on the condition that they had fully completed the entire questionnaire. The lucky draw entry was completely optional. The second page of the questionnaire reinstated the aim of the research. The respondents were given details with regards to the structure of the questionnaire; they were informed that the questionnaire contains four sections. Issues relating to the respondents anonymity were once again reinforced. The questionnaire contained a total number of eighteen pages, which would take around twenty minutes to complete. Thus, the estimated time taken to complete the questionnaire was stated, this was given as a general guide for the benefit of the respondent. Also, details relating to the optional lucky draw, prizes, and entry were given. The remaining questionnaire is divided into four main parts, with four separate sets of instructions, which the respondents were asked to carefully read (see Appendix 1).

Also, for the purpose of the questionnaire, the song order was randomly mixed up; this was to ensure that the list contained songs from different eras in a random order. Based on this information, the final song list was produced. The final song list order was then reversed, therefore giving two separate song lists (song order 01 and song order 02). The two separate song orders were created as to ensure that the respondents would see a different order, thus avoiding any potential response bias. Half of the respondents were administered with song order 01, and the other half of the respondents received song order 02. There were two questionnaires administered for study 1, with the exception to the song order, both questionnaires were identical. Table

5 contains details of song list order 01 and song list order 02, used in the questionnaire for study 1.

Table 5: Song List Order 01 and Song List Order 02

SONG LIST: ORDER 01	SONG LIST: ORDER 02
Duran Duran - Rio	The Charlatans - The Only One I Know
The National - Vanderlyle Crybaby Geeks	Cure – Just Like Heaven
The Clash – Career Opportunities	The Coral – Dreaming of You
The Verve – The Drugs Don't Work	Temples - Shelter Song
Prince – When Doves Cry	David Bowie - Starman
Coldplay – Yellow	Future Islands – Seasons (Waiting On You)
The Kinks – Waterloo Sunset	The Rolling Stones – Paint It Black
The Walkmen – The Rat	Nick Drake – Northern Sky
Deee-Lite – Groove is in The Heart	Nirvana – About A Girl
The Temptations – My Girl	Cream – White Room
Arctic Monkeys - Do I Wanna Know?	Joy Division – Love Will Tear Us Apart
Blondie – Dreaming	The Jesus and Mary Chain – Upside Down
Vampire Weekend – A Punk	Franz Ferdinand - Take Me Out
Thin Lizzy – Still in Love With You	The Beatles – In My Life
Ride – Like a Daydream	Guns and Roses – Sweet Child Of Mine
Velvet Underground – I'm Waiting For The Man	Deerhunter – Monomania
The Killers – All These Things That I've Done	ABBA – Knowing You Knowing Me
Metallica – Enter Sandman	MGMT – Time To Pretend
MGMT – Time To Pretend	Metallica – Enter Sandman
ABBA – Knowing You Knowing Me	The Killers – All These Things That I've Done
Deerhunter – Monomania	Velvet Underground – I'm Waiting For The Man
Guns and Roses – Sweet Child Of Mine	Ride – Like a Daydream
The Beatles – In My Life	Thin Lizzy – Still in Love With You
Franz Ferdinand - Take Me Out	Vampire Weekend – A Punk
The Jesus and Mary Chain – Upside Down	Blondie – Dreaming
Joy Division – Love Will Tear Us Apart	Arctic Monkeys - Do I Wanna Know?
Cream – White Room	The Temptations – My Girl
Nirvana – About A Girl	Deee-Lite – Groove is in The Heart
Nick Drake – Northern Sky	The Walkmen – The Rat
The Rolling Stones – Paint It Black	The Kinks – Waterloo Sunset
Future Islands – Seasons (Waiting On You)	Coldplay – Yellow
David Bowie - Starman	Prince – When Doves Cry
Temples - Shelter Song	The Verve – The Drugs Don't Work
The Coral – Dreaming of You	The Clash – Career Opportunities
Cure – Just Like Heaven	The National - Vanderlyle Crybaby Geeks
The Charlatans - The Only One I Know	Duran Duran - Rio

5.3.1   The Song Selection Process

This section outlines the process in which the songs were selected for study 1. A total number of 36 songs, were systematically selected across six different eras. Six songs were selected as per each era, which included: the 1960's, 1970's, 1980's, 1990's, 2000's and 2010's. This type of systematic song selection process differs from

previous research (Holbrook, 2003; Sierra and McQuitty, 2007). Prior to data collection, a number of facts relating to the songs was established (using the UK Official Charts Website), such as the original song release year, the year when the song peaked and the peak point of the song. The sample of songs did purposefully contain eleven songs which had not been released as actual singles in the UK, but featured on the album. Thus, a number of facts relating to the albums were determined (using the UK Official Charts Website), this included the album name, the original album release year, the year when the album peaked and the peak album point. One of the songs selected did not feature in the UK Official 100 Charts Website; therefore, no data was recorded for the song. Table 6 contains a list of the 36 songs, along with the data collected from the UK Official Charts Website.

5.3.2 Test Piloting the Questionnaire

Oppenheim (1966) suggests ways to improve the design and layout of the questionnaire. For example, as soon as the final draft version of the questionnaire was ready, it was pre-tested on a small sample size of ten respondents. As a result of the feedback and comments received from the pre-test, further amendments were made to the questionnaire. The amendments were made based on themes relating to grammatical issues (relating to the actual instructions), in addition to other matters relating to the actual context of the questionnaire.

The amended draft version of the questionnaire was pre-tested one last time, with five different respondents. This time there were no further comments or feedback, and so no further additional amendments were necessary. The respondents collectively voiced their positive views in relation to the questionnaire design, for example the time taken to complete the questionnaire and ease of completion were mentioned. The final

version of the completed questionnaire (song list order 01) can be viewed in Appendix 1.

5.3.3   Song Popularity Scale

As mentioned previously in Chapter 4, there are two main DV's relating directly to the songs. The first DV captured the average age of the songs (chosen by the respondents), which represents nostalgic preference. The average age of the songs was established by using the original song or album release date. The second DV captured the popularity of the song (chosen by the respondents). In order to capture song popularity (as a way to account for lack of popularity) a song popularity scale was produced, based on the song or album peak point. The peak point is a number given to the song or album ranging from 1 to 100, (please see Table 6). For the purpose of this study, in order to numerically document the song popularity, a separate scale ranging from 1 to 7 was produced:

1 = Data Not Valid (no official data was available relating to the song)
2 = Very Unpopular (songs ranging from 51-100)
3 = Unpopular (songs ranging from 41-50)
4 = Slightly Unpopular (songs ranging from 21-40)
5 = Slightly Popular (songs ranging from 11-20)
6 = Popular (songs ranging from 6-10)
7 = Very Popular (songs ranging from 1-5)

Table 6: A List of the Songs and Data used in Study 1

SONG	ARTIST	ORIGINAL SONG RELEASE YEAR	YEAR WHEN SONG PEAKED	PEAK SONG POINT	ALBUM	ORIGINAL ALBUM RELEASE YEAR	YEAR WHEN ALBUM PEAKED	PEAK ALBUM POINT
Rio	Duran Duran	1982	1983	9	Rio	1982	1984	2
Vanderlyle Crybaby Geeks	The National	x	x	x	High Violet	2010	2010	5
Career Opportunities	The Clash	x	x	x	The Clash	1977	1977	12
The Drugs Don't Work	The Verve	1997	1997	1	Urban Hymns	1997	1999	1
When Doves Cry	Prince	1984	1984	4	Purple Rain	1984	1985	7
Yellow	Coldplay	2000	2000	4	Parachutes	2000	2001	1
Waterloo Sunset	The Kinks	1967	1967	2	Something Else	1967	1967	35
The Rat	The Walkman	2004	2004	45	Bows and Arrows	2004	2004	62
Groove is in the Heart	Deee-Lite	1990	1990	2	World Clique	1990	1990	14
My Girl	The Temptations	1965	1965	43	x	x	x	x
Do I Wanna Know?	The Arctic Monkeys	2013	2014	11	AM	2013	2015	1
Dreaming	Blondie	1979	1979	2	Eat to the Beat	1979	1979	1
A Punk	Vampire Weekend	2008	2008	55	Vampire Weekend	2008	2008	15
Still in Love with You	Thin Lizzy	x	x	x	Live & Dangerous	1978	1978	2
Like a Daydream	Ride	x	x	x	Ride EP	1990	1990	32
I'm Waiting for the Man	Velvet Underground	x	x	x	Velvet Underground & Nico	1994	1994	59
All These Things That I've Done	The Killers	2004	2004	18	Hot Fuss	2004	2006	1
Enter Sandman	Metallica	1991	1991	5	Metallica	1991	1991	1
Time To Pretend	MGMT	2008	2008	35	Oracular Spectacular	2008	2008	8
Knowing Me, Knowing You	ABBA	1977	1977	1	Arrival	1976	1978	1

Continued… **Table 6: A List of the Songs and Data used in Study 1**

SONG	ARTIST	ORIGINAL SONG RELEASE YEAR	YEAR WHEN SONG PEAKED	PEAK SONG POINT	ALBUM	ORIGINAL ALBUM RELEASE YEAR	YEAR WHEN ALBUM PEAKED	PEAK ALBUM POINT
Monomania	Deerhunter	x	x	x	Monomania	2013	2013	71
Sweet Child of Mine	Guns and Roses	1988	1989	6	Appetite for Destruction	1987	1989	5
In My Life	The Beatles	2010	2010	78	Rubber Soul	1965	1966	1
Take Me Out	Franz Ferdinand	2004	2004	3	Franz Ferdinand	2004	2005	3
Upside Down	The Jesus and Mary Chain	x	x	x	Bared Wire Kisses	1988	1988	9
Love Will Tear Us Apart	Joy Division	1980	1980	13	x	x	x	x
White Room	Cream	1969	1969	28	x	x	x	x
About A Girl	Nirvana	x	x	x	Bleach	1992	1992	33
Northern Sky	Nick Drake	x	x	x	x	x	x	x
Paint It Black	The Rolling Stones	1966	1966	1	Aftermath	1966	1966	1
Future Islands	Seasons (Waiting On You)	x	x	x	Singles	2014	2015	47
Starman	David Bowe	1972	1972	10	The Rise and Fall of Ziggy Stardust and the Spiders from Mars	1972	1972	5
Shelter Song	Temples	x	x	x	Sun Structures	2014	2014	7
Dreaming of You	The Coral	2002	2002	13	The Coral	2002	2002	5
Just Like Heaven	Cure	1987	1987	29	Kiss Me Kiss Me Kiss Me	1987	1987	6
The Only One I Know	The Charlatans	1990	1990	9	Some Friendly	1990	1991	1

5.4   The Data Collection Process

5.4.1   Sampling and Recruitment

Questions such as "how should a representative sample be drawn?" (Oppenheim, 1966, p.39) are important when considering sampling and participant recruitment. Within the social sciences and behavioural sciences, issues relating to sampling and the extent to which the findings can be generalised to a representative sample of a population are important (Hultsch et al., 2002; Pruchno et al., 2008; Oppenheim, 1966). Other important methodological matters concern the type of sampling techniques, which can be potentially employed towards fulfilling the research aim and research questions. These will be discussed in the following sections below.

5.4.2   Sampling

Within social sciences research, the topic of sampling has attracted much debate (Noy, 2008; Uprichard, 2013). It is accepted that, sampling techniques fall under two main categories: probability sampling and non-probability sampling (Saunders et al., 2012). In essence, probability sampling according to Oppenheim (1966) implies that, "every member of the population has a statistically equal chance of being selected" (p.39). The most common type of method associated with a probability sample, is random sampling (Oppenheim, 1966; Saunders et al., 2012). As the name suggests, random sampling is a statistical procedure, which facilities the selection of a random sample from a population that has been specified. In contrast, non-probability sampling works on the principle that the respondents are recruited via the use of emails, posters, online, and by newspaper or press announcements (Schillewaert et al., 1998). Under non-probability sampling there are a number sampling techniques associated with non-probability sampling, ranging from purposive and volunteer (Saunders et al., 2012).

For study 1 the sample design adapted was purposive sampling, in the form of convenience sampling, as recommended by Pruchno et al. (2008) and Saunders et al. (2012). The use of convenience samples is typical and widely employed in social research and behavioural research (Pruchno et al., 2008). Convenience sampling as the name indicates, allows the respondents to be selected due to their easy availability and convenience (Saunders et al., 2012). Also, this technique is considered to be pragmatic, efficient and cost effective (Fredman et al., 2004; Hultsch et al., 2002).

5.4.3 Recruitment

It has been acknowledged that there are several challenges in recruiting participants (Patel et al., 2003), such as getting the participants to agree to take part in the research in the first instance. The recruitment of participants is important for two main reasons. Firstly, it is necessary to recruit a sufficient sample, which is representative of the target population (Oppenheim, 1966, Patel et al., 2003; Roosa et al., 2008). Secondly, it is essential to recruit enough participants, in terms of numbers that meet the sample size required for the research (Saunders et al., 2012). Another important factor relating to sample size is associated with the requirements for SEM, in which the sample size directly influences the suitability and statistical power of multiple regression (Hair et al., 2010). More specifically the authors suggest that, the sample size impacts on the generalizability of the results, in terms of the proportion of observations to the number of independent variables. In order to overcome this issue the authors recommend the following: "a general rule is that the ratio should never fall below 5:1, meaning that five observations are made for each independent variable in the variate" (Hair et al., 2010, p.175).

In order to reduce the potential causes of non-response bias, the participants were informed about the overall purpose of the research. The participants were briefed

in relation to the structure and layout of the questionnaire, as recommend by Patel et al. (2003). For the purpose of study 1, data was collected over a period of two months, from January 2015 until the end of February 2015. Data was gathered from a non-student population, by approaching local shops and businesses. The managers were briefed on the research, and permission was granted by them to carry out the data collection with their employees. The surveys were hand delivered; in some cases the respondents completed the survey instantly. In other instances, the completed surveys were collected on a set date in agreement with the managers (who were given clear instructions).

The people who participated in the survey were important, and not the type of business or business sector *per se*. Participants from all age groups were welcome to take part in the completion of the survey; this was for two main reasons. Firstly, the research focuses on the relationship between the age of the consumer, relative to nostalgic preferences and narcissism. Secondly, consumers from all ages (old and young) can experience nostalgia in the form of vicarious nostalgia (Goulding, 2002); this is particularly true for younger consumers.

5.4.4 Participants and Sample Size

A total number of three hundred and fourteen (314) respondents successfully completed the questionnaire. As soon as the data collection phase for study 1 came to a conclusion, the process of data entry into SPSS was carried. The data was manually inputted into SPSS over the course of a two week period.

5.4.5 Data Screening

The total number of responses for study 1 was four hundred and three (403). The total number of completed surveys for study 1 was three hundred and fourteen

(314). This total comprised of one hundred and sixty-nine (169) completed surveys from questionnaire song list order 01, and one hundred and forty-five (145) completed surveys from questionnaire song list order 02.

One important factor relating to the questionnaire for study 1, was with regards to the song(s) selected by the respondents. In order for the questionnaire to be considered valid for data analysis purposes, a minimum of one song must have been selected. During the data collection phase, it was noticed that some of the respondents had selected 'no' to all the song choices, therefore these questionnaires were placed to one side and were not inputted into SPSS. The total number of questionnaires in which the respondents answered 'no' to all the songs was fifty-four (54). Further questionnaires were excluded from the study due to missing items (this accounted for twenty (20) in total), as well as the respondents failing to give their year of birth (fifteen (15) in total fell into this category). The total number of incomplete surveys for study 1 was eighty-nine (89).

5.5   Sample Statistics

5.5.1   Demographic Descriptive Statistics

This section will present some of the main descriptive statistics relating to study 1. Table 7 below highlights the statistical data relating to gender, in relation to study 1. The data reveals that there are considerably more female respondents (N= 210, 66.9%) in the sample, in comparison to male respondents (N= 104, 33.1%).

Table 7: The Dispersion of Gender for Study 1

GENDER	FREQUENCY	PERCENT	CUMULATIVE PERCENT
Male	104	33.1	33.1
Female	210	66.9	100.0
Total	314	100.0	

The age of the respondents within study 1 appeared to be mixed; the details are documented in Table 8. The total number of respondents within the sample was N=314. The reported age of the youngest respondent(s) was eighteen (18) years old, whereas the oldest respondent(s) was sixty-nine (69) years old. Thus the actual difference between the lowest and highest age of the respondent is fifty-one (51) years. Also, the stated mean age of the respondents was 34.95; similarly, the median age of the respondents was reported as being 31.00. The modal age of the respondents was reported as being twenty (20) years old. The standard deviation refers to the measure of the extent to which the age of the respondents differs on average from the actual mean score. The standard deviation with regards to the age of the respondents is 13.548.

Table 8: The Dispersion of Age for Study 1

DESCRIPTIVES	DESCRIPTIVE STATISTICS
N	314
RANGE	51
MINIMUM	18
MAXIMUM	69
MEAN	34.95
MEDIAN	31.00
MODE	20
STANDARD DEVIATION	13.548

Further details on the demographic characteristics relating to age are presented in Figure 4, which shows the number of respondents within each age group. The following age groups contained the fewest respondents in terms of population size: age group 1.00 represented respondents below and equal to the age of 20, this accounted for 11.1%; age group 6.00 related to people over the age of 60, this represented 6.4% of the total sample population. The age group 2.00 related to the respondents above the age of 20, this corresponded to 38.5% of the sample population, which was the most common. The majority of the sample population fell into the following age groups: 3.00 represented people over the age of 30, which equated to 17.8%; 4.00 related to the respondents over the age of 40, and this made up 15.9% of the total sample size; 5.00 symbolised respondents over the age of 50, and this accounted for 10.2% of the population.
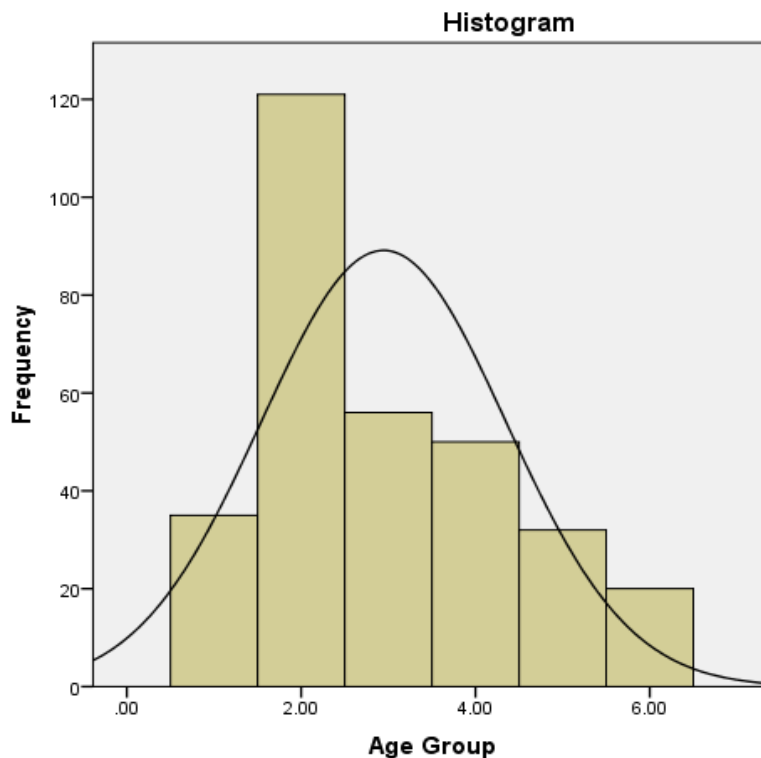
Figure 4: Study 1 Age Groups

5.5.2 Non-Response Bias Test

According to Oppenheim (1966), it is important to establish whether the causes of non-response bias are related with the topic of the research under investigation. Thus, in order to test for the potential of non-response bias, a test was carried out. The test was based on a comparison, amongst the early responses vs. the late responses (Oppenheim, 1966; Schmidt, 2001). Previous research by Datta et al. (2005), has used key study variables, towards testing for non-response bias, as recommended by Oppenheim (1966). In consequence, for the purpose of this study, the same approach was taken. In study 1, the total number of early responses were N=150, and the late responses were N=164 which were assessed with the variable interdependent and independent self-construal (Singelis, 1994). A dummy variable was created in SPSS under the name of response bias, the early responses were coded with 0 and the late responses were coded with 1. A within group nonparametric test (Mann-Whitney U test) was conducted to test the null hypothesis, that there is no significant difference amongst early and late responses respectively. The within group comparison test statistics revealed: interdependent self-construal p = .672; independent self-construal p = .360, therefore there was no significant difference between early and late responses on the tested variables, thus accepting the null hypothesis (see Table 9).

Table 9: Mann-Whitey U Test Results

	Inde_SC	Inter_SC
Mann-Whitney U	11565.000	11960.000
Wilcoxon W	22890.000	23285.000
Z	-.915	-.423
Asymp. Sig. (2-tailed)	.360	.672

5.5.3   Testing Distribution for Normality

The significance of normal distribution of data is crucial, as it underpins the fundamental assumption of various statistical techniques (Yap and Sim, 2011). According to Yap and Sim (2011), "when carrying out statistical analysis using parametric methods, validating the assumption of normality is of fundamental concern for the analyst" (p.2141). Normality tests, according to the authors can be categorised into tests centred on "regression and correlation (SW, Shapiro– Francia and Ryan– Joiner tests), CSQ test, empirical distribution test (such as KS, LL, AD and CVM), moment tests (skewness test, kurtosis test, D'Agostino test, JB test), spacings test (Rao's test, Greenwood test and other special tests)" (Yap and Sim, 2011, p.2143).

For the purpose of this study, the tests of normality were conducted using the Kolmogorov-Smirnov (KS) normality test, as recommended by Yap and Sim (2011). The results of the KS normality test statistics revealed that, all the individual values relating to the IV's produced a significant result of 0.000, thus providing validation that non-normality was constant in the whole sample. With regards to the DV's, only song age produced a non-significant result, as it is a continuous variable and was therefore not normally distributed (the finding is not that surprising as it's an approximate distribution and typically more likely to have a bell shape curve), (see Appendix 2 for the Kolmogorov-Smirnov Normality Test Results). The majority of statistics used in SEM assume multivariate normal distribution, similarly authors such as Weston and Gore (2006) highlight that the maximum likehood technique assumes multivariate normality.

5.6 Analytical Procedures

5.6.1 The Measurement Model

This section contains information relating to the measurement model for study 1. Also, details relating to the CFA process and encompassing procedures, concerning factorial validity of the measurement model and measurement scale are presented. The validity test of the causal structure, in relation to the model is discussed. In addition to this, other developments concerning the CFA model, such as the moderation procedure will also be documented.

The main latent variable within study 1 measurement model is defined as self-construals (Singelis, 1994). According to Byrne (2016), latent variables are theoretical constructs thus they cannot be observed directly, and as a result they cannot be measured directly. The latent variables are linked to the observed variables, which as the name suggests can be observed thus can be measured.

CFA was performed in order to assess the construct validity, relating to the independent and interdependent self-construals (Singelis, 1994). The self-construals scale (Singelis, 1994) measures two dimensions (independent and interdependent self-construal). This scale contains a total of twenty-four (24) items: twelve (12) items relate to the independent self-construals and a further twelve (12) items relate to the interdependent self-construals. The observed variables within study 1 are acknowledged as being interdependent and independent (relating to the latent variable self-construals). The term observed variable relates to the measured scores, more specifically, it denotes the actual measurement, therefore they function as indicators of the overarching construct which they are known to symbolise (Byrne, 2016).

A CFA was administered by using the software package AMOS. In order to assess the validity of the first order latent variables, relative to their connecting observed variables, by the process of co-varying. The validity of the observed variables was established by assessing the standardised regression weights, from the output in AMOS. In order to establish the valid observed variables, the method presented by Hair et al. (2010) was followed, which highlights that the required loadings should be of values of 0.50 and more preferably 0.70. Thus, the minimum level of 0.50 was applied, when reviewing the standard regression weights in this study.

5.6.2   Estimation of the Model

It is important to take into consideration the model estimates, in order to make interpretations. Violations of multivariate normality assumptions apply, if the data is not normally distributed. There are a number of recommended techniques to test data which is not normally distributed, and they are collectively known as non-parametric tests (Kline, 2005; Weston and Gore, 2006). For the purpose of this research, given the non-normality of the data, it was important to adopt the best practices recommended to perform CFA in AMOS (Hair et al., 2010; Kline, 2005; Weston and Gore, 2006). A number of estimation methods were taken into consideration (Blunch, 2008). Maximum likelihood (ML) estimation relates to the ideal estimation method in SEM; unweighted least squares (ULS) relates to the function of regression, in which ULS reduces the sum of squared values in the residual matrix; generalized least squares (GLS) this relates to regression, and can be defined as the equivalent to weighted least squares; scale free least squares (SLS) is based on the correlation matrix; asymptotically distribution-free estimation (ADF) ensures that the moment of the variables follows an eight-moment matrix, (Blunch, 2008; Weston and Gore, 2006).

On one hand, the estimation methods ULS and ADF do not assume multivariate normality of data, whilst on the other hand ML and GLS do assume multivariate normality (West and Gore, 2006). ML estimation method is regarded to be the one of the most preferred and straightforward techniques, to use when violations of multivariate normality exist (Byrne, 2016; Weston and Gore, 2006). Furthermore, authors such as Kline (2011) recommend the use of the statistical procedure known as bootstrapping (Bollen and Stine, 1992), towards testing models which are made up of non-normal data. Within this context a model is tested via the use of ML. More specifically, the Bollen-Stine (Bollen and Stine, 1992) procedure, "tests for the correctness of a hypothesized model without assuming normality" (Byrne, 2016, p.124). For the purpose of this study, ML was adopted coupled with the Bollen-Stine bootstrapping to correct for multivariate non-normality as recommended by Blunch, (2008); Hair et al. (2010); Kline, (2005); Weston and Gore, (2006).

5.6.3 The Measurement Model and Reliability Assessment

In order to ensure that the concepts and constructs within the SEM model are reliable, it is necessary is assess the scales and measurement instruments. According to Blunch (2008, p.27), "the reliability of an instrument is its ability to give nearly identical results in repeated measurements under identical conditions; in other words reliability is about reproducibility."

The analysis involved in empirical data is in essence to observe any variation and co-variation, for example: "by how much do the attributes vary among observations, and to what extent do they co-vary?" (Blunch, 2008, p.28). Covariance occurs when a correlation exists between two variables, and covariance is the extent to which those two variables are positively or negatively associated with each other (Iacobucci, 2013). In contrast, the variance of a variable is a value which usually

accounts for the total level of dispersion of values, relating to a variable and its mean (Hair et al., 2010).

5.6.4 The Model-Fitting Process and Fit Indices

The model-fitting process, according to Byrne (2016) is a crucial task towards establishing goodness-of-fit between the hypothesised model(s), relative to the sample data. Importantly, the model fit can be assessed by examining the absolute fit indices, which measure how well a model fits the actual observed data, (Weston and Gore, 2006). There are two well-known approaches towards reviewing the model fit i.e. the chi square (χ^2) goodness-of-fit statistic, and the indices of approximate fit indices (AFIs) (Hu and Bentler, 1999; Weston and Gore, 2006).

There can be problems with the chi square due to the large sample size, Bagozzi (1981, p.380) highlights that this is "because the chi square test (χ^2-test) is directly proportional to sample size, virtually any model is likely to be rejected if the sample is large enough." In contrast, another weakness of the chi square test is if the sample size is relatively small then the model will be accepted (Blunch, 2008). In other words "we test a hypothesis that we know *a priori* is false—and if the sample is large enough the test will show what we expect it to show!" (Blunch, 2008, p.110). This problem relating to the chi square test can be resolved, by incorporating various types of model fit indices, these are designed to verify whether the model is supported by the data (Blunch, 2008).

Authors such as Fan et al. (1999), have made efforts to address the limitations surrounding the chi square (relative to the model fit), by recommending other supplementary indices indexes for reviewing model fit. For example, in addition to documenting the chi square value, other alternate values relating to the absolute fit indices that can be reported are: root mean square (RMR); root mean square error of

approximation (RMSEA); standardised root mean square residual (SRMR). Also, other alternative values of relative fit measures such as: normed fit index (NFI); comparative fit index (CFI); non-normed fit index (NNFI), can also be documented (in conjunction with the chi square).

The weakness relating to the chi square is that it is sensitive to the sample size: "if the sample is sufficiently small we will accept any model, and if it is sufficiently large any model will be rejected" (Blunch, 2008, p.110). More importantly, fit indices were created in an attempt towards reducing some of the problems, relating to the sample size and distributional misspecification, linked with the conventional test-of-fit (associated with the chi square statistic), during the assessment of a model (Bentler and Bonett, 1980; Hu and Bentler, 1999).

Fit indices provide a different route towards conveying the distance between the sample covariance matrix, and the estimated implied covariance matrix (Blunch, 2008). The goodness-of-fit indices (Blunch, 2008), as mentioned early can be understood in the following ways: (i) RMR relates to the absolute fit measures, which is concerned with judging the fit of a model *per se,* without making reference to any other models in a similar setting; (ii) RMSEA underpins the fit based on a non-central chi square distribution, thus inferring that no model can be correct; it can merely be approximately correct; (iii) SRMR indicates the average value amongst all of the standardised residuals; (iv) NFI, CFI, and the NNFI correspond to the relative fit measures which enable the fit to be reviewed relative to other models sharing a common basis. In sum, Hu and Bentler's (1999), two-index presentation strategy recommends that, the following combinations of fit measures can be used towards statistically verify a model fit:

1. CFI and SRMR
2. NNFI and SRMR
3. RMSEA and SRMR

Moreover, the goodness-of-fit statistics should adhere to the following rules as outlined in Hu and Bentler's two-index presentation strategy:

1. CFI equal to or greater than 0.96 and SRMR equal to or less than 0.09
2. NNFI equal to or greater than 0.96 and SRMR equal to or less than 0.09
3. RMSEA equal to or less than 0.06 and SRMR equal to or less than 0.09

For the purpose of the PhD, Hu and Bentler's two-index presentation strategy will be incorporated as a guide, towards assessing and confirming the model fit. Authors such Millsap (2007) and Barrett (2007) highlight that Hu and Bentler's (1999) two-index presentation strategy is a guide, and that the thresholds were "originally meant to be rough suggestions for boundaries, but many investigators ignore their provisional nature and instead regard them as firm markers of model acceptance" (Millsap, 2007 p.876).

5.6.5   Model Fit

The CFA measurement model showed that, the following items failed to meet the value of 0.50 as a minimum benchmark: six items relating to interdependent self-construal (4_seat, 5_modest, 8_parents, 10_stay, 11_fails, 12_argument), six items relating independent self-construal (1_no, 2_speaking, 5_home, 7_act, 8_first_name, 12_good_health), were therefore removed (see Table 10).

Table 10: AMOS Factor Loadings (Self-Construal Scale)

SCALE ITEMS	FACTOR	
	1	2
	Interdependent	Independent
1_respect	.510	
2_harmony	.546	
3_happiness	.603	
4_seat	.419	
5_modest	.401	
6_sacrifice	.626	
7_relationships	.626	
8_parents	.492	
9_decisions	.543	
10_ stay	.471	
11_fails	.450	
12_argument	.418	
1_no		.228
2_speaking		.291
3_imagination		.519
4_singled		.475
5_home		.347
6_take_care		.475
7_act		.289
8_first name		.373
9_forthright		.540
10_unique		.648
11_personal		.664
12_good health		.289

Before the items were deleted the model fit was reported as being: $\chi^2_{(251)}$ = 809.100, p = 0.00, CFI = 0.654, RMSEA = 0.084, p-close = 0.000, SRMR = 0.0800, thus this yielded a poor model fit. Once the items were deleted the re-estimated output gave a model fit of CFI =0.926, which was a slight improvement than the original score. Thus, an improvement in the model was noted: $\chi^2_{(51)}$ = 109.620, p = 0.00, CFI = 0.926, RMSEA = 0.061, p = 0.126, SRMR = .0537.

Additionally, the chi square is a "statistical measure of difference used to compare the observed and the estimated covariance matrices" (Hair et al., 2010, p.630), and is a measure of how well the data fits the theory. The chi square significance value indicates rejection of the null hypotheses (Barrett, 2007); ideally a non-significant chi square is desirable, as this suggests that there is no significant difference between the theory and the data. Most often this is not the case, as a number of factors can influence this (Byrne, 2016). A high sample size can be a trigger, as noted previously; one

limitation of the chi square is that it is sensitive to the sample size (Bagozzi, 1981). Data that is non-normally distributed or has non-parametric distribution, may also be a cause (Kline, 2005).

5.6.6 Construct Validity

Construct validity according to Byrne (2016), encompasses two modes of inquiry: (i) validation of a construct, and (ii) validation of a measuring instrument.

Validity, as Blunch (2008), outlines is important to achieve in order to verify that the measuring instrument is valid. It is therefore important that, the measuring instrument is both reliable and valid. In some instances validity becomes a little unclear due to the following three reasons.

First, content validity signifies that a particular measurement seems to include all (or numerous), facets of the theory which is being assessed (Blunch, 2008). In essence, content validity pays attention to the capability of the defined concept, to measure what it is supposed to capture, (Iacobucci and Churchill, 2010).

Second, criterion validity is associated with the measuring instrument, which is assessed by comparing the actual measurement with the criterion variable (Blunch, 2008). Authors such as Aaker et al. (2011), outline that criterion validity tends to be largely justifiable, as it is based solely on empirical evidence, such that the measuring instrument correlates with other criterion variables. On one hand, concurrent validity may occur if two variables are assessed in the same time period; on the other hand, predictive validity may arise when a measure can predict a potential future outcome (Aaker et al., 2011). Furthermore, it is noted by Aaker et al. (2011), that concurrent and predictive validity are evidence of convergent validly. This means that the measure can adequately signify the variable, if correlation and convergence occurs with the assumed measures relating to that variable. In contrast to convergent validity, discriminant

validity may arise when the correlations and convergences between the measures and other associated measures are poor, and they are not assessing the required concept (Aaker et al., 2011).

Third, construct validity suggests that the measurement constructs are highly related to each other, thus, they have a large construct validity (Blunch, 2008). More specifically, Peter (1981) argues that construct validity as a term "means that a measure assesses the magnitude and direction of (1) all of the characteristics and (2) only the characteristics of the construct it is purported to assess" (p.134). Further, Churchill (1979), highlights that construct validity should not be the overriding focus. Rather, attention should be paid to the extent to which the measure correlates, in relation to other measures (which are supposed to measure the same concept), and to assess whether the measure actually performs as it is expected to do so. Notably, Blunch argues that "content validity is theoretically based and usually not measureable, while criterion validity is purely empirical, and construct validity is theoretically as well as empirically based" (2008, p.43).

To summarise, construct validity illustrates that hypothetical constructs can not be directly observed, and therefore they can only be measured indirectly via observed scores (Kline, 2005).

5.6.7   Validity and Reliability Analysis for the Scale

Discriminant validity is the "extent to which independent assessment methods diverge in their measurement of different traits; ideally these values should demonstrate minimal convergence" (Byrne, 2016, p.312). Discriminant validity is the degree to which a construct is actually different from other constructs, thus, high levels of discriminant validity confirms that a construct is unique and represents a certain phenomena (Hair et al., 2010). Discriminant validity according to Fornell and Larcker

(1981), can be assessed in a number of different ways. For example, the correlation matrix has been used as a tool to examine discriminant validity, where bivariate correlation estimates 0f 0.8 between two constructs are deemed to indicate that the two constructs are distinct and discriminate from each other (Gaskin, 2012). Authors such as Hair et al. (2010) argue that "a latent construct should explain more of the variance in its item measures, that it shares with another construct" (p.710), thus once this is fulfilled there is good evidence of discriminant validity.

The interdependent and independent self-construal multi-item scale, produced the following reliability scores: (i) interdependent self-construal, alpha = 0.75; (ii) independent self-construal, alpha = 0.716. Both scores produced a sufficient Cronbach alpha level. The correlation matrix can be seen in Table 11. The bivariate correlations presented in Table 11 shows that, the construct narcissism has a value above 0. Also, the correlation coefficients are showing to be less than 0.71, thus, signifying discriminant validity of narcissism as outlined by the authors MacKenzie at al. (2005).

Table 11: Correlation Matrix for the Model in Study 1

CORRELATIONS									
	Mean	Std. Deviation	Narcissism	Inde_SC	Inter_SC	Song_Pop	Song_Age	Gender SC	Age
Narcissism	11.87	6.682	1						
Inde_SC	3.7623	.72120	.299**	1					
Inter_SC	2.9766	.50423	-.083	.108	1				
Song_Pop	5.3162	.84951	-.082	.029	-.068	1			
Song Age	29.3480	7.93430	-.109	-.057	-.018	.004	1		
Age	.67	.471	-.244**	-.102	-.044	-.043	.550**	1	
Gender	34.95	13.548	-.153**	-.065	.135*	.071	-.010	-.072	1
**. Correlation is significant at the 0.01 level (2-tailed).									
*. Correlation is significant at the 0.05 level (2-tailed).									

5.6.8 Common Method Bias

It is acknowledged that, Harman's single-factor test (or Harman's one-factor test), is the most common type of test which has been administered in the assessment of common method bias and common method variance (Podsakoff et al., 2003; Fuller et

al., 2016). Thus, in order to address the issue of common method bias in study 1, Harman's single-factor test was employed. The guidance by Gaskin (2011) was adapted, with regards to the statistical procedure, which was carried out using SPSS. Harman's single-factor test was completed by carrying out an exploratory factor analysis, which was applied to the multi-item scale(s) in study 1 (independent self-construal and interdependent self-construal). The results produced an eigenvalue of 16% which is acceptable, as it is below the 50% threshold (Gaskin, 2011; Podsakoff & Organ, 1986; Podsakoff et al., 2003), thus suggesting there in no evidence of common method bias in study 1.

5.7   Hypotheses Testing

5.7.1   The Structural Model

A structural model was built in order to test a number of hypotheses, relating to the constructs within this study. The construct narcissism (Raskin and Hall, 1979; Raskin and Terry, 1988) is measured as a score ranging from 1 to 40, therefore this is not classified as a latent variable, thus was added later to the CFA model. The following control variable: gender was added to the model. As soon as narcissism was added to the CFA model, in addition to the two DV's (song popularity and song age), and the control variable (gender), the model for study 1 was then estimated: $\chi^2_{(9)} = 20.189$, p = 0.017, CFI = 0.942, RMSEA = 0.063, p-close = 0.244, SRMR = 0.0450, thus producing good fit indices. The CFA structural model for study 1 is presented in Figure 5.
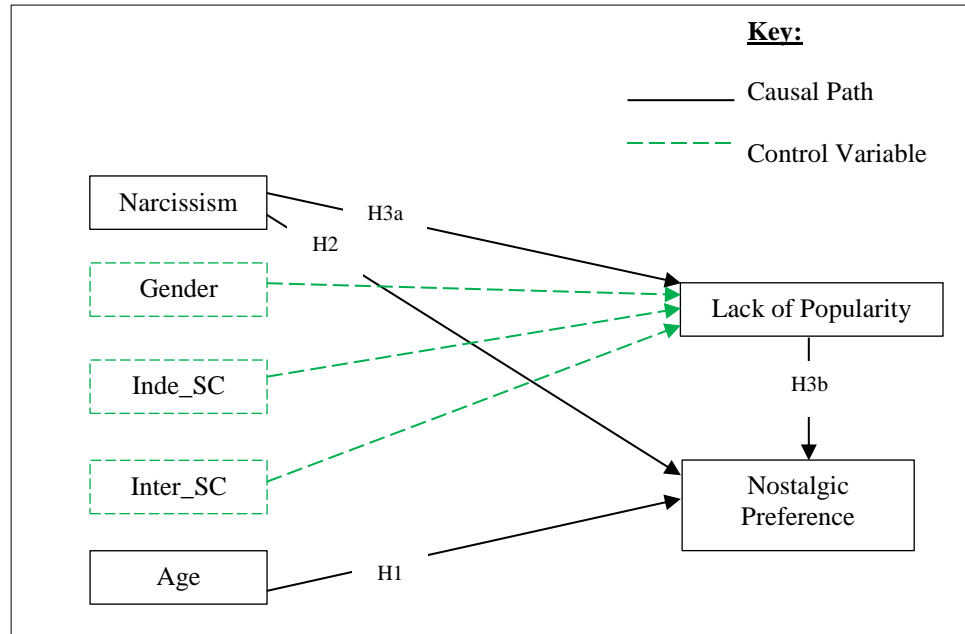
Figure 5: Study 1: The CFA Structural Model

In order to test the null hypothesis that the model was accurate and correct, the Bollen-Stine Bootstrapping procedure was conducted as suggested for multivariate non-normality, by authors such as Gold et al. (2003). The test results for the model was significant at $p = 0.03$, therefore the alternative hypothesis was rejected and thus accepting the fact that the model is in fact correct. The sample distribution connected with the bootstrapping procedure can be seen in Figure 6.

```
                              |-------------------
                     1.505    |*
                     3.443    |*********
                     5.381    |***************
                     7.319    |********************
                     9.258    |*****************
                    11.196    |**************
                    13.134    |**********
N = 2000            15.072    |*******
Mean = 9.755        17.010    |****
S. e. = .103        18.948    |***
                    20.886    |**
                    22.824    |*
                    24.762    |*
                    26.701    |*
                    28.639    |*
                              |-------------------
```

Figure 6: ML Discrepancy (Implied vs. Sample) Study 1 Model

5.8   Results

In the following section, the standardised regression weights, R^2 and path coefficients (β-values), of the structural paths including the independent variables (narcissism, inde_SC, inter_SC), and dependent variables (lack of popularity, and nostalgic preference) are presented in Table 12. The R^2 values were recorded as being 0.291 (nostalgic preference), and 0.025 (lack of popularity), suggesting robustness relating to the explanatory power of the model.

Table 12: Regression Weights, R^2 and β-values for the Model

Path	Beta St. Estimate	P
(H₁) age → nostalgic preference	0.532	**0.001**
(H₂) Narcissism → nostalgic preference	0.042	**0.434 (ns)**
(H₃) Narcissism → lack of popularity	0.124	**0.045**
(H₄) lack of popularity → nostalgic preference	0.054	**0.264 (ns)**
R^2 Nostalgic Preference = 0.291		
R^2 Lack of popularity = 0.025		
ns = non-significant		

In Table 12, the results show that H₁ is positively supported (β = 0.532, p = 0.001), such that the age of the consumer is positively associated with the age of the

nostalgic artefact. H_2 produced a positively non-significant result ($\beta = 0.042$, p = 0.434), and did not support the hypothesis suggesting that narcissism is positively related to the preferences for the nostalgic artefacts. H_3 showed a positive beta value but significant relationship ($\beta = 0.124$, p = 0.045), therefore did not support the hypothesis indicating that the more narcissistic consumers are the less popular nostalgic artefacts they prefer. H_4 which indicates that the less popular the preferred artefact is the more nostalgic it is was not supported ($\beta = 0.054$, p = 0.264).

With regards to the control variable, there was no support towards the relationship for: (i) gender $\rightarrow$ lack of popularity ($\beta = 0.069$, p = 0.217); (ii) independent self-construal $\rightarrow$ lack of popularity ($\beta = 0.083$, p = 0.16); (iii) interdependent self-construal $\rightarrow$ lack of popularity ($\beta = -0.095$, p = 0.097).

5.9   A Summary of the Hypotheses

Table 13 contains a list of all the hypotheses in addition to stating the outcome.

Table 13: A Summary Table of the Hypotheses

HYPOTHESES	OUTCOME
H_1: The age of the consumer is positively related to the preferences for nostalgic artefacts.	Supported
H_2: Narcissism is positively related to the preferences for the nostalgic artefacts.	Supported
H_3: The more narcissistic consumers are the less popular nostalgic artefacts they prefer.	Not Supported
H_4: The less popular the preferred artefact is the more nostalgic it is.	Not Supported

Chapter 6 – Study 2 Methodological Procedures

6.1   Overview of the Chapter

This chapter contains details relating to: (i) the design of the study, in addition to providing justification relating to the questionnaire design and use; (ii) a discussion based on the data collection process, a presentation of the descriptive results will be given; (iii) details relating to the measurement model; (iv) information on the structural model; (v) the results relating to the study; (vi) testing and verifying the effects of potential common method variance.

6.2   Design of the Study

This study builds further on the results in study 1, presented earlier in Chapter 5. More specifically, this study seeks to investigate the construct of narcissism, by paying close attention to its two main facets admiration (Ad) and rivalry (Ri). Similarly, this study seeks to examine the factors that influence nostalgic preferences of cultural artefacts specifically relating to songs, films, and TV series. Songs, films, and TV series are more accessible to the wider population, and people are able to relate to songs, films, and TV series much easily, as opposed to an old vintage car. More importantly, this study examines three cultural artefacts (songs, films, and TV series) as a dependent variable, which has not been investigated in this context before. Previous studies have used other types of product categories and stimuli; this can be seen in Table 2.

The difference in this study is that cultural artefact is an aggregate, consisting of songs, films, and TV series. Thus this study is designed on the basis of continuous aggregate variables, and was not designed as multi-item scale or as latent variables. Study 2 is made up of two dependent variables, artefact age which is used as a proxy for nostalgic preference and artefact popularity, which is used as a measure of lack of

popularity towards popular culture. The independent variables include rivalry and admiration (relating to narcissism) and age.

Temporal past (TP), temporal current (TC), temporal future (TF), gender, in addition to emotions (positive and negative), are the control variables within this study.

6.2.1 Vignettes: Public Self vs. Private Self

The vignette relating to the public self contains an account relating to a persons social situation and social group identity. Whilst in comparison, the vignette for private self comprises of a description capturing a persons own self-identity, and sense of self. Table 14 contains the vignettes relating to the public self and private self, in conjunction to the song, film, and TV series. The vignettes were used primarily as a way to condition the respondents thinking and thought process, in order to assess their responses relating to the song, film, and TV series. The respondents received only one type of scenario, either the public self vignette or the private self vignette.

Table 14: Vignettes: Public Self and Private Self

ARTEFACT	PUBLIC SELF	PRIVATE SELF
SONG	Please spend some time to think of a SONG that is representative of the group of people <u>you</u> like to hang out with; that is, <u>your friends.</u> In other words, think of a <u>song</u> that you would play in a following situation: You have invited your friends to drop by your place for a chat and drinks. Imagine spending an evening like this with your friends. Now, think of a <u>song</u> that <u>you</u> would like to play in a situation like this one, which says <u>"This is us" or "This is who we are".</u>	Please spend some time and think of a <u>SONG</u> that really says something important about <u>yourself,</u> something about your <u>identity</u> and your <u>sense of self.</u> In other words, think of a <u>song</u> that says "This is <u>me</u>" or "This is who <u>I</u> am" or "This is what <u>my</u> life is about".
FILM	Please keep thinking about <u>your</u> circle of <u>friends</u> and the <u>social group you</u> belong to… Please spend a few moments to think of a <u>FILM</u> that really says something important about your <u>social group identity</u> and your <u>social self.</u> In other words, think of a <u>film</u> that says <u>"This is us" or "This is who we are".</u>	Please keep thinking about <u>your identity</u> and who <u>you</u> are… Please spend a few moments and think of a <u>FILM</u> that really says something important about <u>yourself,</u> something about your <u>identity</u> and your <u>sense of self.</u> In other words, think of a <u>film</u> that says "This is <u>me</u>" or "This is who <u>I</u> am" or "This is what <u>my</u> life is about".
TV SERIES	Please continue to think about your <u>group of friends</u> and the importance of your <u>social identity</u>… Please spend a few minutes and think of a <u>TV SERIES</u> that really says something important about your <u>social group identity</u> and your <u>social self.</u> In other words, think of a <u>TV Series</u> that says <u>"This is us" or "This is who we are".</u>	Please keep thinking about who <u>you</u> are and your <u>identity</u>… Please spend a few minutes and think of a <u>TV SERIES</u> that really says something important about <u>yourself,</u> something about your <u>identity</u> and your <u>sense of self.</u> In other words, think of a <u>TV Series</u> that says "This is <u>me</u>" or "This is who <u>I</u> am" or "This is what <u>my</u> life is about".

6.2.2 Questionnaire Design and Structure

A quasi-experimental design in the form of a survey design (with a vignette), was employed for the purpose of this study. The questionnaire was designed by utilising the relevant constructs and items (see Chapter 4). The first page of the questionnaire was for information purposes only, and was treated as an opening letter. The respondents were provided with a short description, outlining the overall aim of the questionnaire. The overall aim of the research was presented by using the following

phrase: 'research looking at people's entertainment and arts preferences and behavioural characteristics.'

Other general information relating to the author was also documented; this included general details, such as the full name and email address. Other important factors relating to the respondents confidentiality was also highlighted. The respondents were made aware that all their responses would remain anonymous, and that they would not be identifiable. With the exception to age and gender, no personal data relating to the respondents was collected.

In order to reward the respondents for their time to fill in the survey, there was an opportunity for them to enter a lucky draw. The lucky draw entry was only valid based on the condition that, the respondents completed the questionnaire in full. The respondents were given the option to enter the lucky draw. The second page of the questionnaire, highlighted the aim of the survey for a second time. The respondents were presented with the structure of the questionnaire, at the same time they were notified that the questionnaire was made up of six sections. Also, details relating to the respondents anonymity, were repeated for a second time. The questionnaire contained a grand total of seventeen pages; the respondents were informed that it would take around fifteen minutes to complete. Therefore, as a guide for the respondents, twenty minutes was given as a general estimated time, the aim of this was to allow the respondents to judge whether they could commit to filling out the questionnaire, for that duration of time.

6.2.3   Test Piloting the Questionnaire

Issues relating to the design and layout of the questionnaire were taken into consideration, as recommended by Oppenheim (1966). Thus, before the questionnaire was fully distributed out to the respondents, a small pre-test was carried out on a

sample size of only ten respondents. Based on the pre-test comments and feedback given by the respondents, a series of small amendments were made to the questionnaire, in order to improve the quality. The main amendments made were in relation to the wording used in the scenarios. Other comments made by the respondents, helped to improve the grammatical description of the instructions given in the questionnaire.

A further small pre-test was conducted, of the amended draft version of the questionnaire. Five new respondents were given the updated version of the questionnaire to critique. The second pre-test exercise generated a positive response, and no additional comments were made to suggest further amendments were required. The final version of the fully completed questionnaire (public self) can be viewed in Appendix 3.

6.3   The Data Collection Process

6.3.1   Sampling and Recruitment

For the purpose of study 2, the same sampling and recruitment procedure was carried out as documented in Chapter 5. The data was collected over a period of three months from April 2016 until the end of June 2016. In study 2, participants across all age groups and types of respondents were targeted; this is for the same reasons as mentioned previously in Chapter 5 (under the sampling and recruitment section for Study 1).

6.3.2   Participants and Sample Size

A total number of two hundred and twenty-four (223) respondents fully completed the questionnaire, thus concluding the data collection phase. Thereafter, the task of data entry into SPSS was carried out; this process lasted around one month.

6.3.3   Data Screening

The total number of responses for study 2 was two hundred and thirty-one (231). The total number of completed surveys for study 2 was two hundred and twenty-three (223). This total contained one hundred and sixteen (116) public self questionnaires, and one hundred and seven (107) private self questionnaires. Certain questionnaires from the study were excluded due to missing items, this accounted for: three (3) incomplete surveys relating to public self and five (5) surveys relating to the private self. The main reason for the exclusion was due to the respondents failing to give their year of birth and due to missing items. The total number of incomplete surveys in study 2 was eight (8).

6.4   Sample Statistics

6.4.1   Demographic Descriptive Statistics

The main descriptive statistics relating to study 2, will be presented in this section. Table 15 below documents the statistical data relating to gender. The data in study 2 highlights that, there are significantly more female respondents (N= 137, 61.4%) in the sample, in contrast to male respondents (N= 86, 38.6%).

Table 15: The Dispersion of Gender for Study 2

GENDER	FREQUENCY	PERCENT	CUMULATIVE PERCENT
Male	86	38.6	38.6
Female	137	61.4	100.0
Total	223	100.0	

The age of the respondents within study 2 seemed to be very well mixed; the data is presented in Table 16. The total number of respondents within the sample was

N=223. The reported age of the youngest respondent(s) was eighteen (18) years old, while the oldest respondent(s) was sixty-six (66) years old. Therefore, the actual difference between the lowest and highest age of the respondent is forty-eight (48) years. Also, the specified mean age of the respondents was 35.28; likewise, the median age of the respondents was reported as being 32.00. The modal age of the respondents was reported as being twenty-seven (27) years old. The standard deviation refers to the measure, of the extent to which the age of the respondents differs on average from the actual mean score. The standard deviation, in relation to the age of the respondents is 12.800.

Table 16: The Dispersion of Age for Study 2

DESCRIPTIVES	DESCRIPTIVE STATISTICS
N	223
RANGE	48
MINIMUM	18
MAXIMUM	66
MEAN	35.28
MEDIAN	32.00
MODE	27
STANDARD DEVIATION	12.800

Additional information with regards to the demographic characteristics relating to age is shown in Figure 7, which represents the number of respondents within each age group. Two age groups had the least number of respondents in relation to the total sample size: age group 1.00 symbolised respondents below and equal to the age of 20, this represented 9.4%; age group 6.00 characterised people over the age of 60, this accounted for 2.7% the total sample population. The sample population which contained the most respondents was for the age group 2.00, relating to the people above

the age of 20, this corresponded to 36.8% of the sample population. Generally speaking, the remaining sample population accounted for the following age groups: 3.00 represented people over the age of 30, which amounted to 20.2%; 4.00 related to the respondents over the age of 40, accounting for 17.5% of the population; 5.00 represented people who were over the age of 50, and this equated to 13.5% of the total population sample.
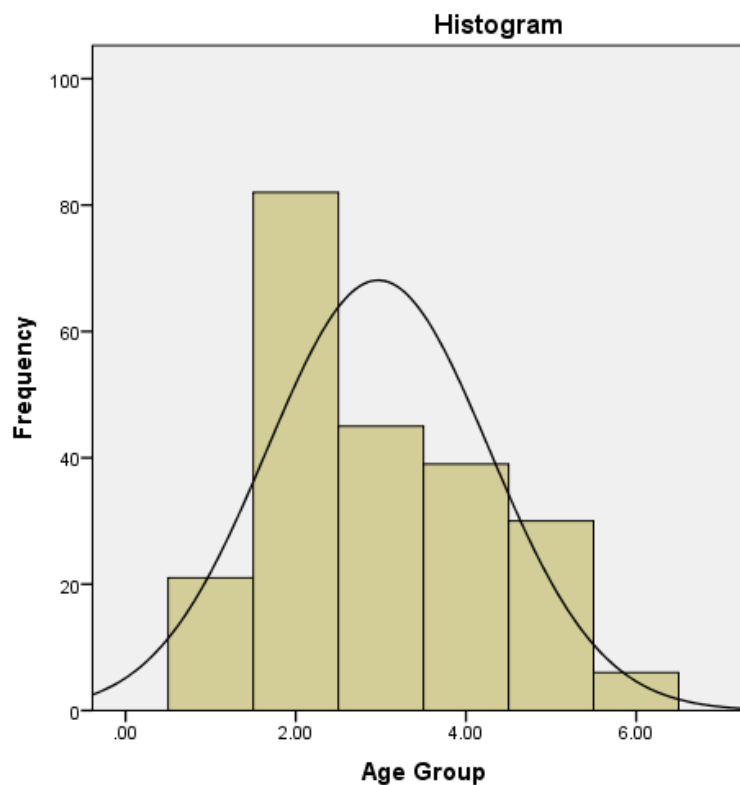
Figure 7: Study 2 Age Groups

6.4.2   Testing Distribution for Normality

The same tests of normality procedure were carried out in this study, as documented previously in Chapter 5. The results of the Kolmogorov-Smirnov normality test statistics revealed that, all the individual values relating to the IV's and DV's produced a significant result of .000, thus providing validation that non-normality was constant in the whole sample, (see Appendix 4 for the Kolmogorov-Smirnov Normality Test Results).

6.4.3   Non-Response Bias Test

The same test of non-response bias, was conducted as is highlighted previously in Chapter 5. In study 2, the total number of early responses were N=119, and the late responses were N=104, these were assessed with the variable admiration and rivalry (Back et al., 2013). A dummy variable was created in SPSS under the name of response bias, the early responses were coded with 0 and the late responses were coded with 1. A within group nonparametric test (Mann-Whitney test), was conducted to test the null hypothesis that there is no significant difference amongst early and late responses respectively. The within group comparison test statistics revealed: admiration $p = .281$; rivalry $p = .491$, therefore, there was no significant difference between early and late responses on the tested variables, thus accepting the null hypothesis (see Table 17 below).

Table 17: Mann-Whitey U Test Results

Type of Test	Ad	Ri
Mann-Whitney U	5718.000	5907.000
Wilcoxon W	11178.000	11367.000
Z	-1.079	-.688
Asymp. Sig. (2-tailed)	.281	.491

6.5   Analytical Procedures

This section contains details relating to the measurement model for study 2. A presentation of the CFA process and procedure, in connection to the factorial validity of the measurement model is documented. Other issues with regards to the measurement scale, testing the validity of the causal structure relating to the model are also discussed.

6.5.1 The Measurement Model

The four main latent variables within study 2 measurement model are defined as: narcissism (Back et al., 2013), temporal focus (Shipp, Edwards, and Lambert, 2009), and positive emotions, negative emotions (Edell and Burke, 1987; Mehrabian and Russell, 1974; Richins, 1997). The observed variables within study 2 are recognised as being positive and negative emotions (relating to the latent variable emotions), admiration and rivalry (relating to the latent variable narcissism); past focus, current focus, and future focus (relating to the latent variable temporal focus).

A CFA was performed by using the software package AMOS. The validity of the variables was assessed accordingly; the same CFA procedure documented previously in Chapter 5 was followed. The CFA (aggregated) measurement model for study 2 confirmed that, a number of items failed to reach the value of 0.50 as a minimum threshold as recommended by Hair et al. (2010). With regards to the construct narcissism, relating to admiration, the CFA measurement model showed that four items (Ad_Great; Ad_Famous; Ad_Strength; Ad_ Skilled), and three items relating to rivalry (Ri_Achieve; Ri_Worth; Ri_Criticized) were loading on more than one factor, and thus was removed based on the recommendation by Hair et al. (2010), see Table 18.

In relation to emotions, two items relating to positive emotions (Pos_Emo_Optimistic; Pos_Emo_Hopeful), and two items relating to negative emotions (Neg_Emo_Sentimental; Neg_Emo_Nostalgic) were deleted, as they were loading on more than one factor and thus was removed based on the guidance by Hair et al. (2010), see Table 19.

The items for temporal focus also generated acceptable statistical values, however, with the exception to one item relating to temporal current (TC_Mind). This

item was removed, because it was loading on more than one factor, as advised by Hair et al. (2010), the rest of the remaining items were retained, see Table 20.

Table 18: AMOS Factor Loadings (Narcissism)

SCALE ITEMS	FACTOR	
	1	2
	Admiration	Rivalry
Ad_great	**.518**	
Ad_famous	**.621**	
Ad_personality	.763	
Ad_special	.708	
Ad_success	.602	
Ad_strenght	**.676**	
Ad_attention	.688	
Ad_outstanding	.794	
Ad_skilled	**.412**	
Rv_achieve		**.537**
Rv_worth		**.586**
Rv_losers		.670
Rv_pleasure		.767
Rv_fail		.796
Rv_inferior		.801
Rv_show		.710
Rv_criticized		**.460**
Rv_events		.664

Table 19: AMOS Factor Loadings (Emotions)

SCALE ITEMS	FACTOR	
	1	2
	Positive Emotions	Negative Emotions
happy	.858	
pleased	.861	
cheerful	.789	
joyous	.738	
satisfied	.773	
optimistic	**.521**	
hopeful	**.473**	
sad		.958
melancholic		.405
unhappy		.766
sentimental		**.221**
nostalgic		**.186**

Table 20: AMOS Factor Loadings (Temporal Focus)

SCALE ITEMS	FACTOR		
	1	**2**	**3**
	T Past	T Current	T Future
TP_memories	.879		
TP_life	.854		
TP_past	.917		
TP_back	.749		
TC_currently		.809	
TC_mind		**.702**	
TC_today		.704	
TC_present		.673	
TF_future			.905
TF_times			.947
TF_focus			.822
TF_tomorrow			.793

The measurement model fit was reported as being: χ^2 996.722 (254), p = 0.000, CFI = 0.923, RMSEA = 0.066, p-close = 0.000, SRMR = 0.0474, thus this yielded an acceptable model fit.

6.6 Correlation Matrix for the Model

The correlation matrix can be seen in Table 21. The bivariate correlation table presented in Table 21 shows that, the construct admiration has a value above 0. Also, the correlation coefficients are showing values less than 0.9, which according to Hair et al. (2010) are acceptable. Thus, suggesting discriminant validity, as outlined by the authors MacKenzie at al. (2005).

Table 21: Correlation Matrix for the Model

CORRELATIONS													
	Mean	Std. Deviation	Ad	Ri	TF	TC	TP	S Pos Emo	S Neg Emo	Gender	Age	Lack of Popularity	Nostalgic Preference
Ad	1.9650	.66862	1										
Ri	1.6279	.93271	.863**	1									
TF	5.2269	1.15875	.165**	.037	1								
TC	4.3576	.81214	.182**	-.028	.679**	1							
TP	5.5653	1.33471	.130**	.189**	.339**	.358**	1						
S Pos Emo	5.1168	1.12830	.066	-.050	.066	.078*	.189**	1					
S Neg Emo	2.0385	1.64345	.134**	.280**	-.030	-.077*	.157**	-.489**	1				
Gender	.61	.488	-.294**	-.308**	.045	.007	-.040	.075	-.147**	1			
Age	34.96	13.182	-.159**	-.160**	-.179**	-.066	-.058	.020	.011	.053	1		
Lack of Popularity	5.3408	1.79541	.003	-.039	-.059	-.007	-.032	.083*	-.101**	.086*	.156**	1	
Nostalgic Preference	18.84	15.308	-.053	-.060	-.086*	-.037	-.053	.017	-.026	-.028	.411**	.212**	1
**. Correlation is significant at the 0.01 level (2-tailed).													
*. Correlation is significant at the 0.05 level (2-tailed).													

6.7   Validity of the Measurement Model

Other important issues relating to construct validity are presented in the seminal work by Campbell and Fiske (1959). The authors outline that the validation process usually embraces a number of different procedures; this includes convergent validation, discriminant validation, and method effects. Convergent validation and discriminant validity as a procedure, applies to this research and thus will be discussed further.

Convergent validity is "the extent to which different assessment methods concur in their measurement of the same trait; ideally values should be moderately high" (Byrne, 2016, p.311). Building further on this, Hair et al. (2010) introduce three types of methods towards assessing convergent validity: (i) factor loadings; (ii) average variance extracted (AVE); (iii) construct reliability. Typically, all of the factor loadings should be statistically significant; the standardized loading estimates value of 0.5 or 0.7 and above is acceptable. The AVE is calculated as the mean variance extracted from the items loading on a construct, and is a summary indicator of convergence (Hair et al., 2010). AVE signifies the average variance extracted, this is therefore a measure of convergent validity, and the values should be equal to or greater than 0.5. The AVE as outlined by Hair et al. (2010), is calculated by using the following formula:

$$(AVE) = \sum_{\substack{i=1 \\ \frac{0-}{n}}}^{n} L_i^2$$

In the above formula the *n* represents the number of respondents, L_i indicates the standardised factor loading, whilst the *i* refers to the number of items (Hair et al., 2010).

There are a number of ways towards assessing discriminant validity (Fornell and Larcker, 1981). Authors such as Shiu et al. (2011) introduced a method towards

assessing discriminant validity which involves carrying out a comparison of the squared correlation, amongst two types of constructs: average shared variance (ASV) and maximum shared variance (MSV) in relation to the AVE. The AVE is a "summary measure of convergence among a set of items representing a latent construct" (Hair et al., 2010, p.688). The authors suggest that "the underlying rationale for this procedure is that each construct should correlate more strongly with its own set of indicator variables (in the form of the AVE) than with any other construct in the CFA model" (Shiu et al., 2011, p.498).

Furthermore, there are various ways to assess the discriminant validity; authors such as Gaskin (2012), have created a statistical package which produces an output in the form of a correlation table. The correlation table offers two ways based on the ASV and MSV. In order for discriminant validity to hold: (i) AVE should be greater than MSV; and (ii) AVE should be greater than ASV. The correlation matrix has also been used as a tool to examine discriminant validity, where bivariate correlation estimates of 0.8 between two constructs are deemed to indicate that the two constructs are distinct and discriminate from each other Gaskin (2012). The items within the latent construct must account for the highest variance relative to any other construct (Hair et al., 2010), thus once this is fulfilled there is good evidence of discriminant validity. Table 22 shows that discriminant validity holds as the AVE values are greater than the ASV as recommended by Gaskin (2012), also the construct reliability (CR) indicates good reliability as the values are above .7 as recommended by Hair et al. (2010).

Table 22: Construct Validity for the Model

	CR	AVE	MSV	ASV	Ad	TP	TC	TF	Pos_ Emo	Neg_ Emo	Ri
Ad	0.834	0.503	0.686	0.125	0.709						
TP	0.913	0.726	0.048	0.024	0.082	0.852					
TC	0.814	0.524	0.191	0.046	0.145	0.220	0.724				
TF	0.919	0.741	0.191	0.043	0.129	0.218	0.437	0.861			
Pos_ Emo	0.881	0.560	0.132	0.027	0.086	0.127	0.052	0.039	0.749		
Neg_ Emo	0.771	0.554	0.132	0.036	0.112	0.113	-0.085	-0.053	-0.363	0.745	
Ri	0.867	0.524	0.686	0.125	0.828	0.104	-0.060	-0.016	-0.033	0.221	0.724

6.8   Common Method Bias

Common method variance (CMV) is caused as a result of the type of method employed during the data collection, for example in the form of a self-reported survey (Podsakoff et al., 2012). Another view held by Spector and Brannick (2010), highlights that "common method variance is often assumed to inflate observed correlations among variables assessed with the same method" (p.403). There have been a number of concerns raised on the topic of CMV in the paper by Lindell and Whitney (2001), and by other scholars such as Malhotra et al. (2006); Podsakoff et al. (2003; 2012); Richardson et al. (2009); Williams et al. (2010). A likely way forward has been recommended by Malhotra et al. (2006) and Richardson et al. (2009), who suggest utilising marker-based procedures in an attempt towards potentially recognising CMV. The original technique is known as correlational marker technique, which was formulated by Lindell and Whitney (2001). This method is commonly referred to as marker variable technique (Richardson et al., 2009; Williams et al., 2010). A marker variable is defined as a variable, which is theoretically unconnected with the substantive variables, in which its predicted relationship amongst the substantive variables is zero (Lindell and Whitney, 2001; Williams et al., 2010).

It is acknowledged by Simmering et al. (2015), which in some cases researchers have misused marker variables, when identifying CMV. This is by selecting unsuitable marker variables, not reporting the required information, and by making mistakes when assessing the effects of CMV. Furthermore, Simmering et al. (2015) argue that the three main papers which are highly likely to be cited when employing maker variable as a technique is by: (i) Lindell and Whitney (2001); (ii) Richardson et al. (2009); (iii) Williams et al. (2010). Thus, the procedure by William et al. (2010) was adopted for

the purpose of carrying out marker variable, as a statistical procedure towards assessing CMV in study 2; this is documented in the subsequent sections below.

6.8.1 Model 1: CFA Model (Study 2)

Based on the recommendations by Williams et al. (2010), Model 1, which is the first model, was created in order to document the CFA model. The CFA model shows the full extent of the correlations between the latent variables, in addition to the marker latent variable, which is negative emotion (Neg_Emo). It is accepted in the literature that nostalgia usually promotes positive emotions (Sedikides et al., 2004; Wildschut et al., 2006; Zauberman et al., 2009; Wildschut et al., 2010; Zhou et al., 2012), thus negative emotions were used. Also, Table 21 shows the correlation matrix table (for the model in study 2), which shows that negative emotion (S Neg Emo), is not correlated to nostalgia (Nostalgic Preference), giving a non significant correlation coefficient value of $r = -.026$. It was necessary to examine this model, in order to review the factor loadings and measurement error variance estimates relative to unhappy, melancholic, and sad. These are the three marker variable indicators, which will be examined in the next few models. In the following section the Baseline Model is presented.

6.8.2 Model 2: The Baseline Model

The guidance proposed by Williams et al. (2010) was followed when assessing the Baseline Model (Model 2). As the name of the model suggests, the main purpose of this model is to act as a baseline towards investigating method effects (Williams et al., 2010). In this model the substantive latent variables are correlated amongst each other whilst the uncorrelated marker latent variable and indicators hold set factor loadings and set error variances. The values from the CFA model were incorporated as the fixed values in this model, the values for the unstandardized factor loadings were: $\beta 1 = 0.749$, $\beta 2 = 0.394$, $\beta 3 = 1.983$ and the error variances were: $e20 = 1.17$, $e21 = 3.15$, $e22 = 0.12$. These fixed values were used in the following models in order to provide value to the marker latent variable in the model. The marker variable was considered to be uncorrelated, this assumption is important according to Williams et al. (2010), who argue that, "the requirement of an orthogonal relation between the marker and all substantive latent variables is a key assumption required of all latent variable method variance models" (p.494). As a result, the Baseline Model and all the following models will use the values from the method variance factor loadings, in order to carry out the statistical analysis.

6.8.3 Model 3: Method-C Model

Model 3 relates to Method-C Model which includes supplementary method factor loadings in the model, which according to Williams et al. (2010), is "under the assumption that these loadings are constrained to have equal values (thus the label Method-C)" (p.494). Therefore, in this model all the factor loadings are all equal which is a requirement for Method-C.

Table 23 shows the model fit results for each model, and as recommended by Williams et al. (2010) the chi square (χ^2), degrees of freedom (df), and comparative fit

index (CFI) values are also presented. The CFI values meet the acceptable threshold as outlined by Hair et al. (2010). Also, the standardised factor loadings can be seen in Table 24, these relate to temporal focus, admiration, rivalry, and negative emotions.

Following Williams et al. (2010), a comparison of the Method-C Model with the Baseline Model was carried out which aims to "test of the presence of equal method effects associated with the marker latent variable" (p.494), this can be seen in Table 23. The aim of this comparison was towards testing the null hypothesis that the method factor loadings for the marker variable were different and this is not related to the scales items (substantive indicators), show in Table 24. The chi square difference test comparing the Baseline Model with Model C indicated support for rejecting the restriction (to 0 of the 18 method factor loadings) that the 18-items were equal, the method factor loadings ranged from 0.883 to 0.795 in the Baseline Model (Table 24). A comparison of the two models tested the null hypothesis revealing that, the factor loading are in fact equal to each other. Further, the chi square difference test proved rejection of the restrictions in the Method-C Model. The chi square difference figure was 4.11 with 1 degree of freedom; the critical value (χ^2 value) was 3.84 which exceeds the 0.05 because the critical value was greater than the chi square difference figure (Table 23). Therefore, there is a difference between the Baseline Model and Method-C Model. With regards to the chi square difference value, this was significant at the $p<.05$ level which indicates that the items contain a source of method variance which is associated with the marker variable.

6.8.4   Model 4: Method-U Model

Williams et al. (2010) document the importance of the forth model, which is referred to as Model-U. The letter 'U' in the model, according to the authors represents that the method factor loadings are in fact unconstrained. As proposed by Williams et

al. (2010), a comparison of the Method-C Model and Method-U Model was carried out. This was in order to compare the fit statistics relative to CMV, in addition to testing the null hypothesis relative to the factor loadings in Table 24.

A comparison of these two models tested the null hypothesis showing that the method factor loadings are equal in both models. Also, the chi square difference test shows validation for rejecting the equal factor loadings in Model-C. More precisely, the chi square difference value was 53.06, with 17 degrees of freedom; the chi square difference value is greater than the 0.05 critical value of 27.59. This suggests that there is a difference between Method-C Model and Method-U Model. Also, the chi square difference value is significant at the $p<.05$ level highlighting that the items contain a source of method variance which is related with the marker variable (Table 23).

Table 23: Model Comparison Tests: Chi square and Goodness of Fit Figures

MODEL TYPE	χ^2	df	CFI
CFA Original (Model 1)	673.218	173	0.935
Baseline (Model 2)	710.795	180	0.931
Method-C (Model 3)	706.692	179	0.932
Method- U (Model 4)	653.631	162	0.936
Method-R (Model 5)	970.128	172	0.897

Chi square Model Comparison Tests			
Δ MODELS	**Δ χ^2**	**Δ df**	**$\chi^2 2$ value**
Baseline vs. Method C	4.11*	1	3.84
Method-C vs. Method-U	53.06*	17	27.59
Method-U vs. Method- R	316.5*	10	18.31
*p <.05			

Table 24: Factor Loadings for Method-U Model (Standardised Solution)

SCALE ITEMS	Temporal Focus	Admiration	Rivalry	Marker Variable (Negative Emotion)
TP_memories	.883*			.096
TP_life	.860*			.065
TP_past	.896*			.117*
TC_currently	.751*			-.044
TC_today	.765*			-.070
TC_present	.625*			-.096
TF_future	.910*			-.026
TF_times	.955*			-.050
TF_focus	.795*			-.095
Ad_personality		.751*		.056
Ad_special		.664*		.038
Ad_attention		.734*		.112*
Ad_outstanding		.786*		.110*
Rv_losers			.610*	.145*
Rv_pleasure			.738*	.177*
Rv_fail			.788*	.162*
Rv_inferior			.810*	.156*
Rv_events			.620*	.152*
(unhappy) $\beta 1$				.749[a]
(melancholic) $\beta 2$				.394[a]
(sad) $\beta 3$				.983[a]

Significant: *$p < .05$
a = The factor loading in the Baseline Model remained the same during the model comparison, thus are labelled with the letter "a"

6.8.5 Model 5: Method-R Model

Model 5 is known as Method-R Model, which is coined by the author Richardson et al. (2009). The letter 'R' in the Model represents the idea of using restricted parameters in order to examine potential bias. This is as a way to test for the possible biasing effect of marker variable method variance, taking place on factor correlations (or structural parameters) (Williams et al., 2010). The factor correlations from the Baseline Model were fixed to Method-R Model. The chi square difference test shows that the value of 316.5 is significant at the $p < .05$ level highlighting that the items contain a source of method variance which is connected with the marker variable as shown in Table 23.

In order to examine the impact of the CMV, Williams et al. (2010) recommend a procedure that involves examining the reliability of the substantive factors associated with the marker variable. In the next phase this is analysed.

Table 25: Reliability Decomposition

	Reliability Baseline Model	Decomposed Reliability Method-U Model		
Latent Variable	**Total Reliability**	**Substantive Reliability**	**Method Reliability**	**% Reliability Marker Variable**
Admiration	0.828	0.824	0.004	0.48%
Rivalry	0.853	0.840	0.013	1.52%
Temporal Past	0.915	0.911	0.004	0.44%
Temporal Current	0.761	0.758	0.003	0.39%
Temporal Future	0.920	0.918	0.002	0.22%

The findings in Table 25 show that, all 3 models have amounts of method variance, however the values are very small and they do not impact on the internal reliability of the substantive factors. This is proven by the results from conducting a further reliability decomposition test in order to assess the impact of CMV due to the marker variable on the study variables. In conclusion, although CMV was present it did not appear to lead to common method bias, see Table 25, the smallest percent range from 0.22% to 1.52% thus the decrease in reliability associated with the marker variable is very small.

6.9 Hypotheses Testing

In this section the structural model will be presented, along with a description of the structural relationships. A discussion based on the data analysis and findings will also be presented.

6.9.1 The Structural Model

The structural equation model comprises of relations between only the latent variables, for example, in this study they are classified as admiration and rivalry, these variables are not observed (Byrne, 2016). It is crucial to validate these latent variables and constructs, by testing the relationship between them accordingly.

6.10 Results

The latent variables are classified as admiration and rivalry (relating to the construct narcissism), and were added to the model. For the purpose of study 2, age was treated as a moderator. According to Hair et al. (2010), the moderator is formed by taking the compound variable (the IV) and by multiplying it with the moderator. The following interaction terms were computed in SPSS: Ad_x_Age and Ri_x_Age. The interaction terms were introduced to the existing model in AMOS. The following control variables: temporal future, temporal current, temporal past, and negative emotion were added to the model. Age was treated as an IV, and this was also added to the model. In addition to this the two DV's (lack of popularity and nostalgic preferences), were also added to the model for study 2 and the model was then estimated, producing a good model fit: $\chi^2_{(22)} = 92.920$, p = 0.000, CFI = 0.976, RMSEA = 0.069, p-close = 0.014, SRMR = 0.0462. The CFA structural model for study 2 can be seen in Figure 8.
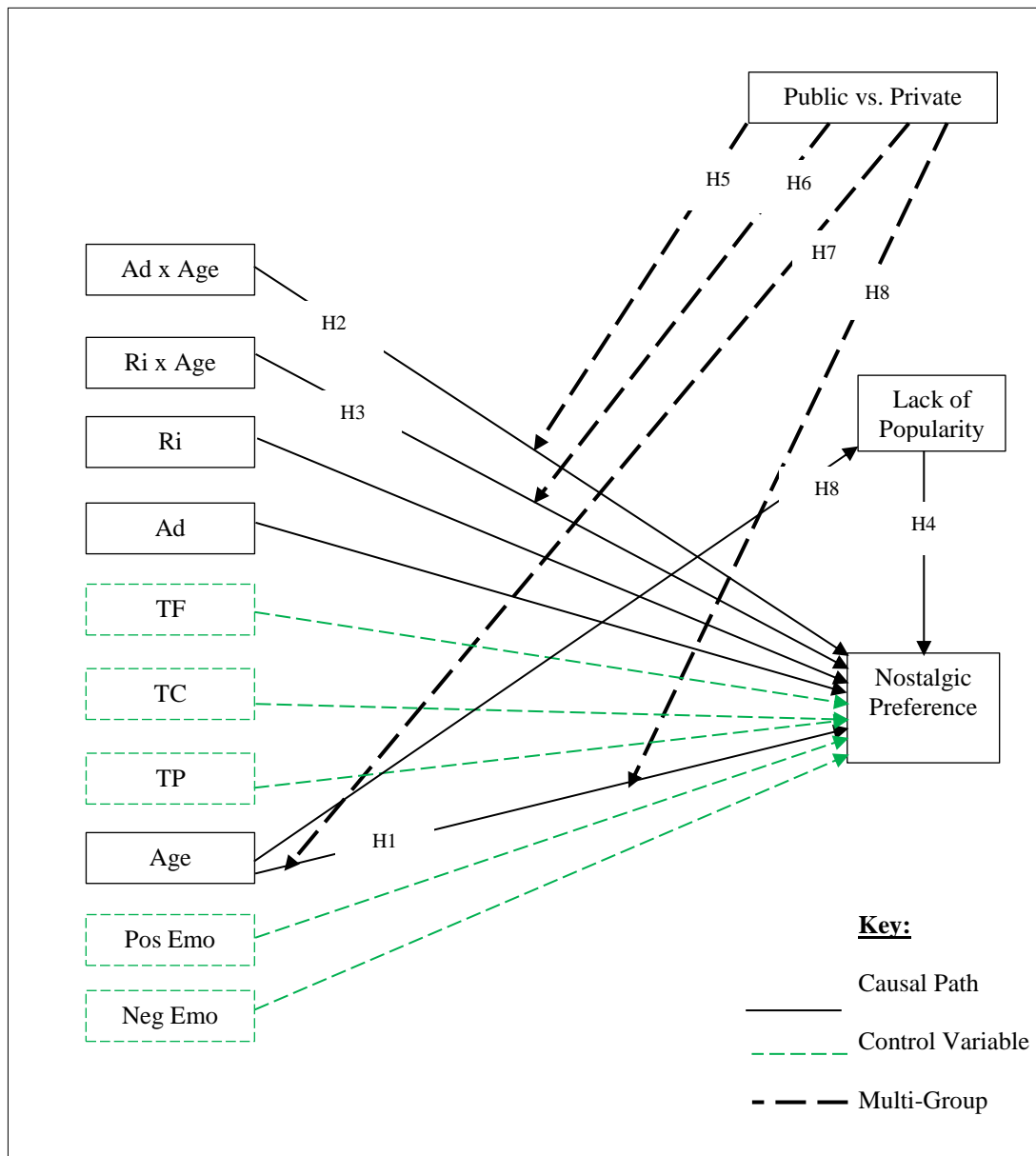
Figure 8: Study 2: The CFA Structural Model

In order to test the null hypothesis that the model was accurate and correct, the Bollen-Stine Bootstrapping procedure was conducted as suggested for multivariate non-normality by the authors Gold et al. (2003). The test results for the model was significant at $p = 0.00$, therefore the alternative hypothesis was rejected, and thus

accepting the fact that the model is in fact correct. The sample distribution connected with bootstrapping procedure can be seen in Figure 9.

```
                                    |--------------------
                        6.875       |*
                        12.938      |*******
                        19.001      |***************
                        25.064      |*******************
                        31.126      |***************
                        37.189      |**********
                        43.252      |******
N = 2000                49.315      |***
Mean = 28.339           55.378      |*
S. e. = .241            61.441      |*
                        67.503      |*
                        73.566      |*
                        79.629      |*
                        85.692      |*
                        91.755      |*
                                    |--------------------
```

Figure 9: ML Discrepancy (Implied vs. Sample) Study 2 Model

In the following section, the standardised regression weights, R^2 and path coefficients (β-values) of the structural paths, including the IV's and DV's are presented in Table 26.

Table 26: Regression Weights, R^2 and β-values for the Model

Path	Beta St. Estimate	P
(H_1) Age → Nostalgic Preference	0.37	**0.000**
(H_2) Ad_x_Age → Nostalgic Preference	-0.231	**0.005**
(H_3) Ri_x_Age → Nostalgic Preference	0.228	**0.005**
(H_4) Lack of Popularity → Nostalgic Preference	0.084	**0.018**
R^2 Lack of Popularity = 0.024		
R^2 Nostalgic Preference = 0.177		
R^2 Negative Emotion = 0.001		

In Table 26, the results show that H_1 is significant (β = 0.37, p = 0.000), such that the age of the consumer is positively associated with the age of the artefact.

H$_2$ produced a significant results (β = -0.231, p = 0.005), supporting the hypothesis stating that for people who have a low need for admiration, older people tend to have more nostalgic preferences than younger people, however for people who have a high need for admiration older people tend to choose more non-nostalgic preferences compared to younger people (Figure 10). H$_3$ yields a significant result (β = 0.228, p = 0.005), in support of the hypothesis which indicates for people who have a low need for rivalry, older people tend to have more non-nostalgic preferences than younger people, however for people who have a high need for rivalry older people tend to choose more nostalgic preferences compared to younger people (Figure 11). H$_4$ is positively supported producing a significant result (β = 0.084, p = 0.018), in support of the hypothesis which proposes that the less popular the preferred artefact is the more nostalgic it is.

Figure 10 shows that age strengthens the negative relationship between admiration and nostalgic preference.

Figure 10: Moderation Effect of Age on Admiration in Relation to Nostalgic Preference (Model)

Figure 11 highlights that age strengthens the positive relationship between rivalry and nostalgic preference.

Figure 11: Moderation Effect of Age on Rivalry in Relation to Nostalgic Preference (Model)

6.11 Model Multi-Group: Public Self vs. Private Self

The multi-group model for public self vs. private self was re-estimated producing a good model fit: $\chi^2_{(44)} = 164.072$, p = 0.000, CFI = 0.962, RMSEA = 0.064, p-close = 0.014, SRMR = 0.0668.

The same Bollen-Stine Bootstrapping procedure was performed on the multi-group public self vs. private self. Similarly, the test results for the multi-group public self and private self model was significant at p = 0.00, therefore the alternative hypothesis was rejected, and thus accepting the fact that the model is in fact correct. The sample distribution co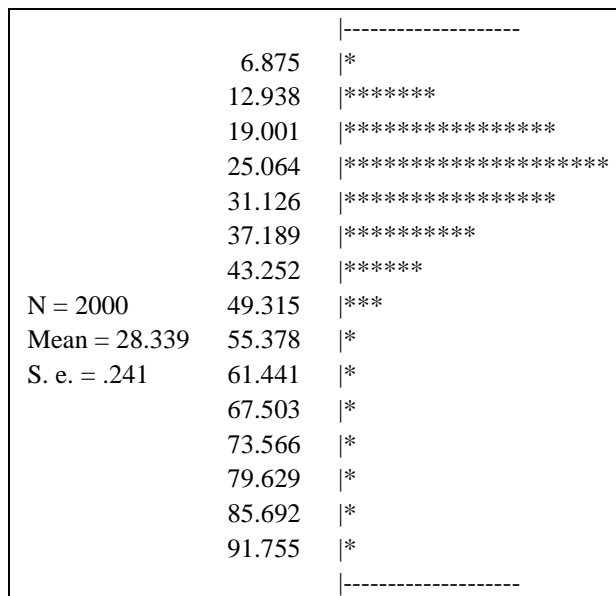nnected with bootstrapping procedure can be seen in Figure 12. The standardised regression weights, R^2 and path coefficients (β-values), of the multi-group public self vs. private self structural paths are presented in Table 27.

```
                          |--------------------
             20.689       |*
             29.170       |***
             37.650       |***********
             46.131       |*******************
             54.611       |*****************
             63.092       |**************
             71.573       |********
N = 2000     80.053       |****
Mean = 54.925 88.534      |**
S. e. = .331  97.014      |*
             105.495      |*
             113.975      |*
             122.456      |*
             130.936      |
             139.417      |*
                          |--------------------
```

Figure 12: ML Discrepancy (Implied vs. Sample) Study 1 Model (Pb vs. Pv)

Table 27: Regression Weights, R^2 and β-values for the Model Public Self vs. Private Self (Study 2)

Path	Public Self		Private Self	
	Beta St. Estimate	P	Beta St. Estimate	P
(H_5) Ad_x_Age → Nostalgic Preference	-0.247	**0.021**	-0.044	**0.745**
(H_6) Ri_x_Age → Nostalgic Preference	0.294	**0.006**	0.028	**0.837**
(H_7) Age → Lack of Popularity	0.067	**0.211**	0.238	**0.001**
(H_8) Age → Nostalgic Preference	0.314	**0.001**	0.438	**0.001**
Public Self: R^2 Lack of Popularity = 0.009 R^2 Nostalgic Preference = 0.177 R^2 Negative Emotion = 0.001	Private Self: R^2 Lack of Popularity = 0.055 R^2 Nostalgic Preference = 0.214 R^2 Negative Emotion = 0.001			

The chi square difference test revealed that, there was a difference between the public self and private self at the model level, this was noted as: p = 0.034. Therefore, there is a significant difference at the model level, for public self and private self.

The results in Table 27 show that, at the path level H_5 is significant (β = -0.247, p = 0.021), which means that the hypothesis suggesting that the negative impact of the interaction between the need for admiration and the age of the consumer on nostalgic preferences is stronger for the consumer's public self than for the consumer's private self is supported (Figure 13). H_6 produced a significant result (β = 0.294, p = 0.006),

this indicates that the hypothesis stating that the positive impact of the interaction between the need for rivalry and the age of the consumer on nostalgic preferences is stronger for the consumers public self than for the consumers private self is supported (Figure 14). H_7 showed a significant result (β = 0.238, p = 0.001), which indicates that the hypothesis highlighting that the positive relationship between the age of the consumer and lack of artefact popularity is stronger for the consumer's private self than for the consumer's public self is supported. For H_8 the result was significant (β = 0.314, p = 0.001), which suggests that the hypothesis outlining that the positive relationship between the age of the consumer and nostalgic preferences is stronger for the consumer's private self than for the consumer's public self is supported. The R^2 values can be seen in Table 27.

Figure 13 indicates that age dampens the positive relationship between admiration and nostalgic preference.
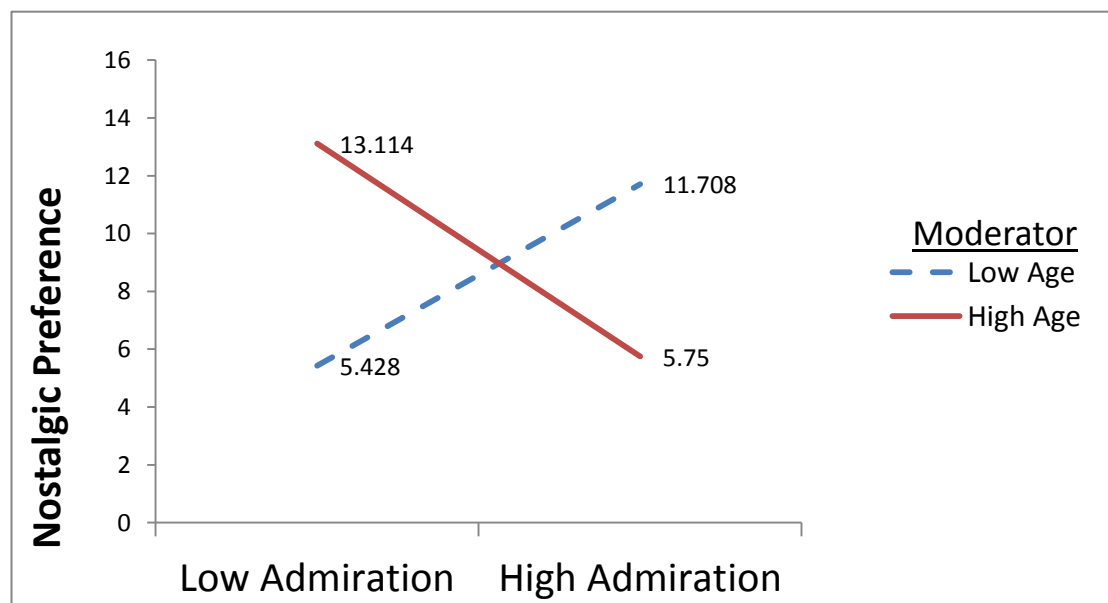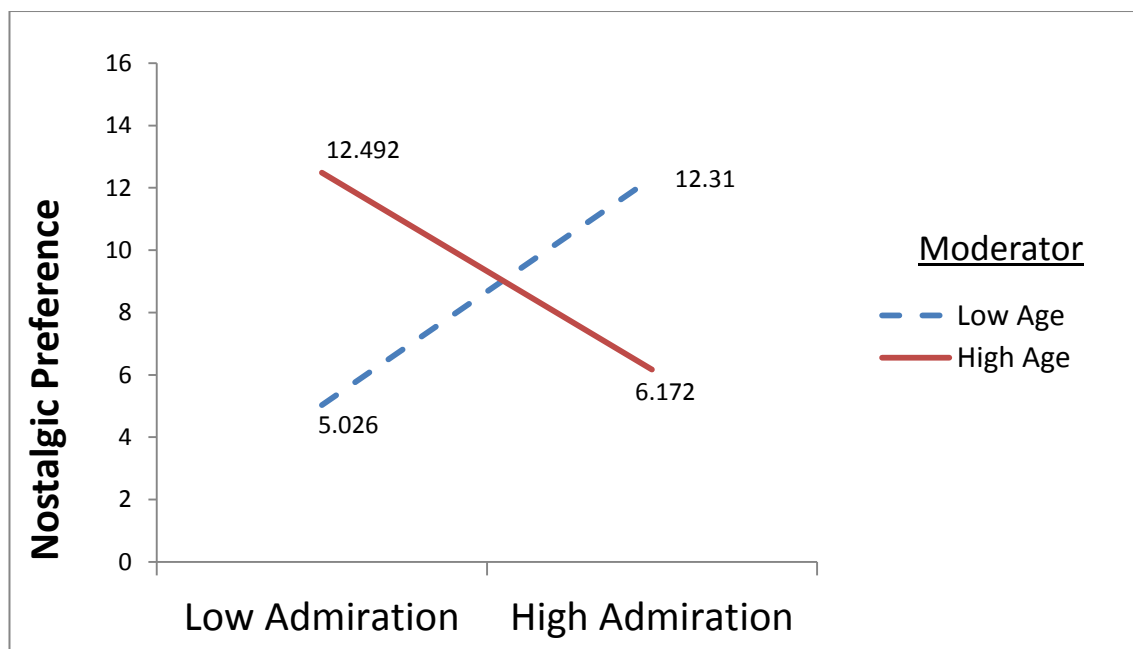

Figure 13: Moderation Effect of Age on Admiration in Relation to Nostalgic Preference (Public Self)

Figure 14 highlights that age strengthens the positive relationship between rivalry and nostalgic preference.
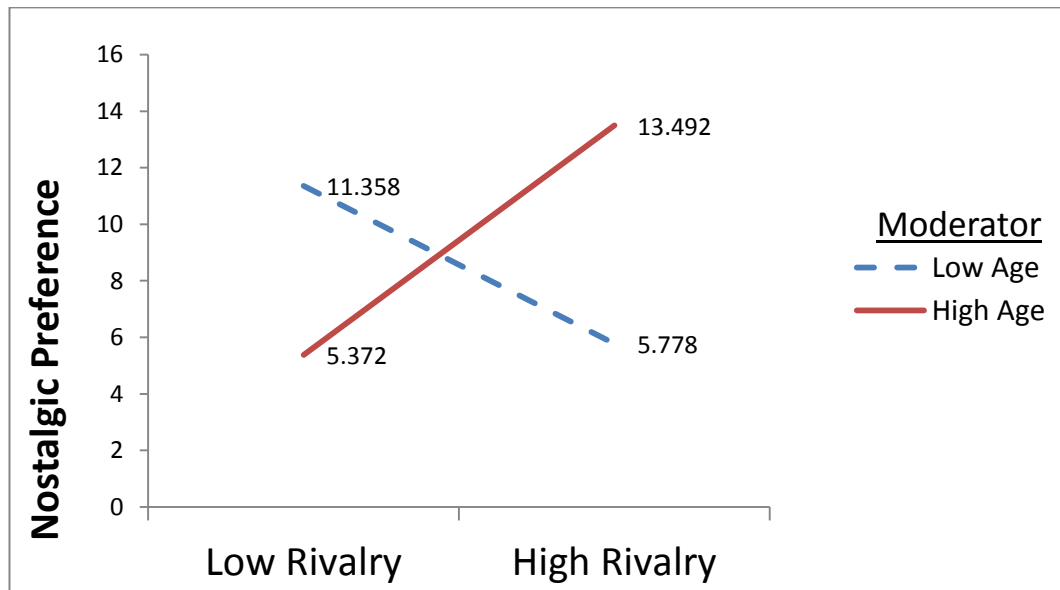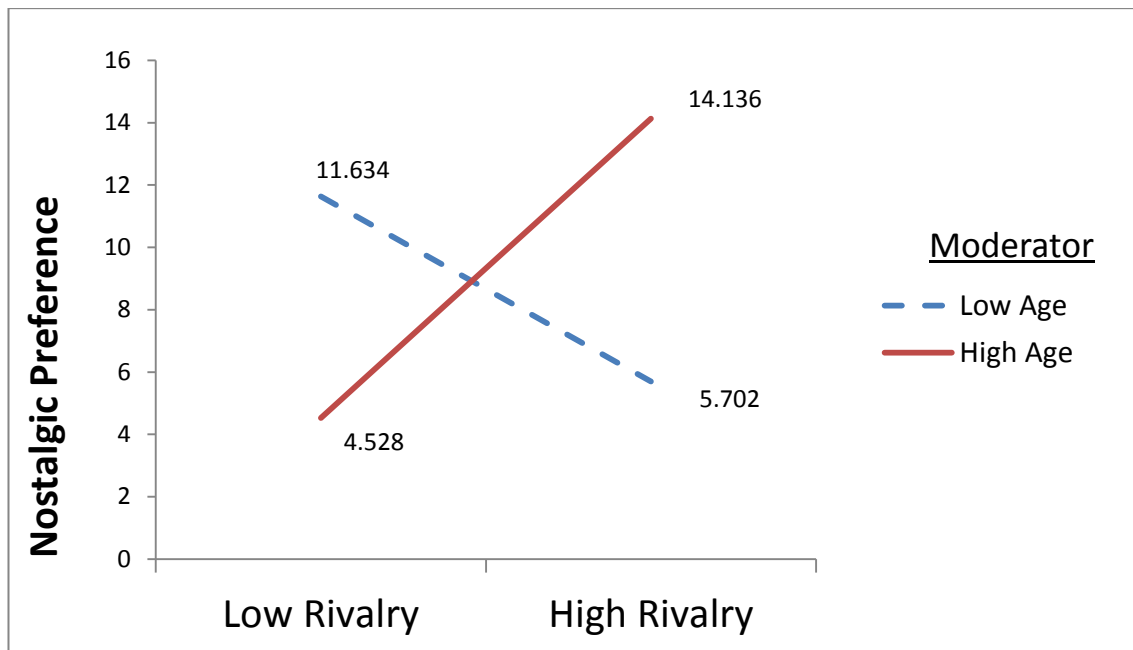
Figure 14: Moderation Effect of Age on Rivalry in Relation to Nostalgic Preference (Public Self)

The control variables produced non-significant results in relation to: (i) temporal future → nostalgic preference ($\beta = -0.031$, $p = 0.492$); (ii) temporal current → nostalgic preference ($\beta = 0.024$, $p = 0.631$); (iii) temporal past → nostalgic preference ($\beta = 0.054$, $p = 0.161$); (iv) positive emotion → nostalgic preference ($\beta = 0.002$, $p = 0.967$); (v) negative emotion → nostalgic preference ($\beta = 0.033$, $p = 0.385$).

6.12   A Summary of the Hypotheses

A list of all the hypotheses and outcomes can be seen in Table 26.

Table 28: A Summary Table of the Hypotheses

	HYPOTHESES	OUTCOME
H_1:	The age of the consumer is positively related to the preferences for nostalgic artefacts.	Supported
H_2:	For people who have a low need for admiration, older people tend to have more nostalgic preferences than younger people, however for people who have a high need for admiration older people tend to choose more non-nostalgic preferences compared to younger people.	Supported
H_3:	For people who have a low need for rivalry, older people tend to have more non-nostalgic preferences than younger people, however for people who have a high need for rivalry older people tend to choose more nostalgic preferences compared to younger people.	Supported
H_4:	The less popular the preferred artefact is the more nostalgic it is.	Supported
H_5:	The negative impact of the interaction between the need for admiration and the age of the consumer on nostalgic preferences is stronger for the consumer's public self than for the consumer's private self.	Supported
H_6:	The positive impact of the interaction between the need for rivalry and the age of the consumer on nostalgic preferences is stronger for the consumer's public self than for the consumer's private self.	Supported
H_7:	The positive relationship between the age of the consumer and lack of artefact popularity is stronger for the consumer's private self than for the consumer's public self.	Supported
H_8:	The positive relationship between the age of the consumer and nostalgic preferences is stronger for the consumer's private self than for the consumer's public self.	Supported

Chapter 7 – General Discussion

7.1   Chapter Overview

To conclude the research, this chapter contains a discussion of the results, in relation to each of the research hypotheses tested (as documented in Chapter 5 and 6). The theoretical and managerial implications are also presented, relative to the findings from the research. Based on the research, the limitations and possible future research suggestions are given. To end with, to capture the essence of nostalgia, a poem is presented in the epilogue, which captures the sufferings, torments, and joys of the legendary Odysseus. The poem begins and ends with the sun, which metaphorically represents the soul.

7.2   Discussion of the Results

The main goal of this thesis was towards investigating how nostalgia, together with narcissism, and self-concepts affects the consumption of cultural artefacts. The research strived to answer the following research questions:

1. What are the determinants of nostalgic choice with regards to the consumption of cultural artefacts? More specifically it seeks to answer the following questions:

a. What are the individual level characteristics (age and gender) and their interrelationship in influencing nostalgic preferences and uniqueness in consumer behaviour?

b. How does narcissism affect nostalgic preferences?

c. How does a consumer's self-concept affect nostalgic preferences?

The research undertaken attempted to investigate the following objectives:

1. To examine how age influences nostalgic preferences and uniqueness.

2. To investigate the interaction between narcissism and individual characteristics (age and gender) in shaping nostalgic preferences.

3. To evaluate the effect of demographic variables such as age and gender in influencing nostalgic choices and popularity.

The results from study 1 provide a number of important insights. First, consistent with the theory on nostalgia (Holbrook and Schindler, 1989; 1991; Holbrook, 1993; Schindler and Holbrook, 2003), hypothesis 1 demonstrates that, the age of the consumer correlates with the nostalgic preferences, such that older consumers remain attached to older songs.

Second, the results in hypothesis 2 highlight that people who scored highly on the NPI scale (Raskin and Hall, 1979; Raskin and Terry, 1988), tended to select songs which were not mainstream, but were still older songs. These findings in hypothesis 2 support the notion that, the need for uniqueness is more salient in narcissistic people, which has been shown in earlier studies (Sedikides et al., 2002; Sedikides et al., 2007).

Third, hypothesis 3 underscores the notion that narcissism, causes a person to be selective in their choices. This is achieved by carefully choosing taste domains, which help to transmit meaning, and ultimately signal a preferred identity and personality (Belk, 1988; Berger and Ward, 2010; Holt, 1995; 1998; Solomon, 1983).

Fourth, hypothesis 4 was not supported.

The results from study 2 also provide several fundamental pieces of knowledge. First, consistent with study 1, hypothesis 1 is also supported in study 2.

Second, both hypothesis 2 and hypothesis 3 show that, the age of the consumer influences nostalgia proneness (Holbrook, 1993; Holbrook and Schindler, 1994; Holbrook and Schindler, 1996), which in turn has an impact on the type narcissism exhibited (admiration vs. rivalry). Hypothesis 2 confirms that when admiration is low, younger people choose non-nostalgic preferences in comparison to older people, who choose nostalgic preferences. But when admiration is high, younger people choose nostalgic preferences in contrast to older people, who choose non-nostalgic preferences. Therefore, the age of the consumer strengthens the negative relationship between admiration and artefact age. Hypothesis 3 displays that when rivalry is low, younger people choose nostalgic preferences in contrast to older people, who choose non-nostalgic preferences. However, when rivalry is high, younger people choose non-nostalgic preferences in comparison to older people, who choose nostalgic preferences. Consequently, the age of the consumer strengthens the positive relationship between rivalry and artefact age.

Third, interestingly, in study 2, hypothesis 4 is supported, whereas this was not supported in study 1. Hypothesis 4 provides further evidence that, narcissistic people have a high need for uniqueness (Cisek et al., 2014). Thus, in doing so choose specific nostalgic preferences, which are equally unique, this supplements self-completion theory Wicklund and Gollwitzer (1981; 1982).

Forth, hypothesis 5 finds that when admiration is low in the public condition, younger people choose non-nostalgic preferences in comparison to older people, who choose nostalgic preferences. However, when admiration is high in the public condition, younger people choose nostalgic preferences in contrast to older people, who choose non-nostalgic preferences. The results in the low admiration vs. high admiration juxtapose each other; the age of the consumer dampens the positive relationship between admiration and nostalgic preferences.

Hypothesis 6 shows that, when rivalry is low in the public condition, younger people choose nostalgic preferences in comparison to older people, who choose non-nostalgic preferences. Yet, when rivalry is high in the public condition, younger people choose non-nostalgic preferences compared to older people, who choose nostalgic preferences. The results are different in low rivalry vs. high rivalry; therefore the age of the consumer strengthens the positive relationship between rivalry and nostalgic preferences. Overall, hypothesis 5 and hypothesis 6 both confirm that, a persons interdependent construal of the self, seeks to integrate and connect within a social setting or context. The nature of context is regarded important, towards the attainment of connection Markus and Kitayama (1991). This concept applies to those individuals who exhibit the public condition, in doing so, tend to be nostalgic and express their relatedness to their peers by selecting nostalgic preferences. In essence, the effects are magnified in the public condition.

Fifth, hypothesis 7 indicates that, the age of the consumer, on the uniqueness of the nostalgic preferences has a greater influence in private condition. This relates to the independent construal of the self, which is focused towards a conception of the self as being autonomous and independent from others (Markus and Kitayama, 1991). Therefore, enabling the self to appear unique, and actually stand out from the crowd (Brewer and Gardner, 1996).

Sixth, hypothesis 8 shows that the age of the consumer, on the nostalgic preferences impacts on the private condition, which provides further support that a more salient independent construal of the self is activated (Markus and Kitayama, 1991).

In conclusion, the results of this research were as expected, with the good majority of the results showing support for the hypotheses, as discussed in Chapter 7.

The theoretical implications, relating to the above hypotheses are discussed below with the use of examples, relative to the theory. Also, the results in study 1 and study 2 differ from each other, because the measure of narcissism is different. In the literature the measure of narcissism is theorised in different ways. In study 1, narcissism was measured as a 40-item forced choice, self-report questionnaire (NPI) (Raskin and Hall, 1979). Whilst in study 2, narcissism was measured by an 18-item scale, consisting of two 9-item correlated second-order latent variables, (NARQ) (Back et al., 2013). Thus, in order to increase robustness and additional validity, two studies were needed.

7.3   Theoretical Implications

Both self-congruity theory and self-completion theory, help towards explaining the relationship between nostalgia, narcissism, and self-concept. The key findings from the thesis, are centred on the interactions in study 2. Firstly, the relationship between admiration and rivalry is sensitive to the age of the consumers, which in turn influences the nostalgic preferences (in comparison to the non-nostalgic preferences). Secondly, the concept of uniqueness and nostalgic preferences relating to the consumer is important, as it seems to be activated when a person is in the private condition. This relates to the independent self-construal, which strives for the need to be unique consistent with self-completion theory (Wicklund and Gollwitzer, 1982). Thirdly, the findings show that, the age of the consumer has an impact on nostalgic preferences, which is shaped by the independent self-construal. Self-congruity theory and self-completion theory help towards adding to this body of knowledge, relating to nostalgia and narcissism, and how it helps in shaping the behaviour of individuals through their nostalgic consumption patterns.

This research differs from current studies, which have focused on the psychological, social, and emotional characteristics of nostalgia (Sedikides et al., 2004;

Wildschut et al., 2006; Zauberman et al., 2009; Wildschut et al., 2010; and Zhou et al., 2012). According to Sedikides et al. (2004), nostalgia involves a substantial degree of cognitive appraisal. The authors regard nostalgia as a positive emotion, which comprises of a distinct contrast between the present and the past that may be triggered by interpersonal, social, or environmental stimuli. Wildschut et al. (2006) suggest that nostalgia is an important human experience, which contributes to several key psychological functions. Their study finds evidence highlighting that nostalgic narratives are based around the self as a main character, centred around social interactions with significant others in the form of rites of passage. These findings support the concept of social connections, and a need to belong (Baumeister and Leary, 1995). In addition, consumers use strategic memory protection, as a means to strategically manage their future enjoyment via collating meaningful experiences and memories (Zauberman et al., 2009).

The study by Wildschut et al. (2010) reveals that, nostalgia increases the observed social connectedness within individuals. This is by increasing individual's perceived competence, in providing emotional support within a group, thus maintaining interpersonal relationships. The study by Zhou et al. (2012) revealed that, nostalgic appeals had a positive impact on increasing the tangible charitable behaviour, thus promoting charitable intentions which were found to be mediated by empathy. The authors regard nostalgia to be a multifaceted emotion, interconnected with social connectedness.

These studies mentioned above have not considered the moderating role of the self-concept, in relation to narcissism; however this research has investigated that relationship. This research is extending the previous work on nostalgia, by bringing self-concept into the relationships and these underlying mechanisms are intervening as they are less stable than narcissism *per se*. However, what appears to be more stable is

the interaction with the environment, which can dampen or strengthen the relationship with narcissism, in particular admiration or rivalry. More importantly, the self-concept is influenced by the context in which people experience and encounter social interactions, which appears to be more stable than emergent. For example, the extent to which a person is more independent or interdependent in relation to their self-concept is not a trait that they are born with; rather it is something that develops over time. The concepts of nostalgia and self-concepts interact with narcissism, and the consumption of nostalgic preferences in a number of ways. Firstly, in a broader sense, preferences are not straight forward, for example, there are lots of things that interact with them including the upbringing of a person and childhood experiences. Secondly, the role of age is important, with regards to the level of and type of narcissism one expresses, this is either shaped by the public self or the private self. These themes mentioned above are applied and explored further, in relation to the context of cultural artefacts for this research, relating to songs, films, and TV series.

7.4   Managerial Implications

On a practical level, there are a number of managerial implications which feed into areas relating to the management of historical and retro artefacts. These implications provide useful insight for brand and advertising managers. Various strategic marketing strategies, relating to the targeting and positioning of products and brands, within the market place is also an important feature. The themes are documented in the following section.

7.4.1   Management of Historical Artefacts

The appeal of retro is important, as it taps into several types of taste and fashion domains. For instance, various technological devices have allowed people to enjoy

music whilst at home. For example, in the past, people would listen to vinyl records, cassette tapes, and CDs. As a result, each type of music device meant that people could display their music collection at home, which would be made visible to friends and family. In more recent times, people can access music on their mini disk players, iPod, in addition to downloading songs onto their mobile phones. Internet sites, such as YouTube enable people to access music from previous decades. Thus, the consumption of music is more portable, via technology and innovations in new product development.

Traditionally, people go to the cinema to watch the latest movie. The ritual involved in getting ready, dressing up, and meeting up with friends creates stronger memories of key moments during the life of a person (McCracken, 1986). People often purchase a DVD of the movie, and can recreate those memories once again. With regards to TV series, these are typically watched at home, either sat on the sofa, or whilst ironing clothes, or doing other household chores, consequently, this becomes a type of background noise.

The music industry is a lucrative market, with a high turn over on profit. Managers within music corporations or within the record label industry may benefit financially when re-issuing old songs. For example, the margin cost is negligible when making re-makes (or older artefacts), in comparison to investing in the production of new songs or films. From an economical perspective, this type of strategy may prove to be profitable in the long run. This principle can apply to other artefacts such as films and TV series. More importantly, managers within these industries have to develop strategic marketing strategies, in order to drive the demand of these retro artefacts and thus make a financial profit. The findings in this research may be beneficial for managers with these industries, as it provides insight to consumer's motivation and behaviour in relation to the consumption of nostalgic artefacts. More importantly, managers within these industries need to develop strategies that appeal to an

individual's public self relative to the facets of narcissism (admiration vs. rivalry), in order for consumers to purchase these artefacts.

7.4.2 Branding and Advertising

The market place is experiencing an increase in retro brands, trends, and revivals, which are appealing to all age groups. Firstly, retro branding and the promotion of heritage brands can be used as a strategy by managers. Retro branding is defined by Brown et al. (2003) as "the revival or relaunch of a product or service brand from a prior historical period, which is usually but not always updated to contemporary standards of performance, functioning, or taste" (p.20). More importantly, retro branding strategies help facilitate the process of leveraging on brand and heritage associations. For example, the re-introduction of brands and products from the past, enables consumers to relate back to the memories they had previously experienced. This acts as a tool, towards utilising that internal expression of emotion, towards re-connecting the consumer back with the product or brand (Brown et al., 2003).

Secondly, the revival of old brands and products lead to the formation of powerful brand associations, which are interweaved with memories and emotions of the past time (Keller, 1993). The iconic VW Beetle was re-introduced in 1998, launched at the Detroit Motor Show. Traditionally, the VW Beetle is heavily associated with the hippy culture, with large colourful flowers often painted onto the car side doors. People who experienced and lived through the 1960's, will have cherished memories associated with these times. However, younger people who did not live through this time, will still have the opportunity to own a car, which typifies the social and cultural values associated with the swinging 60's and summer of love.

Thirdly, within the fashion industry, the revival of retro sweatshirts has made a thriving comeback for this season's latest trend. The retro sweatshirt styles range from

cropped tops, sweatshirts with slogan-covered print, some with a colour block design with different colours, as well as college style sweatshirts. These types of retro designs in fashion lead to a high demand from consumers; this is echoed in the high price for some of the leading brands. For example, the following sweatshirts come with the following price tag: Champion Brianna, £135.00 and Collegiate Tommy Hilfiger, £79.99 (Jones, 2018).

Lastly, marketers and brand managers can use the power of old songs, when promoting and advertising their products and brands on television adverts. For example, Diet Coke aired a TV advert in 2010, which featured animated puppets dancing to a famous song from the 1980's Maniac performed by the artist Michael Sembello. More importantly, the use of old songs in TV advertising leads to the creation of nostalgic feelings, which cause more positive thoughts based on the nostalgic feelings (Chou and Lien, 2014).

On a final note, in today's highly competitive marketplace, brand managers face an ever-growing challenging task in building successful brands. More specifically, brand heritage can be used to reinforce and strengthen the position of the brand in the marketplace. Also, the management of historic hedonic goods, may create favourable consumer preferences towards certain brands, thus create long-term brand loyalty. Marketing managers can use nostalgia as a tool, in developing advertising campaigns.

7.4.3   Targeting and Positioning

This study provides insight into how consumers (both older and younger, respectively), differ and converge in their social and cognitive motives, which influences their preferences towards certain historical cultural artefacts. This type of information will prove to be useful for managers, when they develop targeting and positioning strategies for new products, brands, and services.

Firstly, from a generational cohort perspective, it is accepted that Generation Y (also known as the Millennium's), account for the biggest consumers within the marketplace, followed secondly by the Baby Boomer Generation. It is accepted that Generation Y are highly involved with the latest technology, and use the internet much more than other generations, which makes the job of targeting them difficult (Lester et al., 2005). Taking into consideration the potential market size of Generation Y consumers, it is necessary to understand their needs and behavioural traits, in order to create effective marketing and targeting strategies. Likewise, it is equally important to recognise the behaviours and consumption preferences, for all of the generational cohorts.

Secondly, individual's belonging to the Baby Boomer Generation, Generation X, Generation Y, and Generation Z, have a tendency to differ with regards to the way in which they cognitively make decisions. For example, older people are known to retrieve actual concrete memories, whilst younger people often tend to rely on abstract factual information (Epstein, 1985; Kirkpatrick and Epstein, 1992). This type of cognitive information, relating to people's responses will be valuable for marketers and managers, when designing customised marketing strategies, in order to tailor products and brands to consumers.

Thirdly, the manner in which people select products, brands, and cultural artefacts may be shaped by the extent to which people are motivated by extrinsic goals, towards expressing their relatedness to their generational peers (Ryan and Deci, 2000). Or alternatively, people may be motivated by more intrinsic goals, in an attempt to voice their autonomy from their own generational cohort, as a way to stand out from the crowd and seek uniqueness through the consumption of products and brands (Berger and Heath, 2007; Ryan and Deci, 2000). These types of personal influences and social influences have an impact on consumer behaviour, which creates value for

managers and marketers, when positioning new products and brands in the marketplace.

Lastly, there are a number of ways marketers and managers can incorporate the value of retro and nostalgia, when promoting products and brands to consumers. The need to effectively target consumers is the key, in addition to understanding the various behavioural characteristics underpinning people from different age groups. For example, according to a Mintel report (2018), recent figures published on the consumption of vinyl records showed that, this market continued to grow with 4.1 million vinyl records sold in 2017 within the UK, this is an increase of 28% year-on-year. The report highlighted that Millennials amongst other generational cohorts were most likely to buy vinyl records; this strongly suggests that the consumption of vinyl records is not a temporary fashion statement or short-lived fad. According to the report, the usage of vinyl records account for 3% of all music consumption, within the marketplace. The report shows that vinyl records remain popular amidst various genres of music.

7.5 Limitations and Future Research

This study has adopted a cross-sectional design, as a path towards data collection. A limitation of cross-sectional design, is that it is potentially susceptible to common method bias (Rindfleisch et al., 2008). This is due to the nature of survey completion, in which a sole respondent completes the survey at one single moment in time. In future research it would be beneficial to conduct qualitative research, due to the richness of the data. With regards to the data collection, the respondents that participated in the completion of the surveys were solely consumers, as per the aims of the research. However, another potentially fruitful avenue for future research, would be to conduct interviews with marketers, brand managers, and managers of organisations.

The aim of this would be towards gaining a different perspective, with regards to the significance of nostalgia. In particular, when designing advertising campaigns, and promoting new and existing products and brands to consumers within the marketplace.

For study 1 and study 2, the type of sample design employed was purposive sampling, in the form of convenience sampling as guided by Pruchno et al. (2008) and Saunders et al. (2012). The sample of the population in each of these studies did not result in a perfect equal random sample, with regards to the demographic characteristics relating to age and gender. In addition to this the population samples are not balanced, this is because the procedure was a non-random due to the lack of the sampling frame. This procedure however, resulted in a relatively unbalanced sample. Nonetheless, for the purpose of theory testing, even though the samples (in study 1 and study 2) were not perfectly balanced, in both studies the representation of gender and different age groups was satisfactory. Notwithstanding that the samples do full justice to the theory, thus being a limitation.

For the purpose of this research, the moderating role of age only was investigated as a relationship to narcissism (admiration and rivalry). Hence, a recommendation for further research, would explore other moderating variables. For instance, gender and self-construal, in relation to narcissism and nostalgic consumption could potentially be examined. This research methodology employed SEM, in which the issue of causality with regards to the "direction of causality between constructs and their measures" has come under debate (Jarvis et al., 2003). Thus, it would be ideal to replicate the research experimentally, in order to rule out any alternative explanation and to reaffirm causality, because it is not clear if nostalgia predicts the popularity of the artefacts or vice versa. Also, this would further delineate the moderation process, thus, another experiment would be beneficial.

There are a number of ways to refine the model, in order to get new insight. For example, the role of emotions, in the form of positive and negative emotions can be added to the model in the form of a dependent variable. Also, the moderating role of age and emotions can be further explored. Moreover, nostalgia as a construct is a multifaceted construct; it could be potentially studied as a single-factor construct.

On a final note, it can be argued that according to the extent to which one is nostalgic may depend on other factors, such as, the type of product category, in relation to the brand. Thus another new experiment can be designed, building on this existing research, which only looks at cultural artefacts. This new experiment can be designed, which investigates nostalgic brands vs. non-nostalgic brands within a number of different product categories. For example, other product categories could include cars, breakfast cereals, confectionery, soap, and biscuits. For that reason, we also welcome future studies to investigate nostalgia, and the moderating relationship with narcissism and self-concept with a bigger sample size, leading to greater generalisation of the results.

7.6   Epilogue

O Sun, my quick coquetting eye, my red-haired hound,
Sniff out all quarries that I love, give them swift chase,
tell me all that you've seen on earth, all that you've heard,
and I shall pass them through my entrail's secret forge
till slowly, with profound caresses, play and laughter,
stones, water, fire, and earth shall be transformed to spirit,
and the mud-winged and heavy soul, freed of its flesh,
shall like a flame serene ascend and fade in sun.

The Odyssey A Modern Sequel
Nikos Kazantzakis
(1958, p.777)

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List of Appendices

Appendix 1: Study 1 Questionnaire (Order 01)

Hello,

My name is Rajinder Bhandal and I am a PhD student at Leeds University Business School.

I would be very grateful if you would spare a few moments of your time to complete this survey, which forms part of my PhD research looking at people's music preferences and behavioural characteristics.

Please kindly note that all your responses will remain anonymous and you will not be identifiable. Therefore, please do not write your name anywhere on this document.

There is an option for you to enter a lucky draw for a chance to win HMV vouchers. There are 7 HMV vouchers to be won by 7 lucky people.

All completed responses are eligible to enter, the draw will take place on February 27th 2015 and the lucky 7 winners will be notified by email. If you do not wish to enter the lucky draw, then there is no need for you to provide an email address.

If you would like any further information, then please do not hesitate to email me at: bnrkb@leeds.ac.uk

Thank you very much ☺

With Kindest Regards,
Rajinder Bhandal
PhD Student
Leeds University Business School

Welcome to the Music Questionnaire!

The main purpose of this questionnaire is to explore your musical preferences.

This questionnaire is divided into four parts. Please kindly note that all your responses will remain anonymous and you will not be identifiable. Therefore, please <u>do not</u> write your name anywhere on this document.

The whole survey should take around 20 minutes to complete.

✂--

Thank you for taking the time to help with this research. There is an opportunity to entre a lucky draw, with the following prizes to be won:

- **1X   £50.00 HMV Gift Voucher**
- **2X   £30.00 HMV Gift Voucher**
- **4X   £15.00 HMV Gift Voucher**

If you would like to entre this lucky draw, then please write down your email address below:

_____

PART ONE

INSTRUCTIONS

In this section you will see a list of songs. Please assess whether these songs are important to you and your identity. In other words, do these songs hold any special meaning in your life? Are they important for your identity and for your sense of self? Please assess each song by answering <u>yes</u> or <u>no</u> for each song.

A kind reminder that all your responses will remain anonymous and you are not identifiable, therefore please provide honest answers.

Only select <u>one</u> ANSWER for each song and please <u>do not</u> SKIP any items.

Thank you ☺

Only select <u>one</u> ANSWER per song and please <u>do not</u> SKIP any items.

Is this song a part of who you are? Is it important for your identity and your sense of self?

Tick one box for each song.

(If you do not know the song then please tick No)

	YES	NO
Duran Duran - Rio	☐	☐
The National - Vanderlyle Crybaby Geeks	☐	☐
The Clash – Career Opportunities	☐	☐
The Verve – The Drugs Don't Work	☐	☐
Prince – When Doves Cry	☐	☐
Coldplay – Yellow	☐	☐
The Kinks – Waterloo Sunset	☐	☐
The Walkmen – The Rat	☐	☐
Deee-Lite – Groove is in The Heart	☐	☐

Only select <u>one</u> ANSWER per song and please <u>do not</u> SKIP any items.

Is this song a part of who you are? Is it important for your identity and your sense of self?

Tick one box for each song.

(If you do not know the song then please tick No)

	YES	NO
The Temptations – My Girl	☐	☐
Arctic Monkeys - Do I Wanna Know?	☐	☐
Blondie – Dreaming	☐	☐
Vampire Weekend – A Punk	☐	☐
Thin Lizzy – Still in Love With You	☐	☐
Ride – Like a Daydream	☐	☐
Velvet Underground – I'm Waiting For The Man	☐	☐
The Killers – All These Things That I've Done	☐	☐
Metallica – Enter Sandman	☐	☐

Only select <u>one</u> ANSWER per song and please <u>do not</u> SKIP any items.

Is this song a part of who you are? Is it important for your identity and your sense of self?

Tick one box for each song.

(If you do not know the song then please tick No)

	YES	NO
MGMT – Time To Pretend	☐	☐
ABBA – Knowing You Knowing Me	☐	☐
Deerhunter – Monomania	☐	☐
Guns and Roses – Sweet Child Of Mine	☐	☐
The Beatles – In My Life	☐	☐
Franz Ferdinand - Take Me Out	☐	☐
The Jesus and Mary Chain – Upside Down	☐	☐
Joy Division – Love Will Tear Us Apart	☐	☐
Cream – White Room	☐	☐

Only select <u>one</u> ANSWER per song and please <u>do not</u> SKIP any items.

Is this song a part of who you are? Is it important for your identity and your sense of self?

Tick one box for each song.

(If you do not know the song then please tick No)

	YES	NO
Nirvana – About A Girl	☐	☐
Nick Drake – Northern Sky	☐	☐
The Rolling Stones – Paint It Black	☐	☐
Future Islands – Seasons (Waiting On You)	☐	☐
David Bowie - Starman	☐	☐
Temples - Shelter Song	☐	☐
The Coral – Dreaming of You	☐	☐
Cure – Just Like Heaven	☐	☐
The Charlatans - The Only One I Know	☐	☐

Thank you! Please go to part two…

PART TWO

INSTRUCTIONS

In this section you will see a list of statements that describe the characteristics of a person. For each of the following items, please select to what extent <u>you agree with the statement</u> by circling a number that best represents your opinion.

A kind reminder that all your responses will remain anonymous and you are not identifiable, therefore please provide honest answers.

Only circle <u>one</u> ANSWER for each statement and please <u>do not</u> SKIP any items.

Thank you

Only circle <u>one</u> ANSWER for each statement and please <u>do not</u> SKIP any items.

I have respect for the authority figures with whom I interact.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

It is important for me to maintain harmony within my group.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

My happiness depends on the happiness of those around me.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I would offer my seat in a bus to my professor or manager.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I respect people who are modest about themselves.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I will sacrifice my self-interest for the benefit of the group I am in.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I often have the feeling that my relationships with others are more important than my own accomplishments.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I should take into consideration my parents' advice when making education/career plans.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Only circle <u>one</u> ANSWER for each statement and please <u>do not</u> SKIP any items.

It is important for me to respect decisions made by the group.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I will stay in a group if they need me, even when I'm not happy with the group.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

If my friend fails, I feel responsible.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Even when I strongly disagree with group members, I avoid an argument.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I'd rather say "no" directly than risk being misunderstood.
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Speaking up during class or at work is not a problem for me.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Having a lively imagination is important to me.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I am comfortable being singled out for praise or rewards.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Only circle one ANSWER for each statement and please do not SKIP any items.

I am the same person at home that I am at school or at work

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Being able to take care of myself is a primary concern for me.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I act the same way no matter who I am with.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I feel comfortable using someone's first name soon after I meet them, even when they are much older than I am.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I prefer to be direct and forthright when dealing with people I've just met.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I enjoy being unique and different from others in many respects.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

My personal identity, independent of others, is very important to me.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I value being in good health above everything.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thank you for your responses. Part three is next…

PART THREE

INSTRUCTIONS

In this section you will see a list of statements that describe the attitude of a person.

For each of the following pairs of attitudes, choose the one that you <u>MOST AGREE</u> with by circling A or B.

A kind reminder that all your responses will remain anonymous and you are not identifiable, therefore please provide honest answers.

Only mark <u>one</u> ANSWER for each attitude pair and please <u>do not</u> SKIP any items.

Thank you

Only circle <u>one</u> ANSWER (A or B) for each attitude pair and please <u>do not</u> SKIP any items.

For each pair, choose the answer -- A or B -- that you <u>most agree</u> with.

1. A. I have a natural talent for influencing people.
    B. I am not good at influencing people

2. A. Modesty doesn't become me.
    B. I am essentially a modest person.

3. A. I would do almost anything on dare.
    B. I tend to be a mostly cautious person.

4. A. When people compliment me, I sometimes get embarrassed.
    B. I know that I am good because everybody keeps telling me so.

5. A. The thought of ruling the world frightens me.
    B. If I ruled the world it would be a much better place.

6. A. I can usually talk my way out of anything.
    B. I try to accept the consequences of my behavior.

7. A. I prefer to blend into the crowd.
    B. I like to be the center of attention.

8. A. I will be a success.
    B. I am not concerned about success.

9. A. I am not better or worse than most people.
    B. I think I am a special person.

10. A. I am not sure if I would make a good leader.
    B. I see myself as a good leader.

Only circle <u>one</u> ANSWER (A or B) for each attitude pair and please <u>do not</u> SKIP any items.

For each pair, choose the answer -- A or B -- that you <u>most agree</u> with.

11. A. I am assertive.
     B. I wish I were more assertive.

12. A. I like to have authority over other people.
     B. I don't mind following orders.

13. A. I find it easy to manipulate people.
     B. I don't like it when I find myself manipulating people.

14. A. I insist upon getting the respect that is due to me.
     B. I usually get the respect I deserve.

15. A. I don't particularly like to show off my body.
     B. I like to display my body.

16. A. I can read people like a book
     B. People are sometimes hard to understand

17. A. If I am feeling competent I am willing to take responsibility for making decisions.
     B. I like to take responsibility for making decisions.

18. A. I just want to be reasonably happy.
     B. I want to amount to something in the eyes of the world

19. A. My body is nothing special.
     B. I like to look at my body.

20. A. I try not to show off.
     B. I am apt to show off if I get the chance.

Only circle <u>one</u> ANSWER (A or B) for each attitude pair and please <u>do not</u> SKIP any items.

For each pair, choose the answer -- A or B -- that you <u>most agree</u> with.

21.   A. I always know what I'm doing.
                       B. Sometimes, I'm not sure what I'm doing.

22.   A. I sometimes depend on people to get things done.
                       B. I rarely depend on anyone else to get things done.

23.   A. Sometimes I tell good stories.
                       B. Everybody likes to hear my stories.

24.   A. I expect a great deal from other people.
                       B. I like to do things for other people.

25.   A. I will never be satisfied until I get all that I deserve.
                       B. I take my satisfactions as they come.

26.   A. Compliments embarrass me.
                       B. I like to be complimented.

27.   A. I have a strong will power.
                       B. Power for its own sake doesn't interest me.

28.   A. I don't care about new fads and fashions.
                       B. I like to start new fads and fashions.

29.   A. I like to look at myself in the mirror.
                       B. I am not particularly interested in looking in the mirror.

30.   A. I really like to be the center of attention.
                       B. It makes me uncomfortable to be the center of attention.

Only circle <u>one</u> ANSWER (A or B) for each attitude pair and please <u>do not</u> SKIP any items.

For each pair, choose the answer -- A or B -- that you <u>most agree</u> with.

31.
A. I can live my life in any way I want to.
B. People can't always live their lives in terms of what they want.

32.
A. Being an authority doesn't mean much to me.
B. People always seem to recognize my authority.

33.
A. I would prefer to be a leader.
B. It makes little difference to me if I am the leader or not.

34.
A. I am going to be a great person.
B. I hope I'm going to be successful.

35.
A. People sometimes believe what I tell them.
B. I can make anybody believe anything I want them to.

36.
A. I am a born leader.
B. Leadership is a quality that that takes a long time to develop.

37.
A. I wish somebody would someday write my biography.
B. I don't like people to pry into my life.

38.
A. I get upset when people don't notice how I look when I go out in public.
B. I don't mind blending into the crowd.

39.
A. I am more capable than other people.
B. There is a lot I can learn from other people.

40.
A. I am much like everyone else.
B. I am an extraordinary person.

Thank you! The last part of the survey (it is very short!)

PART FOUR

INSTRUCTIONS

In this final section, please provide the following information about yourself.

A kind reminder that all your responses will remain anonymous and you are not identifiable, therefore please provide honest answers.

Answer all the questions and please do not skip any items.

Thank you

Answer <u>all</u> the questions and please <u>do not</u> skip any items.

❖ **Please state the year in which you were born:**_____

❖ **Gender:**
   ☐ **MALE**
   ☐ **FEMALE**

❖ **Please state which is your favourite music genre: (please tick all that apply).**
   ☐ **METAL**
   ☐ **GRUNGE**
   ☐ **ROCK**
   ☐ **INDIE**
   ☐ **PUNK**
   ☐ **GLAM ROCK**
   ☐ **NEW ROMANTICS**
   ☐ **OTHER (please specify):** _____

➢ **For each of the following items, please select to what extent you agree with the statement by circling a number that best represents your opinion.**

Only circle <u>one</u> ANSWER for each statement and please <u>do not</u> SKIP any items.

Among my circle of friends, I'm one of the "experts" on music.
Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

I have heard most of the old songs that are around.
Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

I'm often on the lookout for old songs or bands that will add to my personal uniqueness.
Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

I am very knowledgeable about music.
Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

Music is my major interest.
Strongly Disagree 1 2 3 4 5 6 7 Strongly Agree

Thank you for your time in completing this survey ☺

…and don't forget to enter the lucky draw!

Appendix 2: Study 1 Kolmogorov-Smirnov Normality Test Results

Tests of Normality - Independent Variables

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
1. respect	.234	314	.000	.862	314	.000
2. harmony	.263	314	.000	.779	314	.000
3. happiness	.199	314	.000	.874	314	.000
4. seat	.125	314	.000	.914	314	.000
5. modest	.244	314	.000	.861	314	.000
6. sacrifice	.200	314	.000	.887	314	.000
7. relationships	.181	314	.000	.929	314	.000
8. parents	.227	314	.000	.870	314	.000
9. decisions	.211	314	.000	.880	314	.000
10. stay	.180	314	.000	.931	314	.000
11. fails	.164	314	.000	.925	314	.000
12. argument	.135	314	.000	.941	314	.000
1. no	.134	314	.000	.941	314	.000
2.Speaking	.216	314	.000	.865	314	.000
3. imagination	.221	314	.000	.827	314	.000
4. singled	.176	314	.000	.912	314	.000
5. home	.174	314	.000	.903	314	.000
6. takecare	.222	314	.000	.857	314	.000
7. act	.149	314	.000	.926	314	.000
8. first name	.225	314	.000	.882	314	.000
9. forthright	.135	314	.000	.941	314	.000
10. unique	.192	314	.000	.906	314	.000
11. personal	.245	314	.000	.850	314	.000
12. good health	.209	314	.000	.865	314	.000
Item 1	.423	314	.000	.599	314	.000
Item 2	.482	314	.000	.510	314	.000
Item 3	.475	314	.000	.526	314	.000
Item 4	.506	314	.000	.448	314	.000
Item 5	.385	314	.000	.626	314	.000
Item 6	.445	314	.000	.573	314	.000
Item 7	.476	314	.000	.523	314	.000
Item 8	.343	314	.000	.636	314	.000
Item 9	.484	314	.000	.507	314	.000
Item 10	.346	314	.000	.636	314	.000
Item 11	.343	314	.000	.636	314	.000
Item 12	.450	314	.000	.567	314	.000
Item 13	.488	314	.000	.497	314	.000
Item 14	.501	314	.000	.464	314	.000
Item 15	.515	314	.000	.416	314	.000

Item 16	.362	314	.000	.634	314	.000
Item 17	.389	314	.000	.624	314	.000
Item 18	.473	314	.000	.529	314	.000
Item 19	.502	314	.000	.460	314	.000
Item 20	.497	314	.000	.476	314	.000
Item 21	.440	314	.000	.579	314	.000
Item 22	.341	314	.000	.636	314	.000
Item 23	.499	314	.000	.468	314	.000
Item 24	.498	314	.000	.472	314	.000
Item 25	.509	314	.000	.439	314	.000
Item 26	.351	314	.000	.636	314	.000
Item 27	.362	314	.000	.634	314	.000
Item 28	.497	314	.000	.476	314	.000
Item 29	.423	314	.000	.599	314	.000
Item 30	.455	314	.000	.560	314	.000
Item 31	.380	314	.000	.628	314	.000
Item 32	.488	314	.000	.497	314	.000
Item 33	.442	314	.000	.577	314	.000
Item 34	.439	314	.000	.581	314	.000
Item 35	.482	314	.000	.510	314	.000
Item 36	.519	314	.000	.401	314	.000
Item 37	.487	314	.000	.501	314	.000
Item 38	.528	314	.000	.358	314	.000
Item 39	.494	314	.000	.483	314	.000
Item 40	.473	314	.000	.529	314	.000
Gender.	.428	314	.000	.594	314	.000
Age	.139	314	.000	.905	314	.000

a. Lilliefors Significance Correction

Tests of Normality – Dependent Variables

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Song_Pop	.062	314	.006	.983	314	.001
Song Age	.030	314	.200[*]	.997	314	.736

*. This is a lower bound of the true significance.

a. Lilliefors Significance Correction

Appendix 3: Study 2 Questionnaire (Order 01)

Hello,

My name is Rajinder Bhandal and I am a PhD student at Leeds University Business School.

I would be very grateful if you would spare a few moments of your time to complete this survey, which forms part of my PhD research looking at people's entertainment and arts preferences and behavioural characteristics.

Please kindly note that all your responses will remain anonymous and you will not be identifiable. Therefore, please do not write your name anywhere on this document.

There is an option for you to enter a lucky draw for a chance to win HMV vouchers. There are 7 HMV vouchers to be won by 7 lucky people.

All completed responses are eligible to enter, the draw will take place on July 14th 2016 and the lucky 7 winners will be notified by email. If you do not wish to enter the lucky draw, then there is no need for you to provide an email address.

If you would like any further information, then please do not hesitate to email me at: bnrkb@leeds.ac.uk

Thank you very much ☺

With Kindest Regards,
Rajinder Bhandal
PhD Student
Leeds University Business School

Welcome to the Entertainment & Arts Questionnaire!

Thank you for taking the time to help with this research. There is an opportunity to enter a lucky draw, with the following prizes to be won:

- 1X £50.00 HMV Gift Voucher
- 2X £30.00 HMV Gift Voucher
- 4X £15.00 HMV Gift Voucher

If you would like to enter this lucky draw, then please write down your email address below:

_____

The main purpose of this questionnaire is to explore your entertainment and arts preferences.

This questionnaire is divided into six parts. Please kindly note that all your responses will remain anonymous and you will not be identifiable. Therefore, please <u>do not</u> write your name anywhere on this document.

The whole survey should take around 15 minutes to complete.

INSTRUCTIONS

Please read and think about the following statement …

Please spend some time to think of a SONG that is representative of the group of people <u>you</u> like to hang out with; that is, <u>your friends.</u>

In other words, think of a <u>song</u> that you would play in a following situation:
You have invited your friends to drop by your place for a chat and drinks. Imagine spending an evening like this with your friends. Now, think of a <u>song</u> that <u>you</u> would like to play in a situation like this one, which says <u>"This is us" or "This is who we are".</u>

Now that you have thought about that song, in the box below, please write down the name of that ONE <u>song </u>and the name of the <u>band</u> (or the <u>singer</u>) that performs it:

> **SONG NAME:**
> **BAND/SINGER:**

Please answer the next question by circling a number that best represents your opinion.

> **How important is this song to you?**
>
> **Not at all   1 2 3 4 5 6 7   Very much**

Now, please select to what extent you disagree or agree with each of the following statements.

Only circle <u>one</u> ANSWER for each statement and please <u>do not</u> SKIP any items.

Thinking about this SONG makes me feel happy
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this SONG makes me feel pleased
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this SONG makes me feel satisfied
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this SONG makes me feel unhappy
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this SONG makes me feel cheerful
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this SONG makes me feel sad
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this SONG makes me feel hopeful
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this SONG makes me feel calm
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this SONG makes me feel melancholic
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this SONG makes me feel nostalgic
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this SONG makes me feel Joyous
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this SONG makes me feel sentimental
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this SONG makes me feel optimistic
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thank you! Please go to part two…

PART TWO

INSTRUCTIONS

Please keep thinking about <u>your</u> circle of <u>friends</u> and the <u>social group you belong to…</u>

Please spend a few moments to think of a <u>FILM</u> that really says something important about your <u>social group identity</u> and your <u>social self.</u> In other words, think of a <u>film</u> that says <u>"This is us"</u> or <u>"This is who we are".</u>

Now that you have thought about that film, in the box below, please write down the name of that ONE <u>film:</u>

FILM NAME:

Please answer the next question by circling a number that best represents your opinion.

How important is this film to you?
Not at all   1   2   3   4   5   6   7   Very much

Please select to what extent you disagree or agree with each of the following statements. Only circle <u>one</u> ANSWER for each statement and please <u>do not</u> SKIP any items.

Thinking about this FILM makes me feel happy
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this FILM makes me feel pleased
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this FILM makes me feel satisfied
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this FILM makes me feel unhappy
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this FILM makes me feel cheerful
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this FILM makes me feel sad
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this FILM makes me feel hopeful
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this FILM makes me feel calm
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this FILM makes me feel melancholic
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this FILM makes me feel nostalgic
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this FILM makes me feel Joyous
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this FILM makes me feel sentimental
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this FILM makes me feel optimistic
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thank you for your responses. Part three is next…

PART THREE

INSTRUCTIONS

Please continue to think about your <u>group of friends</u> and the importance of your <u>social</u> identity…

Please spend a few minutes and think of a <u>TV SERIES</u> that really says something important about your <u>social group identity</u> and your <u>social self.</u> In other words, think of a <u>TV Series</u> that says <u>"This is us"</u> or <u>"This is who we are".</u>

Now that you have thought about that TV Series, in the box below, please write down the name of that ONE <u>TV Series:</u>

TV SERIES:

Please answer the next question by circling a number that best represents your opinion.

How important is this TV Series to you?

Not at all   1   2   3   4   5   6   7   Very much

Please select to what extent you disagree or agree with each of the following statements. Only circle <u>one</u> ANSWER for each statement and please <u>do not</u> SKIP any items.

Thinking about this TV SERIES makes me feel happy
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this TV SERIES makes me feel pleased
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this TV SERIES makes me feel satisfied
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this TV SERIES makes me feel unhappy
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this TV SERIES makes me feel cheerful
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this TV SERIES makes me feel sad
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this TV SERIES makes me feel hopeful
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this TV SERIES makes me feel calm
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this TV SERIES makes me feel melancholic
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this TV SERIES makes me feel nostalgic
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this TV SERIES makes me feel Joyous
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this TV SERIES makes me feel sentimental
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thinking about this TV SERIES makes me feel optimistic
Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thank you! Part four is next…

PART FOUR

INSTRUCTIONS

In this section you will see a list of statements that describe the attitude of a person.

For each of the following items, please select to what extent you think the statement is <u>characteristic of yourself</u> by circling a number that best represents your opinion.

A kind reminder that all your responses will remain anonymous and you are not identifiable, therefore please provide honest answers.

Only circle <u>one</u> ANSWER for each statement and please <u>do not</u> SKIP any items.

Thank you

Please select to what extent you disagree or agree with each of the following statements. Only circle <u>one</u> ANSWER for each statement and please <u>do not</u> SKIP any items.

I am great.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I will someday be famous.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I show others how special I am.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I react annoyed if another person steals the show off me.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I enjoy my success very much.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I secretly take pleasure in the failure of my rivals.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Most of the time I am able to draw people's attention to myself in conversations.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I deserve to be seen as a great personality.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I want my rivals to fail.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Please select to what extent you disagree or agree with each of the following statements. Only circle <u>one</u> ANSWER for each statement and please <u>do not</u> SKIP any items.

I enjoy it when another person is inferior to me.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I often get annoyed when I am criticized.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I can barely stand it if another person is at the centre of events.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Most people won't achieve anything.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Other people are worth nothing.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Being a very special person gives me a lot of strength.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

I manage to be the centre of attention with my outstanding contributions.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Most people are somehow losers.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Mostly, I am very skilled at dealing with other people.

Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thank you! Part five is next…

<div align="center">

PART FIVE

</div>

INSTRUCTIONS

In this section you will see a list of statements that describe the characteristics of a person. For each of the following items, please select to what extent <u>you agree with the statement</u> by circling a number that best represents your opinion.

A kind reminder that all your responses will remain anonymous and you are not identifiable, therefore please provide honest answers.

Only circle <u>one</u> ANSWER for each statement and please <u>do not</u> SKIP any items.

Thank you

Please select to what extent <u>you agree with the statement</u> by circling a number that best represents your opinion.
Only circle <u>one</u> ANSWER for each statement and please <u>do not</u> SKIP any items.

I replay memories of the past in my mind.

Never   1   2   3   4   5   6   7   Constantly

I reflect on what has happened in my life.

Never   1   2   3   4   5   6   7   Constantly

I think about things from my past.

Never   1   2   3   4   5   6   7   Constantly

I think back to my earlier days.

Never   1   2   3   4   5   6   7   Constantly

I focus on what is currently happening in my life.

Never   1   2   3   4   5   6   7   Constantly

My mind is on the here-and-now.

Never   1   2   3   4   5   6   7   Constantly

Please select to what extent <u>you agree with the statement</u> by circling a number that best represents your opinion.
Only circle <u>one</u> ANSWER for each statement and please <u>do not</u> SKIP any items.

I think about where I am today.

| Never | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Constantly |

I live my life in the present.

| Never | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Constantly |

I think about what my future has in store.

| Never | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Constantly |

I think about times to come.

| Never | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Constantly |

I focus on my future.

| Never | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Constantly |

I imagine what tomorrow will bring for me.

| Never | 1 | 2 | 3 | 4 | 5 | 6 | 7 | Constantly |

Thank you! The last part of the survey (it is very short!)

PART SIX

INSTRUCTIONS

In this final section, please provide the following information about yourself.

A kind reminder that all your responses will remain anonymous and you are not identifiable, therefore please provide honest answers.

Answer <u>all</u> the questions and please <u>do not</u> skip any items.

Thank you

Answer <u>all</u> the questions and please <u>do not</u> skip any items.

- ❖ **Please state the year in which you were born:**_____

- ❖ **Gender:**
  - ☐ **MALE**
  - ☐ **FEMALE**

For each of the following items, please select to what extent you <u>agree</u> with the statement by circling a number that best represents your opinion.

Only circle <u>one</u> ANSWER for each statement and please <u>do not</u> SKIP any items.

> Among my circle of friends, I'm one of the "experts" on music.
> Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

> I'm often on the lookout for old songs or bands that will add to my personal uniqueness.
> Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

> I am very knowledgeable about music.
> Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

> Music is my major interest.
> Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

> Among my circle of friends, I'm one of the "experts" on films.
> Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

> I'm often on the lookout for old films and movies that will add to my personal uniqueness.
> Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

> I am very knowledgeable about films.
> Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

> Films and movies are my major interest.
> Strongly Disagree   1   2   3   4   5   6   7   Strongly Agree

Thank you for your time in completing this survey ☺
…and don't forget to enter the lucky draw!

Appendix 4: Study 2 Kolmogorov-Smirnov Normality Test Results

Tests of Normality – Independent Variables

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
nar_Ad_great_G	.150	224	.000	.939	224	.000
nar_Ad_famous_G	.231	224	.000	.806	224	.000
nar_Ad_personality_G	.146	224	.000	.914	224	.000
nar_Ad_special_U	.167	224	.000	.917	224	.000
nar_Ad_success_U	.149	224	.000	.918	224	.000
nar_Ad_strenght_U	.163	224	.000	.909	224	.000
nar_Ad_attention_C	.162	224	.000	.931	224	.000
nar_Ad_outstanding_C	.187	224	.000	.872	224	.000
nar_Ad_skilled_C	.189	224	.000	.918	224	.000
nar_Rv_achieve_D	.253	224	.000	.790	224	.000
nar_Rv_worth_D	.442	224	.000	.515	224	.000
nar_Rv_losers_D	.374	224	.000	.600	224	.000
nar_Rv_pleasure_SS	.197	224	.000	.857	224	.000
nar_Rv_fail_SS	.253	224	.000	.788	224	.000
nar_Rv_inferior_SS	.220	224	.000	.830	224	.000
nar_Rv_show_A	.210	224	.000	.841	224	.000
nar_Rv_criticized_A	.166	224	.000	.938	224	.000
nar_Rv_events_A	.251	224	.000	.791	224	.000
TP_memories	.203	224	.000	.867	224	.000
TP_life	.204	224	.000	.885	224	.000
TP_past	.211	224	.000	.875	224	.000
TP_back	.187	224	.000	.902	224	.000
TC_currently	.198	224	.000	.871	224	.000
TC_mind	.167	224	.000	.925	224	.000
TC_today	.185	224	.000	.897	224	.000
TC_present	.166	224	.000	.915	224	.000
TF_future	.214	224	.000	.852	224	.000
TF_times	.215	224	.000	.876	224	.000
TF_focus	.172	224	.000	.908	224	.000
TF_tomorrow	.172	224	.000	.911	224	.000
Age	.116	224	.000	.959	224	.000
Gender	.398	224	.000	.618	224	.000

a. Lilliefors Significance Correction

Tests of Normality – Dependent Variables

	Kolmogorov-Smirnov[a]			Shapiro-Wilk		
	Statistic	df	Sig.	Statistic	df	Sig.
Song Popularity Index	.259	224	.000	.767	224	.000
Age_Song	.124	224	.000	.885	224	.000
happy_song	.263	224	.000	.816	224	.000
pleased_song	.249	224	.000	.834	224	.000
satisfied_song	.203	224	.000	.875	224	.000
unhappy_song	.308	224	.000	.698	224	.000
cheerful_song	.225	224	.000	.834	224	.000
sad_song	.332	224	.000	.723	224	.000
hopeful_song	.159	224	.000	.909	224	.000
calm_song	.285	224	.000	.366	224	.000
melancholic_song	.162	224	.000	.897	224	.000
nostalgic_song	.188	224	.000	.865	224	.000
joyous_song	.206	224	.000	.878	224	.000
sentimental_song	.183	224	.000	.873	224	.000
optimistic_song	.191	224	.000	.881	224	.000
Film_Pop_Index	.174	224	.000	.868	224	.000
Age_Film	.102	224	.000	.924	224	.000
happy_film	.248	224	.000	.818	224	.000
pleased_film	.237	224	.000	.851	224	.000
satisfied_film	.214	224	.000	.853	224	.000
unhappy_film	.266	224	.000	.762	224	.000
cheerful_film	.213	224	.000	.860	224	.000
sad_film	.267	224	.000	.770	224	.000
hopeful_film	.197	224	.000	.901	224	.000
calm_film	.168	224	.000	.925	224	.000
melancholic_film	.157	224	.000	.910	224	.000
nostalgic_film	.162	224	.000	.898	224	.000
joyous_film	.194	224	.000	.887	224	.000
sentimental_film	.176	224	.000	.884	224	.000
optimistic_film	.208	224	.000	.873	224	.000
TV_S_Pop_Index	.235	224	.000	.844	224	.000
Age_TV_Series	.165	224	.000	.867	224	.000
happy_TV_Series	.237	224	.000	.794	224	.000
pleased_TV_Series	.232	224	.000	.851	224	.000
satisfied_TV_Series	.198	224	.000	.867	224	.000
unhappy_TV_Series	.280	224	.000	.726	224	.000
cheerful_TV_Series	.213	224	.000	.863	224	.000

sad_TV_Series	.309	224	.000	.735	224	.000
hopeful_TV_Series	.147	224	.000	.916	224	.000
calm_TV_Series	.128	224	.000	.933	224	.000
melancholic_TV_Series	.188	224	.000	.876	224	.000
nostalgic_TV_Series	.137	224	.000	.902	224	.000
joyous_TV_Series	.195	224	.000	.889	224	.000
sentimental_TV_Series	.146	224	.000	.915	224	.000
optimistic_TV_Series	.165	224	.000	.897	224	.000

a. Lilliefors Significance Correction