

The Effect of Film Nostalgia on Involvement, Familiarity, and Behavioral Intentions

Abstract

A film contains an amalgamation of diverse features and provides audiences with a variety of reminiscent elements. Thus, this study aimed to identify the role of nostalgia in the involvement, familiarity, and behavioral intentions of potential film tourists. Thus, 610 respondents were selected to test a conceptual model explaining the role of nostalgia. Exploratory factor analysis (EFA), confirmatory factor analysis (CFA), and structural equation modelling (SEM) were employed. Results indicated that, to some extent, nostalgia is an influential concept in explaining film tourism. The efficacy to explain the effects of nostalgia on involvement, familiarity, and behavioral intention showed relatively different. In particular, reminiscence of mimicking and desire to buy brand products were the most significant predictors in explaining other constructs, whereas the influence of the contents of the story on behavioral involvement was not significant.

Keywords:

nostalgia

memory

film

involvement

reminiscence

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The content and storylines of films stored in an individuals' memories can often serve as nostalgic vestiges of times past, and can (re)encourage an individual to form emotional and symbolic connections with particular stories or scenes. Locations used in the making of films or TV dramas, either as backgrounds or foregrounds, can then become nostalgia-stimulating spaces for some audiences, whose memories and reminiscences are evoked by the stories and events associated with the locations the films are shot.

An example of the relationship between film and nostalgia is the nostalgic effects of Hong Kong films on Asian countries including South Korea. In particular, the fact that Hong Kong films were preferred in South Korea from the 1970's to the late 1990's can be interpreted in several ways. Since Korean films were exposed to strict governmental censorship under the military regime, it is likely Korean people liked watching Hong Kong films which were filled with free themes. As such, the breadth of Hong Kong films likely fulfilled a void in the mindset of the Korean people, who were experiencing rapid industrialization and democratization at the same time (Lee 2006).

Watching Hong Kong films in the theater or on TV was also considered to be one of the few luxury hobbies (Lee 2006) as well as a great pastime and joy of life (*Chosun Ilbo* 2016). Those who were exposed to the phenomenon of Hong Kong films from the 1970's to the late 1990's, therefore, reflected upon those "good old days", and many of them mimicked the actions of the Hong Kong film actors and actresses including: performing martial arts, wearing sunglasses, smoking cigarettes, putting on make-up, and eating "dim-sum" (Abbas 1997; Lai 2001). The Korean audiences of Hong Kong films due the close social distance are now in their 40s, 50s, and 60s, and likely still enjoy recollecting past

Hong Kong films, including film stars, backdrops, songs, stories, food, or items shown in the films.

Cultural proximity or similarity was likely another impetus. During that time period, many Koreans learned to write Chinese characters, and thus understood meanings of the written Chinese letters on the screen. Further, philosophical and religious practices such as Confucianism, Buddhism, and Taoism were similar to the beliefs of Koreans, and thus Korean people were likely easily assimilated to the contents of the Hong Kong films.

Therefore, it is important to understand the concept of nostalgia in the context of film tourism. Nostalgia has been defined as a mixed emotional experience of looking back on or longing for the past (Caton and Santos 2007; Holbrook 1993). The concept of nostalgia has been initially studied in the medical field to treat homesickness (Holak and Havlena 1992; Holbrook and Schindler 2003). Nostalgia has also been found to stimulate purchase behaviors (e.g., Holak and Havlena 1998; Schindler and Holbrook 2003).

There is, however, a research gap between film tourism studies and nostalgia. First, film tourism research has significantly improved our understanding of film tourism phenomenon since its introduction in early 1990s. Many film tourism studies have had an interest in exploring diverse impacts on a film destination (e.g., Busby and Klug 2001; Liou 2010; Schofield 1996) or explaining individual touristic experiences and motivations (e.g., Couldry 1998; Lee 2012; O'Connor 2011). Despite these efforts (e.g., Bartoletti 2010; Caton and Santos 2007; Creighton 1997; Fairley 2003; Hsu, Cai and Wong 2007; Russell 2008), previous film tourism studies have failed to more elaborately explain the nature of film tourists' behaviors using the concept of nostalgia. More specifically, no previous studies have empirically used quantitative methodologies to examine the structural relationships of

multi-dimensional nostalgia as it related to involvement and attitudinal and behavioral intentions.

Based on the above, this study aims to identify the effects of film-formulated nostalgia on involvement, familiarity, and behavioral intention to experience film tourism locations and activities in Hong Kong. It is hoped the findings will improve the current understanding of the relationships among the decoded nostalgic meanings behind the screen, its effect on consumption, and their association with actual film tourism. The research objectives, thus, include to: 1) identify the influence of nostalgia on psychological and behavioral involvement with films as well as on familiarity and behavioral intentions to engage in nostalgia film tourism; 2) explore the influence of psychological and behavioral involvement on familiarity and behavioral intentions; and 3) analyze the influence of familiarity on behavioral intentions to engage in nostalgia film tourism. It is anticipated that the results will demonstrate whether or not nostalgia can be considered a stimulating emotional component as a means of marketing potential film tourism-related products and activities.

Nostalgia and Film Tourism

Drawing on mass media and audience studies, some film tourism researchers (Caton and Santos 2007; Couldry 1998; Kim 2012) have argued that becoming emotionally engaged in media programs not only forms personalized memories and attachment, but can also influence the manner in which tourists perceive, interact, and experience film tourism locations and activities. During this process, the audience members often develop an affective positive bond between themselves and the filmed locations by forming the

contextualized symbolic and embedded meanings behind the screen (Kim 2012; Kim, Agrusa, Lee, and Chon 2007; Schofield 1996).

Some have postulated that the hedonic, physiological, and emotional domains of involvement related to viewing media programming can be viewed as the trigger for film tourists' motivation and on-site experiences at film locations (Kim 2012; Robinson 2015). These studies have confirmed that film tourists' experiences are typically multidimensional and constitute symbolic, subjective, emotional, and nostalgic values and meanings.

It has also been suggested that audiences develop a form of familiarity or connectedness with the filmed location (Kim and Assaker 2014; Reijnders 2016). From the perspective of human geography and environmental psychology, Tuan (1974) defined this as *topophilia* or the love toward a signifying place. According to Reijnders (2016, p. 676), this kind of positive evaluation of certain sites, is "associated with positive values such as security, nostalgia, happiness, freedom and safety." Thus, film tourists' experiences can go beyond the tangible cognitive dimension of the filmed locations (Couldry 1998). They can be appreciated as a memory or nostalgic structure, in which this appreciation can elevate the filmed locations to become symbolic and ritual places (Bandyopadhyay 2008; Couldry 1998; Kim 2012) or imagined landscapes (Reijnders 2016).

It has been observed from worldwide anecdotal evidence that film tourists often recollect and reminisce upon the things that touched them emotionally and behaviorally (Couldry 1998; Kim 2012; Reijnders 2016). The dimensions of intimacy and memory-related experiences have therefore been found to play a critical role in the creation of memorable tourism experiences which can further influence film tourists' plans to visit or re-visit a location (Kim 2012). The memory-related experiences of film tourists can include:

intimate, nostalgic, memorable, and sentimental tourist experiences at the film tourism destinations that are closely tied to the audiences' motivation to become film tourists (Kim 2012; Macionis and Sparks 2009).

Nostalgia and Involvement

The transforming of symbolic meanings in film to nostalgia in our mind can also be explained through transfer theory (McCracken 1989) and symbolic communications theory (Hawkins 1973). That is, when an individual watches a film, the symbolic values and meanings on the screen are typically transferred to the mind of audience members (Kim, 2012) and are encoded and retained in their memory. The process of transferring meaning often leads to an intention to more readily purchase products or enact other positive behaviors (Kamins and Gupta 1994). Thus, as symbolic communication theory indicates, film-watching experiences are often stored as nostalgia in our memory. Nostalgic experiences retained through an affect and fact-transferring mechanism to our memory can result in either positive or unfavorable feelings (Belk 1990; Stern 1992; Wildschut et al. 2006). This “bittersweet” amalgamation of nostalgic sentiments typically causes a level of involvement with things associated with films such as the location, characters, props, writer, scenes, and featured scenery.

It has been found that advertisements that make use of nostalgic messages are more effective than those using non-nostalgic messages, because nostalgic messages likely stimulate a positive affective state (Belk 1990). Numerous case studies have reported the effects of a film on an individual or society. For example, Bruce Lee's films were transformative to many Asian people (Morris 2004). Bruce Lee's fashion, martial arts, yells, favorite weapon (the nunchuck), facial expressions and posture became mainstream in that

era (Morris 2004). These symbolic signifiers are examples of nostalgia stored in audiences' memories.

Furthermore, media cultivation theory suggests that those who spend more time watching visual media tend to be more emotionally attached to the content (Potter 1993) as it evolves to "parasocial interaction" (Horton and Wohl 1956) which can manifest an imagined linkage between an individual and a media celebrity. Thus, those who are exposed to films can become psychologically and behaviorally involved beyond the films' time and space limitations. Thus it is hypothesized:

Those who feel nostalgic about Hong Kong films are likely to have a sense of psychological (H1) and behavioral involvement (H2) with the films.

Nostalgia for and Familiarity with Film and Intention to Visit Film Tourism Locations

Nostalgia is an intrinsic psychological factor that can trigger tourists' thoughts and feelings such as pleasure and sadness toward past memories (Creighton 1997; Hsu et al., 2007) and involves a distinctive attitude toward the past as portrayed in contemporary culture (Berliner 2012). Consequently, it may drive individuals to seek a remedy for the need to relive past experiences by means of nostalgic tourism. Nostalgia can also serve as a powerful stimulus that can determine tourists' attitudes toward a destination (Chen, Yeh, and Huan 2014; Creighton 1997; Fairley 2003). Because nostalgic memories bring a sense of joyfulness and intimacy toward the featured location (Coultry 1998; Reijinder 2016; Yeh, Chen, and Liu 2012), audiences are likely to have feelings of familiarity toward it.

Most film tourism studies have found that films can contribute to the promotion of intangible benefits, such as enhancement of the destination image, awareness, and/or a

favorable attitude toward the screened places (Beeton 2010; Connell 2005; O'Connor 2011). Some studies have further found that visual media facilitate reconciliation and mutual trust, even between unfriendly countries (Kim, Agrusa, Lee, and Chon 2007). As a result, memories accumulate through exposure to a film and often become nostalgia with the passage of time. The impressions attributed to the film are thus likely to affect attitudes toward a film destination, such as the friendliness of the destination, and may eventually influence intention to visit the place. It is therefore postulated:

Those who feel nostalgic about Hong Kong films are likely to have a sense of familiarity with the film destination (H3) and an intention to engage in film tourism (H4).

Psychological Involvement and Behavioral Involvement

The concept of audience involvement refers to a state of arousal, motivation, or intense interest in a product, activity, or object (Laurent and Kapferer 1985). Involvement with a product or activity has been found to be affected by various antecedents, including personal, material, and situational factors (Zaichkowsky 1986). Involvement generates diverse outcomes including: deliberation on alternatives, type of decisions, preference, purchase decision, amount of information search, and interest in the advertised message (Zaichkowsky 1986).

Most studies agree there are at least two dimensions of involvement: psychological and behavioral (Kim, Scott, and Crompton 1997). Psychological involvement indicates an individual's degree of attitudinal attachment with an activity, whereas behavioral involvement refers to the intensity of effort or time expended in the processes of information

searching, participation, and purchasing (Kim et al. 1997). Behavioral measures of involvement are often used as surrogate or alternative measures for the identification of unobservable attitudinal involvement. These measures are likely to be the behavioral consequences of psychological involvement because latent psychological states often result in observable behavior in the decision-making process (Cheng and Tsaur 2012; Iwasaki and Havitz 1998; Kim et al. 1997; Yen and Teng 2015). However, no research has been done to identify their association in the context of film tourism.

Films that function as bridges to nostalgia can induce audiences to become emotionally involved with things associated with the film. Because a film includes fragments of numerous scenes, good films typically cause the audience to become emotionally involved (Bandyopadhyay 2008; Kim 2012). Psychological involvement with a leisure activity (here, watching a film) can be expressed as a type of psychological effort or intensity such as importance, pleasure, or self-expression (Filo, Chen, King, and Funk 2013; McIntyre 1989). That is, those who are emotionally involved with watching Hong Kong films will typically consider watching these films as important, pleasurable, and a means by which to express self-value.

The resultant emotional involvement from watching a film can also extend to other behavioral pursuits. As a consequence, the audience's behavioral involvement with watching Hong Kong films can refer to the time and/or magnitude of effort expended in the pursuit of diverse activities, such as the frequency or time spent watching other Hong Kong films, purchasing film-related products, discussing the films, and searching for information and updates on film news. Therefore it is hypothesized:

Those who are psychologically involved with a film are likely to be behaviorally involved with the film (H5).

Psychological Involvement and Familiarity

Films with stories about social difficulties, traumatic war-stricken eras, political oppression, forgotten social values in the midst of rapid economic development, and similar family and/or individual experiences likely evoke nostalgia. Highly involved audience members are likely to consider a film destination “as a sacred place rather than sites of spectacle” (Roesch 2009, p.134) to which they connect emotional meanings.

Psychological involvement includes the process of recalling past memories related to images/places represented by films (Bandyopadhyay 2008; Busby and Klug 2001; Macionis and Sparks 2009; Riley and Van Doren 1992), and is likely representative of the meaning and nostalgic sentiment that people formulate while watching a film or TV drama.

Furthermore, the level of familiarized place and identity associated with the consumption of films or TV dramas has been found to be further strengthened by psychological involvement (Couldry 1998; Kim and Long 2012). Therefore, it is believed exposure to a film can make the featured destination appear more familiar and/or friendly. Thus, it is postulated:

Those who are psychologically involved with a film are more likely to feel friendlier toward the film’s destination (H6).

Psychological Involvement and Behavioral Intention to Go on a Nostalgia Film Tourism

From a personal perspective, films (and TV dramas) can also provide viewers with emphatic sentiments with an understanding of the past, by evoking relationships with it

(Creeber 2001). From the perspective of social ambience, a film is a window mirroring on social ethos or motifs, historical meaning, social value, and collective memories of earlier times (Beeton 2010; Connell 2012). Thus, those who have been exposed to a film may want to experience the sensations of the film. Greater sentimental closeness with the film location through a consolidation of the nostalgia attached to it has been suggested to be a force that may lead to behavioral action (Morris 2004; Wong and McDonogh 2001). Thus, it is hypothesized:

Those who are psychologically involved with a film are likely to show an intention to engage in nostalgia film tourism (H7).

Behavioral Involvement and Familiarity

Ongoing behavioral involvement with a film can facilitate understanding of the film's place and stimulate interest in its society. For example, imitating Cho Yun-Fat such as biting a match stick, wearing sunglasses at night, burning a bill and lighting a cigarette, was popular in the late 1980s and early 1990s in Korea (Lee 2006). Likewise, people who are behaviorally involved can more easily recall their memories and nostalgic emotions about a film. It's been found that those who show behavioral involvement with a film are likely to be friendlier to film shooting locations compared to those who were passively exposed to a film (Bartoletti 2010; Kim and O'Connor 2011). It is therefore postulated:

Those who are behaviorally involved with a film are likely to feel friendlier toward a film destination (H8).

Behavioral Involvement and Behavioral Intention to Partake in Nostalgia Film Tourism

Films can have an impact on society as well as individuals. The audience can have memories of the “good old days” including imitating actions of the film stars. Previous studies have shown that behaviorally involved viewers are not only motivated to visit film tourism locations but also want to re-enact their subconscious yearning or aspirations in screened backdrops (e.g., Rittichainuwat and Rattanaphinanchai 2015; Robinson 2015; Suni and Komppula 2012), and are thus, more likely to want to visit the locations seen on the screen. It is thus postulated:

Those who are behaviorally involved with a film are more likely to engage in nostalgia film tourism (H9).

Familiarity and Behavioral Intention to Partake in Nostalgia Film Tourism

Film locations provide a prospective focal point for film tourism, notably as a performance stage which can convey prestige as film tourists re-enact or mimic their favorite scenes and narratives at the filmed locations (Reijnders 2016; Robinson 2015). This is consistent with the film tourist impetus to experience the already familiar film landscapes or locations from the perspective of the character(s) (Beeton 2010; Reijnders 2016; Roesch 2009).

Most film tourism studies have found that familiarity to a destination induced by a film or a television drama affects tourists’ decisions regarding the destination (e.g., Connell 2012; Lee 2012; Pan and Ryan 2013). Thus, viewers more familiar to the film are likely to build up expectations regarding a film location, which may attract the audience to savor a sense of place and the authenticity of the backdrop. These film goers are likely to seek more

symbolic experiences, including touching the props or costumes, to feel a “personal” connection to the film (Buchmann, Moore, and Fisher 2010; Kim 2012; Robinson 2015). As a result, audience members who are more familiar with and friendlier toward a film destination should be more eager to see films about the destination. It is thus postulated:

Those who feel friendlier toward a film destination are more likely to show an intention to engage in nostalgia film tourism (H10).

In sum, films generate nostalgia over time that subsequently leads viewers to become more involved with and familiar with the destination portrayed, which may lead to desires to visit. The resultant overall proposed model is displayed in Figure 1.

Figure 1

Methodology

Items of film-formulated nostalgia and their influences were generated based on: a thorough review of the literature, review of blogs from Hong Kong film fans, in-depth interviews, a pre-test and a pilot test. Based on the extensive literature review on the impacts of Hong Kong films on Asian society (e.g., Lee 2006; Pan and Ryan 2013; Wong and McDonogh 2001) and film nostalgic behaviors (e.g., Coultry 1998; Reijinder 2016; Robinson 2015; Suni and Komppula 2012), and review of five blogs elucidating Hong Kong films from the “good old days”, items of film nostalgia and its effects were developed.

In order to further elaborate the items, in-depth interviews were conducted with 20 Korean fans of Hong Kong films from the past. They consisted of 12 (males) and 8

(females), who were in their later 40s (20%), 50-54 (50%) and 55-60 (30%). They included company workers (60%), teachers (20%), and others (20%). A semi-structured questionnaire was used to help generate and clarify the items used. The resultant items to measure nostalgia of film (and film tourism) were designed to measure recollections of watching Hong Kong films from the 1970's through the late 1990's. The resultant items included scenes or backdrops shown in the films including: restaurants, markets, buildings, harbors, and gang activities.

Additionally, feelings from the films, benefits of watching the films, subsequent actions after watching the films, actors and actresses, thoughts about Hong Kong, background music and film-making skills were also included. *A-priori* domains of film nostalgia included: reflection of a more democratic and economically developed Hong Kong society, interest in film contents and movie stars, screened backdrops, and recollection of mimicking. It was hoped that the totality of these items would reflect the respondents' assessment of or response to watching Hong Kong films in the good old days more accurately.

Although items relating to film nostalgia were newly developed, the items to measure involvement, familiarity, and behavioral intention were similar to those in other previous studies. Thus, the items used to measure psychological and behavioral involvement hoped to capture psychological and behavioral efforts or pursuits as an enduring response of watching Hong Kong films. Both the resultant psychological items (Kim 2012; Kim et al. 1997; Laurent and Kapferer 1985; Yeh 2013; Yen and Teng 2015) and the behavioral items (Filo et al. 2013; Kim 2012; McIntyre 1989; Yeh 2013; Yen and Teng 2015) were similar to those used in other studies.

Items intended to indicate familiarity with Hong Kong as a result of watching Hong Kong films were also adapted from previous studies (Chen and Lin 2012; Horng, Liu, Chou, and Tsai 2012). Finally, behavioral intentions to engage in film tourism were measured as the intention to visit the film sets of old films to trace memories or to visit a restaurant featured in one of the films. All of the items in the model were measured with 5-point Likert-type scales (1 = strongly disagree; 5 = strongly agree).

The resultant questionnaire was pilot-tested by 50 Korean tourists who showed interest in film tourism. The pilot test was conducted to: reduce the likelihood of making a Type I or Type II error, validate the research instruments, and refine the research questions (Jennings 2001). Based on the results of the pilot test, minor modifications to the wording of a few items were made. For example, the statement, “I believed that the special effects in the films were wonderful”, left some pilot testers unsure of what was meant by the special effects. Thus, the example of “flying in a Kung Fu movie” was included with the statement, to better clarify it. To ascertain accuracy of measurement, content validity was sought throughout the process outlined above. In addition, face validity was checked using a pool of 20 judges (previous Hong Kong film fans and film tourists to Hong Kong) to help guarantee comprehensiveness and understanding of the constructs.

The main survey was administered by an online panel survey company to allow easy access to the target population and a comprehensive sampling frame. Panel surveys have been suggested to be appropriate when rapid responses are required and quota sampling is needed for the desired target groups (Lugtiga, Dasb, and Scherpenzeela 2014). Additionally, since respondents receive a reward in return for participating in panel surveys, response rates and the quality of responses are typically very high (Lugtiga et al. 2014). Larger panels can also

help to enhance the validity and reliability of research. This study was performed with the assistance of a company that has a group of 1.12 million panelists. This allowed for quota sampling with the use of five restrictions to assist the representativeness of the sample.

First, respondents had not visited Hong Kong before, because previous visitors to Hong Kong would likely have pre-existing images. Second, an approximately equal ratio of males to females was requested. Third, in order to help ensure that respondents had seen Hong Kong films from the past, just over one half (55%) were targeted to be in their 40's, and fewer (45%) were targeted to be in their 50's or older. The reasons why the proportion of those in their 40s was higher than those in their 50s was to reduce memory decay and to make it less likely that respondents had visited Hong Kong for other purposes. Fourth, the respondents were limited to those who had watched two or more films from a list of 30 films released in the 1990's and fifth, the respondents were required to know one or more of a list of 11 film stars from that era.

Consequently, the online panel survey company selected only panelists who fit the above criteria. The survey was distributed via e-mail to panelists who were willing to participate, and all participants received a coupon as a token of gratitude for their participation. A total of 620 respondents participated in the online panel survey. After the exclusion of 10 questionnaires that had multiple missing values, 610 questionnaires were used for further data analyses which reflected an 87% response rate.

Results

One half (49%) of respondents were female 35.1% were aged 40 to 44, 19.8% were aged 45 to 49, 23.9% were aged 50 to 54, and 21.1% were aged 55 or older. A majority (84%) were married, while 15% of respondents had watched more than 10 Hong Kong films

released between the 1970s and the late 1990's, 27% had watched 4 to 6 films, and 22% had watched 2 or 3 films. This suggests that the majority were experienced film watchers.

Cross-validation of Data

To cross-validate the data, exploratory factor analysis (EFA) was conducted on a randomly selected half the sample (N = 305) to better understand resultant dimensions of the constructs studied and the other half of (N = 305) the data was later examined via confirmatory factor analysis (CFA) (Hair, Anderson, Tatham, and Black 2010; Kline 2011).

Exploratory Factor Analysis and Reliability Tests

Results of the principle components EFA with an oblimin rotation are reported in Table 1. Results revealed that the 16 items generated five underlying domains with eigen values greater than 1.0. However, two items showed low factor loadings (less than .50) and thus they were eliminated according to Comrey and Lee's (1992) recommendation. With these items removed, the EFA was rerun, resulting in a four-factor structure which explained 78% of the variance. Reliability alpha scores for all four domains were greater than .72, suggesting internal consistency of items within each factor (Nunnally 1978). The factor loadings, which measure the correlation between the observed measurements and the factors, were all between .54 and .77, and hence met the recommended criterion (.50) (Comrey and Lee 1992).

The first factor was labelled "memory of envying advanced society" as the five items represented yearning toward Hong Kong society. The second factor was titled "reminiscence of mimicking and desire to buy brand products" as the four items indicated preference for resembling movie stars. The third factor was named "memory of film backdrops and

contents” as items specified featured backdrops and film contents, whereas the last factor was titled “memory of Hong Kong history and culture” as the two items were related to Hong Kong history and customs.

The exploratory factor analyses for psychological involvement (four items), behavioral involvement (four items), familiarity (four items), and behavioral intentions (four items) extracted one-factor solutions with eigen values greater than 1.00 that explained 66.21%, 80.06%, 84.03%, and 62.79% of the variance, respectively. In addition, the reliability alpha values were greater than the .70 criterion—.89, .88, .90, and .87, respectively. The results are shown in Table 2.

Tables 1 and 2

Confirmatory Factor Analysis

Before performing the SEM procedure, a confirmatory factor analysis (CFA) was used to determine if the proposed measurement model specified the posited relationships of the observed variables to the latent constructs. A second-order factor structure was used for nostalgia to explore the tree-like factor structure where the factors of one stage become variables of another.

Results of the CFA revealed an acceptable model fit with the exception of the chi-square test ($\chi^2(336) = 602$ ($p < .001$)). However, since the chi-square test is sensitive to larger sample sizes, other model fit indices have been suggested to provide better evaluation of model fit (Bentler, 1990). Since the other goodness-of-fit indices were good: GFI = .94 (good if it is higher than .90), TLI = .93 (good if it is higher than .90), CFI = .94 (good if it is higher than .90), RMSEA = .05 (good if it is lower than .05) (Hair et al., 2010; Marsh, Hau

and Wen 2004), the model fit was deemed to have satisfactory fit.

Construct reliability was evaluated by estimating composite construct reliability (CCR) (Hair et al., 2010). Since all constructs had CCR values greater than the criterion (.70), the measures were deemed reliable (Fornell and Larcker 1981; Hair et al. 2010). Validity was tested by examining the *t*-values between each construct and their latent variable and the average variance extracted (AVE) for each construct. All 28 items in the measurement model had significant ($p < .05$) *t*-values on their respective latent constructs, which suggests the measurement scales for each construct had a high level of convergent and construct validity. In addition, the AVE values for each construct were greater than .50, suggesting a high level of convergent validity.

Discriminant validity shows the extent to which a given construct differs from other constructs (Hair et al. 2010). One way to evaluate discriminant validity is to determine if the AVE values for each construct are greater than the squared correlations between the construct and all other constructs (Fornell and Larcker 1981). Since the AVE values were all greater than the squared correlations, the measurement model was also deemed to demonstrate good discriminant validity. The results are indicated in Table 3.

Table 3

Structural Model and Hypothesis Testing

To identify whether the hypothesized conceptual model was consistent with the measured data, structural equation modeling using maximum likelihood estimation was employed on the entire sample (N = 605). Table 4 shows the correlation matrix used in this study. Table 5 presents the results of the SEM analysis, including the goodness-of-fit indices

and all hypothesized relationships between paths. The overall model showed a satisfactory level of fit, with the exception of the statistically significant Chi Square ($\chi^2 (322) = 947 (p < .001)$). However, the other overall model fit indices showed acceptable fit levels: GFI = .95, TLI = .94, CFI = .94, RMSEA = .05 (Hair et al. 2010; Marsh et al. 2004).

All four paths related to hypotheses 1-1, 1-2, 1-3, and 1-4 were significant ($p < .001$). Specifically, the paths between nostalgia 1 and psychological involvement ($\gamma_{11} = .22, t = 4.11$), nostalgia 2 and psychological involvement ($\gamma_{12} = .55, t = 9.38$), nostalgia 3 and psychological involvement ($\gamma_{13} = .22, t = 3.86$), nostalgia 4 and psychological involvement ($\gamma_{14} = .30, t = 5.81$) were as hypothesized.

To test hypotheses 2-1, 2-2, 2-3, and 2-4, path coefficients were checked between the four nostalgia domains and behavioral involvement. The path between nostalgia 2 and behavioral involvement ($\gamma_{22} = .14, t = 2.09$) was significant at the .05 level (H 2-1). The hypothesized paths related to 3-1, 3-2, 3-3, and 3-4 were also significant ($p < .05$ or $p < .001$). Specifically, the resultant paths between nostalgia 1 and familiarity ($\gamma_{31} = .13, t = 2.65$), between nostalgia 2 and familiarity ($\gamma_{32} = .21, t = 3.28$), between nostalgia 3 and familiarity ($\gamma_{33} = .19, t = 3.36$), and nostalgia 4 and familiarity ($\gamma_{34} = .20, t = 3.86$) were significant at the .05 level or .001 level.

Hypotheses 4-1, 4-2, 4-3, and 4-4 were also confirmed. The paths between nostalgia 1 and behavioral intentions ($\gamma_{41} = .12, t = 2.47$) and nostalgia 2 and behavioral intentions ($\gamma_{42} = .20, t = 3.26$) were significant at the .01 level or .05 level. Additionally, the path between psychological involvement and behavioral involvement (H5) was significant at the .001 level ($\beta_{21} = .60, t = 9.14$). The paths between psychological involvement and familiarity (H6) and between psychological involvement and intentions (H7) were found to not be

significant ($p > .05$). However, the path from behavioral involvement to familiarity (H8) was significant ($\beta_{32} = .14, t = 2.30, p < .05$). Finally, the path between behavioral involvement and behavioral intentions (H9), was also significant ($\beta_{42} = .32, t = 5.53, p < .001$), as was the effect of familiarity on behavioral intentions (H10) ($\beta_{43} = .24, t = 4.54, p < .001$).

Tables 4 and 5

Discussion and Implications

This study is believed to be the first to explore the conceptualization, measurement and dimensionality of film nostalgia in the context of film tourism. The main findings of the study follow. First, four domains of film-formulated nostalgia include: memory of envying advanced society, reminiscence of mimicking and desire to buy brand products, memory of film backdrops and contents, and memory of Hong Kong history and culture.

Second, all four domains of film nostalgia were found to be strong predictors ($p < .01$) of psychological involvement. This is in line with previous studies suggesting that nostalgia associated with previous viewing experience of a film has a strong influence on film tourist attitudes and behaviors (e.g., Kim 2012; Reijnders 2016; Roesch 2009; Suni and Komppula 2012). By retaining the backdrops and contents of a film in one's memory, respondents tended to recall the films when they encountered something associated with the films (i.e. an actor/actress, scene, lyrics, backdrop, songs from the soundtrack, etc.).

Third, reminiscence of mimicking and desire to buy brand products had a strong influence on behavioral involvement. That is, the Korean audience of Hong Kong films who mimicked movie stars, displayed behavioral pursuits including: searching for information

and news updates about the films and talking about Hong Kong films. Conversely, audiences who envied Hong Kong as an advanced society and had memories of the film contents, history, and culture through the film, demonstrated little behavioral involvement. This suggests that mere cognitive information about the social, cultural, and historical backgrounds of the country in which a film was set, which represented the film's storyline were not as equally important for inducing behavioural involvement as 'reminiscence of mimicking and desire to buy brand products'.

Fourth, all four nostalgia domains were significantly related to familiarity with Hong Kong. This suggests that film-formulated nostalgia was connected to friendliness or familiarity with the country and locations where the audience's beloved films were shot. The finding is congruent with the results of many studies that have found films generate familiar and positive image of the destination (e.g., Buchmann et al. 2010; Kim et al. 2014; Kim and O'Connor 2011; Schofield 1996). This also suggests that to some extent film-formulated nostalgia could be a powerful destination promotional tool.

Fifth, only two of the four paths from nostalgia to behavioral intentions were significant ($p < .05$). Regardless of the lower mean scores, those who held memory and nostalgia triggered by their envy of Hong Kong as an advanced society and mimicking of movie stars' actions, demonstrated a strong intention to engage in film tourism to Hong Kong. As mentioned earlier, individual and social collective envy of Hong Kong for the Korean society at that time (which was relatively poor and less advanced in many aspects), was one of the reasons why the Hong Kong films were immensely popular among the Korean audience. Since there has been scant research on the significance and importance of

social, cultural and/or political meanings of film tourism, it is believed this is an important contribution to the current film tourism literature.

This also suggests that a stronger connectedness between films seen and the filmed locations are formed by audience's re-enactments such as mimicking and imitating movie stars' actions (Kim 2010, 2012; Reijnders 2016). This is likely why film audiences often become more sentimental when touching props, imitating the motions of actors, reciting actors' lines, and singing songs from the original soundtrack, when visiting film tourism destinations and waiting for cast members and film makers at fan meetings (Kim 2010, 2012).

Sixth, psychological involvement with the films was found to be strongly associated with behavioral involvement as psychologically involved individuals were more likely to search for news updates or talk about the films (Sood 2002). This finding corresponds to those of previous (e.g., Cheng and Tsaur 2012; Iwasaki and Havitz 1998; Kim et al. 1997; Yen and Teng 2015). Similar to a study of Nyaupane, Timothy and Poudel (2015), the current study thus suggests that, similar mental values, religions or philosophies play a role in linking psychological involvement and actual behavioral involvement.

Seventh, psychological involvement was not found to significantly affect behavioral intentions, whereas behavioral involvement was a significant contributor to audience's behavioral intentions. That is, respondents who were psychologically involved with the films continued to seek for behavioral involvement, but had little intention to visit destinations featured in films. Conversely, behaviorally involved individuals retained more nostalgic memories and showed a higher level intention to visit Hong Kong. This finding is consistent with those of previous studies confirming that behavioral involvement plays a

crucial role in explaining behavioral intentions (Cheng and Tsaur 2012; Kim et al. 1997; McIntyre 1989). This makes intuitive sense as the more exposures people had to Hong Kong films, the more likely they would be able to retrieve their memories years later.

Lastly, similar to past research (e.g., Horng et al. 2014; Marschall 2012, 2015; Tung and Ritchie 2011), it was found that familiarity had a strong effect on behavioral intentions. Thus, film-formulated nostalgia more likely reminds an individual audience of things related to the film, and thus enhances their level of familiarity and subsequently their intent to visit shooting locations of their beloved films or places portrayed by or related to the films.

This sheds important implications for both theory and practice. The findings of this study suggest the importance of provoking the right types of nostalgia from film (in this case reminiscence of mimicking and memories of film backdrops and contents) in order to increase the level of involvement. The resultant increases in involvement (particularly behavioral involvement) can be used to entice film goers to become future nostalgia film tourists. It also suggests to destination management the importance of nostalgic semiotics in getting potential visitors to become behaviorally involved with activities related to their destinations/attractions in order to induce visitation in the context of film tourism.

This study evidenced that nostalgia-stimulating films can also be used as tools to attract existing film fans by adding symbolic values and additional meanings to things associated with the films. For example, local restaurants could benefit from developing menus that replicate dishes portrayed in films. In addition, those who were exposed to ‘good old days’ films would be likely to prefer retro-fashioned restaurants interiors, and memorabilia from previous films, because they may assist in recalling positive memories.

Additionally, since this study revealed that films create nostalgia, the travel industry could develop travel itineraries including reminiscence-tracing film locations. Props from the “good old days” such as books, furniture, telephones, and analogue products could further be used to evoke feelings of nostalgia. Background music could also be used to aid in the recall of film stories and backdrops, as music could add a powerful augmented means of expression to the existing visual images (Bolderman and Reijnders 2016).

Also, destination marketers could capitalize on nostalgia as a marketing tool for enhancing film destination brand equity by helping to: raise awareness, assure quality, strengthen loyalty/attachment and to promote, and/or revitalize old fashioned images (Hunt and Johns 2013; Vesey and Dimanche 2003; Yeh et al. 2012). For example, when promoting a tourism location, nostalgia-stimulating discourse could be used to entice potential tourists to visit the destination. Based on results of the current study, scenes of mimicking or storytelling of mimicking and re-enactment would likely be most powerful in evoking visitation.

A film’s backdrop was also found to be important. These include: ‘background music’ and the ‘cityscape, streetscape, and landscape in Hong Kong’ that have been used as backgrounds and foregrounds in film productions. It is these film backdrops that Korean audiences likely associate with the “good old days” Hong Kong films from days gone by. Thus, they chaotic streets and alleys of Hong Kong, related music, traditional markets, etc. would likely be useful in enticing film watching Korea.

Conclusions and Suggestions for Future Study

The current study empirically confirmed nostalgia as a push factor of future film tourism and potentially as a facilitator to understand reconstruction of mental images of a place represented in films (Creighton 1997; Hunt and Johns 2013). Additionally, the findings provide an initial theoretical construct to understand the role different types of nostalgia play in influencing familiarity with and intention to visit a destination in the context of film tourism, as mediated by both psychological and behavioral involvement.

This study supports that nostalgic memories of films lead to psychological involvement which then leads to behavioral involvement. Reminiscence of mimicking and desire to buy brand products was a strong predictor of psychological involvement, behavioral involvement, familiarity, and behavioral intention. Also, memory of backdrops and contents were found to be a contributor to forming familiarity and psychological involvement. Interestingly, psychological involvement was not correlated to familiarity and behavioral intention, whereas behavioral involvement was strongly associated with the same constructs - familiarity and behavioral intention.

As a result, the efficacy of film-formulated nostalgia in explaining the consequences (i.e. involvement, familiarity and behavioral intention) depended on the domains of film nostalgia. Yet, one's memories and subsequent familiarity of a film's location can be a crucial guiding their selection of a tourism destination, given that nostalgia-creating films can present positively familiar and important images of such locations in the minds of audience members (Kim and Assaker 2014; Robinson 2015; Suni and Komppula 2012). To some extent it is also supported by Kim (2012: 394) who suggested "film tourists' experiences being appreciated as a memory structure and various symbolic dimensions of

these spaces as ritual places through the complex imaginative and emotional involvement of audiences”.

While this study contributes to closing the identified research gaps, it certainly has limitations. First, respondents reported mean scores of 3.97 for memory of film backdrops and contents, 3.26 for memory of Hong Kong history and culture, 3.25 for memory of envying advanced society, and 3.18 for reminiscence of mimicking and desire to buy brand products. These scores suggest evidence of film nostalgia of films released 15 to 45 years ago. Yet, it is quite possible that recollection has changed due to memory decay and that not all respondents had accurate recall. Thus, future research should examine the accuracy of recall related to nostalgia over time.

Second, this study aimed to initially test the efficacy of nostalgia on future nostalgia film tourism using a sample of potential nostalgia film tourists. Thus, future research needs to undertake a practical investigation such as segmentation of film nostalgia tourists, their push-pull mechanism, A (attributes)-C (Consequences)-V (Values) structure, willingness to pay, preferred film nostalgia tourism products, and how to develop film nostalgia travel courses.

Third, preference for other national films can vary according to cultural distance or proximity level, and the effects of nostalgic motivation on actual film tourism likely varies cross-nationally and/or cross-culturally (Liou 2010; Suni and Komppula 2012). Thus, international comparative research on this subject comparing the similarities and differences of different cultures would be welcomed. Lastly but not least, there is still a need for future research on the role of nostalgia in film tourism in a wider context; for example, in relation to gender, class and ethnicity.

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Table 1. Results of Exploratory Factor Analysis for Film-Formulated Nostalgia ($N=305$)

Construct		Items	Factor loading	Mean	SD
Nostalgia Domain 1 (Memory of envying advanced society). Eigen value=3.47 (24.79%), Reliability alpha=.83	1	I believed Hong Kong's economic development was advanced.	.77	3.49	.82
	2	I believed the industrial products featured in the films were technologically advanced.	.72	3.22	.79
	3	I believed Hong Kong's political and social system looked stable.	.70	2.87	.85
	4	I envied Hong Kong society as shown in the films.	.63	3.05	.85
	5	I believed society of Hong Kong was dynamic.	.59	3.60	.73
Nostalgia Domain 2 (Reminiscence of mimicking and desire to buy brand products). Eigen value=2.87 (20.49%), Reliability alpha=.78	1	I would repeat or follow the lines that the actors/actresses spoke.	.77	3.13	.89
	2	I wanted to have brand products actor/actress had.	.66	2.90	.83
	3	I would mimic the actions of the Hong Kong film actors/actresses (e.g., performing martial arts, wearing sunglasses, smoking cigarettes, and putting on make-up).	.65	3.21	1.07
	4	I wanted to learn the martial arts featured in the films.	.54	3.47	.93
Nostalgia Domain 3 (Memory of film backdrops and contents). Eigen value=2.42 (17.28%), Reliability alpha=.76	1	I believed the fighting / martial arts scenes in the Hong Kong action movies were interesting.	.75	4.02	.69
	2	The fight scenes featured in the films were memorable.	.66	3.95	.70
	3	I believed the storylines of the Hong Kong films were intriguing.	.54	3.93	.70
Nostalgia Domain 4 (Memory of Hong Kong history and culture). Eigen value=2.13 (15.21%), Reliability alpha=.72	1	I could learn Hong Kong history through the historical stories shown in the films.	.77	3.09	.86
	2	I could learn the Hong Kong customs and culture featured in the Hong Kong films.	.73	3.42	.73

Note: Kaiser-Meyer-Olkin Measure of Sampling Adequacy=.85, Bartlett's Test of Sphericity=1,537 (df=91, p -value=.000).

Table 2. Results of Exploratory Factor Analyses for Other Constructs ($N=305$)

Construct	Items	Factor loading	Mean	SD
Psychological involvement. Eigenvalue=2.65 (66.21%), Reliability alpha=.89	1 When I have watched Hong Kong films from the 1970s to now, I think what I watch Hong Kong films tells others who I am.	.84	2.94	.78
	2 When I have watched Hong Kong films from the 1970s to now, Hong Kong films offer importance in my life.	.83	3.13	.79
	3 When I have watched Hong Kong films from the 1970s to now, watching Hong Kong films is an important part of my life.	.80	2.91	.83
	4 When I have watched Hong Kong films from the 1970s to now, watching Hong Kong films is part of revealing myself (who I am) to others.	.79	2.83	.86
Behavioral involvement. Eigenvalue=2.40 (80.06%), Reliability alpha=.88	1 When I have watched Hong Kong films from the 1970s to now, I look up whether a new Hong Kong film has been released.	.86	2.76	.90
	2 When I have watched Hong Kong films from the 1970s to now, I search for any news relating to Hong Kong film stars.	.83	3.03	.87
	3 When I have watched Hong Kong films from the 1970s to now, I have interest in updates of information on Hong Kong films.	.83	3.01	.86
Familiarity. Eigenvalue=2.52 (84.03%), Reliability alpha=.90	1 I feel friendly toward Hong Kong.	.91	3.57	.76
	2 I have a positive image of Hong Kong.	.86	3.62	.73
	3 I feel familiar with Hong Kong.	.85	3.60	.72
Behavioral Intention. Eigenvalue=2.51 (62.79%), Reliability alpha=.87	1 I'd like to visit Hong Kong movie history museum.	.83	3.37	.86
	2 I'd like to go to filming site.	.83	3.51	.85
	3 I'd like to visit the film studios that developed the films.	.80	3.20	.86
	4 I'd like to make a conversation with other tourists to share the memories about Hong Kong movies.	.71	3.19	.85

Note: Kaiser-Meyer-Olkin Measure of Sampling Adequacy ranged from .73 to .82, whereas Bartlett's Test of Sphericity showed significance at the .001 level.

Table 3. Results of Confirmatory Factor Analysis ($N=305$)

Construct	Items	Standardized Estimate	t -value ^a	AVE ^b	CCR ^c
Second-order model					
	Nostalgia 1	.65	6.62	.60	.73
	Nostalgia 2	.74	7.58		
	Nostalgia 3	.48	5.58		
	Nostalgia 4	.65	-		
First-order model					
Nostalgia 1 (Memory of envying advanced society)	N1	.75	10.43	.51	.84
	N2	.74	10.31		
	N3	.64	-		
	N4	.73	10.23		
Nostalgia 2 (Reminiscence of mimicking and desire to buy brand products)	N5	.70	9.89	.52	.81
	N6	.79	-		
	N7	.71	11.82		
	N8	.70	11.69		
Nostalgia 3 (Memory of film backdrops and contents)	N9	.66	10.98	.50	.75
	N10	.74	-		
	N11	.73	9.37		
	N12	.65	8.94		
Nostalgia 4 (Memory of Hong Kong history and culture)	N13	.80	-	.55	.70
	N14	.68	7.86		
	PI1	.73	13.32		
	PI2	.67	11.95		
Psychological involvement	PI3	.80	-	.57	.84
	PI4	.81	14.89		
	BE1	.85	-		
	BE2	.79	16.00		
Behavioral involvement	BE3	.85	17.48	.69	.87
	FR1	.89	19.31		
	FR2	.85	-		
Familiarity	FR3	.87	18.70	.76	.90
	BI1	.75	13.92		
	BI2	.81	-		
Behavioral intention	BI3	.85	16.23	.63	.87
	BI4	.77	14.42		

Note: ^a All factor loadings are significant at $p < .001$.

^b AVE (Average Variance Extracted); ^c Composite Construct Reliability (CCR).

Table 4. Construct Correlation (squared correlation) Matrix ($N=305$)

Construct	NS1	NS2	NS3	NS4	PI	BI	FM	BH
NS1	1							
NS2	.38(.14)	1						
NS3	.67(.14)	.47(.22)	1					
NS4	.40(.16)	.22(.05)	.26(.07)	1				
PI	.50(.25)	.47(.22)	.24(.06)	.46(.21)	1			
BI	.44(.19)	.44(.20)	.24(.06)	.45(.20)	.71(.50)	1		
FM	.45(.20)	.50(.25)	.44(.20)	.44(.20)	.54(.29)	.52(.27)	1	
BH	.47(.22)	.50(.25)	.34(.11)	.36(.13)	.60(.36)	.63(.39)	.63(.39)	1
Reliability	.83	.78	.76	.72	.89	.88	.90	.87
Mean	3.21	3.14	3.97	3.27	2.86	2.90	3.45	3.21
S.D.	.62	.75	.52	.66	.64	.78	.71	.76

Note: All correlations are significant at $p < .001$.

NS1 (Memory of envying advanced society); NS2 (Reminiscence of mimicking and desire to buy brand products); NS3 (Memory of film backdrops and contents); NS4 (Memory of Hong Kong history and culture); PI (Psychological Involvement); BI (Behavioral Involvement); FM (Familiarity); BH (Behavioral Intention)

Table 5. Result of Structural Equation Model ($N=610$)

Regression Path	Direct effects		Decision
	Standardized Estimates	<i>t</i> -value	
H1-1 (γ_{11}). Memory of envying advanced society → Psychological Involvement	.22	4.11***	Accept
H1-2 (γ_{12}). Reminiscence of mimicking and desire to buy brand products → Psychological Involvement	.55	9.38***	Accept
H1-3 (γ_{13}). Memory of film backdrops and contents → Psychological Involvement	.22	3.86***	Accept
H1-4 (γ_{14}). Memory of Hong Kong history and culture → Psychological Involvement	.30	5.81***	Accept
H2-1 (γ_{21}). Memory of envying advanced society → Behavioral Involvement	.02	.32	Reject
H2-2 (γ_{22}). Reminiscence of mimicking and desire to buy brand products → Behavioral Involvement	.14	2.09*	Accept
H2-3 (γ_{23}). Memory of film backdrops and contents → Behavioral Involvement	.02	.42	Reject
H2-4 (γ_{24}). Memory of Hong Kong history and culture → Behavioral Involvement	.09	1.81	Reject
H3-1 (γ_{31}). Memory of envying advanced society → Familiarity	.13	2.65**	Accept
H3-2 (γ_{32}). Reminiscence of mimicking and desire to buy brand products → Familiarity	.21	3.28**	Accept
H3-3 (γ_{33}). Memory of film backdrops and contents → Familiarity	.19	3.36***	Accept
H3-4 (γ_{34}). Memory of Hong Kong history and culture → Familiarity	.20	3.86***	Accept
H4-1 (γ_{41}). Memory of envying advanced society → Behavioral Intention	.12	2.47*	Accept
H4-2 (γ_{42}). Reminiscence of mimicking and desire to buy brand products → Behavioral Intention	.20	3.26**	Accept
H4-3 (γ_{43}). Memory of film backdrops and contents → Behavioral Intention	-.04	-.82	Reject
H4-4 (γ_{44}). Memory of Hong Kong history and culture → Behavioral Intention	.02	.41	Reject
H5 (β_{21}). Psychological Involvement → Behavioral Involvement	.60	9.14***	Accept
H6 (β_{31}). Psychological Involvement → Familiarity	.13	1.84	Reject
H7 (β_{41}). Psychological Involvement → Behavioral Intention	.10	1.46	Reject
H8 (β_{32}). Behavioral Involvement → Familiarity	.14	2.30*	Accept
H9 (β_{42}). Behavioral Involvement → Behavioral Intention	.32	5.53***	Accept
H10 (β_{43}). Familiarity → Behavioral Intention	.24	4.54***	Accept

Note: *** $p < .001$, ** $p < .01$, * $p < .05$.

Figure 1. Proposed Structural Equation Model

