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SEGMENTATION OF POTENTIAL FILM TOURISTS BY FILM NOSTALGIA
AND PREFERRED FILM TOURISM PROGRAM**

ABSTRACT

Nostalgia has been reported as an increasingly important part of tourism; however, in the context of film tourism at least, little evidence exists to support this assertion. The current study sought to identify the role of nostalgia in film tourism, specifically in relation to the development of preferred film tourism products and activities for potential Korean film tourists visiting the shooting locations of Hong Kong films made from the 1970s to the late 1990s. The findings suggest that the concept of nostalgia in the context of film tourism is multidimensional and consists of five identified domains. Of these domains, “reminiscence of mimicking”, “memory of film backdrops”, and “memory of Hong Kong history and culture” were highly significant in explaining familiarity with film destinations and the intention to engage in nostalgia film tourism. Differences in characteristics of respondents’ profiles were categorized into clusters generated using extracted domains. Among the four extracted clusters, the high film nostalgia group (Cluster 2) and the low film nostalgia group (Cluster 3) showed completely different characteristics. These differences included preferred activities or tour programs and socio-demographic profiles. As a result, this study found film nostalgia to be an important segmentation variable. The results of this study can be prudently used by film destination marketers to develop new products or programs and to satisfy their on-site experiences.

Keywords: familiarity, involvement, segmentation, Hong Kong, Korea, cluster analysis

INTRODUCTION

Hong Kong films enjoyed huge popularity throughout Asia before the 2000s, and Hong Kong became the center of the Asian film industry, known as “*Hollywood in Asia*” (Hsu & Song, 2013; Weng, 2008). In those days, watching a Hong Kong film in a theater was considered a great leisure and entertainment activity (Lee H., 2006). Asian film audiences grew up watching Hong Kong action movies featuring martial arts, gangsters, and crime stories and, less commonly, romance or comedy movies (Pan & Ryan, 2013). For example, Bruce Lee became an iconic star of Hong Kong films in his collection of martial arts films, including *The Big Boss* (1971), *Fist of Fury* (1972), *The Way of the Dragon* (1972), *Enter the Dragon* (1973), and *Game of Death* (1978). Lee was a legend in Asia, especially among young male audiences, who mimicked his gestures, voice, and clothing. Many of these audience members have maintained strong memories of Lee’s films, which they saw at a time when other entertainment was limited (*Chosun Ilbo*, 2016).

The popularity of Hong Kong films in Korea at that time led to a kind of social syndrome (*Chosun Ilbo*, 2016), as Korean viewers exposed to Hong Kong movies often mimicked the actions of Hong Kong actors and actresses by performing martial arts, wearing sunglasses, smoking cigarettes, posing like gangsters, wearing the same make-up, and often imitating scenes word-for-word (Kim, 2015; Lee H., 2006). These audience members are now in their 40s or older. In particular, Bruce Lee’s films have become a trigger for their memories and nostalgia for a cherished past. In the wake of their memories of Lee’s films, middle-aged people often visit the Hong Kong Heritage Museum, which exhibits Lee’s memorabilia. Lee’s iconic statue on the “*Avenue of Stars*” is a popular tourist attraction, where middle-aged nostalgia-driven tourists go to reminisce about his films and re-experience those poor but happy days by re-enacting Lee’s actions and even taking photographs of their re-enactments.

As time goes by, the films that an individual views are stored in his or her memory. Nostalgic sentiments strike him or her whenever the stories, songs from the original soundtracks, actors, or props come to mind. Memories of a film location can be a crucial guide in the selection of a tourism destination given that films that create nostalgia form positive images of such locations in the minds of audience members (Alderman et al., 2012; Kim, 2012a, 2012b; Kim & Assaker, 2014; Liou, 2010; Reijnders, In press; Robinson, 2015; Suni & Komppula, 2012). Despite the significance of nostalgia in such a context, few studies have explored the potential of preferred film tourism products and activities that must be tailored to meet this specific need, that is, nostalgia. It is also noteworthy that although the Hong Kong government has developed film destinations such as the “*Avenue of Stars*” and a restoration of Bruce Lee’s old residence, these efforts have been made without research to examine the role of nostalgia in film tourists’ preferences for products and activities related to those destinations.

This study has two objectives as it attempts to investigate the role of nostalgia in film tourism. The first is to assess whether film nostalgia has similar influences on the film destination, the intention to engage in film nostalgia tourism to the film destination, and the influence of previous films on the decision to travel to the destination. The second objective is to attempt to use film nostalgia as an indicator to segment those who were exposed to these films and to identify which variables are meaningful to a distinct explanation of film nostalgia tourism clusters. The variables used include involvement, image, familiarity, perceived cultural proximity, preferred activities at the film nostalgia destination, preferred tour programs or products to induce film nostalgia tourism, socio-demographic characteristics, film fandom–related characteristics, and preferred film nostalgia tourism characteristics at the film destination. These efforts help to develop preferred film tourism products and programs targeted at the film audience.

FILM, NOSTALGIA, AND FILM TOURISM

Nostalgia has been recognized as an important motivational factor for tourism in general (e.g., Hsu, Cai & Wong, 2007; Hunt & Johns, 2013; Leong et al., 2015a; Leong et al., 2015b; Sellick, 2004; Wang, Li & Chou, 2014; Yeh, Chen & Yeh, 2012). It has also been described as an important factor to understand film tourism phenomenon (e.g., Alderman et al., 2012; Bandyopadhyay, 2008; Kim, 2012a; Kim & Assaker, 2014; Liou, 2010; Reijnders, In press; Rittichainuwat & Rattanaphinanchai, 2015; Robinson, 2015; Suni & Kompola, 2012; Vesey & Dimanche, 2003). However, most film tourism studies have been limited to explanations of nostalgic sentiments or activities in a film tourism destination.

Films can stimulate nostalgia when they tell stories of the “good old days” or when they are analogous to one’s own story or that of one’s community. The content and storylines of old films stored in an individual’s memory can often serve as nostalgic vestiges of times past and can encourage the viewer to form an emotional connection with stories or scenes. In the context of film tourism, nostalgia is often used as both a marketing tool and an image enhancer for destinations (Robinson, 2015). Film sets or locations used to shoot film or TV drama become nostalgia-stimulating spaces for audiences, whose memories are evoked by the stories and events associated with the shooting locations (Roesch, 2009; Wray & Croy, 2015)

Films have underlying functions that are relevant to nostalgia. First, the scenes we watch can make us reminisce about the past, and our memories take on positive or negative affective signatures. For example, films such as *Saving Private Ryan* (1998), *Life is Beautiful* (1997), *The Tin Drum* (1979), and *Band of Brothers* (2001), all of which depict former wars, can spur seniors with relatable real-world experiences to recollect traumatic

past events (Kessous, 2014). Second, films can represent the popular trends or fads of an era. Some films screened in the 1970s and 1980s were war-themed movies with storylines that unfolded in the contexts of the Vietnam, Korean, and Cold Wars. Therefore, the films evoke nostalgia of the era's societal ethos or life at that time, especially to those who lived in those days.

The personal nostalgic sentiment acts as a metaphor of creating and thus perceiving a place attachment with a shooting location while watching film or TV dramas (Kim, 2012a) or the so-called 'topophilia' referring to all emotional connections between physical environment (e.g., film shooting location) and human being (Tuan, 1980). As a result, it leads to a positive bond between audiences and familiarity with the film locations (Croy & Heitmann, 2011; Kim, Kim & Heo, 2015; Pan & Ryan, 2013; Rittichainuwat & Rattanaphinanchai, 2015). The psychological attachment may stimulate some audiences to become film tourists who actually visit film locations.

Indeed, nostalgia can attract media audiences to a country in which a film was shot or set. For example, during the 1980s, Australian films, to attract American attention, portrayed substantial footage of Australia's natural attributes and interesting storyline: *Crocodile Dundee* in Kakadu National Park illustrates this point well. This example of interesting storyline content and typical environmental landscapes in Australian films seems to foster a nostalgic desire for 'paradise lost' in film tourists (Riley & Van Doren, 1992). In this regard, although there is no single and simple explanation of the above, psychological motivational factor beyond the natural beauty of these shooting locations in Australia would be understood as a form of nostalgia or memory as a sense of loss. Conclusively, films create nostalgia, which can induce film nostalgia tourism.

The conceptual framework of this research is manifested in Figure 1. Korean audiences who were exposed to Hong Kong films from the 1970s to the late 1990s are

supposed to have those films deeply rooted in their memories for a number of specific reasons. First, from the early 1970s to the 1990s, there was little influential media offering entertainment in Korea. Second, Korea's political status, that of being under a military regime, meant people were envious of democratic society. Finally, since Korean film-making technology was underdeveloped compared to Hong Kong's, audiences were very enthusiastic about watching Hong Kong films. There were few who did not watch martial arts or gangster films and many people would talk about these films or boast about having seen them (Kim, 2015; Lee, F.L., 2006). Thus, it was a special event during this period to watch Hong Kong films in a movie theatre.

If the films were influential for Korean audiences, those audiences must be imbued with film nostalgia. As a consequence, they have been conducive to the promotion of friendliness and closeness with the film destinations since their exposure to the films. The audiences are likely to feel nostalgic stimuli and intend to visit the film nostalgia destinations. Thus this study attempts to identify the effectiveness of film nostalgia in predicting familiarity with the film destinations and the intention to participate in film nostalgia tourism using multiple regression analysis. Hypothesis 1 was developed to verify the relationships of these variables.

Hypothesis 1: Film nostalgia domains explain familiarity with the film destination, intention to participate in nostalgia film tourism tour to the film destination, and influence of nostalgia films on deciding to travel to the film destination.

Figure 1 Here

Film nostalgia is likely to have different dimensions in the continuum of each dimension because the audience members are stimulated by a different set of film nostalgic emotions. Some studies empirically identified the role of audience involvement in the

construction of on-site film tourist experiences using structural modeling (Kim, 2012a; Kim & Assaker, 2014). That is, responses to the film's production values (story and character, and location and visual effects) have a direct and positive influence on audience involvement (behavioral involvement, emotional involvement, and referential reflection). Thus, reactions of film nostalgia have a positive correlation with psychological and behavioral involvement with the film.

Most film tourism studies show a consensus that the audience's exposure to a film influences their perception of the image of the filmed location (e.g., Connell & Meyer, 2009; Kim, Agrusa, Lee & Chon, 2007; Redondo, 2012; Riley & Van Doren, 1992) and familiarity with it (e.g., Croy, 2010; Pan & Ryan, 2013; Rittichainuwat & Rattanaphinanchai, 2015; Yen & Croy, In press). The reactions to a film can differ according to perceived cultural proximity because the popularity of foreign films can differ by national or cultural background (Chan, 2007; Huang, 2011; Su, Huang, Brodowsky & Kim, 2011). For example, some studies (Huang, 2011; Su et al., 2011) examined the role of perceived cultural proximity in determining the appeal of filmed locations of Korean TV dramas among Taiwanese audiences, and confirmed that an individual audience's perceived cultural proximity to a country portrayed in a film affected their evaluation of the characters and landscapes associated with the filmed locations.

Also, film tourists demonstrate different preferences for activities or tour programs and for products to purchase at the film tourism destination because their attitudinal states vary after watching a film. For example, those who have a high level of film nostalgia and are considered niche 'special film tourists', tend to have a higher level of expectation toward provided services or programs than simply experiencing the locations depicted on the screen or merely gazing at the sights (Buchmann, Moore & Fisher, 2010; Kim, 2012b; Roesch, 2009). It is expected that these tourists albeit only some of the audiences have an

eager desire to experience the perspectives of the characters in their shoes and every props displayed at the filmed locations (Buchmann et al., 2010; Carl, Kindon & Smith, 2007; Croy & Heitmann, 2011; Mercille, 2005; Reijnders, 2009).

Film nostalgia tourists show a high level of expectation toward nostalgic and symbolic experiences at the filmed locations because they have been psychologically and emotionally involved in the plot, actors, backdrops, songs, and scenic backgrounds of the film (Buchmann et al., 2010; Couldry, 1998; Pan & Ryan, 2013; Roesch, 2009). Thus they become more sentimental by touching props, imitating the motions of actors, reciting lyrics, singing songs from the original soundtrack at the film destination, and waiting for film celebrities at fan meetings, which is categorized as specific or purposeful film tourists who actively seek out personalized and symbolized meanings and values of the filmed locations (Kim, 2012a; Macionis & Sparks, 2009; Rittichainuwat & Rattanaphinanchai, 2015). This emotional connection is linked to an interest in a “sense of place” (Kim, 2012b; Roesch, 2009) or the identity of the film locations (Carl et al., 2007; Couldry, 1998; Schofield, 1996).

Their actions in film places are various: behaving like causal visitors (Croy & Heitmann, 2011), making a pilgrimage (Bandyopadhyay, 2008; Couldry, 1998; Riley & Van Doren, 1992), experiencing historical reality (Frost, 2006; Kim, 2012a), seeking authenticity (Buchmann et al., 2010; Couldry, 1998; Macionis, 2004; Lee, 2012; Su et al., 2011), and tracking personal reminiscence (Bandyopadhyay, 2008; Macionis & Sparks, 2009; Robinson, 2015; Reijnders, In press).

They also wish to seek novelty and/or fantasy in visiting a location portrayed in a film (Beeton, 2010; Kim, 2010; Kim et al., 2010; Liou, 2010; Macionis, 2004; Macionis & Sparks, 2009; Riley & Van Doren, 1992). They are also interested in seeking self-expression to disclose interests that differ from those of others, and prestige to earn

recognition (Beeton, 2005; Macionis & Sparks, 2009). Some film nostalgia tourists are motivated to see spectacular natural scenery or landscape (Connell & Meyer, 2009; Riley, Baker & Van Doren, 1998; Soliman, 2011; Tooke & Baker, 1996).

Film destination businesses, therefore, take advantage of film nostalgia to attract tourists to the film destinations. For example, the eight films in the *Harry Potter* series (2001-2011) have successfully created intense nostalgia in their fans, especially with child audiences (Lee, 2012). Fourteen years after the release of the first film, these audiences, who are no longer children, have nostalgic memories of the films' backdrops, props, characters, special effects, and stories. Their sensational reminiscences perhaps motivate them to visit a number of authentic indoor and outdoor sets associated with the *Harry Potter* series that exhibit an array of arts and graphics, costumes, special effects, hand-crafted props, the "Hogwarts Express", soundstages, and backlots. Some hotels (e.g., The Georgian House Hotel in London) have introduced *Harry Potter*-themed "Wizard Chambers" (Victor, 2014).

As a result, film nostalgia tourists can be spotlighted as members of a newly surfacing niche market who seek sensational and personalized experiences based on their own interpretation, novelty, fantasy, gratification, imagination, pleasure, romance, nostalgia, and memories associated with the screen (Frost, 2006; Kim, 2012a; Macionis & Sparks, 2009; Pretes, 1995). The nostalgic motivation to travel to a film backdrop brings out expectations about the attributes of the actual setting. Thus, while visiting film tourism destinations, they expect to experience in person what they vicariously felt in front of the screen, which leads to different expectations of the quality of authentic experience, service quality, preferences, and satisfaction at the film destinations. This finding implies that film destination marketers should understand the characteristics of socio-demographics, attitude, behavior, previous involvement, influence of nostalgic films, and preferences for products

or tour programs.

As Figure 1 shows, it is expected that a group of film nostalgia tourists could be divided into clusters according to their film nostalgia domains, which are extracted by factor analysis. Segmentation analysis should be conducted before destination marketing strategies are developed, which makes it feasible to choose a target market by understanding the characteristics of each segmented market. The most commonly used variables in segmentation analyses are socio-demographic indicators such as income, nationality, gender, cultural background (e.g., Kim & Agrusa, 2008), psychological variables (e.g., Pearce & Lee, 2005), behavioral variables such as the amount of usage (e.g., Jang & Cai, 2002), and economic variables such as expenditure (e.g., Becken & Gnoth, 2004).

This study selected film nostalgia as an indicator of segmentation because, as described above, it is of value for the study to identify different characteristics of the derived segments. This study assumes that clusters extracted as a results of cluster analysis may demonstrate different characteristics of derived nostalgia domains. Few studies, if any, have used film nostalgia as a segmentation variable. Furthermore, this study was performed to identify whether the clusters show differences in such variables as involvement, perceived image, familiarity, perceived cultural proximity, preferred activities at the film nostalgia destination, preferred tour programs or products to induce film nostalgia tourism, socio-demographic characteristics, and film fandom–related characteristics. The outcomes of the analyses will be used to investigate the features of film nostalgia clusters and to establish appropriate marketing strategies for film nostalgia tourism. Therefore, hypotheses 2 to 6 were developed as follows.

Hypothesis 2: Each film nostalgia cluster has distinctive characteristics of involvement, image, familiarity, and perceived cultural proximity relative to those of other clusters.

Hypothesis 3: Each film nostalgia cluster has distinctive characteristics of preferred activities at the film nostalgia destination relative to those of other clusters.

Hypothesis 4: Each film nostalgia cluster has distinctive characteristics of preferred film tourism programs or products to induce film nostalgia tourists relative to those of other clusters.

Hypothesis 5: Each film nostalgia cluster has distinctive socio-demographic and film fandom-related characteristics relative to those of other clusters.

Hypothesis 6: Each film nostalgia cluster has distinctive characteristics of preferred film nostalgia tourism relative to those of other clusters.

Figure 1 Here

RESEARCH METHODS

To develop items pertaining to nostalgia, specifically about Hong Kong films, an extensive review of journals, magazines, and books relevant to critiques of films, social culture and film, social trends and motives, and the characteristics of films between the 1970s and the late 1990s was conducted (e.g., Lee F.L., 2006; Lee H., 2006; Pan & Ryan, 2013; Robinson, 2015; Suni & Komppula, 2012; Wong & McDonogh, 2001). On the basis of this literature review, a preliminary questionnaire was developed. In-depth interviews were then conducted to identify whether the items were consistent with the results of the literature review. Twenty Korean residents who reported enjoying Hong Kong movies made from the 1970s to the late 1990s participated in the in-depth interviews. Given the significance of audience involvement in the context of film tourism suggested by Kim (2012a), the topics covered included the respondents' emotional and behavioral involvement, the effects of the films on the respondents and their lives, the social motifs, the circumstances of the domestic film industry, the respondents' intention to engage in film tourism in Hong Kong, and their preferred activities and film tourism programs.

Based on the above, the items chosen to measure nostalgia after watching Hong Kong films included remembering scenes or backdrops; images of Hong Kong featured in the films; the films' stories, feelings, music, and background images; the visual effects of kung fu films (e.g., flying in a Kung Fu movie); mimicking or gossiping after watching films; and interest in Hong Kong's culture or history. To develop the film nostalgia items previous studies in consumer behavior were reviewed (Holak, 2013; Holbrook, 1993; Marchegiani & Phau, 2013).

The items chosen to measure preferred tourism products for attracting nostalgia-driven film tourists included film destination tour programs, visual or mobile programs, and special event programs. The items chosen to measure preferred tourism activities in the nostalgia-driven film tourism program included visiting film sites, fan meeting events, and tasting Cantonese food (e.g., visiting the restaurants or cafes featured in the Hong Kong films). The items chosen to measure perceived cultural proximity, after revising those used in previous studies, included similarity of tradition, organizational culture, customs, food, and film stories between Hong Kong and Korea (e.g., Burch, 2002; Huang, 2011; Lee F.L., 2006; Su et al., 2011).

Questions pertaining to fandom included level of fandom for Hong Kong films in the 1970s to the late 1990s and level of current fandom for Hong Kong films. The items used to describe familiarity with Hong Kong from watching Hong Kong films measured an increase in the respondents' sense of closeness or friendliness toward Hong Kong after watching Hong Kong films, as adapted from previous studies (Chen & Lin, 2012; Horng, Liu, Chou & Tsai, 2012). Six items of perceived cultural proximity indicating similarity of culture were used. The items mentioned above (with two exceptions mentioned below) were measured on a 5-point Likert scale (1 = strongly disagree; 5 = strongly agree). Gender, age, and occupation were measured as categorical data, while the number of films

that a respondent watched (from a list of 30) and the number of movie stars that a respondent could recognize (from a list of 11) were measured as yes (recognize) or no (don't recognize) questions.

The questions were then revised using pilot testing among 50 Korean residents who were familiar with Hong Kong films in the past days. Data were collected from October 1 to 15, 2015, using an online company with 1.12 million panelists. Based on their comments on the questionnaires, a small modification was made to some nostalgia items. A main survey was then conducted using an online survey tool chosen for its advantages, such as rapid collection of samples from a targeted population, the ability to control sample selection using planned quotas, and the user-friendliness of the website (Grönlund & Strandberg, 2014). The restrictions for the selection of a targeted sample included individuals who were 40 years of age or older, had not visited Hong Kong, had watched at least 2 of a list of 30 Hong Kong films released between the 1970s and the late 1990s, and recognized at least 1 of a list of 11 film stars from that time. The respondents were exposed to Hong Kong films from the 1970s to the late 1990s. As mentioned in the introduction and the literature review, because watching Hong Kong films had become a societal syndrome during those days in Korea, the sample group did not represent the impossible rationales of that group's interest in pursuing film tourism in Hong Kong to seek their memories of the past days.

Of the 620 questionnaires completed in the survey, 610 were used for further data analyses; the other 10 had multiple missing values. For the data analyses, descriptive analysis was conducted for demographic features, the number of Hong Kong films released from the 1970s to the late 1990s, and the famous stars at the time.

RESULTS

Respondent Profiles

A frequency analysis of the respondents' demographic profiles showed that 51.3 percent were male, 84.4 percent were married, and 30.6 percent were in their early 50s. With regard to occupation, 45.4 percent were company workers and 22.3 percent were housewives. Regarding residence area, 62.8 percent lived in a metropolitan or large city and 32.3 percent lived in a medium-size or small city.

In terms of their experiences viewing famous Hong Kong films released between the 1970s and the late 1990s, more than half of the respondents reported having watched 10 of the 30 films. As a similar question to ask exposure to these films, in terms of the number of Hong Kong films released between the 1970s and the late 1990s, 21.8 percent of respondents reported having watched three films or less, 27.2 percent had watched four to six films, 16.4 percent had watched seven to nine films, and 34.6 percent had watched 10 films or more. More than 81 percent of the respondents reported recognition of all 11 Hong Kong movie stars from the list of celebrities in those days. Concerning fandom for Hong Kong films in those days, 59.8% of the respondents agreed. About 26.5 percent reported that they still watched Hong Kong films. Approximately 59 percent of the respondents expressed an interest in visiting a film set in a domestic region or an overseas country. More of the details are explained in Table 1.

Table 1 Here

Factor Analyses and Reliability Tests

To identify the underlying dimensionality of the instruments used in this study, including film nostalgia, perceived cultural proximity, and familiarity with Hong Kong due to exposure to films from the “good old days”, exploratory factor analyses were conducted

using principal component factoring and varimax rotation. First, factor analysis of a nostalgia scale containing 26 items determined that a five-factor solution in which each factor had an eigenvalue of over 1.0 was appropriate. An examination of a scree plot supported the factor solution. The five extracted domains explained 17.84 percent, 12.26 percent, 11.10 percent, 9.58 percent, and 6.90 percent of the variance.

The value for the Kaiser-Meyer-Olkin (KMO) measure of sampling adequacy was .92, and Bartlett's test of sphericity produced a value of 6,578 ($p < 0.001$). These values indicated validation of the factor model and the existence of one or more factors in the factor solution. The factor loadings, which measure the correlation between the observed measurements and the factors, were located between .43 and .85 close to and far exceeding the 0.45 threshold proposed by Comrey and Lee (1992), respectively. In terms of internal consistency for the items within each domain, the reliability alpha values for the five factors ranged from .79 to .84. The reliability alpha values for all five factors exceeded the threshold (0.70) recommended by Nunnally (1978). Table 2 reports the results explicitly.

Table 2 Here

The results of the factor analyses using perceived cultural proximity (six items) and familiarity with Hong Kong (four items) generated the single-factor models. The single-factor solutions for the two constructs accounted for 55.73 percent and 81.9 percent of the variance, respectively. The values for the KMO measure of sampling adequacy were 0.85 and 0.84, respectively, and Bartlett's test of sphericity produced values of 1,306 ($p < 0.001$) and 1,915 ($p < 0.001$), respectively. The results validated the factor models and the existence of one factor in the factor solutions. All of the factor loadings on both constructs

were greater than .90. The reliability alpha values of the factors were .84 and .93, respectively, indicating good internal consistency between the items within each construct. These results are shown in Table 3.

Table 3 Here

4.3. Regression analysis to explain familiarity with the film destination, intention to engage in film nostalgia tourism, and influence of nostalgia films on decision-making on the film destination

Before running multiple regression analyses using five film nostalgia domains as independent variables, multicollinearity, which can occur in cases in which independent variables are highly correlated, was checked. This study adopted VIF values as criteria to identify the existence of multicollinearity. Because the values lower than 2.73 in all regression models were lower than the threshold point of 10 (Field, 2010), the equation models were not at risk of multicollinearity.

The results of the regression analysis to explain familiarity with the film destination due to exposure to “good old days” Hong Kong films, revealed an adjusted R^2 of .49, which indicates that the five film nostalgia domains explained 49 percent of the variance in predicting familiarity with the film destination after watching “good old days” Hong Kong films. Specially, Nostalgia 2 (memory of film content and movie stars; $\beta = .084, p < .05$), Nostalgia 3 (reminiscence of mimicking; $\beta = .246, p < .000$), Nostalgia 4 (memory of film backdrops; $\beta = .324, p < .000$), and Nostalgia 5 (memory of Hong Kong history and culture; $\beta = .181, p < .000$) were strong contributors to explaining familiarity with the film destination.

The regression model to explain the intention to engage in film nostalgia tourism tour due to exposure to Hong Kong films from the “good old days” revealed an adjusted

R² value of .27, which means that the five film nostalgia domains account for 27 percent of the variance in the intention to engage in film nostalgia tourism to Hong Kong. In particular, Nostalgia 3 (reminiscence of mimicking; $\beta = 0.138, p < 0.000$), Nostalgia 4 (memory of film backdrops; $\beta = 0.315, p < 0.000$), and Nostalgia 5 (memory of Hong Kong history and culture; $\beta = 0.113, p < 0.000$) were strong predictors in explaining the intention to participate in film nostalgia tourism to Hong Kong.

The regression analysis to explain the influence of “good old days” Hong Kong films on deciding to travel to Hong Kong generated an adjusted R² value of .17, which can be interpreted to indicate that the five film nostalgia domains explain 17 percent of the variance in influence of “good old days” Hong Kong films on the decision to travel to Hong Kong. Among the five independent variables, Nostalgia 3 (reminiscence of mimicking; $\beta = 0.147, p < 0.000$), Nostalgia 4 (memory of film backdrops; $\beta = 0.232, p < 0.000$), and Nostalgia 5 (memory of Hong Kong history and culture; $\beta = 0.098, p < 0.000$) were strong contributors in explaining the influence of “good old days” Hong Kong films on the decision to travel to Hong Kong. As a result, film nostalgia is an influential predictor of film nostalgia tourism intention and decision-making regarding travel to film tourism destinations. The results of the regression analyses are illustrated in Table 4.

Table 4 Here

Cluster Analysis

According to the results of the regression analyses, film nostalgia was efficacious in explaining the intention to engage in film nostalgia tourism. Cluster analysis was adopted to explore the distinctiveness of the film nostalgia market segments. Figure 2

exhibits the results of the K-means clustering analysis, which used the mean values of the five factors as the results of explanatory factor analysis for film nostalgia. The four-cluster solution was most interpretable and acceptable in the even distribution of membership in each cluster. Clusters 1, 2, 3, and 4 included 26.7 percent, 19.8 percent, 23.8 percent, and 29.7 percent, respectively.

Cluster 1 showed a medium level in nostalgia domains 1-4 but a low level in nostalgia 5 (memory of Hong Kong history and culture). Cluster 1 was thus labeled “group with a medium level of film nostalgia”. Cluster 2 was featured as a cohort of the highest level on all five film nostalgia domains, whereas Cluster 3 had the lowest level on all five film nostalgia domains. Thus Cluster 2 was named “group with a high level of film nostalgia”, whereas Cluster 3 was labeled “group with a low level of film nostalgia”. Cluster 4 showed a low level in nostalgia 3 (reminiscence of mimicking), a high level in nostalgia 5 (memory of Hong Kong history and culture), and a medium level in the other three domains. As a result, Cluster 4 was named “group with a mixed level of film nostalgia”.

Figure 2 Here

Difference in Involvement, Perceived Image, and Familiarity and Perceived Cultural Proximity among Four Clusters

A series of one-way analysis of variance (ANOVA) were undertaken to assess the mean differences in involvement, image, familiarity, and perceived cultural proximity that film audiences perceived among the four film nostalgia clusters. Detailed outcomes are reported in Table 5. Significance was established for all seven psychological involvement items, all six behavioral involvement items, all 13 perceived image items, one familiarity domain, and one perceived cultural proximity domain. The results are almost consistent in

that Cluster 2 showed the highest mean score, followed by Clusters 1, 4, and 3.

Regarding perceived image, Cluster 2 (“group with a high level of film nostalgia”) had the highest value for a favorable image of film backdrops, such as the perception of an economically developed global dynamic or romantic city. However, it is interesting that they also frankly had unfavorable images of unsanitary restaurants and noisy, violent, and unclean streets. However, compared to other clusters, Cluster 3 (“group with a low level of film nostalgia”) showed the most favorable image on negative image items and indicated the most unfavorable image of the positive image items.

Table 5 Here

Difference in Preferred Activities at the Film Nostalgia Destination among Four Clusters

Cluster 2 (“group with a high level of film nostalgia”) showed the highest mean values on all items. However, Cluster 3 (“group with a low level of film nostalgia”) showed the lowest level of preference for film nostalgia tourism-related. Cluster 1 (“group with a medium level of film nostalgia”) revealed the second-highest level of interest in film nostalgia tourism products or programs. Cluster 4 (“group with a mixed level of film nostalgia”) showed a pattern similar to those of Cluster 1 in terms of the magnitude of mean scores. However, the mean scores of the members of Cluster 4 were significantly higher than those of the members of Cluster 3. The results are exhibited in Table 6.

Table 6 Here

Difference in Preferred Tour Programs or Products to Induce Film Nostalgia Tourists among Four Clusters

In the comparison of preferred tour programs or products to draw film nostalgia tourism among four clusters, the results of one-way ANOVA tests showed significance at the .001 level on all 11 items. The patterns in the location of sources of significant differences and the magnitude of the mean scores among clusters were similar. A cohort with a high level of film nostalgia (Cluster 2) showed the highest mean scores, whereas those with the least involvement with film nostalgia (Cluster 3) reported the lowest mean scores. The second-highest mean scores were noticed on Clusters 1 and 4. The outcomes are shown in Table 7.

Table 7 Here

Difference in Socio-demographic and Film Fandom–Related Characteristics among Four Clusters

A series of chi-square tests were conducted to assess for statistically significant levels of association between the four clusters and the selected socio-demographic and film fandom–related indicators. Significant differences were observed at the .05, .01, and .001 levels on age, sex, occupation, previous and current film fandom, and experience with visiting film sets. The results are reported in Table 8.

With regard to age, the proportions of participants 40 to 44 years of age in the “group with a high level of film nostalgia” (Cluster 2) and the “group with a low level of film nostalgia” (Cluster 3) were 35.5 percent and 39.3 percent, respectively. The “group with little memory of Hong Kong history and culture (Cluster 1) had the highest percentage of members 40 to 44 years of age (42.3%). The “group with mixed levels of film nostalgia” (Cluster 4) had a high percentage of members 51 years of age or older

(56.3%).

Concerning gender, the “group with a high level of film nostalgia” (Cluster 2) was mostly male (74.8%), as was the “group with a low level of film nostalgia” (Cluster 3; 66.9%). Cluster 1 had more men (54.5%) than women, whereas Cluster 4 had more women (55.2%) than men. Regarding occupation, the group with a high level of film nostalgia (Cluster 2) had the highest percentage of company employees (55.8%), and the “group with a low level of film nostalgia” had the lowest percentage of company employees (36.5%). The highest percentage (31.5%) of housewives was in the “group with a low level of film nostalgia”.

In response to a question about fandom of “good old days” Hong Kong films, the “group with a high level of film nostalgia” (Cluster 2) showed the highest percentage of agreement on the question. Regarding the number of Hong Kong films watched from the 1970s to late 1990s, Cluster 2 had the highest percentage of members who answered “10 films or more” (48.5%), and Cluster 3 had the lowest percentage in that category (21.44%). Regarding the level of influence of “good old days” Hong Kong films on decision making to travel to Hong Kong, Cluster 2 showed the highest percentages in the “agree” and “strongly agree” categories (33.1%). Cluster 3 had the lowest percentage in these categories (3.5%).

The “group with a low level of film nostalgia” (Cluster 3) had the lowest agreement on current audience of Hong Kong films. Similarly, the “group with a high level of film nostalgia” (Cluster 2) revealed the highest percentage of agreement with experience visiting domestic or overseas film sets, and the lowest percentage was seen in the “group with a low level of film nostalgia (Cluster 3).

Difference in Film Nostalgia Tourism Characteristics among Four Clusters

The outcomes of the correspondence analyses provided graphic information on the associations of the film nostalgia clusters (row variable) and preferred film nostalgia tourism characteristics (column variables) in a two-dimensional plot. The proximity between a pair of points for column and row variables was used to interpret the strength of their underlying relationship; that is, the closer the two points, the stronger the relationship between them.

In the correspondence analysis between the five clusters and preferred duration of film nostalgia tours, two principal components collectively accounted for 96.9 percent of the variance, with 89.8 percent (singular value = .15) accounted for by the first dimension and 7.1 percent (singular value = .04) accounted for by the second dimension (Figure 3). According to the results, the members of Clusters 1 and 4 preferred to stay for one night, and those in Cluster 2 preferred to stay for two nights.

With regard to the explained proportion of inertia in the correspondence analysis between the four clusters and the preferred film-related gift item, the first two principal components accounted for 98.2 percent of the variance, with 80.3 percent (singular value = .15) accounted for by the first dimension and 17.9 percent (singular value = .07) accounted for by the second dimension (Figure 4). As Figure 4 shows, the respondents in Cluster 1 showed a preference for film booklets and handkerchiefs, whereas those in Cluster 2 preferred T-shirts from the film locations. The members in Cluster 3 preferred postcards from the film locations, whereas those in Cluster 4 preferred DVDs, CDs, and handkerchiefs.

The first principal component in the correspondence analysis between the four

clusters and the preferred food in a film nostalgia tourism destination explained 97.0 percent of the variance, with 77.5 percent (singular value = .13) accounted for by the first dimension and 19.5 percent (singular value = .07) accounted for by the second dimension (Figure 5). According to the outcomes of the analysis, the members of Clusters 1 and 2 indicated a preference for local Hong Kong food, whereas those in Cluster 4 preferred Sichuan food and those in Cluster 3 preferred Beijing food.

In the correspondence analysis of factors identifying the relationship between the four clusters and the preferred types of film nostalgia travel, two principal components explained 100 percent of the variance, with 78.2 percent (singular value = .11) accounted for by the first dimension and 21.8 percent (singular value = .06) accounted for by the second dimension (Figure 6). The respondents in Cluster 2 preferred individual tours, whereas those in Cluster 3 preferred package tours. The members of Clusters 1 and 4 preferred a combination of individual and package tours.

Figures 3 to 6 Here

DISCUSSION AND CONCLUSIONS

Discussion and Implications

The findings of this study contribute to the current film tourism literature theoretically and practically. The four key theoretical contributions and implications resulting from this study are discussed in full in the following sections.

Firstly, the possible potential role nostalgia plays in understanding film tourism. This phenomenon has been discussed in various contexts; for example, in relation to imagination, emotional involvement, and place attachment (Bandyopadhyay, 2008; Kim, 2012a; Reijnders, In press; Rittichainuwat & Rattanaphinanchai, 2015; Roesch, 2009).

There have been few previous studies, if any, that have treated nostalgia as an underpinning motivation for the creation of film tourism. The results of this study indicate that an understanding of film tourism should start with a thorough examination of the concept of nostalgia, with particular regard to the multidimensional nature of this concept, and the variety of relationships it has with other relevant concepts already established in the film tourism literature (e.g., involvement, destination image, familiarity, and perceived cultural proximity). Such complexity indicates that further studies, to empirically examine these underlying relationships that exist between the above variables, would be pertinent.

The findings of this study also have a particular contribution to make toward furthering understanding of film tourism. Given that the relationship between nostalgia and familiarity has only been theoretically discussed in the relevant literature, empirical testing between the dimensions of nostalgia and familiarity in the context of film tourism could establish any causal relationships. There were three film nostalgia domains (reminiscence of mimicking, memory of film backdrops, and memory of Hong Kong history and culture) that proved significant in explaining three key elements of film tourists' behavior. These key elements were familiarity with Hong Kong after watching its films, the intention to participate in a film nostalgia tour to film destinations, and the decision to travel to film destinations. Some film audiences who harbored more nostalgic sentiments about imitating the actions of film stars, visiting film backdrops, and learning about Hong Kong history and culture (the so-called "specific or purposeful" potential film tourists) revealed a stronger familiarity with Hong Kong, as well as a stronger intention to choose Hong Kong as a potential film tourism destination. It is important to note that memory of film content and movie stars was not significant in explaining the intention to engage in film tourism to Hong Kong and the decision to travel to film locations. Probably this finding can be explained by the fact that most Hong Kong films screened during that period were

dominated by noir elements (portraying gangsters' backstreet lives, crime, drugs, violence, and murder without reason (Lee H., 2006)), and although Korean audiences enjoyed watching them in the moment, the content and actors of the films did not lead to the development of strong memories for the audiences. This finding is inconsistent with previous studies, which highlighted the importance of stories and characters or actors in provoking stronger emotional attachment and thus prolonged memory (Kim, 2012a; Kim & Assaker, 2014; Reijnders, In press).

Secondly, it has been documented that different sets of specific motivations, interests, expectations, and experiences are demonstrated by different groups of film tourists (e.g., specific/purposeful, incidental, casual, or serendipitous film tourists) (Macionis, 2014; Macionis & Sparks, 2009; Kim, 2012a; Croy & Heitmann, 2011). However, it should be noted that no previous studies have conducted a cluster analysis to empirically classify different groups of prospective film tourists and examine their underlying characteristics. The findings of this study fill the above gap by confirming that the four identified film nostalgia tourism clusters or groups hold distinctive characteristics. A follow-up study on the results from the current study is expected to have the benefit of defining a segmentation variable for film tourists more clearly. A future study should also apply this concept to other film tourism destinations to verify whether film nostalgia could also explain characteristics of film tourists. This would be particularly useful for those in the hospitality and tourism industries who may consider developing film tourism-themed attractions, products, merchandise, and tour programs. This final point will be discussed in more detail later in this section.

Thirdly, the highest level of perceived cultural proximity was found in the “group with a high level of film nostalgia” (Cluster 2). This indicates that audiences with a closer perceived cultural proximity to Hong Kong were also those that had a high level of film

nostalgia. These results correspond with those of previous studies, where preference for a film and film tourism to a featured destination was determined by perceived cultural proximity (Bandyopadhyay, 2008; Burch, 2002; Huang, 2011; Su et al., 2011). This important point implies that film tourism may be more prevalent among audiences within similar cultural boundaries to a film’s country of origin because the stories, body language, clothing styles, and props convey similar cultural meanings (Lee H., 2006; Su et al., 2011).

The fourth point is that, among the five nostalgia domains, reminiscence of mimicking was the most influential in explaining familiarity with film destinations and the intentions to visit these places. This finding is understandable as behavioral involvement prolongs the memory more than psychological involvement (Acharya et al., 2009; Holak, 2013; Holbrook, 1993). Those who imitate or re-enact the poses, clothing styles, accessories, or language of actors must be highly involved with the films and are more likely to trace their memories back to the “good old days” by experiencing a film destination. This is similar to the findings of Kim’s study (2010).

This study also has practical and managerial implications for developing market segmentations that identify characteristics of potential film tourists based on film nostalgia cohorts, given that the efficacy of film nostalgia as a facilitator of film tourism has been clearly demonstrated. Table 9 shows differences in diverse characteristics among the four film nostalgia clusters.

Table 9 Here

Firstly, the “group with a high level of film nostalgia” (Cluster 2) would be more likely to stay longer, prefer individual tours, enjoy tasting local Hong Kong food, and

purchase memorabilia or merchandise. This specific film nostalgia tourism group would be more inclined to want to visit sacred or unknown film places, to seek out and re-enact their memories, and to experience authentic Hong Kong food as portrayed in their favorite Hong Kong films from the 1970s to the 1990s.

These findings suggest that the travel industry could develop a travel itinerary that included reminiscence-tracing film locations displaying props such as books, furniture, telephones, analogue products, shoes, hats, and lights from the “good old days”. Such itineraries would encourage tourists to mimic the intriguing film scenes, recite lyrics, or appreciate photos of past film fandom while sharing their memories with similarly aged people. This sharing might in turn stimulate tourists’ recollections, which could lead to increased satisfaction and, ultimately, repeat visits or recommendations. In the hospitality sector, local restaurants in particular could benefit from these suggested itineraries by developing menus featuring dishes that senior customers remember from the films they saw in the 1970s, ’80s, and ’90s and are likely to want to taste again. This could be extended into catering for customers who prefer the retro-fashioned restaurant interiors, designs, and memorabilia seen in movies.

It is also important to identify the members of this high-profile group. Those in the “group with a high level of film nostalgia” tended to be male company workers more often in their 40s than in their 50s. It is possible to infer from the study that men were more exposed to Hong Kong films that were mainly action movies when they were in their 20s. It makes sense that male audiences liked Hong Kong films that were specific to a particular genre of action or gangster films. These Korean male audiences, now in their 40s, who, according to the results of this study, were (and still are) current fans of Hong Kong films, must be considered as “specific or purposeful film nostalgia tourists”. In addition, because most participants in this study were married, they would be accompanied

by their spouses and children.

Secondly, the “group with a low level of film nostalgia” (Cluster 3), which showed the lowest levels of involvement, image familiarity, and perceived cultural proximity, preferred activities of film nostalgia. This group also preferred tour programs or products to draw in film nostalgia tourists. In addition, this group revealed the lowest level of film fandom-related characteristics and preferred a package tour. These group members manifested a preference for buying postcards with photos of film locations and tasting Beijing food, which has little association with the Hong Kong films. This group, that was predominantly female (66.9%), had the lowest percentage of company workers (36.5%) and the highest percentage of housewives (31.5%). They can be characterized as being almost incidental or serendipitous film tourists. They are less influenced by nostalgia films; thus, lacking reminiscences and memories that were an important aspect of “specific or purposeful film tourists” (Kim, 2012a) (identified as Cluster 2 in this study). This finding is understandable because these people were relatively less exposed to Hong Kong films and were not fervent previous or current fans of these films. This group is likely to visit Hong Kong due to other external motivational factors such as shopping.

Thirdly, the “group with a medium level of film nostalgia” (Cluster 1), which had had some previous exposure to Hong Kong films and showed a medium level of involvement, image familiarity, and perceived cultural proximity, preferred activities related to film nostalgia. This group also preferred tour programs or products to attract film nostalgia tourists and that featured film fandom-related characteristics. The group members were predominantly 40 to 50 years of age (61.3%), male (54.5%), and company workers (51.2%). They indicated future intentions to stay for two nights and on a combination of individual and package tour types, and would enjoy buying film booklets and handkerchiefs as film-related gifts. They also indicated they would like to taste local

Hong Kong foods that they had seen in the films.

Although those in Cluster 1 were exposed to Hong Kong films, they had little interest in Hong Kong history and culture. This result may be attributed to the storylines in Hong Kong films that contain noir elements of action or gangster films and lack historical or cultural content. The members of this cluster preferred to buy inexpensive gifts, such as handkerchiefs with photos of movie stars or film places, film booklets, and food. This group was made up of mainly male company workers in their 40s, who have easy and constant exposure to the internet in their working environment. Given this access to the internet, video clips that contain mimicking motions can be an effective medium for drawing potential film tourists to specific locations. To capitalize on this use, destination marketers could generate promotional materials in cyberspace.

Fourthly, the “group with mixed levels of film nostalgia” (Cluster 4), which showed a medium level of involvement, image familiarity, and perceived cultural proximity, preferred activities of film nostalgia and tour programs or products to attract film nostalgia tourists. In addition, this group preferred film fandom-related characteristics. Most members of Cluster 4 were 51 years of age or older (56.3%) and male (54.5%). This group indicated a preference for staying for one night and for a combination of individual and package tour types. They also liked buying DVDs of nostalgic films, CDs of the songs from the original soundtracks, and local handcrafts as gifts.

The level of film nostalgia tourism motivation of the respondents in Cluster 4 was not high, although their motivation level was higher than that of those in Cluster 3. These tourists wanted to stay one night for film tourism programs. Destination marketers need to somehow increase their film tourism motivation level or develop tour programs to cater for their needs. To give an example of how this might work in practice: these tourists prefer to taste Sichuan food in Hong Kong (meaning that they probably have little understanding of

what a truly authentic Hong Kong has to offer), so destination marketers could promote the true character and taste of Hong Kong to attract this group. Because of the cohorts' ages, a travel agency needs to promote film nostalgia travel products through newspapers and economy magazines, or by word-of-mouth. In addition, as the population of seniors increases, the number of senior tourists will increase worldwide. To take advantage of this fact, travel agencies would benefit from targeting seniors as a cohort of film tourists because their major motivation for travel is nostalgia (Hsu et al., 2007; Sellicka, 2004).

Finally, it is necessary to analyze the characteristics of these cohorts overall and to select target markets, as four film nostalgia segments have been derived. In this study, the "group with a high level of film nostalgia" (Cluster 2) was revealed to be the most appropriate target market for film nostalgia tourism. Its members showed the highest agreement on all items of preference for activities or products/programs and for psychological and behavioral involvement. They showed a strong desire for film tourism to Hong Kong to trace their memories, including film content and stars, mimicking, film backdrops, and Hong Kong history and culture. As discussed above, destination stakeholders should develop products or programs to cater to the specific needs of the target market.

Limitations and Suggestions for Future Research

This study has some limitations. The sample was made up of Korean citizens who had watched Hong Kong films from the 1970s to the late 1990s. As discussed above, there was a strong correlation between perceived cultural proximity and film nostalgia. Future studies could apply the approach used in this study in cross-cultural examinations of other countries in relation to film of origin and film audience (Hudson, Wang, & Gil, 2011; Kim, Agrusa, & Chon, 2014; Kim & O'Connor, 2011).

In addition, this study was limited to subjects who were exposed to Hong Kong films in the 1970s, '80s, and '90s. Despite the fact that watching the films in those days was a collective boom phenomenon of social and cultural practice, there would always have been those who did not follow the societal mainstream. A future study could explore the responses of respondents who were not actively exposed to films in those days. As a final point, the potential nostalgia film tourists wanted to stay in Hong Kong for only 1 or 2 nights, so there is a need for research into how to extend their stay.

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Table 1. Profile of respondents ($N = 610$)

Category	Percentage	Category	Percentage
<i>Gender</i>		<i>Marital status</i>	
Male	51.3	Single	13.8
Female	48.7	Married	84.4
		Others	1.8
<i>Age (y)</i>		<i>Occupation</i>	
40-44	11.4	Company employee	45.4
45-49	23.5	Housewife	22.3
50-54	30.6	Self-employed	11.6
55-59	26.4	Professional	7.7
		Civil servants	4.3
		Others	16.4
<i>Residence area</i>			
Metropolitan or large city	62.8		
Medium or small city	32.3		
Countryside or others	4.9		
Category	Percentage	Category	Percentage
<i>Experience of watching 30 famous Hong Kong films</i>		<i>Know a Hong Kong movie star</i>	
<i>A Better Tomorrow (1986)</i>	81.5	Jacky Chan	99.5
<i>Swordsman II (1992)</i>	74.3	Bruce Lee	99.0
<i>Police Story (1985)</i>	63.4	Chow Yun Fat	98.5
<i>Bao Zheng (1994)</i>	61.5	Leslie Cheung	97.2
<i>The Shaolin Temple (1982)</i>	58.5	Sammo Hung	93.1
<i>Farewell My Concubine (1993)</i>	53.9	Andy Lau	97.5
<i>Shaolin Soccer (2001)</i>	53.9	Wang Zuxian	91.6
<i>A Chinese Ghost Story (1987)</i>	53.0	Chow Sing Chi	84.9
<i>Comrades: Almost a Love Story (1996)</i>	51.8	Leung Chiu Wai	84.1
<i>Armor of God (1986)</i>	50.3	Maggie Chung	81.6
		Aron Kwok	66.2
<i>Number of Hong Kong films watched released between the 1970s and the late 1990s</i>		<i>Level of current fandom for Hong Kong films</i>	
3 films or less	21.8	Strongly disagree	4.9
4-6 films	27.2	Disagree	30.2
7-9 films	16.4	Neutral	38.4
10 films or more	34.6	Agree	24.4
		Strongly agree	2.1
<i>Level of fandom for Hong Kong films from the 1970s to the late 1990s</i>		<i>Experienced a visit to a film set in a domestic region or overseas country</i>	
Strongly disagree	1.3	No	40.7
Disagree	8.0	Yes	59.3
Neutral	30.8		
Agree	48.7		
Strongly agree	11.1		

Table 2. Factor analysis of film nostalgia about Hong Kong films

Domains and items	Factor loading	Communality	Mean
Domain 1 (Yearning for advanced society)			
<i>($\alpha = 0.84$, eigenvalue = 4.64, explained variance = 17.84%)</i>			
I believed Hong Kong's political and social system looked stable.	.74	.63	2.85
I believed the industrial products featured in the films were technologically advanced.	.74	.62	3.23
I believed Hong Kong's economic development was advanced.	.72	.61	3.43
I envied Hong Kong society as shown in the films.	.68	.53	3.00
I believed that Hong Kong society, as shown in the films, was vivid and dynamic.	.65	.55	3.60
I felt that the society depicted in the Hong Kong films was free and not restricted.	.55	.41	3.38
The Hong Kong food featured in the films looked tasty.	.54	.46	3.43
Grand mean = 3.28			
Domain 2 (Memory of films' content and movie stars)			
<i>($\alpha = 0.79$, eigenvalue = 3.19, explained variance = 12.26%)</i>			
The fighting/martial arts scenes in the Hong Kong action movies were interesting.	.78	.66	4.03
The storylines in the Hong Kong films were intriguing.	.70	.56	3.94
The fight scenes featured in the films were memorable.	.67	.58	3.94
The special effects in the films (e.g., flying in a Kung Fu movie) were wonderful.	.65	.52	3.68
The fashion style of the Hong Kong film stars was stylish and beautiful.	.53	.49	3.53
The Hong Kong film stars were attractive.	.47	.42	3.85
Grand mean = 3.83			
Domain 3 (Reminiscence of mimicking)			
<i>($\alpha = 0.82$, eigenvalue = 2.89, explained variance = 11.10%)</i>			
I repeated or followed the lines that the actors/actresses spoke.	.79	.71	3.12
I mimicked the actions of the Hong Kong film actors/actresses such as performing martial arts, wearing sunglasses, smoking cigarettes, and putting on make-up.	.76	.66	3.19
I wanted to learn the martial arts featured in the films.	.71	.67	3.46
I wanted to have the brand products featured in the films.	.61	.64	2.91
Hong Kong films were the topic of talk or gossiping among friends.	.45	.65	3.77
Grand mean = 3.29			
Domain 4 (Memory of film backdrops)			
<i>($\alpha = 0.79$, eigenvalue = 2.49, explained variance = 9.58%)</i>			
I liked the background music in the films.	.58	.51	3.85
The alleys, traditional markets, restaurants, and buildings featured in the films were memorable.	.54	.60	3.22
The scenes of streets at night featured in the films were shiny and vivid.	.51	.57	3.59
The background scenery featured in the Hong Kong films was beautiful.	.44	.48	3.60
The scenes in the Hong Kong films showed us that Hong Kong was an international city.	.43	.42	3.73
The Hong Kong harbor as featured in the films was fantastic.	.43	.53	3.50
Grand mean = 3.58			
Domain 5 (Memory of Hong Kong history and culture)			
<i>($\alpha = 0.74$, eigenvalue = 1.79, explained variance = 6.90%)</i>			
I could understand Hong Kong history through the historical stories shown in the films.	.85	.78	3.08
I could understand the Hong Kong/Chinese customs and culture featured in the Hong Kong films.	.81	.75	3.42
Grand mean = 3.25			

Note: Items were measured on a 5-point Likert scale [*"strongly disagree"* (1), *"neutral"* (3), *"strongly agree"* (5)].

Table 3. Factor analysis of perceived cultural proximity and familiarity with a film nostalgia destination

Domain and items	Factor loading	Comm unality	Mean
Perceived cultural proximity ($\alpha = 0.84$, eigenvalue = 3.34, explained variance = 55.73%)			
I think that the cultural traditions between the two countries are similar.	.81	.60	3.09
I think the stories of Hong Kong films are understandable to me as a Korean person.	.81	.48	3.50
I think that attitudes toward individuals and society in the two nations are similar.	.78	.65	3.27
I think that thoughts about how to achieve harmony within an organization or a group are similar in the two countries.	.72	.65	3.27
I think that the food is similar in the two countries.	.69	.44	2.85
I think that methods for recognizing and solving interpersonal conflict are similar in the two countries.	.66	.52	3.24
Grand mean = 3.20			
Domain and items	Factor loading	Comm unality	Mean
Familiarity with a film destination ($\alpha = 0.93$, eigenvalue = 3.28, explained variance = 81.9%)			
I feel closer to Hong Kong because of past Hong Kong films.	.92	.82	3.44
I feel more familiar with Hong Kong because of past Hong Kong films.	.91	.84	3.51
I feel more favorable about the image of Hong Kong because of past Hong Kong films.	.90	.81	3.54
I feel more accustomed to Hong Kong because of past Hong Kong films.	.90	.81	3.52
Grand mean = 3.50			

Note: Items were measured on a 5-point Likert scale [*“strongly disagree”* (1), *“neutral”* (3), *“strongly agree”* (5)].

Table 4. Results of regression analysis explaining familiarity, intention, and influence

Dependent variable (Familiarity with the film destination): $Adj-R^2 = 0.49$ ($F = 117.44, p = 0.000$)	Beta (β)	T-value	P-value
Nostalgia 1 (Yearning of advanced society)	.062	1.54	.124
Nostalgia 2 (Memory of film content and movie stars)	.084	2.11*	.035
Nostalgia 3 (Reminiscence of mimicking)	.246	6.64***	.000
Nostalgia 4 (Memory of film backdrops)	.324	6.76***	.000
Nostalgia 5 (Memory of Hong Kong history and culture)	.181	5.55***	.000
Dependent variable (Intention to participate in film nostalgia tour to the film destination): $Adj-R^2 = 0.27$ ($F = 46.68, p = 0.000$)	Beta (β)	T-value	P-value
Nostalgia 1 (Yearning of advanced society)	.087	1.79	.074
Nostalgia 2 (Memory of film content and movie stars)	.003	.062	.951
Nostalgia 3 (Reminiscence of mimicking)	.138	3.13**	.002
Nostalgia 4 (Memory of film backdrops)	.315	5.52***	.000
Nostalgia 5 (Memory of Hong Kong history and culture)	.113	2.90**	.004
Dependent variable (Influence of “good old days” Hong Kong films on deciding a travel to the film destination): $Adj-R^2 = 0.17$ ($F = 26.74, p = 0.000$)	Beta (β)	T-value	P-value
Nostalgia 1 (Yearning of advanced society)	.091	1.77	.077
Nostalgia 2 (Memory of film content and movie stars)	.042	.836	.403
Nostalgia 3 (Reminiscence of mimicking)	.147	3.12**	.002
Nostalgia 4 (Memory of film backdrops)	.232	3.81***	.000
Nostalgia 5 (Memory of Hong Kong history and culture)	.098	2.36**	.018

Note: * $p < 0.05$, ** $p < 0.01$, *** $p < 0.001$. Variance Inflation Factor (VIF) < 2.73 .

Table 5. One-way analysis of variance for comparison of involvement, image, familiarity, and perceived cultural proximity for different film nostalgia clusters

Psychological and behavioral involvement	Clusters				F-value	P-value
	1	2	3	4		
Psychological involvement						
Hong Kong films were interesting.	3.84b	4.07c	3.16a	3.77b	75.95	.000
Watching Hong Kong films was an important part of my life.	3.24b	3.58c	2.53a	3.14b	56.84	.000
Watching Hong Kong films tells others who I am.	2.98b	3.33c	2.37a	2.86b	48.46	.000
Hong Kong films brought me joy.	3.74c	3.95d	2.92a	3.58b	68.64	.000
Hong Kong films offered importance in my life.	2.99b	3.29c	2.28a	2.83b	44.29	.000
Watching Hong Kong films was part of revealing myself (who I am) to others.	2.96b	3.35c	2.23a	2.80b	46.78	.000
Hong Kong films made me develop curiosity about other countries or the world.	3.51b	3.87c	2.74a	3.50b	65.51	.000
Behavioral involvement						
I like to watch Hong Kong films.	3.71b	4.00c	3.03a	3.56b	53.58	.000
I like to purchase Hong Kong film CDs or music discs.	2.90b	3.17c	2.15a	2.72b	44.19	.000
I like to talk about Hong Kong films.	3.49c	3.77d	2.64a	3.25b	60.87	.000
I have interest in updates of information on Hong Kong films.	3.12b	3.51c	2.43a	3.02b	43.51	.000
I look up whether a new Hong Kong film was released.	2.87b	3.30c	2.21a	2.71b	40.21	.000
I search for any news related to Hong Kong film stars.	3.15b	3.51c	2.33a	3.02b	59.50	.000
Perceived image						
I felt that Hong Kong was an international city.	4.01c	4.26d	3.41a	3.86b	45.19	.000
I believed that Hong Kong was economically developed.	3.81b	4.16c	3.32a	3.72b	41.77	.000
I believed that Hong Kong was an international tourist city.	3.92b	4.28c	3.48a	3.87b	39.70	.000
I believed that Hong Kong was a city where the film industry was well developed.	3.93b	4.26c	3.46a	3.82b	39.86	.000
I believed that products sold in Hong Kong were trustworthy.	3.20b	3.45c	2.70a	3.09b	30.37	.000
I believed that Hong Kong citizens keep social morality.	2.91b	3.26c	2.50a	3.04b	30.81	.000
I believed that Hong Kong was full of romance.	3.55b	3.88c	2.94a	3.62b	58.44	.000
I believed that Hong Kong was full of vigor and energy.	3.82b	4.11c	3.17a	3.77b	76.01	.000
I believed that Hong Kong citizens were noisy in public places.	3.63b	3.85c	3.40a	3.56b	9.48	.000
I believed that Hong Kong was crowded with people and cars.	3.63b	3.86c	3.39a	3.62b	11.06	.000
I believed that Hong Kong was violent due to the crimes featured in the films.	3.52b	3.83c	3.28a	3.62b	13.20	.000
I believed that Hong Kong streets were dirty and disorderly.	3.16a	3.45b	3.08a	3.19a	6.94	.000
I believed that Hong Kong restaurants were unsanitary and untidy.	3.06a	3.28b	2.97a	3.01a	5.44	.000
Familiarity						
	3.57b	4.07c	2.82a	3.61b	120.02	.000
Perceived Cultural proximity						
	3.24b	3.54c	2.80a	3.27b	53.50	.000

Note: a, b, c, and d indicate the source of significant differences at the 0.001 level (a<b<c<d).

Table 6. One-way analysis of variance tests for comparison of preferred activities at the film nostalgia destination for different film nostalgia clusters

Preferred activities	Clusters				F-value	P-value
	1	2	3	4		
I'd like to visit alleys, traditional markets, buildings, and restaurants that were shown in the films in those "good old days".	3.52b	4.04c	2.88a	3.46b	58.24	.000
I'd like to visit indoor/outdoor film sets.	3.58c	4.01d	2.79a	3.37b	57.41	.000
I'd like to buy things that were shown in the films in those "good old days".	3.15c	3.47d	2.43a	2.92b	45.99	.000
I'd like to visit the film studios that developed the films.	3.29c	3.79d	2.57a	3.10b	56.20	.000
I'd like to take part in "fan-sign" meetings that film stars from those "good old days" attend.	3.37c	3.78d	2.52a	3.05b	63.48	.000
I'd like to meet the movie stars in those "good old days".	3.75c	4.18d	2.97a	3.45b	64.84	.000
I'd like to visit the Hong Kong Film History Museum.	3.45b	4.03c	2.66a	3.30b	74.12	.000
I'd like to taste the Hong Kong (Cantonese) food featured in the films in those "good old days".	3.60b	4.17c	2.89a	3.46b	60.83	.000
I'd like to travel to Hong Kong to trace my memories of the films in those "good old days".	3.69b	4.18c	3.03a	3.67b	52.60	.000
I'd like to talk with other tourists who watched Hong Kong films in those "good old days" to share past reminiscences.	3.29c	3.76d	2.56a	3.07b	56.00	.000
I'd like to go to the restaurant and eat food where Hong Kong actors/actresses visited in the films.	3.55b	4.03c	2.79a	3.45b	62.10	.000

Note: a, b, c, and d indicate the source of significant differences at the 0.001 level ($a < b < c < d$).

Table 7. One-way analysis of variance tests for comparison of preferred tour programs or products to induce film nostalgia tourists for different film nostalgia clusters

Preferred tour programs or products	Clusters				F-value	P-value
	1	2	3	4		
During a visit to Hong Kong, a tour program that interprets the famous Hong Kong films in those “good old days” should be developed.	3.53b	3.95c	2.84a	3.41b	58.28	.000
Fashions or accessories worn by Hong Kong film stars should be developed as products for tourists.	3.19c	3.55d	2.59a	3.03b	47.69	.000
Mobile products of Hong Kong film stars or film content, pictures, and text messages in Korean that can be downloaded should be developed.	3.13b	3.49c	2.50a	3.01b	43.25	.000
Programs that explain Hong Kong films should be developed by Korean TV networks.	3.06b	3.60c	2.55a	3.13b	46.23	.000
“Fan-sign” events that Hong Kong film stars attend should be organized.	3.19c	3.58d	2.54a	2.99b	49.60	.000
Internet portal sites where Hong Kong films are introduced should be developed.	3.18b	3.63c	2.60a	3.18b	44.95	.000
Travel packages that include visiting places featured in films should be developed.	3.47b	4.00c	2.77a	3.38b	65.39	.000
Music concerts that are themed with Hong Kong film original sound track (OST) or background music should be held.	3.39b	3.73c	2.70a	3.28b	47.92	.000
During a visit to Hong Kong, a travel package that includes visits to Hong Kong film sets should be developed.	3.45b	3.88c	2.73a	3.32b	59.92	.000
During a visit to Hong Kong, a travel package that includes visits to the Hong Kong Film History Museum should be developed.	3.41b	3.84c	2.68a	3.29b	64.34	.000
Travel guidebooks that introduce Hong Kong film scenes and locations should be published.	3.40b	3.85c	2.76a	3.29b	51.37	.000

Note: a, b, c, and d indicate the source of significant differences at the 0.001 level (a<b<c<d).

Table 8. Chi-square tests for comparison of the socio-demographic and film fandom-related characteristics for different film nostalgia clusters

Socio-demographic and film fandom-related characteristics	Clusters				Chi-square	P-value
	1	2	3	4		
Socio-demographic characteristics						
Age (years old)						
40-44	42.3	35.5	39.3	24.9	17.61	.040
45-50	19.0	23.1	19.3	18.8		
51-54	20.9	19.8	23.4	29.8		
55 or older	17.8	21.5	17.9	26.5		
Sex						
Male	54.5	74.8	33.1	44.8	62.99	.000
Female	45.5	13.8	66.9	55.2		
Marital status						
Single	14.6	12.4	18.2	11.3	3.44	.328
Married	85.4	87.6	81.8	88.7		
Occupation						
Company employee	51.2	55.8	36.5	40.0	46.68	.000
Independent businessman	6.6	16.0	11.6	11.0		
Civil servant	5.8	5.5	1.5	4.1		
Housewife	23.1	9.2	31.5	24.8		
Professional	5.8	6.7	11.0	6.2		
Others (no jobs, agricultural and fishery, transportation)	7.4	6.7	7.2	13.8		
Residence area						
Large city	59.5	67.8	60.7	64.1	3.72	.715
Medium city	35.0	29.8	33.1	30.9		
Rural area	5.5	2.5	6.2	5.0		
Film fandom-related characteristics						
Fandom of "good old days" Hong Kong films						
Strongly disagree	1.1	1.2	2.1	1.6	139.89	.000
Disagree	1.1	1.2	19.3	8.8		
Neutral	26.4	11.6	44.8	36.5		
Agree	57.1	58.7	30.3	49.2		
Strongly agree	14.7	28.1	3.5	3.9		
Number of Hong Kong films watched between the 1970s and the late 1990s.						
3 films or less	15.7	12.9	37.2	21.5	63.03	.000
4-6 films	18.2	23.3	29.0	35.4		
7-9 films	19.0	15.3	12.4	18.8		
10 films or more	47.1	48.5	21.4	24.3		
Do you watch Hong Kong films nowadays?						
Strongly disagree	1.1	4.1	11.0	3.9	80.05	.000
Disagree	25.2	25.6	40.0	29.8		
Neutral	43.6	29.8	39.3	38.7		
Agree	29.4	31.4	9.0	27.6		
Strongly agree	1.1	9.1	.7	.0		
If you decide travel to Hong Kong, is this influenced by "good old days" Hong Kong films?						
Strongly disagree	7.4	6.6	33.1	8.8	106.96	.000
Disagree	40.5	25.6	40.0	43.1		
Neutral	38.7	34.7	23.4	35.4		
Agree	12.3	29.8	2.1	12.2		
Strongly agree	1.2	3.3	1.4	0.6		
Did you visit domestic or overseas film sets?						
No	34.7	34.4	53.1	40.3	13.77	.003
Yes	65.3	65.6	46.9	59.7		

Note: all numbers represent percentages.

Figure 1. Conceptual framework

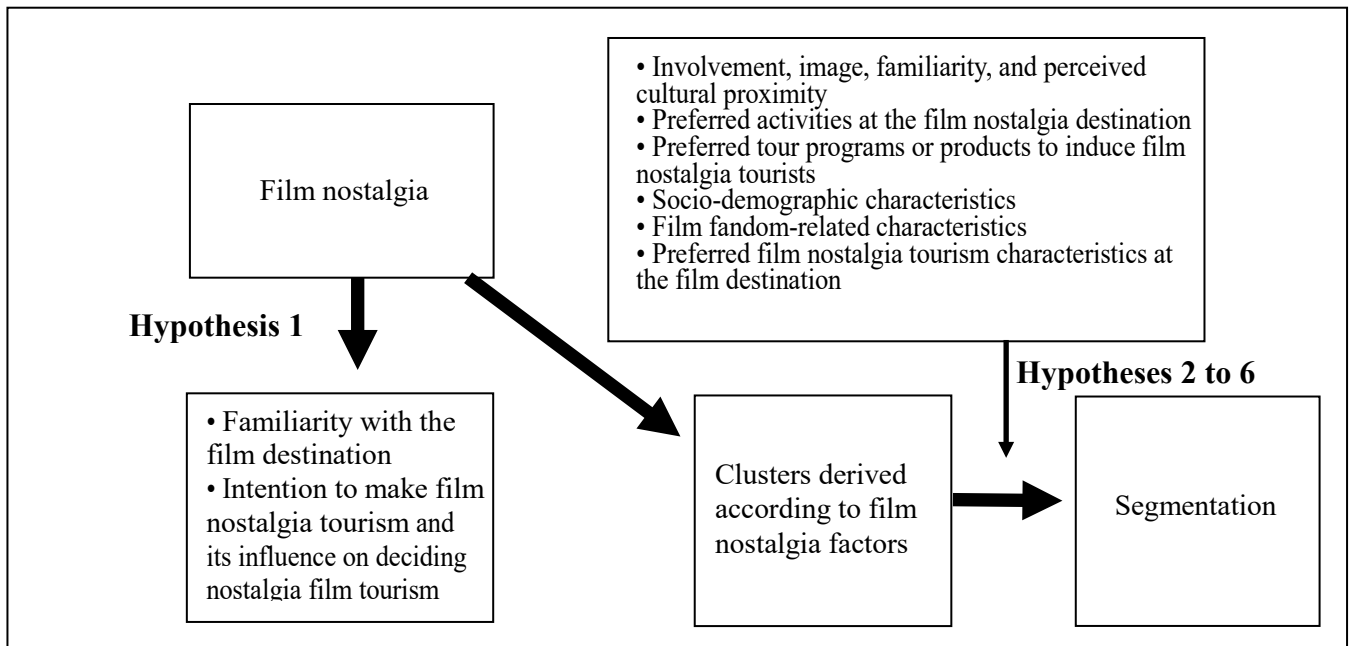
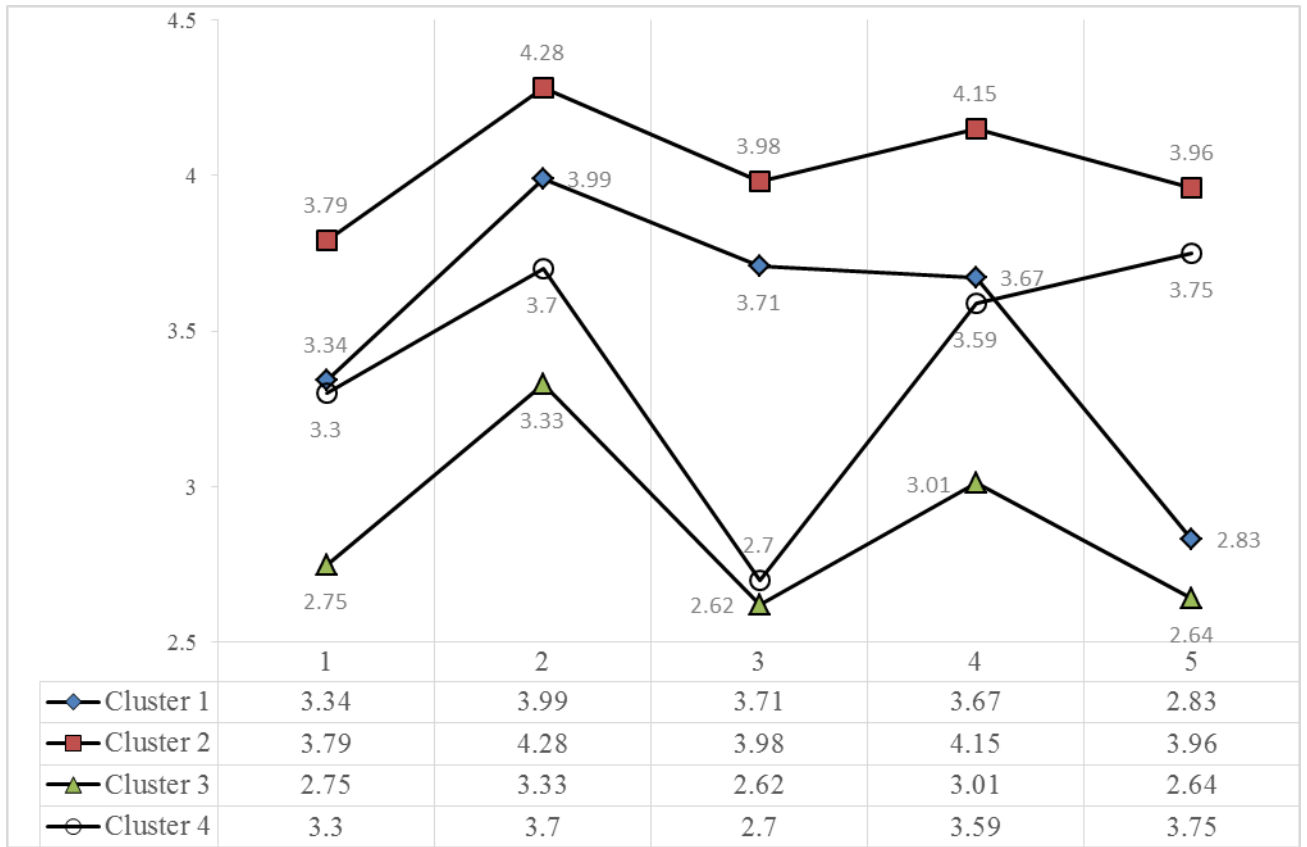


Figure 2. Results of cluster analysis using film nostalgia factors



Note: Cluster 1 (group with a medium level of film nostalgia), Cluster 2 (group with a high level of film nostalgia), Cluster 3 (group with a low level of film nostalgia), Cluster 4 (group with mixed levels of film nostalgia).

Figure 3. Correspondence analysis between film nostalgia clusters and duration of stay

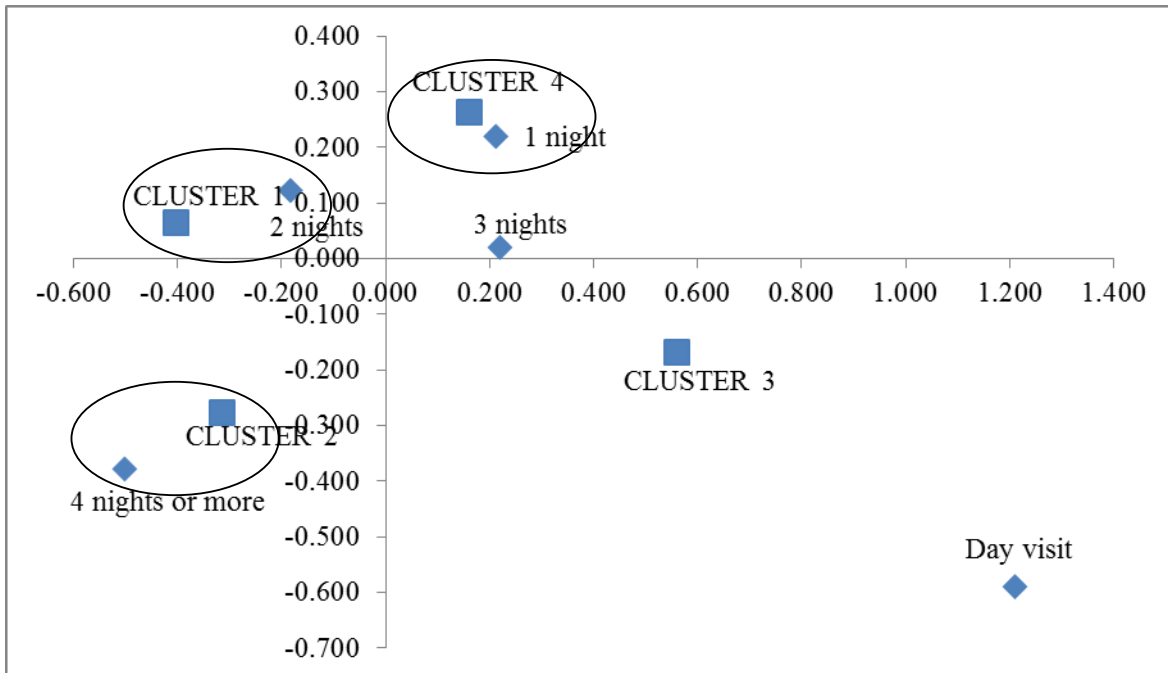


Figure 4. Correspondence analysis between film nostalgia clusters and preferred film-related gifts

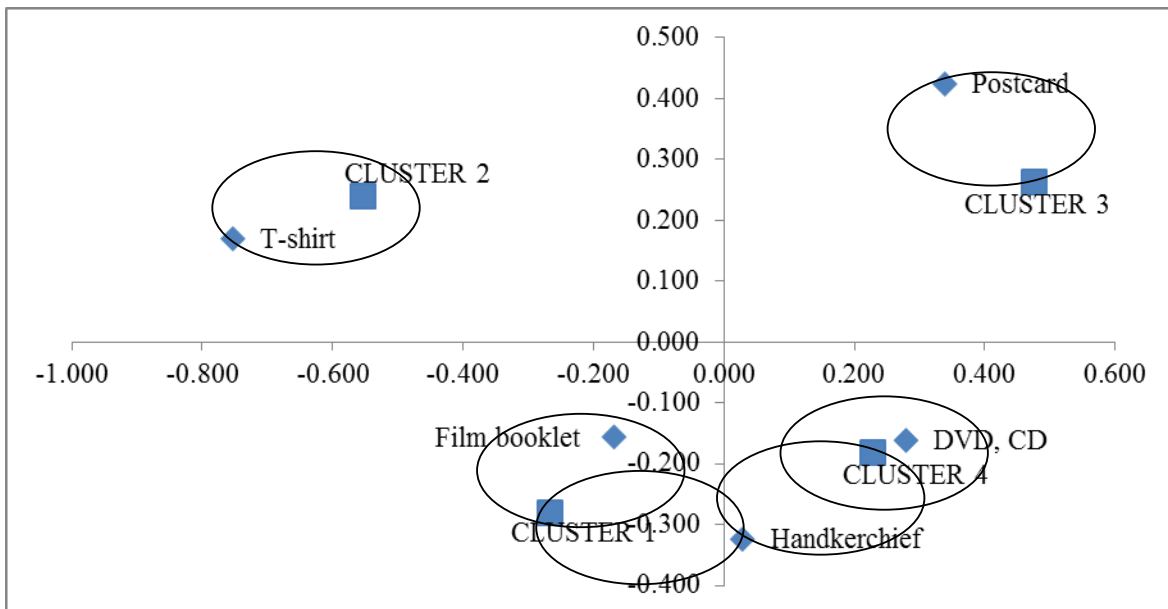


Figure 5. Correspondence analysis between film nostalgia clusters and preferred food during film tourism

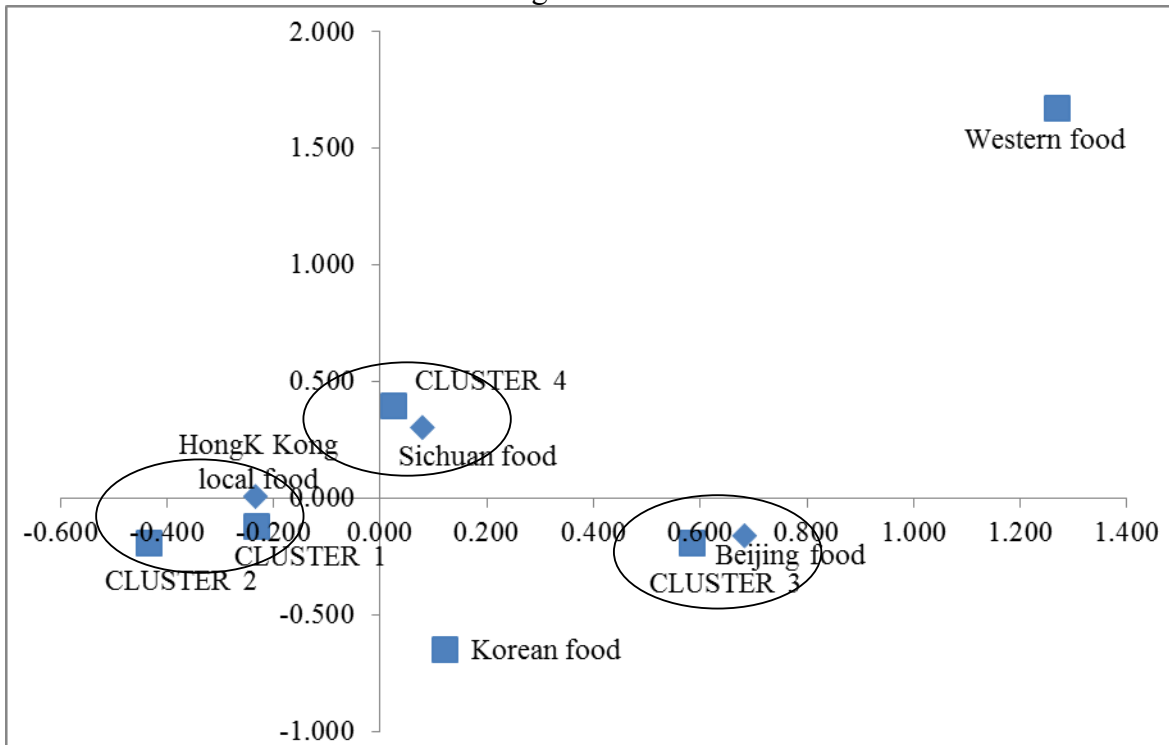


Figure 6. Correspondence analysis between film nostalgia clusters and preferred film tourism type

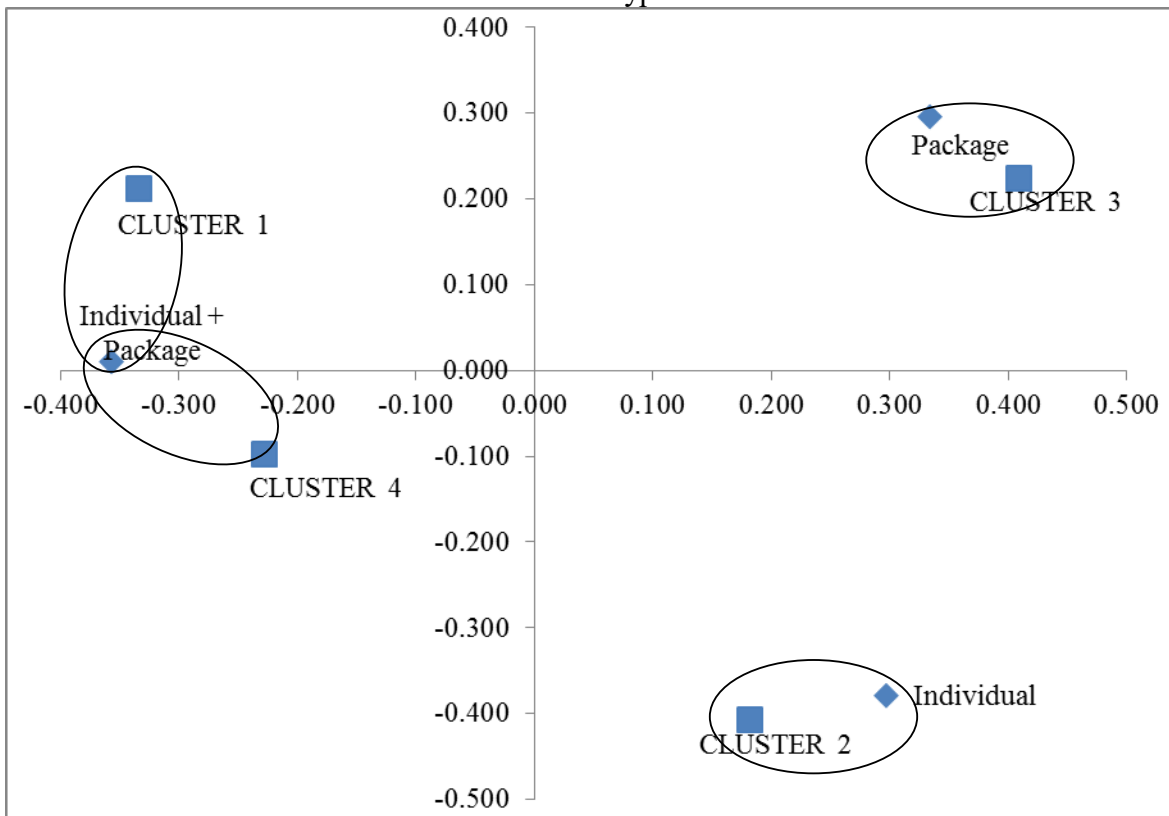


Table 9. Summary of comparisons of film nostalgia clusters according to diverse variables

	Cluster 1 (group with a medium level of film nostalgia) (26.7%)	Cluster 2 (group with a high level of film nostalgia) (19.8%)	Cluster 3 Group with a low level of film nostalgia) (23.8%)	Cluster 4 (group with a mixed level of film nostalgia) (29.7%)
Involvement, image, familiarity, and perceived cultural proximity	<ul style="list-style-type: none"> • Medium level for involvement • Medium level for both favorable and unfavorable image • Medium level for familiarity • Medium level for perceived cultural proximity 	<ul style="list-style-type: none"> • Highest level for involvement • Highest level for both favorable and unfavorable image • Highest level for familiarity • Highest level for perceived cultural proximity 	<ul style="list-style-type: none"> • Lowest level for involvement • Lowest level for both favorable and unfavorable image • Lowest level for familiarity • Lowest level for perceived cultural proximity 	<ul style="list-style-type: none"> • Medium level for involvement • Medium level for both favorable and unfavorable image • Medium level for familiarity • Medium level for perceived cultural proximity
Preferred activities at the film nostalgia destination	<ul style="list-style-type: none"> • Medium level for preferred activities 	<ul style="list-style-type: none"> • Highest level for preferred activities 	<ul style="list-style-type: none"> • Lowest level for preferred activities 	<ul style="list-style-type: none"> • Medium level for preferred activities
Preferred tour programs or products to induce film nostalgia tourists	<ul style="list-style-type: none"> • Medium level for preferred tour programs or products 	<ul style="list-style-type: none"> • Highest level for preferred tour programs or products 	<ul style="list-style-type: none"> • Lowest level for preferred tour programs or products 	<ul style="list-style-type: none"> • Medium level for preferred tour programs or products
Socio-demographic characteristics	<ul style="list-style-type: none"> • Aged 40-50 years (61.3%) • Male (54.5%) • Company workers (51.2%) 	<ul style="list-style-type: none"> • Aged 40-50 years (58.6%) • Male (78%) • Highest percentage of company workers (55.8%) but lowest percentage of housewives (9.2%) 	<ul style="list-style-type: none"> • Aged 40-50 years (58.6%) • Female (66.9%) • Lowest percentage of company workers (36.5%) but highest percentage of housewives (31.5%) 	<ul style="list-style-type: none"> • Aged 51 years or older (56.3%) • Male (54.5%)
Film fandom-related characteristics	<ul style="list-style-type: none"> • Previous fandom (Agree and strongly agree [71.8%]) • No. of nostalgia films watched (10 films or more [47.1%]) • Current fandom (Agree and strongly agree [30.5%]) • Influence of nostalgia films on decision making to travel to Hong Kong (Agree and strongly agree [13.5%]) • Experience of visiting film sets (Yes [65.3%]) 	<ul style="list-style-type: none"> • Previous fandom (Agree and strongly agree [86.8%]) • No. of nostalgia films watched (10 films or more [48.5%]) • Current fandom (Agree and strongly agree [40.5%]) • Influence of nostalgia films on decision making to travel to Hong Kong (Agree and strongly agree [33.1%]) • Experience of visiting film sets (Yes [65.6%]) 	<ul style="list-style-type: none"> • Previous fandom (Agree and strongly agree [33.8%]) • No. of nostalgia films watched (10 films or more [21.4%]) • Current fandom (Agree and strongly agree [9.7%]) • Influence of nostalgia films on decision making to travel to Hong Kong (Agree and strongly agree [3.5%]) • Experience of visiting film sets (Yes [46.9%]) 	<ul style="list-style-type: none"> • Previous fandom (Agree and strongly agree [53.1%]) • No. of nostalgia films watched (10 films or more [24.3%]) • Current fandom (Agree and strongly agree [27.6%]) • Influence of nostalgia films on decision making to travel to Hong Kong (Agree and strongly agree [12.8%]) • Experience of visiting film sets (Yes [59.7%])

<p>Preferred film nostalgia tourism characteristics at the film destination</p>	<ul style="list-style-type: none"> • Prefer to stay for 2 nights • Prefer to buy film booklets and handkerchiefs • Prefer to taste local food • Prefer a combined individual and package tour type 	<ul style="list-style-type: none"> • Prefer to stay for 4 nights or more • Prefer to buy T-shirts • Prefer to taste local food • Prefer an individual tour type 	<ul style="list-style-type: none"> • Prefer to buy postcard • Prefer to taste Beijing food • Prefer a package tour type 	<ul style="list-style-type: none"> • Prefer to stay for 1 night • Prefer to buy DVD and CD. • Prefer to taste Sichuan food • Prefer a combined individual and package tour type
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