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THE GOOD OL' DAYS: HOW SOCIOPOLITICAL CLIMATE INFLUENCES
MOTIVATIONS TO SEEK HISTORICAL NOSTALGIC MEDIA EXPERIENCES VERSUS
NON-NOSTALGIC MEDIA EXPERIENCES AND THE OUTCOMES OF THOSE
EXPERIENCES

by

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B.A. University of Central Florida, 2014

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Arts
in the Nicholson School of Communication and Media
in the College of Sciences
at the University of Central Florida
Orlando, Florida

Fall Term
2020

Major Professor: William Kinnally

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ABSTRACT

Nostalgia is a complex cognitive and affective experience and has been described by some as a “social emotion” (Goulding, 2002; Merchant & Rose, 2013; Wildschut et al., 2006). Through nostalgic media experiences, people can develop connections to prior eras or periods in society which are accompanied by a range of emotions and feelings. Perceptions of the past are influenced by experiences in the present. Because of this, it is possible that people’s perceptions of their current political climates and society play a role in how they seek and react to media experiences, including nostalgic media experiences. Considering how the political climate is interwoven in our everyday lives, it is valuable to investigate how sociopolitical experiences might influence the motivations to seek nostalgic media experience and the outcomes of this media experience. The purpose of this study is to explore how different affective states related to appraisals of the present sociopolitical atmosphere might influence an individual’s media choice, particularly the exposure to historical nostalgic media content versus non-nostalgic media options and how it affects an individual’s affective state, bittersweet emotions, media enjoyment and social connectedness. The results revealed that a significant relationship exists between nostalgia proneness and historical nostalgia media interest, yet there was not a significant positive relationship between negative affect and historical nostalgia media interest. The results also demonstrated that the bittersweet emotion and media enjoyment responses of those who were in a negative affective state and then exposed to historical nostalgic media content were significant compared to those exposed to non-nostalgic media options.

ACKNOWLEDGMENTS

There have been countless people over the last year that have shown an outpouring of support and kind words as I worked through my thesis that have impacted me as a scholar and a person — and to that I extend my unwavering gratitude and thanks to have so much love and support in my life. A very special thank you to my family, especially my mother Carmela Rosenthal, for their support and love throughout my graduate school journey.

None of this could have been accomplished without the continuous patience, guidance and encouragement from my thesis chair Dr. William Kinnally. I am beyond grateful for everything you have done, especially the days I wasn't so sure of the next step or direction to go. You have always encouraged me, even prior to taking on the role as my thesis chair. The lessons you have taught me — both about life and career — I will always carry with me.

To my committee members Drs. Bridget Rubenking and Jihyun Kim, thank you so much for providing your insight and expertise. The feedback you provided me throughout the thesis process has been invaluable. You gave me a lot to think about as I crafted my study for my thesis, and I am forever grateful for that.

And to my partner Jonathan Welch, I thank you for the unwavering love and support you provided me throughout all this. For all the times you made me macaroni & cheese because I was too busy to make myself food and everything else in between, you were such an integral part in keeping my spirits up and providing balance to my life — a fountain that constantly overflowed with kind words of encouragement, unconditional love and moral support whenever it was needed.

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CHAPTER ONE: INTRODUCTION

What do *Mad Men*, *Stranger Things*, *The Crown*, *Happy Days* and *Downton Abbey* all have in common? Yes, they're all successful and award-winning television shows about different topics, but each share another similarity. These television shows are all nostalgic media content, where their plots, characters and events are based in a previous time period. This not only adds a unique characteristic but has often been a reason for the success of many of these series. Pierson (2014) describes how *Mad Men* uses many forms of nostalgia, including "nostalgic imaginary" where "nostalgic pleasures can be found in the era's fashions and styles, the blissful unawareness of the dangers of alcohol and tobacco, and the impending promise of dramatic social change at home, in the workplace and in American society" (p. 139). Richardson and Romero (2018) analyzed how psychological aspects of nostalgia contributed to the success of the Netflix show *Stranger Things*. The show's nostalgic appeal comes from its temporal setting, "which allows the show's makers to plumb the aesthetic depths of 1980s culture through locations, costumes, music and other aspects of set design and art direction" (Richardson & Romero, 2018, p. 97-98). The authors suggest that these nostalgic elements provide viewers with a sense of nostalgic emotional resonance which explains the "intense affinity people feel for *Stranger Things* and its temporal setting" (Richardson & Romero, 2018, p. 98-99).

Nostalgia has been described as a yearning for earlier times, often viewed as "better days" or "the golden days." There are two different types of nostalgia: personal and historical nostalgia. Personal nostalgia is when an individual experiences longing for a previous time linked to their lived past through personal recollections. Historical nostalgia refers to a longing for a time period that was prior to a person's birth or one they had not personally experienced yet is romanticized as

positive or ideal. Some researchers believe the experience of nostalgia is related to a person's sense of discontinuity of self, discontent with their present society and societal issues, and a longing for better times when a sense of belongingness and social connectedness seemed to be more present and valued.

Nostalgia is a growing topic in communication research, particularly in relation to marketing/advertising campaigns (Holbrook & Schindler, 2003), mediated nostalgia (Kalinina, 2016) and even the concept of media recycling (Grainge, 2000). While different areas have been explored, there has been little attention to why certain audiences consume nostalgic media content, especially younger generations who were not alive or old enough to experience whatever time period is captured in the media. Nostalgia has been viewed as a critical factor when it comes to identity building, especially in the case of historical nostalgia, where "thoughts constantly travel back and forth between particular nostalgic triggers or memories and overarching tendencies and cultural contexts" (Kalinina, 2016, p. 5330).

Nostalgia is a complex cognitive and affective experience and has been described by some as a "social emotion" (Goulding, 2002; Merchant & Rose, 2013; Wildschut et al., 2006). Through nostalgic media experiences, people can develop connections to prior eras or periods in society which are accompanied by a range of emotions and feelings. Perceptions of the past are influenced by experiences in the present. Because of this, it is possible that people's perceptions of their current political climates and society play a role in how they seek and react to media experiences, including nostalgic media experiences.

Considering how the political climate is interwoven in our everyday lives, it is valuable to investigate how sociopolitical experiences might influence the motivations to seek nostalgic media experience and the outcomes of this media experience. The purpose of this study is to explore how

different affective states related to appraisals of the present sociopolitical atmosphere might influence an individual's media choice, particularly the exposure to historical nostalgic media content. This study is important because nostalgia — whether in the form of shared stories, music, movies or family recipes passed down through generations — is an experience that allows individuals to work through any possible negative events and emotions that occur in their everyday lives. While the memories aren't always happy but often filled with a mix of bittersweet emotions, these moments of nostalgic reflection provide individuals with a means to better understand how to navigate life and its transitions. Nostalgia is often used as a “psychological lift” (Tierney, 2013), where these experiences are used as social memories to enhance belongingness and counter loneliness. Because nostalgia also draws from recollections of the past, it also helps preserve the social and cultural fabric of families and communities, providing an outlet to sustain these memories and allowing the sharing of these memories to create new meaning in life in a growingly individualistic world.

CHAPTER TWO: LITERATURE REVIEW

The popularity of nostalgia research is a growing area in academia, especially for the communications field. This study looks to expand on current literature in exploring facets of historical nostalgia and how this affects an individual's media decisions. The author will first define nostalgia, along with the two different types: personal and historical nostalgia. The literature review will then explore research pertaining especially to historical nostalgia and its important relationship to emotions/affective state. After exploring historical nostalgia through the theoretical frameworks of cognitive dissonance, selective exposure and mood management, the author will then present the research questions and hypotheses that the study will seek to address.

Nostalgia – Defining A Yearning for The Past

Johannes Hofer, a Swiss physician, coined the term "nostalgia" in 1688, drawing it from the Greek words *nostos* (return) and *algos* (pain). He used it to describe the type of sorrow felt from a desire to return to the homeland. Although viewed for a while as a medical disease, nostalgia eventually became viewed as a mental disorder (Nikelly, 2004). In the 19th century, members of the psychoanalytical movement used the word nostalgia as a psychoanalytic term describing a yearning for the past as a time lost and/or a desire for reconnection and a way to regain symbolic happiness (Batcho, 2013). Moving into the 20th century, theorists like Kline (1898) started to consider nostalgia a psychological construct. This construct explained how nostalgic experiences serve as stimuli that trigger a feeling of loss of familiarity for the person. Individuals also felt a sense of restrictions of liberties as well, which often bring about a lifestyle change. The individuals experiencing nostalgia would imagine these previous periods in a more positive light due to this feeling of imbalance, which explains how a more positive interpretation of nostalgia

influenced research and theory throughout the 20th century (Batcho, 2013). Theorists argued nostalgia created a desire for what was thought to be a better time period. In turn, this desire affected individuals cognitively and affectively by fulfilling psychological and emotional needs that weren't being satisfied in their everyday lives. Influenced by a variety of social factors, nostalgia was seen as a phenomenon that impacted many aspects of society, including socio-cultural events and norms, social institutions and social identity.

Nostalgia was often associated with “bitterness” since Hofer (1934) helped make it a widespread medical diagnostic label. In the mid-1900s, there was a greater focus on the personal nostalgic experience, a move away from a generalized assumption that bitterness and nostalgic reactions are experienced similarly by all people. Holbrook (1993) noted that some people have a greater tendency to experience nostalgic bonding to an object/event than others and described this as nostalgia proneness. The concept of nostalgia proneness — along with learning that the “exposure during a certain period of one’s life may cause that period to be particularly important in determining age-related tastes” (Schindler & Holbrook, 1993, p. 551) and preferences — shows a shift in how consumers, advertisers and the media started to view the concept of nostalgia. The tendency toward experiencing nostalgic thoughts and feelings can be measured using Holbrook’s (1993) nostalgia proneness scale. The scale has demonstrated how nostalgia proneness has been able to outweigh other consumer tendencies (i.e., materialism) in media advertising due to its ability to associate symbolic value to objects and events (Richins, 1994; Holak and Havlena 1998).

Peters (1985) found that the nostalgia an individual feels is due to unresolved issues associated with a missing link between the oneness and helplessness an individual feels, which demonstrated the struggle between having a sense of harmony versus the sense of losing control in our lives, respectively. Due to the instability of society’s sociopolitical climate and culture,

individuals are constantly working during these periods of time to achieve a balance between these two intangible concepts of oneness and helplessness. Nostalgia provides a motivation for a person to do the “grueling work of individualization” (Peters, 1985, p. 45), which helps with finding that balance by allowing individuals to realize their uniqueness yet similarities to a connected past. He also noted that an individual’s reaction to a nostalgic experience can consist of a variety of emotions rather than just either a “positive” or “negative” emotion. Within positive and negative emotions, there’s a range or variety of emotions. With both positive and negative affective systems involved in nostalgic experiences, the combination of these two emotional states produces feelings of bittersweet emotions in individuals.

Research on nostalgia in the latter half of the 20th century viewed nostalgia in a more positive light. There was a greater focus on its relationship to memory and the associated cognitive and affective processes (Cavanaugh, 1989). Cavanaugh (1989) found that “nostalgia represents a cognitive attempt to recapture a time when life was good, safe, secure, and contented” (p. 603). The individual has an idealization of the past, yet they are aware that they can't engage or ever fully be a part of it because it has already occurred as a part of their personal past or another’s experience(s). Because nostalgia is seen as a cognitive attempt to recapture a specific positive past time, individuals view nostalgic experiences as a way to engage in a time they will never be a part of. This “distance” between that past and the present is bridged because of nostalgia (Werman, 1977). It's a universal experience because it is concerned with experiences we encounter in our everyday lives and with recollections of general society. Upon further examination, researchers identified different types of nostalgia associated with different effects and influenced by different socio-historical factors.

Personal & Historical Nostalgia

Researchers noticed that people experienced two kinds of nostalgia: personal and historical nostalgia (Holbrook & Schindler, 1991; Havlena & Holak, 1991; Stern, 1992a, 1992b; Marchegiani & Phau, 2010). Personal nostalgia is defined as being brought on by a personal recollection from the past. Historical nostalgia is brought on by something from a time period that the person did not directly experience, specifically because it was a time prior to their birth, yet they are nostalgic for that past time through recollections from others. Both types of nostalgia create a “yearning for the past” as Davis (1979) explained, which demonstrates how people are fond of a previous time (positive feeling) yet experience bittersweet emotions when reflecting on it. This can be done through the reproduction of a particular object, event or place that triggers that past memory due to its association with that time period, using a recollection of symbolic instances that represents what a person perceives that time period/experience to be like.

Much research on nostalgia explores its role in advertising and marketing. The research in both areas has focused on consumer experience with media. Stern (1992a, 1992b) was pivotal in pointing out that the two different types of nostalgia elicited different cognitive and emotional effects. Personal nostalgia often involves a mature person’s identification with their youth, linking the person’s current living experience with their past through memory (Belk, 1988). Stern (1992a, 1992b) showed how this type of nostalgia effects self-concept and idealization, where operational memory processes play an important role. Nostalgic-evoking content helps guide the memory processes of encoding, organizing and retrieving any self-related information the person associates with the nostalgic content. Advertising uses this concept to market items as a reminder of events from a personal past. Wallendorf and Arnould (1988) called objects we favored because of their value “personal storehouses of meaning” (p. 533). Different types of nostalgic experiences can

activate memories associated with a person's personal attachments. It helps individuals identify who they are now through memories of who they were. Historical nostalgia activates an empathetic response and requires more imagination since the individual did not experience the time they are nostalgic for (Stern, 1992a, 1992b). This is where Stern's (1992a, 1992b) concept of idealization comes into play, specifically with historical nostalgia, where more positive value is placed on an earlier time and almost "whitewashes" or romanticizes it. This idealization of nostalgic content and experiences – which is often seen as appealing and desirable – is used in advertising to activate a consumer's feelings associated with a particular time (Belk, 1988).

Nostalgia & Emotions

Personal and historical nostalgia can elicit a range of emotions. Marchegiani and Phau (2013) explored the emotions common to both. In the past, researchers discussed the role of nostalgia in producing emotions in an overly simplified way without regard for the wide variety of "positive" and/or "negative" emotions. Nostalgic experiences were viewed as being either wholly positive or negative emotional experiences, without considering the emotional complexity behind them (Holak & Havlena, 1998). There is little literature investigating the positive or negative emotions associated with the two different types of nostalgia (Marchegiani & Phau, 2010).

Marchegiani and Phau (2013) provide a better understanding of the "emotional reaction that can be expected as a result of each nostalgia response type" (p. 143). They demonstrate how nostalgic content creates a media experience that is defined by unique characteristics. Marchegiani and Phau (2008) compared high, medium and low levels of historical nostalgic cues in advertising content to see if there was a difference in the participant's cognitive reactions, attitudes and

purchase intentions. The different levels of historical nostalgia are based on cue-laden content pertaining to the historical nostalgic experience (e.g. Roaring 1920s in America), where the different types of cues that can be used in the content have been established by previous literature (Allen et al., 1995; Goulding, 2001; Hirsch, 1992; Holak and Havlena, 1992; Schindler and Holbrook, 1993; Stern, 1992a, 1992b; Witkowski, 1998). Historical nostalgic cues can include historical incidents, romance or even an idealized character set in a specific prior time period (Stern, 1992a, 1992b). It is important to note that Marchegiani and Phau (2013) observed:

- The attitude toward the advertising content is significantly more positive with high levels of historical nostalgia cues as compared to content with low or medium levels of historical nostalgia cues.
- There is a significantly higher total number of positive thoughts (regardless of what kind of thought it was) regarding an advertisement when the advertisement includes high levels of historical nostalgia cues as compared to low or medium levels of historical nostalgia cues.
- There are significantly more positive attitudinal reactions toward the advertised brand when the content has high levels of historical nostalgia cues as compared to low or medium level of historical nostalgia cues.

These results show that manipulating the level of historical nostalgic exposure can also affect people's emotional responses and attitudes. Different nostalgic experiences also demonstrate different response characteristics. There was no significant difference between personal and historical nostalgia when it came to producing "Negative/Irritation" emotions and "Serenity/Calm" emotions (Marchegiani & Phau, 2013).

The individuals experiencing personal nostalgia as compared to historical nostalgia reported higher levels of intensity of "Upbeat/Elation," "Loss/Regret" and "Warm/Tender" emotional reactions (Marchegiani & Phau, 2013). This shows that the two types of nostalgia elicit different degrees of these emotions. And while it seems that historical nostalgia produces fewer types of positive emotions (i.e., excited, active, playful or entertained), other studies have shown the amount or level of intensity of historical nostalgic cues present can change this. Since the start of our interest in nostalgia, our understanding of the role of emotions has evolved, which is why it is important to discuss emotions and the psychological development of emotions in a media context.

Emotions: The Affective State of the Individual

For decades, the role of emotion in media effects has been diligently explored. There has been a focus on emotional involvement regarding media processing and its effects across various communication fields (Poels & Dewitte, 2019; Konijn, 2013; Coleman & Wu, 2010; Simon, Detenber, Roedema & Reiss, 1999; Lang, Dhillon & Dong, 1995). Emotions are often framed as a mental state that is reactive to our everyday life. Emotions can vary in intensity and duration, and they can be activated by different stimuli. There are two different models of emotion that have helped provide a foundation for research across the social sciences: dimensional and discrete. Research on both models has examined how a stimulus can affect psychological, cognitive and behavioral outcomes (Russell, 1980; Izard, 1992; Gendron & Feldman, 2009).

Emotions & Media Research

Research into the emotional effects of media flourished in the 1950s. Hovland, Janis and Kelley (1953) were among the first to study the connection between media exposure and emotion, where their research focused on fear and persuasion. Zillmann (1983, 1988a) expanded on media effects theorizing in a variety of ways including showing the connection between media messages and emotion with excitation-transfer theory (1983) and mood management theory (1988a). The latter theory is important because it builds on earlier psychological theories like cognitive dissonance (1957) and selective exposure (1944). Klapper (1960) demonstrated how individuals use internal filters to accept or reject media messages, and he proposed that one of three different concepts— selective exposure, selective perception and selective retention — were typically present based on current factors and conditions within the individual and their environment. Theories like mood management can be traced back to cognitive dissonance and selective exposure. Zillmann proposed the theory to explain how people cope with a wide variety of media messages and accounts for factors like moods that are reflective of a person's affective state (Zillmann, 1988b).

Emotions & the Nostalgic Experience

Goulding (2002) discusses how nostalgia is seen as a “social emotion” that is a part of the individual, which can't be viewed separately from the individual's experience(s) and contributes to developing their social identity. Nostalgic experiences provide individuals with a sense of identity that stems from mirroring various aspects of a previous time in the person’s current social context. Cova (1997) described a similar concept called “neotribes,” where people use nostalgic consumption for the foundation of relationships, shared experiences and alternative communities.

Oftentimes, this social emotion evokes a sense of belongingness and affiliation with others. This idea of a social emotion suggests nostalgia can provide a foundation for the formation of bonds with others, shared experiences and a sense of community even if it is a bond with individuals from a different time period. Historical nostalgia — also referred to as vicarious nostalgia — allows people to experience this "social emotion," and they are able to have an "experience of emotionally connecting to and fantasizing about experiences and associations from past eras" (Merchant & Rose, 2013, p. 2620).

In past literature, nostalgia has been associated with negative emotions such as loneliness, bitterness and sorrow. Wildschut, Sedikides, Arndt and Routledge (2006) examined different aspects of the nostalgic experience. The authors reported that nostalgia often occurs as a discrete affective state of loneliness, which is brought on by triggers like being in a negative affective state, social interaction and sensory input. Nostalgia also bolsters social bonds and can generate positive affect as a response to nostalgic triggers by rendering "accessible positive relational knowledge structures" (Wildschut et al., 2006, p. 28). This shows how nostalgia is a "social emotion" that influences "interpersonal competence in everyday social interactions" (Wildschut et al., 2006, p. 34).

Through the years, there has been a shift in perspectives of nostalgia from an experience that was negatively charged to an abstract concept with more emotional depth to it — that is a positive emotion that is intertwined with sadness and negativity. Holak and Havlena (1998) found that the positive emotions that were present in their participants' nostalgia descriptions — i.e., warmth, joy and affection — often focused on experiences dealing with family, friends and special occasions/events. This connection made sense as the memory itself was positive yet had elements of bitterness and sadness to it, where "The pleasant memory of the past is combined with a sense

of loss associated with the realization that the past cannot be recreated. The connection between sadness and desire may reflect the recognition of this fact and the feeling of sadness associated with the unattainable desire to return to some time or place in the past” (Holak & Havlena, 1998, p. 222).

Nostalgic media experiences are both complex and emotionally driven. Past research shows nostalgia has a large social component to it. For example, it can produce social bonds with times of past (Wildschut, Sedikides, Routledge, Arndt & Cordaro, 2010) or a sense of social connectedness (or lack thereof) that is evident in the appeal of historical nostalgia (Wolf, Kopf & Albinsson, 2016; Kopf & Wolf, 2007). Historical nostalgia can bolster the sentimental longing for the past by "building interpersonal competence and forming new relationships throughout life" (Wildschut et al., 2010, p. 581) through the mental representations the social bonds create with people, objects and events of the past. Historical nostalgia has also been described as a contributor to an increase in discontent and disconnection that individuals feel due to a difference in ideals of society, politics and life (Hurst, 2009; Steenvoorden & Harteveld, 2018). "Societal Pessimism" — as Steenvoorden and Harteveld (2018) call it — demonstrates how individuals that display socio-structural grievances, political discontent, and attitudes toward policy positions seem to be more attracted to nostalgia’s past-based appeal. This shows that when it comes to things like politics and voting, “societal pessimism is an attitude that is politically relevant, but also that it is a characteristic of an important political cleavage” (Steenvoorden and Harteveld, 2018, p. 45). Because of this, theories like cognitive dissonance and selective exposure are helpful frameworks for media effects research concerning nostalgic media-viewing experience. Cognitive dissonance and selective exposure are theories typically used to understand people’s engagement with political news content but have also been used to explore the attraction and connection individuals have to

general media messages, including nostalgic media, and their effects (Marchegiani & Phau, 2007; Muehling & Sprott, 2004; Zhao, Muehling, Kareklas, 2014).

Processing & Selectivity: Cognitive Dissonance & Selective Exposure

Nostalgia media, whether it's personal or historical, involves content that triggers responses that have both cognitive and affective dimensions. Although many theories (i.e., terror management theory, affect theory, media generation theory, broaden-and-build theory, etc.) have been used to look at nostalgia, the theory of cognitive dissonance, in conjunction with selective exposure, could help explain why media viewers/audiences select nostalgic media, the amount of time they're exposed to it, and how it influences their attitudes and behaviors.

Leon Festinger was aware of selective exposure behavior and proposed cognitive dissonance theory (1957) as an explanation for the behavior. Cognitive dissonance theory explains why people select messages that align with their thoughts and ideas, and often try to avoid media experiences that contradict these thoughts and ideas. Research has shown that media can be used to minimize a state of dissonance regardless of whether the dissonance was caused by the media in the first place. Festinger (1957) found that people experience conflict or dissonance when deciding between — in a media/communications context — alternative media choices. Different mental defense mechanisms (i.e., selective exposure) are used to try to resolve cognitive dissonance between the occurring thoughts/values an individual is having and the opposing ones presented in the media or by others. Cognitive dissonance theory helps explain why there is a media preference/selectivity phenomenon that occurs among those that engage in an active media-viewing experience. People seek to reduce dissonance by increasing the perceived value of their media choice and placing less value on the option(s) that weren't chosen. This is done by seeking

out information to reaffirm the decision they made or changing their attitude toward that topic to, thus, align with their media selection.

People are more likely to choose attitudinal-consistent messages than counter-attitudinal messages (Jonas, Graupmann, Fischer, Greitemeyer and Frey, 2003). Additional factors like self-perception (Mead, 1934) have varying influence on the media exposure effects and the amount of consonance/dissonance present. Mead (1934) draws connection between the mind and self, where "social processes" influence how individual's think and process language based on group dynamics, inner conversation (i.e., self-conscious thoughts) and humanity. Because we are constantly going through change and new experiences, our self-perception is constantly modified.

As mass media became a large part of society and shaped how people viewed the world, media exposure became an important influence on our self-perception. A person's self-perception will tend to be aligned with their inner thoughts to avoid cognitive dissonance; thus, people tend to engage in "social processes," like media viewing habits, that will contain attitudinal-consistent messages and bolster a positive self-perception (Mead, 1934). And while researchers have long said that avoiding counter-attitudinal messages was the driving factor to explain media selectivity, research has shown a split between people seeking messages that align with their thoughts and those filtering out messages that don't align with their thoughts/values (active seeking of supportive information versus the passive avoidance of non-supportive information).

Cognitive dissonance shows the dynamic interplay between cognition, emotion and motivation (Harmon-Jones & Mills, 1999). Cognitive dissonance theory shows how media messages can be manipulated using cognitive inconsistency to induce cognitive, behavioral, motivational and emotional change. Previous literature across the fields of communication,

marketing and advertising has shown that the concepts of selective exposure and cognitive dissonance regarding media messages are more complex than once believed to be.

Applications

Cognitive dissonance and selective exposure are theories that have often been viewed in a media context in terms of advertising and product placement. Korgaonkar and Moschis (1982) researched how cognitive dissonance, expectations and product performance play a role in post-decisional product evaluations. This helped determine which promotional strategies a company should use for certain types of future products it produces. The researchers found that some conditions that were present during cognitive dissonance and that should be considered were:

“... (3) Cognitive dissonance is likely to occur when a person has been exposed to information inconsistent with the decision already made. (4) Cognitive dissonance is likely to be present when one is personally involved (cares about) his decision. Under this condition, the individual may prefer consonant information for justifying his choice.” (p. 33).

These factors demonstrate how the presence of cognitive dissonance can influence people to be more aware of their media decisions, especially if they’re comparing their decisions to the media choices of those around them or the general public. Cognitive dissonance being a post-decisional state — often where selective exposure is used to justify a decision that has been made during cognitive conflict and is irreversible — allows for our current mass media environment and habits to benefit, where the 24-hour news cycle dominates and up-to-date information via social media allows individuals to filter through media messages to choose ones that are most consistent with their thoughts. When contemporary media and society are unable to provide that consistency,

historical nostalgia media, which is once again viewed as a positive viewpoint of a previous time period, can provide that individual with media content that brings them back to a harmonious, content and consonant state.

A lot of social aspects and constructs contribute to a person's media decisions. Self-perception, an individual's ability to respond differentially to his own behavior and its controlling variables, is a product of social interaction (Mead, 1934). Because media can influence our self-perceptions (i.e., body weight and physical fitness) and platforms have become more interactive, our media choices are heavily affected by other individuals and the "gatekeepers" of contemporary media channels. Therefore, social influence can also play a role in creating cognitive dissonance. With nostalgia being described as a "social emotion," we can see the connection and how cognitive dissonance and selective exposure theories can help us understand why individuals might select nostalgia media and what effects it has on them.

Selectivity as a Form of Regulation: Mood Management Theory

This avoidance of media that creates cognitive dissonance and selection of media messages that are attitude consistent was further addressed by Zillmann's mood management theory (1988a, 1988b). Mood management theory addressed the selection of any type or genre of communication and all moods, rather than just dissonance, by positing that individuals will try to alleviate bad or negative moods or seek ways to maintain positive moods. Zillmann proposes that individuals can choose stimuli that will impact or modify their moods if needed. Thus, scholars often identify selective exposure as a mechanism that facilitates mood management.

Mood management theory explains how four categories of message characteristics can produce different effects on an individual's mood (Zillmann & Bryant, 1985). The *excitatory*

potential of a message modifies mood intensity (Zillmann, 1983). *Absorption potential* describes how stimuli can alter moods (Hollon & Kendall, 1980), while *semantic affinity* (Bryant and Zillmann, 1977) can increase or reduce absorption potential depending on how relevant the message is to an individual's mood. *Hedonic valence* reflects the positive/negative quality of the message and research indicates that positive stimuli will diminish negative moods, while good moods are maintained by continued exposure to positive stimuli as well (Zillmann, 1988a, 1988b). In mood management, the media selection is often viewed as a way to regulate excitement. The research indicates that manipulating aspects of the different mood-impacting categories in experiments reveals that people who are in bad/negative moods seek an excitatory homeostasis (Bryant & Zillmann, 1984; Zillmann, 2000).

Nostalgia, Cognitive Dissonance and Media Selectivity

Nostalgia has been described as a social and self-relevant emotion, where the self is the central character and operates in a certain social context. Previous research has transitioned from defining nostalgia as an emotion with negative and painful connotations to a more positive emotion with bittersweet elements. Sedikides, Wildschut, Gaertner, Routledge and Arndt (2008) discussed how "nostalgia may play an important role in efforts to maintain psychological equanimity and protect the integrity of the self" (p. 231). Nostalgia serves four psychological functions: repository of positive affect; maintains and increases self-positivity; fosters affiliation or stronger social bonds; and carries existential meaning. The final function helps an individual store and maintain memories and experiences that can help to cope with existential threat (i.e., fear or anxiety of the future or unknown). These researchers also found that when nostalgia was induced, it helped create a positive past which allowed a person to have a more positive perception of what life was like

than their perception of what their present life was like — creating this positive interpretation of a past time that seems more meaningful.

Research has explored the role nostalgia plays in mood management. Wildschut et al. (2006) conducted a series of studies showing that while negative mood was often a trigger of nostalgia (Study 2), mood manipulation effects nostalgia (Study 3) and can counteract negative moods. This research revealed how affect is a trigger, which includes situations that evoke nostalgia and what makes it desirable or undesirable to people; whereas, nostalgia provided benefits by being able to generate positive affect, bolster social bonds and increase positive self-perception. This pointed to the possibility of nostalgia being able to counteract negative moods. Wildschut et al. (2006) interpreted this as individuals who are more susceptible to the effects of nostalgic media show higher levels of nostalgia proneness; therefore, higher levels of a desire for a previous time that is painted as the “golden years” are prevalent to counteract their disconnect and discontent with current society.

More research on nostalgia in media explains how nostalgia enables younger generations to experience a past time they wouldn't experience. It activates a longing and desire to be a part of a prior time that is presented and perceived as more positive than it actually was, often due to the disconnected, disharmonic and negative feelings these people have toward current society (Sedikides et al., 2008). Because of this dissonance between the perception of a time period and how it was, these individuals may use nostalgic media content as a tool to help close this cognitive dissonance gap, fixating on symbols and romanticizing about the past. This fixation on the past allows individuals to not have to worry about the anxiety of the future (Juhl, Routledge, Arndt, Sedikides, & Wildschut, 2010).

Weissmann (2015) said that “various psychological studies have suggested that nostalgia can buffer the anxiety of an existential threat, which helps explain why during times of instability we may turn to images and symbols of the olden days, even if the memories are not our own” (paragraph 1). Younger generations, due to their discontent with society, use this buffer to create a more positive life experience. Newman, Sachs, Stone and Schwarz (2019) observed that nostalgia-prone individuals reported greater meaning and fulfillment in life, yet their results predominantly were only positive emotions when nostalgic memories are generated on request. Participants experienced negative emotions when nostalgia was experienced as a part of their everyday lives versus targeted toward them in a media message. Research and news articles (Friedman, 2016) have noted that this behavior of millennials holding onto the past allows them to easily live in the present yet can move forward into the future without fear and anxiety about society and what that future holds. This type of need for social connectedness to offset a current disconnect with society shows how “Millennials reconcile our cognitive dissonance - that of feeling complicit in these patterns of change while also considering them blameworthy - by donning a sense of removed self-awareness” (Weissmann, 2015, paragraph 7).

Research Questions & Hypotheses

Limited research exists demonstrating the importance and role nostalgia plays in media effects, yet theories like cognitive dissonance, selective exposure and mood management reveal how nostalgic media experiences, specifically historical nostalgia, can have significant effects, including on an individual’s affective state, levels of bittersweet emotions, social connectedness and media enjoyment. The goal of this research is to explore how cognitive dissonance and selective exposure affects an individual’s media choice regarding historical nostalgic versus non-

nostalgic media options and how it affects affective state, media enjoyment and social connectedness.

Because individuals can have a discontinuity of self and a discontent with society and social issues, these pre-existing emotions create a longing for better times when a sense of belongingness and social connectedness seemed to be more present/valued. Nostalgia provides individuals a media choice that allows them to resolve cognitive dissonance by choosing media that not only aligns with their thoughts but can help alleviate their negative mood (mood management) caused by the external stressors of the socio-political climate.

Marchegiani and Phau's (2008) research shows how advertising messages with high levels of historical nostalgia can affect individuals. This research seeks to expand beyond using consumer-based media marketing messages — which much of the literature on nostalgia and media effects has explored up to now (Youn & Jin, 2017; Muehling, Sprott & Sultan, 2014; Muehling & Pascal, 2012; Aiken, 1999) — and focus on its media effects based on how society's current socio-political climate affects individual's media choice, specifically historical nostalgia, and how this media selection influences their affective state, social connectedness and media enjoyment experience.

Previous literature demonstrates how nostalgic content has played a role in mood management, where often nostalgia prone individuals are more disconnected and discontent with current society. They use nostalgia to elevate their mood, provide a better sense of well-being, which can increase their positive affect and optimism (Wulf, Rieger & Schmitt, 2018). It is important to further understand the interplay between nostalgia proneness and the historical nostalgia media experience, which leads to the following research question:

RQ1: What is the relationship between an individual's nostalgia proneness and their interest and willingness to view a.) historical nostalgia content and b.) non-nostalgia content?

It can also be said that the sociopolitical climate can play a role in how people engage in and respond to a media experience, including nostalgic media experiences. With that being said, and how politics/political climate is tied into society, it is valuable to investigate how this influences the nostalgia experience, specifically historical nostalgia, because research has shown historical nostalgia in media has helped enable individuals to hope and instill a positive feeling about that previous time and that they too can experience that same time/feeling (Belk, 1988). This leads to the following propositions:

H1A: The negative affective state, created due to agitation by the sociopolitical climate, will be positively correlated to the willingness and interest in the historical nostalgic media content.

H1B: The negative affective state, created due to agitation by the sociopolitical climate, will be negatively correlated to the willingness and interest in the non-nostalgic media content.

It is important to understand if there is a difference between those exposed to nostalgic content versus non-nostalgic content. Previous literature has established bittersweet emotion as a key component to nostalgia and part of the reason it has mood-inducing capabilities. Using this framework, I propose the following:

H2: Individuals in a negative affective state exposed to historical nostalgic media content will report higher levels of bittersweet emotion compared to those exposed to non-nostalgic media content.

Nostalgia and emotions have long been studied together, where nostalgia has been noted as a “social emotion.” The social connectedness component of nostalgia is driven by an individual's emotions and feelings, oftentimes where these emotions are linked or connected to the nostalgic media experience they have. Because nostalgia creates a feeling of oneness and addresses the helplessness some feel, exploring the social connectedness that nostalgic experiences can bring about is important. This, thus, has me propose the following:

H3: Individuals in a negative affective state exposed to historical nostalgic media content will report higher levels of social connectedness compared to those exposed to non-nostalgic media content.

Because nostalgia has often been viewed in relation to media (Niemeyer, 2014), it is important to understand how nostalgia affects the media entertainment experience and how it contributes to media responses. Because people choose media that makes them nostalgic to have a good or entertaining experience, it, therefore, shows that “nostalgia as an emotional response related to hedonic entertainment” (Wulf, Rieger & Schmitt, 2018, p. 74). This increase in subjective well-being is associated with satisfying needs like pleasure and joy while increasing the presence of positive affect for that individual. This has me propose:

H4: Individuals in a negative affective state exposed to historical nostalgic media content will report higher levels of media enjoyment compared to those exposed to non-nostalgic media content.

Nostalgia proneness is a concept that can predict if a person is more susceptible to nostalgia, which would also include nostalgic media experiences. Holbrook (1993) found that individuals who were more prone to nostalgia had an increased tendency to experience nostalgic bonding to events and experiences. This would then lead someone to believe that individuals would select nostalgia

media due to it being more attractive and a higher potential for that person to enjoy. The nostalgic experience would elevate a person out of the negatively induced mood they were in and into a more positive affective state through its enjoyment factor. Because of this, the following research question is posed:

RQ2: Are individuals who are high in nostalgic proneness more likely to enjoy historical nostalgic media content?

A key component to nostalgia is the concept of bittersweet emotions present. By inducing individuals into a negative affective state and then exposing them to historical nostalgia media, it can be said that the media experience allows those individuals to feel more connected to the historical period that is perceived as more positive than their current, allowing those bittersweet feelings nostalgia creates to be more prevalent and alleviating negative emotions. Because of this, the following research question is posed:

RQ3: Will those in a negative affective state who are exposed to historical nostalgia report higher levels of positive affect compared to those who are exposed to non-nostalgic media content?

These hypotheses and research questions seek extend our understanding of historical nostalgic media content, as there is a lack in literature currently addressing this specific area and the role agitation plays. By using the theoretical frameworks of cognitive dissonance, mood management and selective exposure, it will help scholars better understand the role nostalgia plays when it comes to media messages and how external factors, like the sociopolitical climate, can affect an individual's selectivity and psychological/emotional alignment with the media message.

CHAPTER THREE: METHODOLOGY

The researcher set up the main part of the study (the post-test phase) to be a two-part experimental study, where the first part is designed to be a quasi-experiment that tests the selective exposure of a set of randomized television program titles with all study participants and the second part is a true experiment that randomly assigns participants to one of three experimental conditions. The second part of the study is a three-arm study that compares the effect of negative affect due to the sociopolitical environment on three different randomly assigned conditions: a nostalgia media condition, non-nostalgia media condition and control condition.

This quantitative-based research explores the effects of nostalgic media and why this type of content is attractive to audiences, focusing specifically on historical nostalgia. The research investigates the role selective exposure and cognitive and affective dissonance play when it comes to an individual's selection of historical nostalgic versus non-nostalgic media content. It examines important outcomes including the individual's affective state, media enjoyment, level of bittersweet emotion and social connectedness, following exposure to historical nostalgic and non-nostalgic television show titles and synopses. This study also investigates how mood induction, specifically agitation associated with the sociopolitical climate, contributes to an individual's media decisions — through using the framework of mood management theory — and how it can affect the above listed outcomes.

Participants

Convenience sampling of undergraduate college students from a large Southeastern university was used. Participants were enrolled in an introductory Communication course and

received credit for participating in the survey. An alternate assignment for credit was available for those under the age of 18 or those who did not wish to participate in the survey.

A total of 30 individuals participated in the pilot survey, and 298 individuals participated in the pretest survey and 294 individuals participated in the post-test survey. To maintain internal validity, the pretest and post-test data were reviewed for completeness and fidelity, and participants who did not complete the pretest and post-test surveys or adequately respond to fidelity checks were excluded. This was determined by reviewing if participants were able to correctly identify what time period the synopsis took place in along with what type of media content it was. In addition, participants were removed if they did not provide sufficient responses to either or both writing prompts. This resulted in a total sample size of 227 participants that took both the pretest survey and post-test survey.

The sample population was 63.9% female and 36.1% male. These participants ranged in age from 18 to 52 ($M = 22.00$, $SD = 4.46$). The sample was 45.8% Caucasian, 16.3% were African American, 24.7% Hispanic or Latinx, 4.0% Multi-ethnic, 3.1% Asian American and 6.2% identified as “Other.” On a 10-point scale, participants indicated their political ideology. Of the sample, 16.3% reported being conservative (0 to 3), 27.8% reported being moderate/neutral (4 to 6), and 55.9% reported being liberal (7 to 10). The mean for political ideology was $M = 6.30$, $SD = 2.41$.

Materials

The independent variable that was manipulated in this study is the media content (nostalgic versus contemporary/non-nostalgic), represented as television program titles as well as synopses.

There was also a mood manipulation (agitation into a negative affective state) of all participants prior to exposing them to television program titles and the television synopses.

Stimuli

There are two kinds of stimuli for this research: television (TV) program titles and TV synopses. The TV program titles were used to examine the extent to which an individual in an agitated state will choose historical nostalgic media content versus non-nostalgic media content (selective exposure). Synopses of fictitious TV programs were used to examine how exposure to historical nostalgia media, while experiencing cognitive dissonance or affective agitation, might influence a variety of responses such as affect and media enjoyment.

The TV program titles comprised a list of 14 fictitious title options consisting of seven historical nostalgic titles and seven non-nostalgic titles (see Appendix A). During the pilot test, 28 TV program titles were tested (14 historical nostalgic titles and 14 non-nostalgic titles), and the program titles that tested as most convincing for their appropriate category were used. The TV program titles were developed using historical nostalgia cues that would set it in a specific prior time period. When developing the program titles, a variety of cues, specifically setting cues, were used to convey various time periods ranging from the 1920s-1980s. When trying to capture specific previous time periods, the author used historical literary antecedents (Stern, 1992a) and examples of existing TV program episode titles from TV shows that use historical nostalgia (i.e., *Stranger Things*, *GLOW* and *Mad Men*). The non-nostalgic titles were developed to have no direct connection to a specific past time period, a retro-inspired item or event, or nostalgic novelty items.

To explore the effects of exposure to historical nostalgia media, participants were randomly assigned to one of two TV program synopses or a non-entertainment control text. One TV synopsis

was historical nostalgic based, and the other synopsis was non-nostalgic (or current). The control text was equal in length to the synopses but a news story that was neutral in tone and perspective (see Appendix B). The historical nostalgic TV program synopsis was developed using a variety of cues, specifically setting cues, to convey a synopsis that is set in the 1980s. Stern (1992a) found that when trying to create historical nostalgic content for advertising text, the historical incident and/or character(s) are set in a specific prior time period by including cues that can manipulate the setting, plot, action, characters, tone or values. When it comes to historical nostalgia, there is a specific focus on setting cues that manipulate things like the scenery props used in the text — which can include details like costume, locations, trends or décor — that help convey the place, culture and experience of a specific previous time period (Stern, 1992a, p. 16). When the author was creating the historical nostalgic synopsis from the 1980s, details from existing television programs that are set in the 1980s (e.g. *The Goldbergs*, *Stranger Things*, *GLOW* and *The Carrie Diaries*) were reviewed to assist the author in creating the synopsis. The historical TV program synopsis has a 578 total word count, and it provides a preview of a thriller genre-themed show revolving around the main character named Riley.

The non-nostalgic TV program synopsis was developed by editing the historical nostalgic TV program synopsis to replace all historical nostalgia cues with modern/current references, so the synopsis is set in modern times. For example, the historical nostalgia TV program synopsis refers to the videogame “Super Mario Brothers,” which is a popular 1980s videogame. In the non-nostalgic TV program synopsis, the text refers to “Minecraft,” which is a current popular videogame. The non-nostalgic TV program synopsis has a 561 total word count.

The control text (see Appendix B) that was used is a neutral news article about a barn. The text is used to compare the entertainment-type responses received from reading the historical

nostalgia or non-nostalgic TV program synopses to a general neutral reading experience. The comparison of this group to the others allows the researcher to isolate the independent variable(s) and look at the impact they had. Incorporating a control condition takes into consideration that because the non-nostalgic TV synopsis was created by the researcher, it might unintentionally trigger nostalgic experiences for some participants because the nostalgic experience is different, and perceived as such, for every person. It provides a “true” representation of media that contains no possible nostalgic triggers to compare to the historical nostalgia condition. The control text has a 579 total word count.

Measures

The pretest survey included random assignment measures such as nostalgia proneness, measures of general nostalgia experience(s), TV viewing habits, TV program genre type preferences and the general TV viewing experience. The post-test survey included two measures of program title interest and willingness to watch. Additionally, there were four dependent variables of interest: affective state, levels of bittersweet emotion, social connectedness and media enjoyment.

Manipulation and Random Assignment Checks

A text analysis program, Linguistic Inquiry and Word Count (LIWC), was used as manipulation check for the written prompt portions of the post-test survey. A writing prompt was given to participants prior to being exposed to the TV program titles, and another writing prompt was provided for the participants to complete prior to being randomly assigned to a TV program synopsis to read. Each prompt served to agitate participants into a possible agitated/negative

affective state, where both prompts ask the participants to write about the current sociopolitical climate in the United States. To measure affect levels and serve as a manipulation check, the participants' responses to both prompts were run through LIWC to measure negative state emotion associated with the response to the writing prompts. For this study, LIWC was used to calculate the percentage of words in each response that could be characterized as reflecting negative emotion. This works by the program using predetermined dictionaries of words that correspond to different types of processes (e.g. Social Processes, Cognitive Processes, Biological Processes, etc.). This study used the Affective Processes' category of "Negative Emotions," which includes "anxiety," "anger" and "sadness," to determine the percentage of negative emotion words evident in each prompt response.

Nostalgia proneness was used as a random assignment check and predictor variable and was measured using the Index of Nostalgia Proneness (Holak, Havlena and Matveev, 2005). The scale measures nostalgia proneness according to the four different types of nostalgia: Personal Nostalgia, Interpersonal Nostalgia, Cultural Nostalgia and Virtual Nostalgia. The descriptions of Cultural Nostalgia (direct experience) and Virtual Nostalgia (indirect experience) fall into the collective social experience category, which would be considered types of historical nostalgia, so only these subsets of dimensions were used. The mean for nostalgia proneness was 4.147 (SD = 0.93; $\alpha = 0.68$).

In addition to the above random assignment and manipulation checks, questions were included after both the TV program titles and the randomly assigned TV program synopsis. The questions asked were to ensure that participants recognized distinguishing features in the materials provided and actually read the stimuli materials (e.g. "In which of the following time periods do

you think the story you just read takes place?” or “The story you read can best be described as a...”).

Dependent Variables

One measured dependent variable was the *likelihood of interest and willingness to watch a show* based on their reported interest in and willingness to watch a TV program based on a fictional TV program title they were presented with (Lindke, 2014). The scales to measure this variable is based on two 5-point, Likert-type scales. The interest scale ranges from 1 (Least Interested) to 5 (Most Interested). The willingness scale ranges from 1 (Not at All Willing) to 5 (Extremely Willing). These measures are used as a means of selective exposure by observing if an agitated participant shows a higher likelihood of interest and willingness to watch historical media content [versus non-nostalgic media content]. The mean for interest in historical media content was 2.213 (SD = 0.847), and the mean for willingness to watch historical media content was 2.185 (SD = 0.806). The mean for interest in non-nostalgic media content was 2.372 (SD = 0.803), and the mean for willingness to watch non-nostalgic media content was 2.307 (SD = 0.760).

The *affective state* after exposure to the TV synopsis stimuli was measured using the Scale of Positive and Negative Experience (SPANE). The 12-item SPANE scale (SPANE, Diener et al., 2002) was used as a measure of affective response to stimulus exposure. Participants were asked to “Indicate the extent you feel the following emotions at this particular moment:” and responded to six positive and six negative affective labels using a 5-point scale ranging from 1 (Very Rarely or Never) to 5 (Very Often or Always). The positive emotions represented include terms such as good, pleasant and happy. The negative emotions include terms like bad, unpleasant and angry. An individual’s positive and negative affective state were determined by summing the six positive

and six negative affect items, respectively. Greater scores indicate more positive or negative affect. The mean for positive affect was 1.839 (SD = 0.882; $\alpha = 0.917$), and the mean for negative affect was 1.969 (SD = 0.937; $\alpha = 0.901$).

Media enjoyment was measured using the ENJOY scale (Davidson, 2018). The ENJOY scale is a 7-point Likert scale with responses ranging from 1 (Strongly Disagree) to 7 (Strongly Agree). Of the five dimensions of the scale, only the dimension that measured pleasure was used, which included having participants respond to statements like “The reading was pleasurable to me.” and “The activity made me feel good.” The mean for the ENJOY scale was 3.280 (SD = 1.392; $\alpha = 0.908$).

Level of *bittersweet emotion* was measured using a modified version of the Comprehensive Personality and Affect Scales (COPAS, Lubin & Whitlock, 2002). The scale is a self-report measure that is unique in that it looks at measurements of affect not only separately but also together. The negative terms included were in depression, hostility, agitation, anxiety and social anxiety. The positive terms included were contentment, joy, love, vigor and excitement. The 5-point frequency scale measures each of the adjectives ranging from 1 (Never) to 5 (Very Often). The adjectives were presented in a randomized order with the following instructions: “When you think of the synopsis you read, choose the number that indicates how often you have felt each word while or after reading.” Lubin and Whitlock note in their research that “the results of the separate factor analyses of the positive and negative adjectives on the COPAS Affect Scales suggest that, when analyzed separately, a greater number of factors emerge for both the positive and negative domain than when positive and negative adjectives are factor-analyzed together” (pg. 1142). By eliminating the primary source of variance, it allows us to measure the affects separately but also

as a combination of the two affective states, which is what bittersweet ultimately is. The mean for levels of bittersweet emotions was 2.175 (SD = 0.784; $\alpha = 0.865$).

Social connectedness was a subscale from Lee and Robbins' (1995) Social Connectedness and Social Assurance scales. The scale is a measurement for extroversion personality traits and is measured on a range of 1 (Agree) to 6 (Disagree) with no middle neutral point. The mean for the social connectedness subscale that was used was 2.924 (SD = 1.478; $\alpha = 0.940$).

Besides the aforementioned variables, it's important to have a baseline of individuals' TV viewing habits and program interest types. A set of 10 questions were used to do this while also serving as a measure of the general TV viewing experience for individuals. The post-test survey also included two scales (Lindke, 2014) to rank each TV program title on its interestingness and willingness to watch the program based on the title — the measurement used to determine if selective exposure contributes to a person's decision to pick historical nostalgic media content when they're in an agitated state.

Procedures

This study consisted of three different parts: the pilot test phase, pretest phase and post-test phase. The post-test phase is the main part of the study — which is where the main experimentation took place during — and consisted of two parts. The first part of the post-test phase was to test selective exposure and how it applies to historical nostalgic media content using a brief writing prompt and the TV program title stimuli. The second part of the post-test phase was to test cognitive dissonance as it applies to historical nostalgic media content and affects media-based decisions using a brief writing prompt and the TV program synopses stimuli.

Pilot Test Phase

The stimuli, mood induction materials and post-test survey were piloted with a group of 30 undergraduate students in an online classroom setting. Participants were provided the first writing prompt and asked to respond to it, allowing the researcher to evaluate the responses to see if this was a successful mood induction technique for agitation. Next, pilot test participants were provided with a list of 28 total TV program titles to review. For each title, they were told to deduce the time period the program might be set in, and they were also asked how interesting the TV program sounds based on the title.

The participants were provided a second writing prompt and asked to respond to it. The responses were, once again, evaluated to see if this was a successful mood induction technique for agitation. Pilot test participants were then randomly assigned to read one of the three synopses. They were then asked a series of question about the time period the synopsis is set in, along with their level of enjoyment and interest in the content. Participants were given the opportunity to provide feedback at the end of the survey about their experience with the materials. The goal of the pilot test phase is to make sure the various materials used in this study accurately measure what they set out. The mood induction materials were tested to ensure they agitated participants and provided the manipulation check necessary for the study. The stimuli were tested to ensure that the historical nostalgic media content produced a nostalgia-evoking experience. Parts of the post-test survey were piloted to make sure there weren't any erroneous measurements being used. The pilot test results were reviewed to adjust any stimuli materials, measurements or survey questions, where necessary.

Pretest Phase

Students were notified about the study through an emailed announcement via official university sanctioned email addresses and course websites of their instructors. The announcement stated that a communications graduate student was asking for participation from students as a part of research for their thesis to complete their degree. It explained that the purpose of the study was to measure audience responses to different types of media content. Students would be provided with a link now to the pretest survey and would be provided with a link to the post-test survey in a week after the pretest survey closed. Both surveys were hosted on the Qualtrics secure survey administration platform. Participants completed the pretest survey online at their convenience. They could opt out at any time during the survey. Instructors offered students credit for their completion of the survey with the option to complete an alternative assignment if desired.

In order to participate in the surveys, students first agreed to the parameters of the study including the informed consent statement presented at the beginning. The consent form explained that they were taking part in a study evaluating audience responses to different types of media content. Participants were not required to sign a consent form, as this experiment was deemed exempt by the UCF Institutional Review Board (see Appendix C). They're informed at the beginning that the entire survey would take no longer than 15 minutes. For the first part of the study, participants completed a pretest survey (see Appendix E). The survey asked about the participant's demographic information (e.g. gender, political ideology and ethnicity), prior exposure to nostalgic content, nostalgia proneness (Index of Nostalgia-Proneness), general TV viewing experience(s), and extroversion personality traits (Social Connectedness scale). Pretest data was collected over the course of a week in October 2020 prior to the Post-test/Experiment Phase.

Post-test/Experiment Phase

Like in the pretest phase, students were notified about the post-test survey (see Appendix F) through an emailed announcement via official university sanctioned email addresses and course websites of their instructors. Participants were provided directions to complete the survey, which contained two main parts. They were informed at the beginning that the entire survey would take no longer than 15-20 minutes. The first part was to test the theory of selective exposure and how it applies to historical nostalgic media content. Participants engage in a brief writing activity, where they're asked to respond to a prompt that has them reflect on the current sociopolitical climate in the United States. This task is used as a mood induction technique to attempt to agitate participants by having participants assess society, which is intended to increase the participant's negative affect level(s). Next, participants report their interestingness and willingness to watch different programs from a list of randomized historical nostalgic and non-nostalgic TV program titles provided, while taking into consideration the cognitive dissonance created by the writing prompt assignment prior to exposure.

The second part is to test the theory of cognitive dissonance as it applies to historical nostalgic media content and affects media-based decisions. They engage in a brief writing activity, where they're asked to respond to a prompt that has them reflect on a specific issue that has divided Americans and affected the sociopolitical climate in the United States. This task is used as a mood induction technique as an attempt to re-agitate participants. Next, participants are randomly assigned to a TV program synopsis to read. After reading the TV synopsis, they will answer questions that will measure the individual's affective state, media enjoyment, level of bittersweet emotion and social connectedness. Post-test data was collected over the course of a week in October 2020 following the Pretest Phase.

Mood Induction

Participants were given a prompt that would prime them into an agitated/negative affective state during two different points in the post-test survey. A version of Brewer, Doughtie and Lubin's (1980) autobiographical recollections induction method was used to induce this affective change. Two different nomothetic prompts were developed to induce participants. The first writing prompt was presented to participants prior to exposure to the TV program titles and asks them to briefly describe a "hot button issue" facing the United States today, including an explanation of the individual's position on the issue and counterarguments for the opposing view (see Appendix D). The second writing prompt was presented to participants prior to exposure to the TV program synopsis and asks them to briefly describe recent events regarding the current sociopolitical climate in the United States and their thoughts on them (see Appendix D).

Using a nomothetic approach allows for the results to be used to make a more accurate generalization about the social patterns collected through the quantitative research, allowing for the researcher to explain overall affective state patterns present within the participant population. The writing prompts were used as a manipulation check. The participants' prompt answers were run through LIWC to provide a baseline measure of affect prior to stimuli exposure. The SPANE (Diener et al., 2009) is then used as a measurement after stimuli exposure to provide a before and after comparison of affect levels.

Television Program Titles

After responding to the first writing prompt, participants were presented with a list of 14 TV program titles (see Appendix A). There were two categories of television program title options presented to participants in random order: seven historical nostalgic TV program titles and seven

non-nostalgic. Examples of the historical nostalgic TV program titles include “Maybe It’s All the Disco and Drugs” or “All I Need is My Walkman & Rubik's Cube.” Examples of the non-nostalgic TV program titles include “The Workout from Hell” or “Love Is Blind” (see Appendix A). Participants were then asked to report the likelihood of their interest in and willingness to watch the TV program based on the title.

Television Synopses & Post-test Survey

Prior to the second part of the main experiment, participants were provided a second writing prompt. This was, once again, to prime participants into an agitated/negative affective state. The second writing prompt (see Appendix D) was given to participants as a mood induction technique and to also tie together the theme of social connectedness. The second part of the Post-test/ Experiment Phase was to measure the interaction between historical nostalgia and agitation which was intended to elicit cognitive dissonance. By attempting to elevate the state of agitation/negative affect in individuals to see if they’re more likely to choose historical nostalgic media content, we’re hoping to observe how mood induction — proposed by an assessment of the sociopolitical climate — can affect media-based decisions.

After responding to the writing prompt meant to once again induce agitation, participants were randomly assigned to one of three different television synopses: one that was based on historical nostalgia content, one based on non-nostalgic content and a neutral control synopsis. The historical nostalgia-based synopsis and non-nostalgic-based synopsis options involved the same general narrative — including characters, plot, action and tone — with different cues changed for the setting and temporal orientation of the story (see Appendix B).

After reading the prompt, participants completed measures of responses to the TV synopsis they were randomly assigned to read. The post-test survey (see Appendix F) uses a quantitative survey methodology, it used the measures mentioned above to measure the outcomes of affective state, levels of bittersweet emotion, social connectedness and media enjoyment. There was a total of 33 questions in the post-test survey.

CHAPTER 4: ANALYSIS & RESULTS

This study utilizes a combination of correlation, linear regression and analysis of variance techniques to explore how different affective states related to appraisals of the present sociopolitical atmosphere might influence an individual's media choice, particularly the exposure to historical nostalgic media content. These statistical techniques address the five hypotheses and three research question advanced by this study.

Preliminary Analyses

Random Assignment & Manipulation Check

A random assignment check for nostalgia proneness was used for the three different conditions. A one-way analysis of variance (ANOVA) was conducted to compare nostalgia proneness among the historical nostalgic media content ($N = 83$, $M = 4.20$, $SD = 0.94$), non-nostalgic media content ($N = 78$, $M = 4.16$, $SD = 0.86$) and control conditions ($N = 66$, $M = 4.07$, $SD = 0.99$). There was no significant difference in nostalgia proneness at the $p > .05$ level for the three conditions [$F(2, 224) = 0.39$, $p = .68$].

A manipulation check for negative emotion was also used for the three different conditions through the use of the first and second prompt in the post-test survey. A one-way analysis of variance (ANOVA) was conducted to compare negative emotion among the historical nostalgic media content ($N = 83$, $M = 3.68$, $SD = 2.09$), non-nostalgic media content ($N = 78$, $M = 3.93$, $SD = 2.16$) and control conditions ($N = 66$, $M = 3.61$, $SD = 2.32$) for the first prompt. There was no significant difference in nostalgia proneness at the $p > .05$ level for the three conditions [$F(2, 224) = 0.46$, $p = .63$]. Another ANOVA was also conducted to compare negative emotion among the

historical nostalgic media content (N = 83, M = 2.74, SD = 1.91), non-nostalgic media content (N = 78, M = 2.63, SD = 2.08) and control conditions (N = 66, M = 2.90, SD = 2.61) for the second prompt. There was no significant difference in nostalgia proneness at the $p > .05$ level for the three conditions [$F(2, 224) = 0.28, p = .76$].

Perception of Nostalgia

An important part of this study was the historical nostalgic TV synopsis' ability to be perceived as nostalgic. A question was included in the post-test survey to ensure that participants were perceiving the historical nostalgic TV synopsis as nostalgia media content compared to the non-nostalgic TV synopsis and the control text. A one-way analysis of variance (ANOVA) was conducted (see Table 1) to compare perception of nostalgia among the historical nostalgic media content (N = 94, M = 4.98, SD = 2.88), non-nostalgic media content (N = 88, M = 4.01, SD = 2.67) and control conditions (N = 80, M = 3.11, SD = 2.28). There was a significant difference in nostalgia proneness at the $p > .05$ level for the three conditions [$F(2, 259) = 10.86, p < .001$].

Pairwise comparisons were examined in the post hoc analysis (see Table 2). The Tukey HSD test indicated that the mean score for the historical nostalgic media content condition was significantly greater than both the non-nostalgic condition ($p = .037$) and the control condition ($p < .001$). These results support the argument that the non-nostalgia media condition was the equivalent of the control condition, which further provides insight and explanation to the rest of the results.

Table 1:
Means, Standard Deviations, and One-Way Analyses of Variance for Perceptions of Nostalgia

Measure	Historical Nostalgia Media Condition		Non-nostalgia Media Condition		Control Condition		$F(2, 259)$	η^2
	M	SD	M	SD	M	SD		
Perceptions of Nostalgia	4.98	2.88	4.01	2.67	3.11	2.28	10.86	.077

*** $p < .001$

Table 2:
ANOVA Comparisons of Perceptions of Nostalgia from Three Media Conditions

Group	n	Mean	SD	Tukey's HSD Comparisons (Mean Difference)		
				Historical Nostalgia Media Condition	Non-nostalgia Media Condition	Control Condition
Historical Nostalgia Media	94	4.98	2.88	-	0.97*	1.87*
Non-nostalgia Media	88	4.01	2.67	-0.97*	-	0.90
Control	80	3.11	2.28	-1.87*	-0.90	-

* $p < .05$

Study Results

Hypotheses & Research Questions Testing

Research Question 1

Research Question 1 asked whether individuals who are high in nostalgic proneness are more likely to select historical nostalgic media content than non-nostalgic media content. Pearson correlations were used to investigate the relationship between nostalgia proneness and the different kinds of media content used in the study. Results of the correlation analysis (see Table 3) revealed

that statistically significant relationship exists between nostalgia proneness and historical nostalgia media interest ($r = 0.266$, $N = 227$, $p < .001$) and willingness ($r = .280$, $N = 227$, $p < .001$).

Table 3:
Means, SDs and Correlations for Nostalgia Proneness and Selective Exposure Dependent Variables ($N = 227$)

	1. Nostalgia Proneness	2. Historical Nostalgia Interest	3. Historical Nostalgia Willingness	4. Non-nostalgia Interest	5. Non-nostalgia Willingness
1	-	.266**	.280**	.171**	.189**
2	.266**	-	.889**	-	-
3	.280**	.889**	-	-	-
4	.171**	-	-	-	.886**
5	.189**	-	-	.886**	-
<i>M</i>	4.14	2.21	2.19	2.37	2.31
<i>(SD)</i>	(0.93)	(0.85)	(0.81)	(0.80)	(0.76)

** $p < .01$

This analysis was further examined through linear regression analyses (see Table 4) with nostalgia proneness as a predictor variable and interest in and willingness to watch historic nostalgia titles as the predicted variables indicated that nostalgia proneness was a significant predictor of both historical nostalgia media interest ($\beta = 0.26$, $p < .001$, $R^2 = .07$) and willingness interest ($\beta = 0.28$, $p < .001$, $R^2 = .08$). A similar regression was conducted with non-nostalgic media (see Table 5). Significant models were observed for interest in non-nostalgic titles ($\beta = 0.17$, $p < .01$, $R^2 = .03$) and willingness to watch ($\beta = 0.189$, $p < .01$, $R^2 = .04$). The R square values indicate nostalgia proneness is a stronger predictor of historical nostalgia media content.

Therefore, there is evidence to say that nostalgia proneness has more of an impact on individuals who consume historical nostalgia media content, so individuals who are high in nostalgic proneness are more likely to select historical nostalgic media content than non-nostalgic media content.

Table 4:
Hierarchical Regression Model for Nostalgia Proneness toward Historical Nostalgia Media Interest and Willingness

Predictor Variables	Historical Nostalgia Interest (N = 227)			Historical Nostalgia Willingness (N = 227)		
	<i>B</i>	SE B	β	<i>B</i>	SE B	β
Nostalgia Proneness	.242	.059	.266**	.243	.056	.280**

Note: Historical Nostalgia Interest: $R^2 = .071$, Historical Nostalgia Willingness: $R^2 = .078$

** $p < .01$

Table 5:
Hierarchical Regression Model for Nostalgia Proneness toward Non-nostalgia Media Interest and Willingness

Predictor Variables	Non-nostalgia Interest (N = 227)			Non-nostalgia Willingness (N = 227)		
	<i>B</i>	SE B	β	<i>B</i>	SE B	β
Nostalgia Proneness	.148	.057	.171*	.155	.054	.189**

Note: Non-nostalgia Interest: $R^2 = .029$, Non-nostalgia Willingness: $R^2 = .036$

* $p < .05$, ** $p < .01$

Hypothesis 1a & Hypothesis 1b

Hypothesis 1a proposed that being in a negative affective, created due to agitation by thinking and writing about the sociopolitical climate, will be positively correlated to the interest in and willingness to watch historical nostalgic media content. Pearson correlations were used to

investigate the relationship between negative affect and historical nostalgic and non-nostalgic TV titles. Results of the correlation analysis revealed that there is not a statistically significant positive relationship between negative affect and the interest in ($r = -.03$, $n = 227$, $p = .32$) or willingness to watch ($r = -.03$, $n = 227$, $p = .32$) historical nostalgia media content. Therefore, H1a was not supported.

Hypothesis 1b proposed that being in a negative affective, created due to agitation by the sociopolitical climate, will be negatively correlated to the interest in and willingness to watch non-nostalgic media content. As with H1a, correlation analysis was used to investigate the relationship between negative affect and non-nostalgic TV titles. Statistically significant negative relationships between negative affect and interest in ($r = -.026$, $n = 227$, $p = .351$) or willingness to watch ($r = -.004$, $n = 227$, $p = .479$) non-nostalgic media content were not observed.

Hypothesis 2

Hypothesis 2 proposed that individuals induced into a negative affective state by thinking and writing about the sociopolitical climate who are exposed to historical nostalgic media content will report higher levels of bittersweet emotion compared to those exposed to non-nostalgic media content and the control text. First, a one-way analysis of variance (ANOVA) was conducted (see Table 6) to compare the levels of bittersweet emotion among the historical nostalgic media content ($M = 2.29$, $SD = 0.76$), non-nostalgic media content ($M = 2.17$, $SD = 0.81$) and control conditions ($M = 2.03$, $SD = 0.77$). The Levene statistic indicated homogeneity of variances could be assumed ($p > .05$). There was no significant difference in level of bittersweet emotion among the three conditions [$F(2, 224) = 2.172$, $p = .116$].

Table 6:
Means, Standard Deviations, and One-Way Analyses of Variance for Media-based Outcomes

Measure	Historical Nostalgia Media Condition		Non-nostalgia Media Condition		Control Condition		<i>F</i> (2, 224)	η^2
	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>	<i>M</i>	<i>SD</i>		
Bittersweet Emotion	2.29	0.76	2.17	0.81	2.03	0.77	0.116	.02
Social Connectedness	2.875	1.540	2.792	1.517	3.044	1.405	0.520	.00
Media Enjoyment	3.639	1.389	3.24	1.431	2.879	1.247	5.759*	.05
Positive Emotion	1.966	0.950	1.665	0.854	1.887	0.803	2.511	.02

* $p < .05$

Although the overall model was not statistically significant, pairwise comparisons were examined in the post hoc analysis (see Table 7). The Tukey HSD test indicated that the mean score for the historical nostalgic media content condition was significantly greater than for the control condition ($p = .038$). However, the non-nostalgic media content condition didn't significantly differ from the historical nostalgia ($p = .337$) and control ($p = .252$) conditions. These results suggest that while at the between-groups level there is no significance, the pairwise conditions suggest that higher levels of bittersweet are reported for the historical nostalgic media content condition compared to the control text.

Table 7:
ANOVA Comparisons of Bittersweet Emotion from Three Media Conditions

Group	<i>n</i>	Mean	<i>SD</i>	Tukey's HSD Comparisons (Mean Difference)		
				Historical Nostalgia Media Condition	Non-nostalgia Media Condition	Control Condition
Historical Nostalgia Media	83	2.294	0.763	-	0.118	0.268*
Non-nostalgia Media	78	2.176	0.809	-0.118	-	0.150
Control	66	2.175	0.767	-0.268*	-0.150	-

* $p < .05$

The second approach to addressing this hypothesis was to use a mean split of the negative emotion measure following the second mood manipulation prompt ($M = 2.747$, $SD = 2.183$) to view reports of bittersweet emotion among the three conditions while only examining only participants expressing high negative emotion. Among participants who reported higher levels of negative emotion, a one-way analysis of variance (ANOVA) was conducted to examine the levels of bittersweet emotion among the three condition: historical nostalgic media content ($n = 34$, $M = 2.39$, $SD = 0.74$), non-nostalgic media content ($n = 32$, $M = 2.26$, $SD = 0.94$) and control conditions ($n = 28$, $M = 1.80$, $SD = 0.74$). The Levene statistic indicated homogeneity of variances could be assumed ($p > .05$). The overall model was significant at the $p < .05$ level [$F(2, 91) = 4.34$, $p = .016$]. The Tukey HSD test indicated that the mean score for the historical nostalgic media content condition was significantly greater than for the control condition ($p = .005$). The difference between historical nostalgia and non-historical nostalgia were not significant, nor were those between non-historical nostalgia and the control.

Hypothesis 3

Hypothesis 3 proposed that individuals induced into a negative affective state by thinking and writing about the socio-political climate who are exposed to historical nostalgic media content will report higher levels of social connectedness compared to those exposed to non-nostalgic media content and the control text. First, a one-way analysis of variance (ANOVA) was conducted (see Table 5) to compare the levels of social connectedness among the three conditions: historical nostalgic media content ($M = 2.875$, $SD = 1.540$), non-nostalgic media content ($M = 2.792$, $SD = 1.517$), and control ($M = 3.044$, $SD = 1.405$). Levene statistic indicated homogeneity of variances could be assumed ($p > .05$). The overall model was not significant. There was no difference between the levels of social connectedness among the conditions [$F(2, 224) = 0.520$, $p = .595$].

Even though there weren't any statistically significant results found, the post hoc test was examined. Looking at pair-wise comparisons, post hoc comparisons using the Tukey HSD test indicated that the mean score for the historical nostalgic media content condition against the non-nostalgic media condition ($p = .724$) and the control condition ($p = .495$) weren't significant. As with the previous hypothesis, a second analysis involving a mean split of high and low levels of negative emotion was examined, and there was still no significant difference among the three conditions. These results suggest that negative affect doesn't produce any effects on levels of social connectedness when comparing the individuals exposed to historical nostalgia media content versus those exposed to non-nostalgic media content.

Hypothesis 4

Hypothesis 4 proposed that individuals induced into a negative affective state by thinking and writing about the sociopolitical climate who are exposed to historical nostalgic media content

will report higher levels of media enjoyment compared to those exposed to non-nostalgic media content and the control text. First, a one-way, between-subjects analysis of variance (ANOVA) was conducted (see Table 6) to compare the level of media enjoyment among the historical nostalgic media content ($M = 3.639$, $SD = 1.389$), non-nostalgic media content ($M = 3.24$, $SD = 1.431$) and control conditions ($M = 2.879$, $SD = 1.247$). There was a significant difference among the levels of enjoyment for the three conditions [$F(2, 224) = 5.759$, $p = .004$].

Looking at pair-wise comparisons, post hoc comparisons using the Tukey HSD post-hoc test indicated that the mean difference score for the historical nostalgic media content condition ($MD = 0.760$, $p = .001$) was significantly different than the control condition (see Table 8). However, the non-nostalgic media content condition didn't significantly differ from the historical nostalgia ($MD = -0.400$, $p = .064$) and control ($MD = 0.360$, $p = .116$) conditions. These results suggest that higher levels of enjoyment are reported for the historical nostalgic media content as compared to the control text.

Table 8:
ANOVA Comparisons of Enjoyment from Three Media Conditions

Group	<i>n</i>	Mean	<i>SD</i>	Tukey's HSD Comparisons		
				Historical Nostalgia Media Condition	Non-nostalgia Media Condition	Control Condition
Historical Nostalgia	83	3.64	1.39	-	0.40	0.76*
Non-nostalgia	78	3.24	1.43	-0.40	-	0.36
Control	66	3.88	1.25	-0.76*	-0.36	-

* $p < .05$

A second approach involving the high-low mean split of the negative affect measure was used to compare the three groups. Comparisons of enjoyment among the three conditions were examined while only including participants exhibiting high negative affect. A one-way analysis of variance (ANOVA) was conducted to examine the levels of enjoyment among the conditions: historical nostalgic media content ($n = 34$, $M = 3.94$, $SD = 1.28$), non-nostalgic media content ($n = 32$, $M = 3.44$, $SD = 1.59$) and control conditions ($n = 28$, $M = 2.70$, $SD = 1.28$). The Levene statistic indicated homogeneity of variances could be assumed ($p > .05$). The overall model was significant at the $p < .05$ level [$F(2, 91) = 6.08$, $p = .003$]. Post hoc analysis using Tukey HSD indicated that the mean score for the historical nostalgic media content condition was significantly greater than for the control condition ($p = .001$). The difference between historical nostalgia and non-historical nostalgia were not significant, nor were those between non-historical nostalgia and the control.

Research Question 2

Research Question 2 asked whether individuals who are high in nostalgic proneness are more likely to enjoy historical nostalgic media content than non-nostalgic media content compared to the non-nostalgic media content and control conditions. A linear regression analysis including nostalgia proneness as well as dummy variables for the conditions and using the non-historical nostalgia condition as the comparison group (historical and control conditions entered in the model) as independent variables and enjoyment as the dependent (see Tables 9 and 10). Nostalgia proneness was dummy coded to include four coded categories: enjoyment, the historical nostalgia condition, the non-nostalgia condition and the control condition. The non-nostalgia condition was used as the reference category. The results indicated that nostalgia proneness was a significant

predicting factor of enjoyment overall ($\beta = 0.281$, $p < .001$, $R^2 = .116$). The conditions were not significant predictors, but historical nostalgia as compared to non-historical nostalgia is worth noting ($\beta = 0.13$, $p = .065$). Therefore while higher nostalgic prone individuals might not be more likely to enjoy one type of media content over another, there is evidence to say that nostalgia proneness is at least a predicting factor when it comes to the enjoyment of historical nostalgic media content.

Table 9:
Means, SDs and Correlations for Nostalgia Proneness and Selective Exposure Dependent Variables (N =227)

	1. Enjoyment	2. Nostalgia Proneness	3. Historical Nostalgia Media	4. Control
1	-	-	-	-
2	.0294***	-	-	-
3	0.196***	0.044	-	-
4	-0.185***	-0.056	-0.486***	-
<i>M</i>	3.28	4.15	0.37	0.29
<i>(SD)</i>	(1.39)	(0.93)	(0.483)	(0.455)

*** $p < .001$

Table 10:
 Hierarchical Regression Model for Nostalgia Proneness toward Enjoyment Across the Three Media Condition

Predictor Variables	Enjoyment (227)		
	<i>B</i>	SE B	β
Nostalgia Proneness	0.422	0.094	0.282***
Historical Nostalgia Media	0.383	0.206	0.133
Control	-0.321	0.219	-0.105

Note: Historical Nostalgia Media and Control are dummy coded with Non-nostalgia Media as the comparison group. Enjoyment: $R^2 = .128$

*** $p < .001$

A third approach involving the high-low mean split of the nostalgia proneness measure. Comparisons of enjoyment among the three conditions were examined while only including participants exhibiting high nostalgia proneness. A one-way analysis of variance (ANOVA) was conducted to examine the levels of enjoyment among the conditions: historical nostalgic media content ($n = 44$, $M = 4.00$, $SD = 1.22$), non-nostalgic media content ($n = 40$, $M = 3.41$, $SD = 1.30$) and control conditions ($n = 32$, $M = 2.96$, $SD = 1.34$). The Levene statistic indicated homogeneity of variances could be assumed ($p > .05$). The overall model was significant at the $p < .05$ level [$F(2, 91) = 6.31$, $p = .003$]. Post hoc analysis using Tukey HSD indicated that the mean score for the historical nostalgic media content condition was significantly greater than for the control condition ($p = .002$). The difference between historical nostalgia and non-historical nostalgia were not significant ($p = .09$), nor were those between non-historical nostalgia and the control ($p = .30$).

Research Question 3

Research Question 3 asked whether individuals induced into a negative affective state by thinking and writing about the socio-political climate who are exposed to historical nostalgic media content will report higher levels of positive emotion compared to those exposed to non-nostalgic media content and the control text. First, a one-way analysis of variance (ANOVA) was conducted (see Table 6) to examine levels of positive emotion among the three conditions: historical nostalgic media content ($M = 1.966$, $SD = 0.950$), non-nostalgic media content ($M = 1.665$, $SD = 0.854$) and control conditions ($M = 1.887$, $SD = 0.803$). The Levene statistic indicated homogeneity of variances could be assumed ($p > .05$). The overall model was not significant at the $p < .05$ level for the three conditions [$F(2, 224) = 2.511$, $p = .083$].

Even though there weren't any statistically significant results found, the post hoc test was examined. Looking at pair-wise comparisons, post hoc comparisons using the Tukey HSD test indicated that the mean score for the historical nostalgic media content condition against the non-nostalgic media condition ($p = .077$) and the control condition ($p = .847$) weren't significant. As with the previous hypothesis, a second analysis involving a mean split of high and low levels of negative emotion was examined, and there was still no significant difference among the three conditions. These results suggest that negative affect doesn't produce any effects on positive emotion when comparing the individuals exposed to historical nostalgia media content versus those exposed to non-nostalgic media content.

CHAPTER 5: DISCUSSION

Nostalgia is a phenomenon that is impacted by a variety of social factors. Peters (1985) found that during times when the sociopolitical climate leads people to feel a sense of instability and a desire to disconnect with society, nostalgia can motivate a person to search for ways to balance feelings of oneness and hopelessness. Within the field of communication, there is limited research examining how sociopolitical climate can influence an individual's media choices, particularly their nostalgic media experiences. Scholars like Marchegiani and Phau (2007, 2008, 2010, 2013) helped pave the way for research focusing on the emotional and attitudinal effects associated with historical nostalgia, which is a nostalgic experience that focuses on the longing for a time period that was prior to a person's birth (or one they had not personally experienced) but is romanticized as positive or ideal. The current project builds on that foundation and explored the relationship between individual perceptions of the sociopolitical climate and media decisions from two perspectives. The first focused on how thoughts about the sociopolitical climate are associated with the attractiveness of historical nostalgia media content. The second focused on how thoughts about sociopolitical climate and exposure to historical nostalgia media can influence a person's affective response, social connectedness and enjoyment.

Theoretically, this study is primarily based on cognitive dissonance and selective exposure. External stressors, like the sociopolitical climate, can sometimes cause cognitive dissonance when an individual is exposed to messages that do not align with their thoughts or opinions. Nostalgia experiences establish a personal connection for individuals to past time periods by bridging what we encounter in our everyday lives and nostalgic triggers from recollections of our past society (Werman, 1977). This study focused on the effects historical nostalgia media could have on young

adults, which is important due to the nature of historical nostalgia media and the lack of existing literature on the overall topic. Because of the empathic and imaginative nature of historical nostalgia, the study sought to test the connection that historical nostalgia seeks to provide between the present and past (Merchant & Rose, 2013; Werman, 1977).

Current literature has focused on the effects of nostalgia media in the context of advertising and marketing messaging (Youn & Jin, 2017; Muehling, Sprott & Sultan, 2014; Muehling & Pascal, 2012; Aiken, 1999), yet there is little research that examines media responses to nostalgic entertainment media. This is important to explore because nostalgia media experiences are prevalent in society, often found in television shows, movies, books and other entertainment media. This discussion section will focus on the significant findings and what implications they have for our understanding of the phenomenon. There are important takeaways from the analyses including observations about how attitudes toward the sociopolitical climate relate to attractiveness of historical nostalgia media as well as factors associated with the effects of exposure to nostalgia media. The observations will be discussed according to the primary characteristics of interest: personal attributes, affective responses and cognitive responses.

Nostalgic Experience

Some people may be more prone to feelings of nostalgia than others — this concept is called nostalgia proneness (Holbrook, 1993). Because nostalgia media can affect an individual's selectivity and psychological/emotional alignment, it is important to examine individual characteristics that can affect a message's alignment with a person's thoughts, attitudes and feelings. The study asked participants to think and write about concerns regarding the current sociopolitical climate then review fictitious TV program titles and indicate how attractive each

appeared to be. It is important to note that while the non-nostalgic TV program titles may appear less interesting on the surface, the results from the pilot test indicated that the level of interest was comparable among both the historical nostalgic and non-nostalgic TV program titles. This ensured that one group of titles did not have an unfair advantage than the other.

The results indicated that a person's nostalgia proneness was a predicting factor of the attractiveness of historical nostalgic TV program titles. There was a small-to moderate correlation between nostalgia proneness and the interest in and willingness to watch historical nostalgia media content. This result suggests that people who are nostalgia prone would be more likely to select historical nostalgia media than non-nostalgic media content. Referring to research by Holbrook (1993), the data supports the concept that certain individuals have a greater tendency to experience nostalgic bonding to events and experiences, which in turn makes them more susceptible to the effects of nostalgic media (Wildschut et al., 2006). This is important because it shows that if individuals are more prone to select nostalgia media content, there is the possibility this type of content may elevate their negative mood and increase positive affect/well-being (Wulf, Rieger & Schmitt, 201). The finding supports previous literature that states nostalgia proneness is a key factor to a higher likelihood for individuals to choose nostalgia media content over other types of media due to the media's ability to elicit a stronger connection and reaction with individuals high in nostalgia proneness by associating meaningful symbolic value to these media experiences (Holak & Havlena 1998).

The study also revealed that nostalgia proneness was a predictor factor for enjoyment for individuals in an agitated state who were exposed to a historical nostalgia TV synopsis. And while the different conditions weren't significant predicting factors of enjoyment, it is important to note that those who were high in nostalgia proneness in the historical nostalgia media condition were

found to report greater enjoyment of the media content than those who were high in nostalgia proneness in the control condition. This is interesting because it supports how Wildschut et al. (2010) observed that historical nostalgia bolsters a sentimental longing for the past through mental representations that create social bonds with people and events of the past. These results can also explain why comparing the results of nostalgic versus non-nostalgic media content is important because this study allows us to observe and further pose questions about how nostalgia is perceived. Is nostalgia such a complex topic that it is not always clearly perceived and processed the same from one person to the next? A key takeaway throughout analyzing the results is that the different conditions, including the control condition, demonstrate there is a difference between responses to nostalgia media and non-nostalgia media, but what and how audiences view as “nostalgia media” can be influenced by a variety of factors (i.e. age, life experience or level of discontent with society). Such influences can lead to a more complex understanding of affective responses.

Affective Responses

As Holak and Havlena (1998) observed, nostalgia is a concept with great emotional depth, where positive emotions, like joy and excitement, are intertwined with negative emotions such as loneliness, bitterness and anxiety. This study focused on inducing individuals into a negative affective state because past research shows that nostalgia occurs often when individuals are triggered by negative emotion into a negative affective state (Wolf, Kopf & Albinsson, 2016). Historical nostalgia can induce a longing for the past to soothe the discontent associated with current events, which is why historical nostalgia is appealing to those in a negative affective state. Steenvoorden and Harteveld’s (2018) discussed how the concept of “societal pessimism” can

demonstrate why people are attracted to nostalgia's past-based context, looking to lessen the dissonance between their current negative emotional state and achieve the emotional state of equilibrium they would prefer — due in part to the instability, disconnect and chaotic nature that the sociopolitical climate can create. This shows the importance of investigating the media-based responses associated with nostalgia because negative affective state can impact the type of media individuals seek to resolve dissonance created, in part, by the sociopolitical climate.

Negative Affective State

Negative affect has been a focal point when it comes to past research on nostalgia. In earlier research, nostalgia was defined as a negative emotion that dealt with painful connotations to a previous time. Scholars then eventually transitioned to viewing the abstract concept as a positive emotion with bittersweet elements. It is interesting to examine the effects negative affect has because, as Wildschut et al. (2006) saw in their series of studies, negative mood is often a trigger of nostalgia. Negative emotion can also enhance the mood manipulation effects of nostalgia, where a nostalgic experience can be heightened with its presence. Thus, this led me to believe that a negative affective state would positively correlate to the interest in and willingness to watch historical nostalgia media content, while a negative affective state would be negatively correlated to the willingness and interest in the non-nostalgic media content.

The data shows that negative affect is not positively correlated to willingness and interest in historical media more, and it is also not negatively correlated to the willingness and interest in non-nostalgic media content and do not support this prior findings such as Belk (1988) which stated that nostalgic experiences can instill a positive feeling that translates to the individual's current lived experience. The lack of support for the hypotheses could be due to the possibility of

the overwhelming negative emotions that are created due to the sociopolitical climate. The participants' responses to the prompt demonstrated an overwhelming indication of negative emotions with not much mention of "hope" or positivity that slightly contrasts with Belk (1988), which could result in the stimuli not serving as a trigger as it has been observed. The results show that participants did not respond as hypothesized, where those in a higher negative affective state would be more interested and willing to select the historical nostalgia media content and less interested and willing to select the non-nostalgic media content (selective exposure). These hypotheses were constructed using the theoretical frameworks of selective exposure, specifically mood management in this case. The results demonstrate that the content may not have contributed to regulating the individual's mood as predicted. Newman, Sachs, Stone and Schwarz (2019) observed that nostalgia-prone individuals experienced negative emotions when nostalgia was experienced as a part of their everyday lives versus targeted toward them in a media message, which means the mood-inducing prompt could have worked too well and put people into a "Societal Pessimism" state (Steenvoorden & Hartevelt, 2018) and inhibited their nostalgia exposure to work as a tool to close the dissonance gap created by the induced negative mood. The prompt may have generated strong negative emotion relating to the current state of affairs of the United States. The excitatory potential, absorption potential and hedonic valence of the stimuli that were created might not have been impactful enough to have mood-impacting effects and facilitate individuals into a excitatory homeostasis (Zillmann & Bryant, 1985; Bryant & Zillmann, 1984; Zillmann, 2000). Because media selection is often viewed as a way to regulate excitement and decrease existing dissonance, past research has demonstrated how manipulating characteristics of the mood-impacting aspects of an experiment, like the stimuli, can allow people in a negative

affective state achieve excitatory homeostasis (Bryant & Zillmann, 1984; Zillmann, 2000), which is what this experiment had hoped to observe.

Bittersweet Emotion

Historical nostalgia is characterized by having a “yearning for the past” despite it being prompted by cues reflecting a time prior to that person’s birth, a time they did not personally experience. This desire demonstrates how people are fond of a previous time (positive feeling) yet experience bittersweet emotions when reflecting on it. Contrary to what was hypothesized, the results of this project indicate that the previously posited relationship between historical nostalgia media and bittersweet emotion did not hold true across all three conditions, yet the data do contribute to a clearer understanding on how individuals exposed to historical nostalgia media report higher levels of bittersweet emotion. The analysis indicates that higher levels of bittersweet emotion are reported for the historical nostalgic media content condition compared to the control text yet not when comparing to the non-nostalgic media condition. The results are in line with how research has shown nostalgia can produce bittersweet emotions, so it supports how previous research states that bittersweet emotion is a key component in the nostalgic experience. However, the results provide insight into the relationship among negative affect, bittersweet emotions and historical nostalgia, suggesting that the mood-inducing capabilities of historical nostalgia might not be as strong of with the age demographic of the participants in the study, possibly due to the lack of connection to the stimuli for the participants because of the outstanding age gap.

As previously stated, a key takeaway throughout the results is that the different experimental conditions, including the control condition, demonstrate there is a difference between historical nostalgia media and non-nostalgic nostalgia responses, and this is apparent when we

view the pairwise conditions that show higher levels of bittersweet emotion are reported for the historical nostalgic media condition compared to the control text. One thing to consider is how the control condition could be interpreted as a truer representation of non-nostalgic media content without any triggers/cues than the intended non-nostalgia synopsis condition. The historical nostalgia media condition was laden with historical cues, and it was observed as such by the participants randomly assigned to it. The non-nostalgic television synopsis was essentially the same as the historical nostalgia synopsis but without historical cues. In both cases, the synopsis was a narrative involving children as main characters and this could have stimulated some nostalgic feelings, even among the young adult population that participated in this research. The non-nostalgia stimulus provided — while not historically nostalgic — could have been perceived by some participants as nostalgic and, thus, triggered nostalgic feelings. This demonstrates a limitation of the created stimuli content, revealing a need for future research that uses stimuli content that doesn't involve characters that participants can't find closely relatable due to age. It could also suggest that a different sample population with an older average age demographic might produce different results due to those individuals not being able to relate as much to the characters in the stimuli content.

Enjoyment

Hedonic entertainment media is often viewed as a way to seek pleasure and provide happiness, fulfilling an intrinsic enjoyment motivation (Oliver & Raney, 2011; Oliver, 2008). Using a hedonic entertainment lens, media enjoyment was observed in this study as a outcome because it reflects positive affect to some degree, which aligns with literature on the relationship between nostalgia and the benefits an individual gets from their cognitive effort to engage in a

previous time. The analysis of media enjoyment experienced among the study's different media conditions supports the theory that individuals in a negative affective state will report higher levels of media enjoyment compared to those exposed to non-nostalgic media content. Individuals in the historical nostalgia media condition reported higher levels of media enjoyment compared to the control condition but not to the non-nostalgic media condition, which can highlight a difference that presents between the historical nostalgic media and non-nostalgic media. This provides insight into the relationship between enjoyment when it comes to nostalgic media content versus non-entertainment media content. It demonstrates that the entertainment value of the content was present and enjoyable, yet the results demonstrate it wasn't clear if it was due to the historical nostalgia cues. It is also significant that focusing on participants who were high in negative affective state made the differences in reported enjoyment among conditions more pronounced. Looking only at the responses by participants in a higher negative affective state magnified the differences in enjoyment among the conditions, and it also amplified the connection between the negative affect and characteristics of the content. This is important because previous literature regarding historical nostalgia media focused on the positive affective responses (Marchegiani & Phau, 2013), which is an interesting observation because this further supports how nostalgia is composed of bittersweet elements that make it complex — triggered by negative emotion and elicits positive media-based outcomes and responses. This shows how experiencing historical nostalgia, while in a negative affective state, can lead to greater enjoyment (positive emotion). This could then cause the negative aspects of bittersweet emotion associated with the historical nostalgic content to intertwine and cancel/diffuse the initial negative affective state, such that the positive emotions in the bittersweet experience have a greater effect.

Positive Affect

Because nostalgia deals with both positive and negative emotions, it was important to look at the impact a negative affective state would have on levels of positive affect after exposure to the three different conditions. Previous research, specifically from Marchegiani & Phau (2013, 2008), focused on measuring the number of positive attitudes and thoughts when exposed to different levels of historical nostalgia. Because their results showed a relationship between high levels of historical nostalgia cues and positive attitudes and thoughts, this made me want to investigate if there would be similar results with entertainment media messages since their research focused on advertising messages. The analysis of positive affect experienced among participants in the study revealed no significant differences in positive affect across all three conditions. This was also the case when reviewing the pairwise comparisons. When looking at those that showed higher levels of negative affect, there also was still no significant difference in positive affect among the three conditions. It is interesting to see the data show there is a relationship between high negative affect and levels of enjoyment (hedonic entertainment, which places emphasis on positive feedback) yet not when specifically measuring for positive affect itself. With so many ways and scales to measure affect, it might be helpful in the future to use a different scale, as maybe the scale used did not measure this variable as well as presumed. It is also worth noting that while some short texts can move individuals enough to change their affective state, the expectations for the effects of reading this brief synopsis might have overestimated. This also brings us back to the complexity of nostalgia and emotions, where due to its bittersweet elements it is often hard to measure because of the range of variety of emotions involved. If, as previously proposed, the prompt also elicited an overwhelming amount negative emotion due to the current

sociopolitical climate, this can also affect the levels of positive affect individuals have even after exposure to historical nostalgia.

Cognitive Responses

Research has shown that nostalgia has social components to it, often being referred to as a “social emotion” (Goulding, 2002). Several scholars have found that nostalgia can trigger mental representations that produce a sentimental longing for the past and create social bonds that connect us with people and events from the past (Wildschut et al., 2010). It is important to note that historical nostalgia has also been shown to increase political discontent and social grievances individuals have with current society (societal pessimism) due to the appeal of the perceived “better times” of historical nostalgia (Hurst, 2009; Steenvoorden & Harteveld, 2018).

Social Connectedness

The analysis of data for levels of social connectedness indicates that there was no difference in levels of social connectedness among the conditions. Looking at both pairwise comparisons and a mean split of high and low levels of negative emotions also revealed that there were no significant differences. The results contradict the idea that the nostalgic experience has strong ties to being a “social emotion.” One explanation can be due to the current COVID-19 pandemic, social distancing and isolation taking place in our society. Participants might feel so displaced and disconnected that social connectedness might be harder to evoke through nostalgia due to the current shift in physical, meaningful interaction among people. With so much instability in the country, it might be harder to emotionally connect and vicariously experience the 1980s narrative the synopsis depicted. Another explanation can be because nostalgia is driven by an individual’s

emotions and feelings, and, as previously stated, what is perceived to be highly nostalgic to one person might not be to another. The number of cues, along with the types of cues and time period the synopsis was set in, might also not appeal to the population due to the age demographic. While some hypotheses were supported and questions answered by the data, there were limitations to the experiment, which provides for future research opportunities.

Limitations

Both the television program titles and synopses that were used in this study were created by the researcher using historical nostalgia cues (Stern, 1992a). This makes the reliability of this data impacted by the fact there might be factors that were not considered when the stimuli were created, including if the participants recognized or possibly misinterpreted the historical cues. After conducting the experiment, one thing that wasn't considered was how the stimuli could've been possibly interpreted as being closer to personal nostalgia than historical nostalgia. Despite the historical nostalgic synopsis being set in the 1980s, which due to the age range none of the participants have experienced, the characters might have been more relatable to this age demographic since it featured younger characters. Reading a synopsis with or without the historical cues could have triggered participants' recollections/memories of what it was like to be a kid, making the non-nostalgic media condition reflective of a personal nostalgic experience rather than historical but nostalgic nonetheless. The benefits of using fictitious stimuli is that you can control and create the independent variable to fit the experiment, yet it poses a challenge as it can oftentimes not be perceived as intended or misinterpreted due to the unintentional relation it creates with something that already exists. In this case, the non-nostalgic synopsis might have triggered

prior life experiences — nostalgic or non-nostalgic — that weren't intentional, which could influence the responses.

The generalizability of the results is also limited to the specific age demographic due to the sample being undergraduate students. This could have been why the historical nostalgia media content might not have had a more significant impact on the participants. Despite historical nostalgia involving an individual who experiences a longing and desire for a previous time they had not lived in, the historical nostalgia cues might have been too displaced for the participants to relate and have a connection to.

It is also important to recognize that this experiment was conducted while the COVID-19 pandemic was occurring. The country was also continuing to experience protests and civil unrest due to ongoing incidents of systemic racism and social injustice toward the Black community. In addition, the experiment also happened right before voting started for the highly contentious presidential election between Donald Trump and Joseph Biden. Because the prompt asked questions regarding the current sociopolitical climate, participants' responses indicated overwhelmingly high negative emotion, which might have resulted in a strong-than-expected mood induction. This could have induced participants into a higher-than-usual negative affective state and skewed results.

An important factor to note that are the methodological choices were constrained by the fact that some of the measurements might not have been able to fully capture the essence of the dependent variable being studied. For example, there wasn't an existing measure for bittersweet emotion, especially one that looked at it through an entertainment media lens. A modified version of the Comprehensive Personality and Affect Scales (COPAS, Lubin & Whitlock, 2002) was used because it seemed to look at positive and negative emotion together as a combination of the two

affective states, which is what bittersweet emotion can be described as. This could have affected the outcome of the data measuring bittersweet emotion. Nostalgia is also an emotionally complex abstract concept, so the choices for how to measure positive and negative affect might have impacted the results. This shows that the complexity of nostalgia — and the limited research that currently exists regarding its significance to entertainment media — provides a great springboard for future research areas.

Future Research

With the breadth of affective, cognitive and social factors that can impact nostalgia, there are many paths for future research for this topic within the communication field. When pursuing future studies, different types of stimuli — both real and fictitious — should be considered. As previously mentioned, there are both benefits and challenges to the use of fictitious stimuli, but it could also be helpful to see if the medium matters as well. Previous studies have observed the effects nostalgia media in the form of songs had on memory and emotions (Batcho, 2007). The historical cues that were used in the TV synopsis might also need to be reviewed to adjust them to be more prevalent and recognizable, but this also might be in part due to the ages of the participants, as previously mentioned as a possible limitation.

Another thing to take into consideration is if using a participant pool that could better identify with the nostalgic cues might show more significant results. While historical nostalgia involves individuals who desire to connect with a previous time they weren't alive to experience, this experiment might yield better results if reproduced with a younger demographic of people born between 1990-1997 (the younger Millennial age group). It also might be significant to do a pilot test on undergraduate students, if this is the population that would still be used, to see what

they define as nostalgia or a nostalgic experience. Reiterating one of the key takeaways from the results of the study: The results from the different conditions show that there is a difference between the nostalgia media and non-nostalgic nostalgia responses. This can be for a variety of reasons because the nostalgic experience is so unique and different for each person, which is why affective responses to nostalgia are so complex.

It might be also interesting to redo this experiment in a year or two from now in a post-pandemic environment. While the focus of the experiment was to observe outcomes due to the negative affective state created by the sociopolitical climate, current events might have created a more negatively charged sociopolitical climate than other times in history. While this study provided some answers and filled some gaps in literature regarding historical nostalgia experiences, there is still room to expand and discover more about this unique experience, its predicting factors, and its impact on a person's affective and cognitive media responses.

APPENDIX A: LIST OF TV PROGRAM TITLES USED IN POST-TEST SURVEY

Historical Nostalgic TV Program Titles:

- Maybe It's All the Disco and Drugs
- When Marilyn Met Mr. Kennedy
- Catching Beatlemania Fever
- Milkshakes, Muscle Cars and Moonlit Drive-ins
- Sex, Drug & Rock'n'Roll
- I Want My MTV
- All I Need Is My Walkman & Rubik's Cube

Non-nostalgic TV Program Titles:

- Love Is Blind
- The Workout from Hell
- Home for the Holidays
- The Episode Where the Family Got a Dog
- Afterschool Detention
- The Million Dollar Baby Match
- The Day the World Didn't Stand Still

**APPENDIX B: HISTORICAL NOSTALGIC TV SYNOPSIS, NON-
NOSTALGIC TV SYNOPSIS & THE CONTROL TEXT**

Historical Nostalgic TV Synopsis:

Please read the following synopsis for an entertainment TV program. When you are done reading, you will be asked to answer some questions about the synopsis. Your evaluation and comments will be viewed only by the researcher.

There are no right or wrong answers to the questions. Your true opinions and ideas are what matter to us. Thank you for your assistance.

As Riley rode his Huffy Aerowind bike home with his three best friends, he thought about how today was just like any other day for a typical 1980s teenager. They learned about long division in math. He snuck his Teenage Mutant Ninja Turtles comic in his backpack this morning so he could read it at lunch. He read about the superhero turtles as he ate the lunch his mom packed for him today in his Thundercats lunchbox: a ham and cheese Wonder Bread sandwich, a pack of strawberry Fruit Wrinkles gummies and a Ghosbusters-themed Hi-C Ecto Cooler. He traded his Fruit Wrinkles for a pack of Hubba Bubba bubblegum with his friend Jamie. Jamie loved strawberries and Riley's mom didn't let him chew gum, so he always took advantage of the chance to at school when he could. Plus, Jamie seemed just as excited about the trade as she stuffed the fruit snack into her neon pink fanny pack. During last period, all him and his friends could talk about was the Super Mario Brothers video game — that they were all going over to Riley's to play later today — and how today would be the day they made it to the next level.

Deep in his thoughts as he played Tears for Fears full blast on his Walkman and chewed some gum, he finally noticed that they were being followed by a tan Chevrolet Cavalier sedan. Riley mentioned this to his friends but told them not to look. They took a turn right down the next street, passing the shopping plaza with the Fotomat, RadioShack and Rite-Aid and turned into Riley's neighborhood. They thought this would shake the car — but it still followed and started to gain speed. They knew they were only two blocks from his home, so they all looked at each other as if knowing what they needed to do next. Before they knew it, all four kids were pedaling at full speed down the street. Jamie's crimped hair flew through the wind from losing her neon lime green hair scrunchie from pedaling so fast. About a block back, his other friend Sam looked back for a second as his new Rubik's Cube fell out of his He-Man themed backpack. He knew he had to keep pedaling as fast as he could and leave it behind — they all knew they had to keep pedaling as fast as they could because now the Cavalier was accelerating and gaining on them.

The group reached the house and stumbled through the entryway after Riley fumbled with opening the front door. The house was empty. His mom was probably at the grocery store, his dad was at work and his older sister was at the mall with her friends buying the latest Pat Benatar cassette tape. Just as the group was catching its breath, there was a knock on the door followed by a voice that said "Hello! We are with the FBI. Please open up!" The group all stared at each other confused. His friend Alex grabbed the closest thing he could find near to him, which was a pile of VHS tapes, as if ready to throw them at the intruder in self-defense. Should they answer?

Riley didn't want to get in trouble, or worse arrested. He slowly cracked the front door open and nervously said "There are no adults here to talk to you right now. Sorry!" And just as he went to

slam and lock the door, the man's voice replied, "We aren't here to talk to your parents... we're hear you talk to you Riley."

Non-nostalgic TV Synopsis:

Please read the following synopsis for an entertainment TV program. When you are done reading, you will be asked to answer some questions about the synopsis. Your evaluation and comments will be viewed only by the researcher.

There are no right or wrong answers to the questions. Your true opinions and ideas are what matter to us. Thank you for your assistance.

As Riley rode his bike home with his three best friends, he thought about how today was just like any other day for a typical teenager in 2019. They learned about long division in math. He snuck his comic book in his backpack this morning so he could read it at lunch. He read about the superheroes as he ate the lunch his mom packed for him today in his lunchbox: a sandwich, a pack of strawberry fruit gummies and a juice box. He traded his fruit gummy snacks for a pack of gum with his friend Jamie. Jamie loved strawberries and Riley's mom didn't let him chew gum, so he always took advantage of the chance to at school when he could. Plus, Jamie seemed just as excited about the trade as she stuffed the fruit snack into her pockets. During last period, all him and his friends could talk about was Minecraft — that they were all going over to Riley's to play later today — and how today would be the day they make it to the next level.

Deep in his thoughts as he played Chance the Rapper on full blast on his iPhone and chewed on some gum, he finally noticed that they were being followed by a tan car. Riley mentioned this to his friends but told them not to look. They took a turn right down the next street, passing the shopping plaza with the Taco Bell, Best Buy and Walgreens and turning into Riley's neighborhood. They thought this would shake the car — but it still followed and started to gain speed. They knew they were only two blocks from his home, so they all looked at each other as if knowing what they needed to do next. Before you knew it, all four kids were pedaling at full speed down the street. Jamie's curly hair flew through the wind from losing her hair tie from pedaling so fast. About a block back, his other friend Sam looked back for a second as his new Fidget Spinner fell out of his backpack pocket. He knew he had to keep pedaling as fast as he could and leave it behind — they all knew they had to keep pedaling as fast as they could because now the car was accelerating and gaining on them.

The group reached the house and stumbled through the entryway after Riley fumbled with opening the front door. The house was empty. His mom was probably at the store, his dad was at work and his older sister was at the park with her friends. Just as the group was catching its breath, there was a knock on the door followed by a voice that said "Hello! We are with the FBI. Please open up!" The group all stared at each other confused. His friend Alex grabbed the closest thing he could find near to him, which was a pile of Xbox controllers, as if ready to throw them at the intruder in self-defense. Should they answer?

Riley didn't want to get in trouble, or worse arrested. He slowly cracked the front door open and nervously said "There are no adults here to talk to you right now. Sorry!" And just as he went to

slam and lock the door, the man's voice replied, "We aren't here to talk to your parents... we're hear you talk to you Riley."

Control Text:

Please read the following news article. When you are done reading, you will be asked to answer some questions about the article. Your evaluation and comments will be viewed only by the researcher.

There are no right or wrong answers to the questions. Your true opinions and ideas are what matter to us. Thank you for your assistance.

Attention shifts to relocating Maplenol Barn

Des Moines, IA - Alternative site plans proposed by the Friends of the Maplenol Barn and relocation inquiries from community members are among the latest options being reviewed by West Des Moines school officials as they determine the future of the 79-year-old structure.

Superintendent Tom Narak and school board president Tom Suckow said they are reviewing both possibilities, but caution it is too early to determine which, if either, option would best serve the needs of Valley High School students.

On Aug. 28 - after an unsuccessful attempt to gain city waivers that school leaders said would have made it economically feasible to retain the barn while adding green space on the Valley campus - the district announced it was shifting its focus to finding a buyer willing to relocate the barn.

Although moving the barn is still the district's official plan, school officials said they will continue to review other suggestions from the community.

"I understand there are some things that could happen with the barn that could be fun and exciting," Narak said. "But if we look at the basic needs of what they're trying to do on the Valley site, we need more room for kids outside."

District officials recommended demolishing the barn in May because the high school needed additional green space. Valley has lost more than 1.5 acres of open space in the past seven years and officials expect its outdoor physical education areas to shrink even more due to an upcoming \$60 million school renovation project slated to begin this fall.

New site plans submitted by the Friends group would provide the needed green space while retaining the barn, said John Norwood, one of the organization's board members. Moving a proposed fire road and deepening an existing water detention basin are among a handful of strategies recommended by the group to add physical education space.

"The problem really isn't a space shortage," Norwood said. "It's how the space that's available is being used or not being used."

Brad Rose, who oversees athletics and physical education at Valley, doesn't know yet whether the plans drawn up by the Friends group would provide sufficient open space. The property now includes 3.5 acres of outdoor instructional and activity areas, which isn't enough to properly accommodate the school's physical education classes and student teams, he said.

Between 800 and 1,000 physical education students use Valley's green space every day during the spring and fall, and more than 400 students are involved in outdoor athletics during the spring, summer and fall, according to district calculations. Removing the barn would provide an additional acre for recreation.

"The actual area of the barn doesn't seem like that much space, but it's like having a shoe box in the middle of a pool table - you really can't play a game of pool," Rose said. "We've adapted and we've worked around the barn because it is what it is, you have to do it. But we're going to be losing even more space" with the building project.

Julia McGuire, founder of the Friends of the Maplenol Barn, said the building is worth saving despite Valley's space challenges. The barn is eligible for placement on the National Register of Historic Places and links residents to the city's agricultural past.

"It's just one of those iconic landmarks," McGuire said. "We think there's a way to compromise and meet the P.E. needs and keep the barn in place."

APPENDIX C: UCF INSTITUTIONAL REVIEW BOARD APPROVAL



UNIVERSITY OF CENTRAL FLORIDA

Institutional Review Board
FWA00000351
IRB00001138, IRB00012110
Office of Research
12201 Research Parkway
Orlando, FL 32826-3246

EXEMPTION DETERMINATION

August 26, 2020

Dear Samantha Rosenthal:


On 8/26/2020, the IRB determined the following submission to be human subjects research that is exempt from regulation:

Type of Review:	Initial Study, Category 2(ii)
Title:	Media Choice and Assessment Research Project
Investigator:	Samantha Rosenthal
IRB ID:	STUDY00002160
Funding:	None
Grant ID:	None
Documents Reviewed:	<ul style="list-style-type: none"> • Media Choice and Assessment Research Project - HRP 254 - Explanation of Research (consent form), Category: Consent Form; • Media Choice and Assessment Research Project - HRP 255 - Protocol, Category: IRB Protocol; • Media Choice and Assessment Research Project Post-test Survey, Category: Survey / Questionnaire; • Media Choice and Assessment Research Project Pretest Survey, Category: Survey / Questionnaire; • Media Choice and Assessment Research Project Webcourses Announcement No. 1 Messaging, Category: Recruitment Materials; • Media Choice and Assessment Research Project Webcourses Announcement No. 2 Messaging, Category: Recruitment Materials;

This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made, and there are questions about whether these changes affect the exempt status of the human research, please submit a modification request to the IRB. Guidance on submitting Modifications and Administrative Check-in are detailed in the Investigator Manual (HRP-103), which can be found by navigating to the IRB Library within the IRB system. When you have completed your research, please submit a Study Closure request so that IRB records will be accurate.

If you have any questions, please contact the UCF IRB at 407-823-2901 or irb@ucf.edu. Please include your project title and IRB number in all correspondence with this office.

Sincerely,

A handwritten signature in cursive script that reads "Renea Carver". The signature is written in black ink on a light-colored background.

Renea Carver
Designated Reviewer



UNIVERSITY OF CENTRAL FLORIDA

Institutional Review Board

FWA00000351
IRB00001138, IRB00012110
Office of Research
12201 Research Parkway
Orlando, FL 32826-3246

EXEMPTION DETERMINATION

September 28, 2020

Dear Samantha Rosenthal:

On 9/28/2020, the IRB determined the following submission to be human subjects research that is exempt from regulation:

Type of Review:	Modification / Update, Revised Post-Test Survey
Title:	Media Choice and Assessment Research Project
Investigator:	Samantha Rosenthal
IRB ID:	MOD00001296
Funding:	None
Grant ID:	None
Documents Reviewed:	• Media Choice and Assessment Research Project Post-test Survey, Category: Survey / Questionnaire;

This determination applies only to the activities described in the IRB submission and does not apply should any changes be made. If changes are made, and there are questions about whether these changes affect the exempt status of the human research, please submit a modification request to the IRB. Guidance on submitting Modifications and Administrative Check-in are detailed in the Investigator Manual (HRP-103), which can be found by navigating to the IRB Library within the IRB system. When you have completed your research, please submit a Study Closure request so that IRB records will be accurate.

If you have any questions, please contact the UCF IRB at 407-823-2901 or irb@ucf.edu. Please include your project title and IRB number in all correspondence with this office.

Sincerely,

Renea Carver
Designated Reviewer

APPENDIX D: WRITING PROMPT NO. 1 & 2

Writing Prompt No. 1:

This year has been filled with current events that have touched on various sociopolitical issues that have affected Americans across the U.S., including issues of public health, social injustice and politics.

Take a moment to think about recent events and the current sociopolitical climate in the United States. Using five to eight sentences, describe some of these events that worry you and your thoughts on them.

Writing Prompt No. 2:

There are numerous discussions and debates in the public spotlight right now. Using five to eight sentences, describe one “hot button issue” facing the United States today that worries you, including an explanation of your position on the issue and counterarguments for the opposing view.

APPENDIX E: PRE-TEST SURVEY INSTRUMENT

Default Question Block**MEDIA CHOICE AND ASSESSMENT RESEARCH PROJECT****Explanation of Research**

Principal Investigator: Samantha Rosenthal

Faculty Supervisor: Dr. William Kinnally

You are being invited to take part in a research study. Whether you take part is up to you.

This study looks to assess different outcomes based on an individual's media choices. The project will also explore the relationship between the sociopolitical climate and media decisions. The purpose of this research is to observe how media choices and experiences can be affected by the sociopolitical climate and assess how these experiences affect certain media-based outcomes.

To accomplish this goal, you are being asked to complete this Internet-based survey. This survey can be completed in the comfort of your own home or at any other location where you have access to a computer. The survey will take approximately 15 minutes to complete.

Your participation in this study is voluntary. You are free to withdraw your consent and discontinue participation in this study at any time without prejudice or penalty. Your decision to participate or not participate in this study will in no way affect your relationship with UCF, including continued enrollment, grades, employment or your relationship with the individuals who may have an interest in this study.

Your responses will be kept confidential to protect your privacy. If you provide personal information, it will be used to connect pre- and post-survey data. We will be comparing your individual responses. We cannot promise complete secrecy. Organizations that may inspect and copy your information include the IRB and other representatives of this organization. All data collected in the study will be stored on a password-protected computer on campus for a minimum of five years after study closure. Only the primary researcher and faculty supervisor will have access to the data.

You must be 18 years of age or older to take part in this research study.

Study contact for questions about the study or to report a problem: If you have questions, concerns or complaints, or think the research has hurt you, contact Dr. William Kinnally, Faculty Supervisor, Nicholson School of Communication and Media, College of Sciences, (407) 823-2839, or by email at william.kinnally@ucf.edu.

IRB contact about your rights in this study or to report a complaint: If you have questions about your rights as a research participant, or have concerns about the conduct of this study, please contact Institutional Review Board (IRB), University of Central Florida, Office of Research, 12201 Research Parkway, Suite 501, Orlando, FL 32826-3246 or by telephone at 407-823-2901, or email irb@ucf.edu.

By starting this survey, you are confirming that you are at least 18 years old.

Please click the "Yes" button to begin the survey.

Yes

What is your age?

What is your gender?

Female Male Non-binary/Third Gender Prefer to self-describe

What ethnicity do you identify as?

- Caucasian African American Hispanic/Latinx Asian American Multi-ethnic Other

Which would best describe your political ideology?

Conservative 0 1 2 3 4 Moderate 5 6 7 8 9 Liberal 10

Political Ideology

The following items relate to attitudes toward a variety of social situations and values. Please read the following sentences and indicate your agreement or disagreement.

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree or Disagree	Somewhat Agree	Agree	Strongly Agree
I sometimes wish that I could have lived in another time or place.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I like to read books or watch movies about other times and places.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel connected to others from my generation when I hear music or watch TV shows from the past.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The society in which I live used to be better than it is now.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I identify strongly with others of my age group.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I like to go to school reunions.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would like to belong to a group that recreates or re-enacts some part of history.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sometimes I wish that I could have lived during major events in my nation's history.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The following items relate to attitudes toward a variety of social situations and values. Please read the following sentences and indicate your agreement or disagreement.

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree or Disagree	Somewhat Agree	Agree	Strongly Agree
They don't make 'em like they used to.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Things used to be better in the good old days.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Products are getting shoddier and shoddier.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Technological change will ensure a brighter future.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
History involves a steady improvement in human welfare.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
We are experiencing a decline in the quality of life.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Steady growth in GNP has brought increased human happiness.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Modern business constantly builds a better tomorrow.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I understand that the credit I receive is for full participation in this survey project, which includes reading and responding to the questions with care.

Yes

No

According to the Oxford Dictionary, "nostalgia" is defined as a "sentimental longing for the past."

Please read each question and answer it.

	Not at All							Very Much
	0	1	2	3	4	5	6	7
How valuable is nostalgia for you?								
How important is it for you to bring to mind nostalgic experiences?								
How significant is it for you to feel nostalgic?								
How prone are you to feeling nostalgic?								
How often do you experience nostalgia?								
Generally speaking, how often do you bring to mind nostalgic experiences?								

Specifically, how often do you bring to mind nostalgic experiences? (Please pick one.)

- At least once a day
- Three to four times a week
- Approximately twice a week
- Approximately once a week
- Once or twice a month
- Once every couple of months
- Once or twice a year

How often do you watch television shows?

- Always
- Often
- Sometimes
- Rarely
- Never

What genres of television do you prefer? (Select all items that apply.)

- Comedy
- Science Fiction
- Thriller/Suspense
- Romantic
- Cartoon

- Period Drama
- Action
- Documentary/Nonfiction
- Horror

Other:

Who do you usually watch television with?

- By yourself
- With friends
- With family/relatives
- With your pet
- With your significant other/partner
- As a member a part of a fan club for the TV show

Check all the reasons you watch television:

- To relax
- To persuade me to change my mind
- To learn something
- To pass time by
- Because you heard of the show from someone

Other:

What kind of TV programming do you like best?

- Comedy
- Drama
- News
- Nonfiction

How do you consume television programming? (Check all that apply.)

- On a television set
- On your smartphone
- On a tablet
- On a laptop/desktop

How often do you watch TV?

- Never
- Once a week
- Daily
- Between two to five hours a day
- More than five hours a day

How many TV series do you typically watch at once?

- 0-3
- 4-7
- 7-10+

When do you typically watch television?

- Morning
- Afternoon
- Evening
- No specific time

What makes you choose to watch a specific TV show? (Choose all that apply.)

- Based on recommendations
- Popularity
- Provides useful information
- Relaxation tool/resource
- No reason/random
- Other

I understand that the credit I receive is for full participation in this survey project. Please click on the button labelled "Moderately easy".

- Extremely easy
- Moderately easy
- Slightly easy
- Neither easy nor difficult
- Slightly difficult
- Moderately difficult
- Extremely difficult

The following items relate to a variety of personality traits. Please read the following sentences and indicate your agreement or disagreement.

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
I don't feel I participate with anyone or any group.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have no sense of togetherness with my peers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel so distant from people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I catch myself losing all sense of connectedness with society.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I don't feel related to anyone.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Even around people I know, I don't feel that I really belong.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel disconnected from the world around me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Even among my friends, there is no sense of brother/sisterhood.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The following items relate to a variety of personality traits. Please read the following sentences and indicate your agreement or disagreement.

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
I wish to find someone who can be with me all the time.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I stick to my friends like glue.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It's hard for me to use my skills and talents without someone beside me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My life is incomplete without a buddy beside me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

11/11/2020

Qualtrics Survey Software

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
I'm more at ease doing things together with other people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I join groups more for the friendship than the activity itself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Working side by side with others is more comfortable than working alone.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel more comfortable when someone is constantly with me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Thank you for taking the time to answer these questions. Your participation is greatly appreciated!

In order to give professors the names of all the people who participated in the survey, we are asking you to provide your name and course information below. Keep in mind that the identifying information will be deleted after credit is awarded. All your responses will be analyzed and reported anonymously to protect your privacy.

Please write your **first name** in the box below.

Please write your **last name** in the box below.

Write the name of the **professor** whose course should you receive credit in.

Write the **course number**.

Write the **course name**.

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APPENDIX F: POST-TEST SURVEY INSTRUMENT

Default Question Block**MEDIA CHOICE AND ASSESSMENT RESEARCH PROJECT****Explanation of Research**

Principal Investigator: Samantha Rosenthal

Faculty Supervisor: Dr. William Kinnally

You are being invited to take part in a research study. Whether you take part is up to you.

This study looks to assess different outcomes based on an individual's media choices. The project will also explore the relationship between the sociopolitical climate and media decisions. The purpose of this research is to observe how media choices and experiences can be affected by the sociopolitical climate and assess how these experiences affect certain media-based outcomes.

To accomplish this goal, you are being asked to complete this Internet-based survey. This survey can be completed in the comfort of your own home or at any other location where you have access to a computer. The survey will take approximately 15-20 minutes to complete.

Your participation in this study is voluntary. You are free to withdraw your consent and discontinue participation in this study at any time without prejudice or penalty. Your decision to participate or not participate in this study will in no way affect your relationship with UCF, including continued enrollment, grades, employment or your relationship with the individuals who may have an interest in this study.

Your responses will be kept confidential to protect your privacy. If you provide personal information, it will be used to connect pre- and post-survey data. We will be comparing your individual responses. We cannot promise complete secrecy. Organizations that may inspect and copy your information include the IRB and other representatives of this organization. All data collected in the study will be stored on a password-protected computer on campus for a minimum of five years after study closure. Only the primary researcher and faculty supervisor will have access to the data.

You must be 18 years of age or older to take part in this research study.

Study contact for questions about the study or to report a problem: If you have questions, concerns or complaints, or think the research has hurt you, contact Dr. William Kinnally, Faculty Supervisor, Nicholson School of Communication and Media, College of Sciences, (407) 823-2839, or by email at william.kinnally@ucf.edu.

IRB contact about your rights in this study or to report a complaint: If you have questions about your rights as a research participant, or have concerns about the conduct of this study, please contact Institutional Review Board (IRB), University of Central Florida, Office of Research, 12201 Research Parkway, Suite 501, Orlando, FL 32826-3246 or by telephone at 407-823-2901, or email irb@ucf.edu.

By starting this survey, you are confirming that you are at least 18 years old.

Please click the "Yes" button to begin the survey.

Yes

What is your age?

What is your gender?

Female

Male

Non-binary/Third Gender

Prefer to Self-Describe

What ethnicity do you identify as?

Caucasian

African American

Hispanic/Latinx

Asian American

Multi-ethnic

Other

Which would best describe your political ideology?

Conservative

Moderate

Liberal

0

1

2

3

4

5

6

7

8

9

10

Political Ideology

This year has been filled with current events that have touched on various sociopolitical issues that have affected Americans across the U.S., including issues of public health, social injustice and politics.

Take a moment to think about recent events and the current sociopolitical climate in the United States. Using five to eight sentences, describe some of these events that worry you and your thoughts on them.

Below is a list of fictional television program episode titles. Based on the title, please indicate your **interest in the program** and your **willingness to watch the program**.

You are not comparing the titles against each other but separately on its own.

Please be sure to scroll to the right if using a phone.

	How Interesting the Program Appears Based on the Title					Willingness to Watch the Program Based on the Title				
	Not at All Interesting	Slightly Interesting	Moderately Interesting	Very Interesting	Extremely Interesting	Not at All Willing	Slightly Willing	Moderately Willing	Very Willing	Extremely Willing
Catching Beatlemania Fever	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Milkshakes, Muscle Cars and Moonlit Drive-ins	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Day That the World Didn't Stand Still	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Home for the Holidays	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I Want My MTV	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

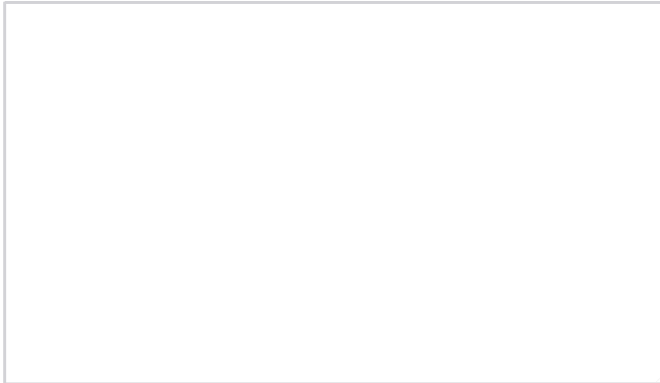
	How Interesting the Program Appears Based on the Title					Willingness to Watch the Program Based on the Title				
	Not at All Interesting	Slightly Interesting	Moderately Interesting	Very Interesting	Extremely Interesting	Not at All Willing	Slightly Willing	Moderately Willing	Very Willing	Extremely Willing
The Workout from Hell	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sex, Drugs & Rock'n'Roll	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Love Is Blind	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Afterschool Detention	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Maybe It's All the Disco and Drugs	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
All I Need is My Walkman & Rubik's Cube	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Million Dollar Baby Match	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The Episode Where the Family Got a Dog	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When Marilyn Met Mr. Kennedy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Below is a list of fictional television program episode titles. Based on the title, please indicate what time period you believe the program takes place in.

You are not comparing the titles against each other but separately on its own.

	Past	Present
The Workout from Hell	<input type="radio"/>	<input type="radio"/>
Afterschool Detention	<input type="radio"/>	<input type="radio"/>
I Want My MTV	<input type="radio"/>	<input type="radio"/>
Milkshakes, Muscle Cars and Moonlit Drive-ins	<input type="radio"/>	<input type="radio"/>
Love Is Blind	<input type="radio"/>	<input type="radio"/>
All I Need is My Walkman & Rubik's Cube	<input type="radio"/>	<input type="radio"/>
When Marilyn Met Mr. Kennedy	<input type="radio"/>	<input type="radio"/>
The Million Dollar Baby Match	<input type="radio"/>	<input type="radio"/>
The Day That the World Didn't Stand Still	<input type="radio"/>	<input type="radio"/>
Maybe It's All the Disco and Drugs	<input type="radio"/>	<input type="radio"/>
Home for the Holidays	<input type="radio"/>	<input type="radio"/>
The Episode Where the Family Got a Dog	<input type="radio"/>	<input type="radio"/>
Sex, Drugs & Rock'n'Roll	<input type="radio"/>	<input type="radio"/>
Catching Beatlemania Fever	<input type="radio"/>	<input type="radio"/>

There are numerous discussions and debates in the public spotlight right now. Using five to eight sentences, describe one "hot button issue" facing the United States today that worries you, including an explanation of your position on the issue and counterarguments for the opposing view.



At this point in the project, we are asking you to read a randomly selected story. Please click on one of the following buttons to proceed.

0

0

0

Please read the following synopsis for an entertainment TV program. When you are done reading, you will be asked to answer some questions about the synopsis. Your evaluation and comments will be viewed only by the researcher.

There are no right or wrong answers to the questions. Your true opinions and ideas are what matter to us. Thank you for your assistance.

As Riley rode his Huffy Aerowind bike home with his three best friends, he thought about how today was just like any other day for a typical 1980s teenager. They learned about long division in math. He snuck his Teenage Mutant Ninja Turtles comic in his backpack this morning so he could read it at lunch. He read about the superhero turtles as he ate the lunch his mom packed for him today in his Thundercats lunchbox: a ham and cheese Wonder Bread sandwich, a pack of strawberry Fruit Wrinkles gummies and a Ghosbusters-themed Hi-C Ecto Cooler. He traded his Fruit Wrinkles for a pack of Hubba Bubba bubblegum with his friend Jamie. Jamie loved strawberries and Riley's mom didn't let him chew gum, so he always took advantage of the chance to at school when he could. Plus, Jamie seemed just as excited about the trade as she stuffed the fruit snack into her neon pink fanny pack. During last period, all him and his friends could talk about was the Super Mario Brothers video game — that they were all going over to Riley's to play later today — and how today would be the day they made it to the next level.

Deep in his thoughts as he played Tears for Fears full blast on his Walkman and chewed some gum, he finally noticed that they were being followed by a tan Chevrolet Cavalier sedan. Riley mentioned this to his friends but told them not to look. They took a turn right down the next street, passing the shopping plaza with the Fotomat, RadioShack and Rite-Aid and turned into Riley's neighborhood. They thought this would shake the car — but it still followed and started to gain speed. They knew they were only two blocks from his home, so they all looked at each other as if knowing what they needed to do next. Before they knew it, all four kids were pedaling at full speed down the street. Jamie's crimped hair flew through the wind from losing her neon lime green hair scrunchie from pedaling so fast. About a block back, his other friend Sam looked back for a second as his new Rubik's Cube fell out of his He-Man themed backpack. He knew he had to keep pedaling as fast as he could and leave it behind — they all knew they had to keep pedaling as fast as they could because now the Cavalier was accelerating and gaining on them.

The group reached the house and stumbled through the entryway after Riley fumbled with opening the front door. The house was empty. His mom was probably at the grocery store, his dad was at work and his older sister was at the mall with her friends buying the latest Pat Benatar cassette tape. Just as the group was catching its breath, there was a knock on the door followed by a voice that said "Hello! We are with the FBI. Please open up!" The group all stared at each other confused. His friend Alex grabbed the closest thing he could find near to him, which was a pile of VHS tapes, as if ready to throw them at the intruder in self-defense. Should they answer?

Riley didn't want to get in trouble, or worse arrested. He slowly cracked the front door open and nervously said "There are no adults here to talk to you right now. Sorry!" And just as he went to slam and lock the door, the man's voice replied, "We aren't here to talk to

https://ucf.ca1.qualtrics.com/Q/EditSection/Blocks/Ajax/GetSurveyPrintPreview?ContextSurveyID=SV_6WjrOw1EnmIOZGI&ContextLibraryID=UR_57... 4/10

your parents... we're hear you talk to you Riley."

Please read the following synopsis for an entertainment TV program. When you are done reading, you will be asked to answer some questions about the synopsis. Your evaluation and comments will be viewed only by the researcher.

There are no right or wrong answers to the questions. Your true opinions and ideas are what matter to us. Thank you for your assistance.

As Riley rode his bike home with his three best friends, he thought about how today was just like any other day for a typical teenager in 2019. They learned about long division in math. He snuck his comic book in his backpack this morning so he could read it at lunch. He read about the superheroes as he ate the lunch his mom packed for him today in his lunchbox: a sandwich, a pack of strawberry fruit gummies and a juice box. He traded his fruit gummy snacks for a pack of gum with his friend Jamie. Jamie loved strawberries and Riley's mom didn't let him chew gum, so he always took advantage of the chance to at school when he could. Plus, Jamie seemed just as excited about the trade as she stuffed the fruit snack into her pockets. During last period, all him and his friends could talk about was Minecraft — that they were all going over to Riley's to play later today — and how today would be the day they make it to the next level.

Deep in his thoughts as he played Chance the Rapper on full blast on his iPhone and chewed on some gum, he finally noticed that they were being followed by a tan car. Riley mentioned this to his friends but told them not to look. They took a turn right down the next street, passing the shopping plaza with the Taco Bell, Best Buy and Walgreens and turning into Riley's neighborhood. They thought this would shake the car — but it still followed and started to gain speed. They knew they were only two blocks from his home, so they all looked at each other as if knowing what they needed to do next. Before you knew it, all four kids were pedaling at full speed down the street. Jamie's curly hair flew through the wind from losing her hair tie from pedaling so fast. About a block back, his other friend Sam looked back for a second as his new Fidget Spinner fell out of his backpack pocket. He knew he had to keep pedaling as fast as he could and leave it behind — they all knew they had to keep pedaling as fast as they could because now the car was accelerating and gaining on them.

The group reached the house and stumbled through the entryway after Riley fumbled with opening the front door. The house was empty. His mom was probably at the store, his dad was at work and his older sister was at the park with her friends. Just as the group was catching its breath, there was a knock on the door followed by a voice that said "Hello! We are with the FBI. Please open up!" The group all stared at each other confused. His friend Alex grabbed the closest thing he could find near to him, which was a pile of Xbox controllers, as if ready to throw them at the intruder in self-defense. Should they answer?

Riley didn't want to get in trouble, or worse arrested. He slowly cracked the front door open and nervously said "There are no adults here to talk to you right now. Sorry!" And just as he went to slam and lock the door, the man's voice replied, "We aren't here to talk to your parents... we're hear you talk to you Riley."

Please read the following news article. When you are done reading, you will be asked to answer some questions about the article. Your evaluation and comments will be viewed only by the researcher.

There are no right or wrong answers to the questions. Your true opinions and ideas are what matter to us. Thank you for your assistance.

Attention shifts to relocating Maplenol Barn

Des Moines, IA - Alternative site plans proposed by the Friends of the Maplenol Barn and relocation inquiries from community members are among the latest options being reviewed by West Des Moines school officials as they determine the future of the 79-year-old structure.

Superintendent Tom Narak and school board president Tom Suckow said they are reviewing both possibilities, but caution it is too early to determine which, if either, option would best serve the needs of Valley High School students.

On Aug. 28 - after an unsuccessful attempt to gain city waivers that school leaders said would have made it economically feasible to retain the barn while adding green space on the Valley campus - the district announced it was shifting its focus to finding a buyer

willing to relocate the barn.

Although moving the barn is still the district's official plan, school officials said they will continue to review other suggestions from the community.

"I understand there are some things that could happen with the barn that could be fun and exciting," Narak said. "But if we look at the basic needs of what they're trying to do on the Valley site, we need more room for kids outside."

District officials recommended demolishing the barn in May because the high school needed additional green space. Valley has lost more than 1.5 acres of open space in the past seven years and officials expect its outdoor physical education areas to shrink even more due to an upcoming \$60 million school renovation project slated to begin this fall.

New site plans submitted by the Friends group would provide the needed green space while retaining the barn, said John Norwood, one of the organization's board members. Moving a proposed fire road and deepening an existing water detention basin are among a handful of strategies recommended by the group to add physical education space.

"The problem really isn't a space shortage," Norwood said. "It's how the space that's available is being used or not being used."

Brad Rose, who oversees athletics and physical education at Valley, doesn't know yet whether the plans drawn up by the Friends group would provide sufficient open space. The property now includes 3.5 acres of outdoor instructional and activity areas, which isn't enough to properly accommodate the school's physical education classes and student teams, he said.

Between 800 and 1,000 physical education students use Valley's green space every day during the spring and fall, and more than 400 students are involved in outdoor athletics during the spring, summer and fall, according to district calculations. Removing the barn would provide an additional acre for recreation.

"The actual area of the barn doesn't seem like that much space, but it's like having a shoe box in the middle of a pool table - you really can't play a game of pool," Rose said. "We've adapted and we've worked around the barn because it is what it is, you have to do it. But we're going to be losing even more space" with the building project.

Julia McGuire, founder of the Friends of the Maplenol Barn, said the building is worth saving despite Valley's space challenges. The barn is eligible for placement on the National Register of Historic Places and links residents to the city's agricultural past.

"It's just one of those iconic landmarks," McGuire said. "We think there's a way to compromise and meet the P.E. needs and keep the barn in place."

Have you read this story before?

Yes

No

In which of the following time periods do you think the story you just read takes place?

1920s

1950s

1970s

1980s

2010s

The story you read can best be described as a...

Television program

News story

Magazine advertisement

Radio public service announcement

Twitter post

Please look at each of the following emotion words and indicate how much of each emotion you are feeling **right now** after reading the story.

Read each item and then select the appropriate answer for that word.

	Very Slightly or Not at All	A Little	Moderately	Quite a Bit	Extremely
Scared	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Joyful	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Bad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Unpleasant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Positive	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Alert	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nervous	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Pleasant	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Good	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Upset	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Inspired	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Happy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sad	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Afraid	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Determined	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Negative	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Distressed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Contented	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Angry	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Excited	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Enthusiastic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Please look at each of the following emotion words and indicate how much of each emotion you are feeling **right now** after reading the story.

Read each item and then select the appropriate answer for that word.

	Never	Rarely	Sometimes	Often	Very Often
Agitated	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Content	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Loved	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Depressed	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Anxious	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Hostile	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Joyous	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Socially Anxious	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Vigorous	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Excited	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

We would like to get a sense for your impressions of the story. Please indicate the extent to which you agree with the following statements about the story you just read.

	Strongly Disagree	Disagree	Somewhat Disagree	Neither Agree or Disagree	Somewhat Agree	Agree	Strongly Agree
I would seek out additional information about this story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The story was fun.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I enjoyed thinking about this story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I found this story entertaining.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I enjoyed the subject matter of this story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I enjoyed this story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I didn't want to be distracted while reading this story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I analyzed this story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I became really involved in this story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The story made me feel happy.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would like to learn about other stories that are similar to this one.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The story made me feel good.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I liked reading the story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The story was pleasurable to me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I did not want to do other things while I was reading this story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would recommend this story to others.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I tried to predict what was going to happen next in this story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I would talk about this story to other people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I found the subject matter of this story exciting.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

I understand that the credit I receive is for full participation in this survey project. Please click on the button labeled "Moderately Easy."

<input type="radio"/> Extremely Easy	<input type="radio"/> Moderately Easy	<input type="radio"/> Slightly Easy	<input type="radio"/> Neither Easy nor Difficult	<input type="radio"/> Slightly Difficult	<input type="radio"/> Moderately Difficult	<input type="radio"/> Extremely Difficult
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The following items relate to a variety of personality traits. Please read the following sentences and indicate your agreement or disagreement.

	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
Even around people I know, I don't feel that I really belong.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I don't feel related to anyone.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Even among my friends, there is no sense of brother/sisterhood.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I catch myself losing all sense of connectedness with society.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I have no sense of togetherness with my peers.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I don't feel I participate with anyone or any group.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel disconnected from the world around me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel so distant from people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The following items also relate to a variety of personality traits. Please read the following sentences and indicate your agreement or disagreement.

11/11/2020

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	Strongly Disagree	Disagree	Somewhat Disagree	Somewhat Agree	Agree	Strongly Agree
I join groups more for the friendship than the activity itself.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
It's hard for me to use my skills and talents without someone beside me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Working side by side with others is more comfortable than working alone.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
My life is incomplete without a buddy beside me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I'm more at ease doing things together with other people.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I wish to find someone who can be with me all the time.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I feel more comfortable when someone is constantly with me.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I stick to my friends like glue.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

The following items relate to your experiences with storytelling and media content. Please read the following sentences and indicate your agreement or disagreement based on the story you read.

	Strongly Agree	Disagree	Neither Agree or Disagree	Agree	Strongly Agree
I think that there is a good chance friends/peers around me would talk about a story like this.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Many of my friends/peers would enjoy a story like this.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
In the future, I might make a joke with friends/peers, using content from this story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
In the future, my friends/peers might make a joke using content from this story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
When it comes to certain types of stories, I know that some of my friends/peers are enjoying the same kind of story at the same time.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Knowing that there are others also enjoying content like this, I feel myself part of a big family or community.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Sometimes I imagine numerous other people enjoying a story like this at the same time.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reading this story gives me a stronger sense of being "in touch with the world."	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I'd go to some online forums to read others' comments about this story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
I'd go to some online forums/chat rooms to leave comments or discuss this story.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Thinking back to the story you read, to what extent do you think the story conveyed a sense of nostalgia?

0 1 2 3 4 5 6 7 8 9 10
Sense of nostalgia

Thank you for taking the time to answer these questions. Your participation is greatly appreciated!

In order to give professors the names of all the people who participated in the survey, we are asking you to provide your name and course information below. Keep in mind that the identifying information will be deleted after credit is awarded. All your responses will be analyzed and reported anonymously to protect your privacy.

Please write your first name in the box below.

https://ucf.ca1.qualtrics.com/Q/EditSection/Blocks/Ajax/GetSurveyPrintPreview?ContextSurveyID=SV_6WjrOw1EnmIOZGI&ContextLibraryID=UR_57... 9/10

Please write your **last name** in the box below.

Write the name of the **professor** whose course should you receive credit in.

Write the **course number**.

Write the **course name**.

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