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Building the Future from the Past: Evaluating the Relationship between Nostalgia and Imagination

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Imagination

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Abstract

Within the past three decades, nostalgia has gained notable attention as an emotion worthy of study. Historically considered a type of illness akin to homesickness, recent research has demonstrated a variety of social and emotional benefits stemming from nostalgic experience, ranging from increased empathy, to healthier coping styles, to enhanced self-esteem. Most relevant to this study, however, nostalgia has demonstrated potential as a facilitator of inspiration (Stephan et al, 2015). Building on this research, I sought to understand how nostalgia might affect performance *following* inspiration, hypothesizing that experiences of nostalgia would improve performance in goal-oriented imaginativeness, specifically in imaginative suggestibility. Analysis of a direct effect model and three other mediation models yielded little statistical evidence to support this hypothesis. An additional assessment of personality traits proved somewhat more successful, finding significant correlations between nostalgia proneness, fantasy proneness, and vividness of visual imagery. The results demonstrate many of the difficulties associated with quantifying and measuring such abstract phenomena, but also lay some of the groundwork for future study in the fields of nostalgia, imagination, and personality research.

Keywords: nostalgia, imagination, inspiration

The word *nostalgia* stems from the Greek word "algos", for pain, and "nostos", meaning homecoming. Consequently, nostalgia could technically be defined as the "ache for coming home". Wildschut, Sedikides, Arndt, and Routledge (2006) describe nostalgia as a "suffering caused by the yearning to return to one's place of origin". To differentiate from homesickness, which is in some ways similar, nostalgia consists of yearning for a return to a particular *time* in one's life, rather than a return to a particular *place*. As such, there is no "remedy" for nostalgia. The emotion plays an important role in individual lives as well as broader cultures. Americana, for example, seeks to preserve American artifacts "related to the history, geography, culture, folklore and cultural heritage of the United States" (Americana. n.d.). Blues music, denim, apple pie, and cowboys have all become synonymous with American nostalgia and its popular cultural heritage. More recently, Instagram, a popular social media platform, has sought to cultivate a type of "modern nostalgia" (or at least the appearance of it) through the use of different vintage style photographic filters. Interestingly enough, Cox, Kersten, Routledge, Brown and Van Enkevort (2015) have found photographs to be extremely useful in promoting feelings of nostalgia, suggesting a legitimate emotional appeal of the platform's unique approach.

Perhaps indicative of its interaction with imaginative capabilities, nostalgia has functioned as a common literary and artistic trope across time and cultures. Homer's *Odyssey*, for example, uses homesickness and nostalgia to characterize some of Odysseus' complexity as the great hero of Ithaca. On the other side of the globe, Chinese poetic traditions dating as far back as the Tang-Song Dynasties have used nostalgia to instigate a metaphysical type of experience referential to an eternal cycle of change (Xiang, 2015). More recently, painter and illustrator Norman Rockwell sought to cultivate cultural nostalgia in his paintings of everyday American life, the paintings themselves becoming a frequently cited example of Americana-style

artwork. These and countless other examples offer insight into nostalgia's importance as not just an artistic/literary device, but as an emotion signifying individual and cultural values.

Benefits of Nostalgic Experiences

In spite of the definitional "pain" of nostalgia, experience of the emotion has demonstrated a variety of benefits. Recent research shows nostalgia's important role in fostering empathy (Zhou, Wildschut, Sedikides, Shi, Feng, 2012), social connectedness (Batcho, 2013; Stephan, Sedikides, Wildschut, Cheung, Routledge, and Arndt, 2015), self-esteem (Stephan et al., 2015), and healthy coping styles (Batcho, 2013). In examining the possible relationship between memory and imagination, Kirwan, Ashby, and Nash (2014) found memory recall and imagination activate similar regions in the hippocampus, suggesting a close relationship between the two. Furthermore, Stephan et al. (2015) have found that nostalgia, mediated by social connectedness, plays a key role in inspiration by increasing self-esteem and, in turn, laying the foundation for inspiration.

Nostalgia, Inspiration, and Imagination

The complex and abstract nature of nostalgia, as well as its fluid cultural characterizations, have made it difficult to arrive at a singular operational definition of the term. The Oxford Dictionary (the definition used in the Southampton Nostalgia Scale and in one of the writing prompts in Part II) offers a rather simple definition, describing nostalgia as a "sentimental longing for the past". For the purposes of this paper, however, I am going to use a more comprehensive definition of the phenomenon described in a cross-cultural study conducted by Sedikides, Wildschut, Routledge, Arndt, Hepper, and Zhou (2015). The study defines *nostalgia* as a "past-oriented, self-conscious (i.e. personally meaningful), keenly social, and bittersweet, albeit predominantly positive, emotion".

Upon examining the inspiration literature (Thrash and Elliot 2003, 2004; Thrash, Moldovan, Oleynick, and Maruskin, 2014; Stephan et al., 2015), *inspiration* can be broadly defined as a reaction to possibilities seemingly beyond oneself, motivating creative and goal-oriented behavior. Stephan et al. (2015) have established a strong case for nostalgia's positive role in inspiration and consequent goal-motivated behavior, but I would like to examine how nostalgia may augment an individual's ability to perform in the actual task of goal-directed imagination, specifically in the goal-driven mode of *imaginative suggestibility*. A guided listening task evaluated participants' abilities in this. This study does not focus on fantasy-based imagination (e.g. daydreaming), as it is typically not goal-driven and, therefore, falls outside of the realm of the type of creative-imagination likely to be engaged following a moment of inspiration.

 I hypothesize participants in the nostalgia conditions will perform significantly better on imagination tasks than participants in the control conditions. Additionally, participants who score high on a measure of trait nostalgia proneness will also be more likely to score high on measures of trait imaginativeness and creativity.

Participants

Participants included 170 undergraduate students at the College of William and Mary recruited from the Intro to Psychology mass-testing pool. Participants were awarded class credit for their participation. All 170 participants completed Part I of the study, and 58 completed Part II.

Materials

Part I: Trait Assessment. The Creative Experiences Questionnaire (Merckelbach, Horselenberg, & Muris, 2001) (see Appendix G) was used to measure trait fantasy proneness. The questionnaire features 25 items asking the participant about his/her creative/fantasy tendencies at their current age and while growing up. Responses were recorded in a yes/no format (an "I'm not sure" response was also included). Higher scores indicated *lower* fantasy proneness.

The Problem-Solving/Creativity subscale from the Self-Description Questionnaire III (Marsh & Gouvernet, 1989) (see Appendix H) evaluated participants' perceptions of their creative problem-solving abilities. 10 items were recorded on a 4-point Likert scale (1 = "Strongly Disagree", and 4 = "Strongly Agree"). Higher scores indicated *higher* problem-solving abilities. Items 1, 3, 5, 7, and 9 were reverse coded.

Defining nostalgia as "a sentimental longing for the past", the 7-item version of the Southampton Nostalgia Scale (Barrett, Grimm, Robins, Wildschut, Sedikides, & Janata, 2010) (see Appendix J) evaluated participants' proneness for experiences of nostalgia. The first six responses were scored on a 1-7 Likert scale (1 = "Not at All", and 7 = "Very Much"). The final item (reverse coded during analysis) asks the participant specifically how often they bring nostalgic experiences to mind. This item is also rated on a 1-7 Likert scale, but responses range from "At least once a day" to "Once or twice a year". Higher scores indicated *higher* nostalgia proneness.

Vividness of visual imagery was evaluated using Marks' 1973 Vividness of Visual Imagery Questionnaire (VVIQ) (see Appendix K). The task asks the participant to imagine four different images (a familiar person, a sunrise, a familiar storefront, and a natural landscape) and

rate the clarity and vividness of certain components of the visualized image. Responses were recorded on a 1-5 Likert scale (1 = "Perfectly clear and as vivid as normal vision" and 5 = "No image at all (only 'knowing' that you are thinking of the object)"). Higher scores indicated *lower* vividness of visual imagery

Part II: Nostalgia and Performance in Imagination/Creativity Tasks. In the second half of the study, a series of 10 photographs from the "Dear Photograph" page of the website, "tumblr", were used to induce nostalgia, and another series of 10 photographs from the website "Flickr", were used as the control recall (see Appendix A). This was the same procedure used by Cox et al. (2015) to induce general feelings of nostalgia and to set a base control group for comparison. I also included a writing prompt which asked the participants to write either a personal reflection about a time they felt nostalgic for or a factual exposition about a recent event (see Appendix B). This procedure was also found to be effective in inducing nostalgia by Wildschut et al, (2006). While the "Dear Photograph" method helps to induce general feelings of nostalgia, the writing prompt makes the nostalgia more personal to the participant.

Three variables were included in the study to test for possible mediation effects: affect, self-esteem, and feelings of social connectedness. Positive affect (Stephan, Sedikides, & Wildschut, 2012), self-esteem (Hepper, Ritchie, Sedikides, & Wildschut, 2012), and feelings of social connectedness (Zhao, Sedikides, Wildschut, & Gao, 2008) have been shown to increase following experiences of nostalgia.

To measure affect, I used the PANAS (Positive and Negative Affect Schedule) developed by Watson, Clark, and Tellegen (1988) (see Appendix C). The participant rated 10 different emotion-related words (5 positive affect, 5 negative affect) based on how much they are currently experiencing said emotion. These are rated on a 6-point Likert scale (1 = Strongly

Disagree, and 6 = Strongly Agree). Higher scores indicated *higher* positive affect. Items 6

through 10 were reverse coded.

A modified version[2] of the Rosenberg Self-Esteem Scale (1965) (see Appendix D) was

used to measure participants' self-esteem at the present moment. Four items asking the

participant how they felt about their personal value and abilities were rated on a 6-point Likert

scale (1 = "Strongly Disagree", and 6 = "Strongly Agree"). Higher scores indicated *higher* self-

esteem.

Using the measure of social connectedness from Cheung, Sedikides, and Wildschut

(2016) (see Appendix D), participants were evaluated on their perceived connectedness with

others at the present moment. Participants rated four items on a 1-6 Likert scale (1 = "Strongly

Disagree", and 6 = "Strongly Agree"). Higher scores indicated higher social connectedness.

Imaginative suggestibility was measured using the Creative Imagination Scale developed

by Barber and Wilson (1978) (see Appendix F). Throughout the CIS, participants keep their eyes

closed and follow the instructions given by the experimenter. These guided listening tasks

include provoking imagined sensations (i.e. temperature, weight), imagining oneself in different

locations, and recreating old memories. All participants in the session take this task at the same

time. Immediately following the administration of the guided listening task, participants rate the

vividness of their experiences on a 0-4 Likert scale, with 0 being "0%, Not at all the same" and 4

being "90+%, Almost exactly the same". Higher scores indicated *higher* imaginative

suggestibility.

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[2] Abridged version of the SES taken from Cheung, Sedikides, and Wildschut (2016).

Procedure

  The first laboratory sessions were conducted with only Part I, consisting of the first 112 participants. Due to the brevity[3] of the personality assessment, all participants who would later take Part II of the study would also complete Part I in the same one-hour session.

  All participants came to a computer lab where they were told they were participating in a study examining the relationship between imagery, emotion, and imagination[4]. Participants were informed they could terminate their participation at any time without consequence; they were able to do so by leaving the computer lab at any time. They were also informed that they may choose to skip any of the questions presented without penalty.

  Part I: Trait Assessment. All participants completed measures of nostalgia proneness, fantasy proneness, vividness of visual imagery, and problem-solving ability. The first three questionnaires and the four blocks of the VVIQ were presented at random.

  Part II: Nostalgia and Performance in an Imagination Task. After finishing Part I, participants moved on to the second half of the study. Here participants were randomly sorted into either the experimental (nostalgia) condition or the control condition. Participants in the nostalgia condition were presented with the 10 photographs (Appendix A) from the "Dear Photograph" nostalgia induction method and the writing prompt[5] (Appendix B) used in Wildschut et al, (2006). Participants in the control condition (also based off Wildschut et al, 2006) were presented with 10 generic photographs (Appendix A) related to the 10 photographs used in "Dear Photograph" and a writing prompt[6] asking participants to factually describe an

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[3] About 5-10 minutes in total.
[4] Participants taking only Part I filled out the Informed Consent Form in Appendix N; participants taking only Part II filled out the Informed Consent Form in Appendix O.
[5] Limited to one to two paragraphs.
[6] Limited to one to two paragraphs

event from the prior week (Appendix B). The photographs and writing prompt were presented

randomly, in no particular order.

　　　Next, presented in random order, all participants completed questionnaires related to the

possible mediating variables including positive affect, self-esteem, and social connectedness.

After finishing the mediating variable questionnaires, the experimenter read the preliminary

instructions for the Creative-Imagination Scale (Appendix F), turning down the lights and asking

participants to close their eyes. The experimenter read the guided listening instructions over the

course of approximately 20 minutes, after which participants filled out a short survey asking

them about the vividness of their imagined experiences. At the conclusion of the study,

participants were debriefed and thanked for their participation in the study.

Results

Part I

A Pearson bivariate correlation was calculated between all of the variables to measure any possible relationships. Due to invalid responses (i.e. non-responses), 3 participants were removed from the data pool for the creative problem-solving measure, 4 from the fantasy proneness measure, 9 from the vividness of visual imagery pool, and 3 for the nostalgia proneness pool[7].

Correlations (Table 1.1): A two-tailed Pearson bivariate correlation was computed to assess the relationship between fantasy proneness, creative problem-solving, vividness of visual imagery, and nostalgia proneness. There was a significant negative correlation between nostalgia proneness and fantasy proneness ($r= -.373$, $n=163$, $p=.000$), nostalgia proneness and vividness of visual imagery ($r= -.201$, $n=159$, $p=.011$), fantasy proneness and problem-solving ($r= -.222$, $n=163$, $p=.004$), and problem-solving and vividness of visual imagery ($r= -.343$, $n=159$, $p=.000$). There was a significant positive correlation between fantasy proneness and vividness of visual imagery ($r=.271$, $n=157$, $p=.001$).

These results indicate nostalgia proneness is positively related to fantasy proneness and vividness of visual imagery. Furthermore, fantasy proneness is positively related to vividness of visual imagery and problem-solving ability; and vividness of visual imagery is positively related to problem-solving ability.

Part II

A one-way between subjects ANOVA was calculated to compare the main effects of nostalgia on positive affect, self-esteem, social connectedness, and imaginative suggestibility.

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[7] Subtracted from the 170 total participants in Part I.

ANOVA were also computed to compare the main effects between affect, self-esteem, and social connectedness on imaginative suggestibility. Direction of the relationships was determined by looking at the correlation tables. Finally, mediation effects were measured using a linear regression. Due to invalid responses (i.e. non-responses), 3 participants were removed from the imaginative suggestibility pool, 1 from the affect pool, 1 from the self-esteem pool, and 2 from the social connectedness pool.

Main Effects—Nostalgia → Affect (Table 2.1): A one-way between-subjects ANOVA was conducted to evaluate the effect of nostalgia on affect (positive and negative). There was a statistically significant effect of nostalgia on ratings of fearfulness at the $p<.05$ level ($p=.04$, $F[1, 56] = 4.512$).

Two-tailed Pearson bivariate correlation analysis (Table 2.2) indicated a positive correlation between the nostalgia condition and the reverse coded fearfulness item, suggesting that those feeling nostalgic were less likely to experience feelings of fearfulness. This is not directly consistent with previous research, but it does demonstrate a marginally higher degree of positive affect in the nostalgic condition.

Nostalgia →Social Connectedness (Table 3.1): A one-way between-subjects ANOVA was conducted to evaluate the effect of nostalgia on social connectedness. There was a statistically significant effect of nostalgia on ratings of "[Feeling] connected to loved ones" ($p=.02$, $F[1, 55] = 5.991$) and "[Feeling] loved" ($p=.049$, $F[1, 56] = 4.032$) at the $p<.05$ level.

Both of these items showed a positive correlation with the nostalgia condition (Table 3.2). These results are not surprising considering the often positive, social nature of most peoples' nostalgic feelings, and has been similarly demonstrated in prior research.

Social Connectedness → Imaginative Suggestibility (Table 4.1): A one-way between-subjects ANOVA was conducted to evaluate the effect of social connectedness on imaginative suggestibility. There was a statistically significant effect of social connectedness on ratings of vividness for the time distortion scenario at the $p<.05$ level ($p=.03$, $F[15, 39] = 2.075$). The correlation table demonstrated a positive correlation between social connectedness scores and ratings of vividness for the time distortion scenario (Table 4.2).

Discussion

The results of this study are largely inconclusive in their support for a model of imaginative ability influenced by nostalgic recall. Neither ANOVA nor mediation analysis could provide statistical evidence for nostalgia as a causal factor for enhanced imaginativeness. Additionally, the study did not, for the most part, replicate prior research's findings regarding nostalgia's propensity for instilling positive affect, improving self-esteem, or increasing feelings of social connectedness. The lack of replication for the fairly well-established main effects of nostalgia recall (Batcho, 2013; Stephan et al, 2015) hints at a possible problem with the priming methodology. Participants may have felt emotionally disconnected from the actual task at hand, considering the formality of a scientific setting, and/or participants may have felt uncomfortable writing about intimate memories in such close proximity to other participants. This could perhaps be controlled for by implementing the study in a more relaxed, comfortable atmosphere with plenty of space for privacy.

Perhaps most worth noting, however, are the results from the correlation analysis in Part I of the study (trait assessment). Nostalgia proneness had significant correlations with both fantasy proneness and vividness of visual imagery. Although causation between any variable cannot be determined from simple correlation, they do illustrate the nostalgia prone personality as being generally unique in its relation to both fantasy proneness and vividness of visual imagery. Of all the results produced by this study, I argue it is this component that is the most worthy of further research. It may be that nostalgia is actually more related to aimless, fantasy-based imagination than it is to goal-based creative-imagination. Nonetheless, one should recognize that these results could be attributed to outside factors, such as social desirability bias from participants wishing to appear thoughtful and imaginative.

Limitations

As with any psychological study drawing from undergraduate participant pools, one runs into the issue of generalization to other populations. Nostalgia is certainly experienced differently by those of different age groups and likely by other cultural groups as well, particularly those outside of the W.E.I.R.D. paradigm[8]. Cross-cultural, intergenerational, and even longitudinal studies would greatly aid in the psychological, sociological, and cultural clarification of nostalgia as a complex and evolving human emotion.

The largest limitation in this study, in my opinion, lays in the number of participants in the second part of the study. Due to time constraints and difficulty recruiting participants, Part II consisted of only 58 participants. While not a terribly bad turnout, a number closer to 100 (or greater) would bolster the validity of the results in this section.

Conclusion

Nostalgia is not like other emotions. Composed simultaneously of longing, pride, sadness, joy, and countless other emotions, nostalgia exists as a purely human emotion. It is both a private experience unique to each individual and a ubiquitous societal phenomenon coloring cultural identities. This study, in spite of its lack of major significant results, highlights the difficulty in studying this and other complex, mixed emotions. What results were found, I argue, highlight some of the directions nostalgia research could and should take in the future. Nostalgia proneness, as a personality trait, seems to coexist in a matrix of other personality traits related to internal livelihood and fantasy—where this fits in the scheme of larger personality attributes has yet to be determined.

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[8] Western, Educated, Industrialized, Rich, and Democratic.

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Tables

Table 1.1

Trait Assessment Correlations

Correlations		Fant. Pron.	Prob.-Solv.	Nost. Pron.	Viv. Vis. Img.
Fant. Pro	Pearson Correlation	1	-.222**	-.373**	.271**
	Sig. (2-tailed)		.004	.000	.001
	N	166	163	163	157
Prob.-Solv.	Pearson Correlation	-.222**	1	.138	-.343**
	Sig. (2-tailed)	.004		.079	.000
	N	163	167	164	159
Nost. Pron.	Pearson Correlation	-.373**	.138	1	-.201*
	Sig. (2-tailed)	.000	.079		.011
	N	163	164	167	159
Viv. Vis. Img.	Pearson Correlation	.271**	-.343**	-.201*	1
	Sig. (2-tailed)	.001	.000	.011	
	N	157	159	159	161

**. Correlation is significant at the 0.01 level (2-tailed).

*. Correlation is significant at the 0.05 level (2-tailed).

Table 2.1

Nostalgia x Positive Affect ANOVA

NOS x POSAFF		Sum of Squares	df	Mean Square	F	Sig.
Pos. Affect	Between Groups	60.477	1	60.477	1.187	.281
	Within Groups	2801.663	55	50.939		
	Total	2862.140	56			
PosAff1	Between Groups	.695	1	.695	.489	.487
	Within Groups	79.581	56	1.421		
	Total	80.276	57			
PosAff2	Between Groups	.181	1	.181	.113	.738
	Within Groups	89.974	56	1.607		
	Total	90.155	57			
PosAff3	Between Groups	.106	1	.106	.062	.805
	Within Groups	96.514	56	1.723		
	Total	96.621	57			
PosAff4	Between Groups	.036	1	.036	.035	.852
	Within Groups	58.050	56	1.037		
	Total	58.086	57			
PosAff5	Between Groups	.069	1	.069	.060	.807
	Within Groups	64.431	56	1.151		
	Total	64.500	57			
rPosAff6	Between Groups	1.012	1	1.012	.557	.459
	Within Groups	101.764	56	1.817		
	Total	102.776	57			
rPosAff7	Between Groups	3.144	1	3.144	2.661	.109
	Within Groups	64.996	55	1.182		
	Total	68.140	56			

rPosAff8	Between Groups	1.847	1	1.847	4.512	.038
	Within Groups	22.929	56	.409		
	Total	24.776	57			
rPosAff9	Between Groups	4.690	1	4.690	2.527	.118
	Within Groups	103.931	56	1.856		
	Total	108.621	57			
rPosAff10	Between Groups	1.262	1	1.262	.597	.443
	Within Groups	118.324	56	2.113		
	Total	119.586	57			

Table 2.2

Correlation Table for Nostalgia x Positive Affect ANOVA

Correlations									
		Cond ition	Pos. Affect	Pos Aff 1	Pos Aff 2	Pos Aff 3	Pos Aff 4	Pos Aff 5	rPos Aff6
Conditi on	Pearson Correlation	1	.145	.093	.045	.033	-.025	.033	-.099
	Sig. (2-tailed)		.281	.487	.738	.805	.852	.807	.459
	N	58	57	58	58	58	58	58	58
Pos. Affect	Pearson Correlation	.145	1	.770**	.734**	.698**	.403**	.577**	.588**
	Sig. (2-tailed)	.281		.000	.000	.000	.002	.000	.000
	N	57	57	57	57	57	57	57	57
PosAff 1	Pearson Correlation	.093	.770**	1	.656**	.586**	.194	.431**	.542**
	Sig. (2-tailed)	.487	.000		.000	.000	.145	.001	.000
	N	58	57	58	58	58	58	58	58
PosAff 2	Pearson Correlation	.045	.734**	.656**	1	.839**	.105	.256	.315*
	Sig. (2-tailed)	.738	.000	.000		.000	.435	.053	.016
	N	58	57	58	58	58	58	58	58
PosAff 3	Pearson Correlation	.033	.698**	.586**	.839**	1	.122	.215	.187
	Sig. (2-tailed)	.805	.000	.000	.000		.362	.104	.161
	N	58	57	58	58	58	58	58	58
PosAff 4	Pearson Correlation	-.025	.403**	.194	.105	.122	1	.678**	.230
	Sig. (2-tailed)	.852	.002	.145	.435	.362		.000	.083
	N	58	57	58	58	58	58	58	58
PosAff 5	Pearson Correlation	.033	.577**	.431**	.256	.215	.678**	1	.424**

	Sig. (2-tailed)	.807	.000	.001	.053	.104	.000		.001
	N	58	57	58	58	58	58	58	58
rPosAff6	Pearson Correlation	-.099	.588**	.542**	.315*	.187	.230	.424**	1
	Sig. (2-tailed)	.459	.000	.000	.016	.161	.083	.001	
	N	58	57	58	58	58	58	58	58
rPosAff7	Pearson Correlation	.215	.543**	.227	.091	.040	.280*	.400**	.327*
	Sig. (2-tailed)	.109	.000	.090	.500	.765	.035	.002	.013
	N	57	57	57	57	57	57	57	57
rPosAff8	Pearson Correlation	.273*	.356**	.118	-.036	-.070	.257	.188	.332*
	Sig. (2-tailed)	.038	.007	.376	.788	.603	.052	.158	.011
	N	58	57	58	58	58	58	58	58
rPosAff9	Pearson Correlation	.208	.577**	.295*	.367**	.416**	-.086	.036	.034
	Sig. (2-tailed)	.118	.000	.024	.005	.001	.519	.789	.800
	N	58	57	58	58	58	58	58	58
rPosAff10	Pearson Correlation	.103	.654**	.401**	.482**	.504**	-.053	.057	.146
	Sig. (2-tailed)	.443	.000	.002	.000	.000	.693	.671	.272
	N	58	57	58	58	58	58	58	58

Correlations					
		rPosAff7	rPosAff8	rPosAff9	rPosAff10
Condition	Pearson Correlation	.215	.273*	.208	.103
	Sig. (2-tailed)	.109	.038	.118	.443
	N	57	58	58	58
Pos. Affect	Pearson Correlation	.543**	.356**	.577**	.654**
	Sig. (2-tailed)	.000	.007	.000	.000
	N	57	57	57	57
PosAff1	Pearson Correlation	.227	.118	.295*	.401**
	Sig. (2-tailed)	.090	.376	.024	.002

	N	57	58	58	58
PosAff2	Pearson Correlation	.091	-.036	.367**	.482**
	Sig. (2-tailed)	.500	.788	.005	.000
	N	57	58	58	58
PosAff3	Pearson Correlation	.040	-.070	.416**	.504**
	Sig. (2-tailed)	.765	.603	.001	.000
	N	57	58	58	58
PosAff4	Pearson Correlation	.280*	.257	-.086	-.053
	Sig. (2-tailed)	.035	.052	.519	.693
	N	57	58	58	58
PosAff5	Pearson Correlation	.400**	.188	.036	.057
	Sig. (2-tailed)	.002	.158	.789	.671
	N	57	58	58	58
rPosAff6	Pearson Correlation	.327*	.332*	.034	.146
	Sig. (2-tailed)	.013	.011	.800	.272
	N	57	58	58	58
rPosAff7	Pearson Correlation	1	.594**	.310*	.258
	Sig. (2-tailed)		.000	.019	.052
	N	57	57	57	57
rPosAff8	Pearson Correlation	.594**	1	.108	.078
	Sig. (2-tailed)	.000		.421	.561
	N	57	58	58	58
rPosAff9	Pearson Correlation	.310*	.108	1	.686**
	Sig. (2-tailed)	.019	.421		.000
	N	57	58	58	58
rPosAff10	Pearson Correlation	.258	.078	.686**	1
	Sig. (2-tailed)	.052	.561	.000	
	N	57	58	58	58

*. Correlation is significant at the 0.05 level (2-tailed).

**. Correlation is significant at the 0.01 level (2-tailed).

Table 3.1

Nostalgia x Social Connectedness ANOVA

NOS x SOCO						
		Sum of Squares	df	Mean Square	F	Sig.
Soc. Conn.	Between Groups	40.463	1	40.463	1.915	.172
	Within Groups	1140.966	54	21.129		
	Total	1181.429	55			
SoCo1	Between Groups	9.264	1	9.264	5.991	.018
	Within Groups	85.052	55	1.546		
	Total	94.316	56			
SoCo2	Between Groups	.358	1	.358	.189	.665
	Within Groups	105.729	56	1.888		
	Total	106.086	57			
SoCo3	Between Groups	7.000	1	7.000	4.032	.049
	Within Groups	97.224	56	1.736		
	Total	104.224	57			
SoCo4	Between Groups	.311	1	.311	.201	.656
	Within Groups	85.163	55	1.548		
	Total	85.474	56			

Table 3.2

Correlation Table for Nostalgia x Social Connectedness ANOVA

Correlations		Condition	Soc. Conn.	SoCo1	SoCo2	SoCo3
Condition	Pearson Correlation	1	.185	.313[*]	.058	.259[*]
	Sig. (2-tailed)		.172	.018	.665	.049
	N	58	56	57	58	58
Soc. Conn.	Pearson Correlation	.185	1	.888[**]	.865[**]	.910[**]
	Sig. (2-tailed)	.172		.000	.000	.000
	N	56	56	56	56	56
SoCo1	Pearson Correlation	.313[*]	.888[**]	1	.639[**]	.776[**]
	Sig. (2-tailed)	.018	.000		.000	.000
	N	57	56	57	57	57
SoCo2	Pearson Correlation	.058	.865[**]	.639[**]	1	.736[**]
	Sig. (2-tailed)	.665	.000	.000		.000
	N	58	56	57	58	58
SoCo3	Pearson Correlation	.259[*]	.910[**]	.776[**]	.736[**]	1
	Sig. (2-tailed)	.049	.000	.000	.000	
	N	58	56	57	58	58
SoCo4	Pearson Correlation	.060	.854[**]	.705[**]	.659[**]	.680[**]
	Sig. (2-tailed)	.656	.000	.000	.000	.000
	N	57	56	56	57	57

Correlations		SoCo4
Condition	Pearson Correlation	.060
	Sig. (2-tailed)	.656
	N	57
Soc. Conn.	Pearson Correlation	.854[**]
	Sig. (2-tailed)	.000
	N	56

SoCo1	Pearson Correlation	.705**
	Sig. (2-tailed)	.000
	N	56
SoCo2	Pearson Correlation	.659**
	Sig. (2-tailed)	.000
	N	57
SoCo3	Pearson Correlation	.680**
	Sig. (2-tailed)	.000
	N	57
SoCo4	Pearson Correlation	1
	Sig. (2-tailed)	
	N	57

*. Correlation is significant at the 0.05 level (2-tailed).

**. Correlation is significant at the 0.01 level (2-tailed).

Table 4.1

Social Connectedness x Imaginative Suggestibility ANOVA

SOCO x IMGSUG						
		Sum of Squares	df	Mean Square	F	Sig.
Imag. Sugg.	Between Groups	1012.109	15	67.474	1.481	.162
	Within Groups	1731.817	38	45.574		
	Total	2743.926	53			
ImgSug1	Between Groups	18.188	15	1.213	1.357	.216
	Within Groups	35.740	40	.894		
	Total	53.929	55			
ImgSug2	Between Groups	15.287	15	1.019	.795	.676
	Within Groups	51.267	40	1.282		
	Total	66.554	55			
ImgSug3	Between Groups	21.795	15	1.453	.943	.528
	Within Groups	61.633	40	1.541		
	Total	83.429	55			
ImgSug4	Between Groups	22.144	15	1.476	1.018	.457
	Within Groups	57.981	40	1.450		
	Total	80.125	55			
ImgSug5	Between Groups	22.274	15	1.485	.929	.541
	Within Groups	63.940	40	1.599		
	Total	86.214	55			
ImgSug6	Between Groups	28.925	15	1.928	1.212	.303
	Within Groups	63.629	40	1.591		
	Total	92.554	55			
ImgSug7	Between Groups	25.053	15	1.670	1.488	.158
	Within Groups	43.783	39	1.123		
	Total	68.836	54			

ImgSug8	Between Groups	42.803	15	2.854	2.075	.034
	Within Groups	53.633	39	1.375		
	Total	96.436	54			
ImgSug9	Between Groups	25.789	15	1.719	1.503	.151
	Within Groups	45.764	40	1.144		
	Total	71.554	55			
ImgSug10	Between Groups	28.917	15	1.928	1.411	.192
	Within Groups	51.917	38	1.366		
	Total	80.833	53			

Table 4.2

Correlation Table for Social Connectedness x Imaginative Suggestibility ANOVA

Correlations		Soc. Conn.	Imag. Sugg.	Img Sug1	Img Sug2	Img Sug3	Img Sug4	Img Sug5
Soc. Conn.	Pearson Correlation	1	.236	.331*	.214	.005	.041	.210
	Sig. (2-tailed)		.086	.013	.114	.971	.766	.120
	N	56	54	56	56	56	56	56
Imag. Sugg.	Pearson Correlation	.236	1	.547**	.592**	.499**	.565**	.644**
	Sig. (2-tailed)	.086		.000	.000	.000	.000	.000
	N	54	55	55	55	55	55	55
ImgSug1	Pearson Correlation	.331*	.547**	1	.472**	.157	.159	.246
	Sig. (2-tailed)	.013	.000		.000	.240	.233	.062
	N	56	55	58	58	58	58	58
ImgSug2	Pearson Correlation	.214	.592**	.472**	1	.355**	.215	.291*
	Sig. (2-tailed)	.114	.000	.000		.006	.105	.027
	N	56	55	58	58	58	58	58
ImgSug3	Pearson Correlation	.005	.499**	.157	.355**	1	.226	.211
	Sig. (2-tailed)	.971	.000	.240	.006		.089	.112
	N	56	55	58	58	58	58	58
ImgSug4	Pearson Correlation	.041	.565**	.159	.215	.226	1	.443**
	Sig. (2-tailed)	.766	.000	.233	.105	.089		.000
	N	56	55	58	58	58	58	58
ImgSug5	Pearson Correlation	.210	.644**	.246	.291*	.211	.443**	1

	Sig. (2-tailed)	.120	.000	.062	.027	.112	.000	
	N	56	55	58	58	58	58	58
ImgSug6	Pearson Correlation	.097	.592**	.177	.365**	.175	.214	.489**
	Sig. (2-tailed)	.479	.000	.188	.005	.193	.110	.000
	N	56	55	57	57	57	57	57
ImgSug7	Pearson Correlation	.131	.756**	.444**	.539**	.424**	.412**	.387**
	Sig. (2-tailed)	.341	.000	.001	.000	.001	.002	.003
	N	55	55	56	56	56	56	56
ImgSug8	Pearson Correlation	.030	.551**	.293*	.194	.262*	.159	.108
	Sig. (2-tailed)	.826	.000	.027	.148	.049	.237	.426
	N	55	55	57	57	57	57	57
ImgSug9	Pearson Correlation	.326*	.613**	.253	.273*	.100	.225	.386**
	Sig. (2-tailed)	.014	.000	.057	.040	.460	.092	.003
	N	56	55	57	57	57	57	57
ImgSug10	Pearson Correlation	.196	.819**	.486**	.343**	.359**	.480**	.479**
	Sig. (2-tailed)	.156	.000	.000	.010	.007	.000	.000
	N	54	55	56	56	56	56	56

Correlations						
		ImgSug6	ImgSug7	ImgSug8	ImgSug9	ImgSug10
Soc. Conn.	Pearson Correlation	.097	.131	.030	.326*	.196
	Sig. (2-tailed)	.479	.341	.826	.014	.156
	N	56	55	55	56	54
Imag. Sugg.	Pearson Correlation	.592**	.756**	.551**	.613**	.819**
	Sig. (2-tailed)	.000	.000	.000	.000	.000

	N	55	55	55	55	55
ImgSug1	Pearson Correlation	.177	.444**	.293*	.253	.486**
	Sig. (2-tailed)	.188	.001	.027	.057	.000
	N	57	56	57	57	56
ImgSug2	Pearson Correlation	.365**	.539**	.194	.273*	.343**
	Sig. (2-tailed)	.005	.000	.148	.040	.010
	N	57	56	57	57	56
ImgSug3	Pearson Correlation	.175	.424**	.262*	.100	.359**
	Sig. (2-tailed)	.193	.001	.049	.460	.007
	N	57	56	57	57	56
ImgSug4	Pearson Correlation	.214	.412**	.159	.225	.480**
	Sig. (2-tailed)	.110	.002	.237	.092	.000
	N	57	56	57	57	56
ImgSug5	Pearson Correlation	.489**	.387**	.108	.386**	.479**
	Sig. (2-tailed)	.000	.003	.426	.003	.000
	N	57	56	57	57	56
ImgSug6	Pearson Correlation	1	.314*	.241	.308*	.407**
	Sig. (2-tailed)		.018	.073	.020	.002
	N	57	56	56	57	55
ImgSug7	Pearson Correlation	.314*	1	.230	.428**	.644**
	Sig. (2-tailed)	.018		.088	.001	.000
	N	56	56	56	56	55
ImgSug8	Pearson Correlation	.241	.230	1	.349**	.469**
	Sig. (2-tailed)	.073	.088		.008	.000
	N	56	56	57	56	56
ImgSug9	Pearson Correlation	.308*	.428**	.349**	1	.444**
	Sig. (2-tailed)	.020	.001	.008		.001
	N	57	56	56	57	55
ImgSug10	Pearson Correlation	.407**	.644**	.469**	.444**	1

		.002	.000	.000	.001	
	Sig. (2-tailed)	.002	.000	.000	.001	
	N	55	55	56	55	56

*. Correlation is significant at the 0.05 level (2-tailed).

**. Correlation is significant at the 0.01 level (2-tailed).

Table 5.1

Part I Descriptives

Trait Assessment Descriptives					
	N	Minimum	Maximum	Mean	Std. Deviation
Fant. Pron.	166	29	70	53.49	8.338
Nost. Pron.	167	7	49	31.83	9.090
Prob-Solv	167	19	38	28.95	4.189
Viv. Vis. Img.	161	16	61	32.66	8.452
FanPro1	170	1	3	2.15	.936
FanPro2	170	1	3	2.01	.967
FanPro3	170	1	3	1.99	.985
FanPro4	170	1	3	1.31	.625
FanPro5	170	1	3	2.08	.961
FanPro6	170	1	3	1.78	.862
FanPro7	168	1	3	2.35	.902
FanPro8	170	1	3	1.79	.962
FanPro9	170	1	3	2.14	.938
FanPro10	170	1	3	2.14	.910
FanPro11	170	1	3	1.65	.913
FanPro12	170	1	3	1.76	.925
FanPro13	170	1	3	2.71	.657
FanPro14	170	1	3	2.11	.936
FanPro15	168	1	3	2.39	.896
FanPro16	170	1	3	1.58	.855
FanPro17	170	1	3	2.80	.469
FanPro18	170	1	3	2.27	.934
FanPro19	170	1	3	2.58	.797
FanPro20	170	1	3	2.04	.981
FanPro21	170	1	3	2.23	.930
FanPro22	170	1	3	1.96	.978
FanPro23	170	1	3	2.64	.742
FanPro24	170	1	3	2.76	.628
FanPro25	168	1	3	2.37	.906
NosPro1	170	1	7	4.80	1.458
NosPro2	168	1	7	4.54	1.488
NosPro3	169	1	7	4.57	1.646

NosPro4	170	1	7	4.54	1.550
NosPro5	170	1	7	4.21	1.523
NosPro6	170	1	7	4.22	1.493
rNosPro7	170	1	7	5.01	1.517
rProSo1	170	1	4	3.02	.688
ProSo2	170	1	4	2.86	.634
rProSo3	167	1	4	2.13	.939
ProSo4	170	1	4	3.11	.606
rProSo5	170	1	4	3.04	.674
ProSo6	168	1	4	3.43	.662
rProSo7	170	1	4	2.85	.789
ProSo8	170	2	4	3.19	.705
rProSo9	170	1	4	2.47	.815
ProSo10	170	1	4	2.87	.658
Img1	170	1	4	1.59	.750
Img2	170	1	4	1.55	.754
Img3	170	1	5	2.21	1.010
Img4	168	1	4	1.79	.888
Img5	168	1	5	2.21	.856
Img6	169	1	5	2.15	.964
Img7	170	1	5	2.18	1.062
Img8	170	1	5	2.18	.989
Img9	169	1	5	1.79	.808
Img10	170	1	5	2.32	.988
Img11	168	1	5	2.17	1.042
Img12	170	1	5	1.86	.849
Img13	170	1	4	2.28	.837
Img14	170	1	5	2.22	1.006
Img15	169	1	4	1.93	.887
Img16	170	1	5	2.15	.991
Valid N (listwise)	153				

Table 5.2

Part II Descriptives

Imagination Performance Descriptives				
	N	Minimum	Maximum	Mean	Std. Deviation
Pos. Affect	57	26	60	42.88	7.149
Self-Esteem	57	7	24	15.35	3.773
Soc. Conn.	56	4	24	16.79	4.635
Imag. Sugg.	55	15	48	30.71	7.373
PosAff1	58	1	6	4.17	1.187
PosAff2	58	1	6	3.12	1.258
PosAff3	58	1	6	3.24	1.302
PosAff4	58	3	6	4.78	1.009
PosAff5	58	2	6	4.50	1.064
rPosAff6	58	2	6	4.67	1.343
rPosAff7	57	2	6	5.12	1.103
rPosAff8	58	3	6	5.67	.659
rPosAff9	58	1	6	4.24	1.380
rPosAff10	58	1	6	3.28	1.448
SE1	58	2	6	4.40	1.256
SE2	58	1	6	3.26	1.193
SE3	58	1	6	3.10	1.119
SE4	57	2	6	4.54	1.087
SoCo1	57	1	6	4.32	1.298
SoCo2	58	1	6	3.78	1.364
SoCo3	58	1	6	4.57	1.352
SoCo4	57	1	6	4.21	1.235
ImgSug1	58	2	5	3.41	1.009
ImgSug2	58	1	5	2.86	1.115
ImgSug3	58	1	5	2.66	1.250
ImgSug4	58	1	5	2.83	1.216
ImgSug5	58	1	5	3.14	1.249
ImgSug6	57	1	5	3.65	1.289
ImgSug7	56	1	5	2.91	1.149
ImgSug8	57	1	5	2.68	1.352
ImgSug9	57	1	5	3.16	1.131
ImgSug10	56	1	5	3.32	1.266

Valid N (listwise)	54				

Appendices

Appendix A

Cox 2015 Nostalgia (Dear Photograph - left) and Control (Flickr - right) Pictures

I'll miss her cooking when I go to college next year.
- Veronika

I love coming home to cook for my friends and family.
- Veronika

Grandma loved this beach.
- Dan

I love this beach.
- Dan

I hated it when grandpa said, "let's let the TV nap and go for a walk."
Funny how I miss those walks now.
- Ariel

Hanging out at the market with grandpa!

I miss seeing my grandmother's smile. So glad she was able to
celebrate my brother's third birthday with us.
- Keannu

Birthday party!
- Keannu

Epcot in the rain.
- Julie
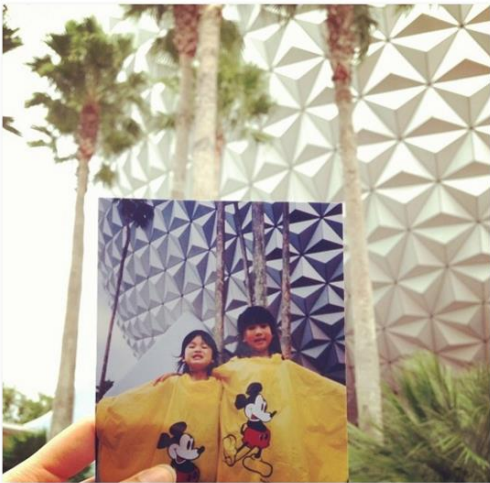
It's still magical 13 years later.
- Julie

We won our soccer game today!
- Alfredo

Hot summer days in Segovia sure are missed.
- Alfredo

He's upset because I forgot the treats.
- Dawn
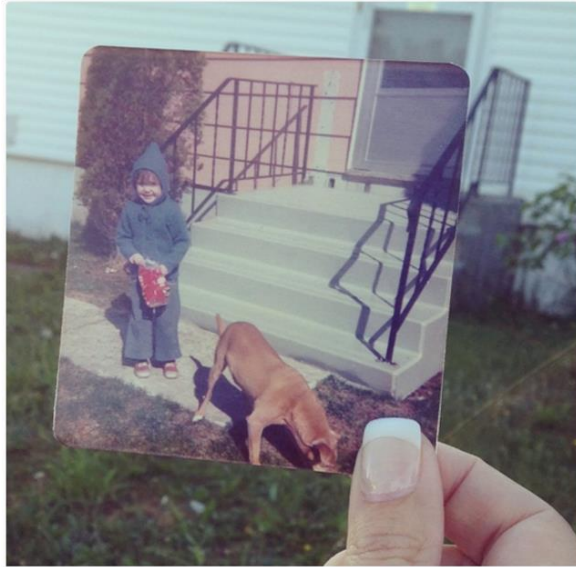
So much has changed since that day. Even though Nanny is gone it's still "going to Nanny's house" when I travel back home.
- Dawn

We had no idea that as we grew older we would become more like sisters.
-Willette

I love this house.
- Willette

The steps of the past, lead us to the present.
-   Mel

Love does not consist in gazing at each other, but in looking together in the same direction.

I miss my lazy but lovely beagle Ellie.
-   Remi

Resting in the window.
-   Remi

Appendix B

Wildshut 2006: Prompt for nostalgic writing recall and control group

Nostalgia Condition: "According to the Oxford Dictionary, 'nostalgia' is defined as a 'sentimental longing for the past.' Please think of a nostalgic event in your life—a nostalgic event that has personal meaning for you. Specifically, try to think of a past event that makes you feel most nostalgic. Bring this experience to mind. Immerse yourself in the nostalgic experience. How does it make you feel? Then, write about this experience in the space below. Describe the experience and how it makes you feel nostalgic."

Control Condition: "Please think of an ordinary event in your life that took place in the last week. Try to bring this event to mind and think it through as though you were an observer of the event, rather than directly involved. Imagine the event as though you were an historian recording factual details (e.g., I got on the number 37 bus). Then, please write about this everyday event in the space below. Write a purely factual and detailed account (e.g., like in a court of law, avoiding emotionally expressive words)."

Appendix C

Positive and Negative Affect Schedule—10 –item version (PANAS) (Watson, Clark, and

Tellegen, 1988)

At the present moment I feel…

1. Happy

    a. [1] Strongly Disagree
    b. [2]
    c. [3]
    d. [4]
    e. [5]
    f. [6] Strongly Agree

2. Excited

    a. [1] Strongly Disagree
    b. [2]
    c. [3]
    d. [4]
    e. [5]
    f. [6] Strongly Agree

3. Enthusiastic

    a. [1] Strongly Disagree
    b. [2]
    c. [3]
    d. [4]
    e. [5]
    f. [6] Strongly Agree

4. Calm

    a. [1] Strongly Disagree
    b. [2]
    c. [3]
    d. [4]
    e. [5]
    f. [6] Strongly Agree

5. Relaxed

    a. [1] Strongly Disagree
    b. [2]
    c. [3]
    d. [4]
    e. [5]

     f. [6] Strongly Agree

6. Sad

     a. [1] Strongly Disagree
     b. [2]
     c. [3]
     d. [4]
     e. [5]
     f. [6] Strongly Agree

7. Anxious

     a. [1] Strongly Disagree
     b. [2]
     c. [3]
     d. [4]
     e. [5]
     f. [6] Strongly Agree

8. Fearful

     a. [1] Strongly Disagree
     b. [2]
     c. [3]
     d. [4]
     e. [5]
     f. [6] Strongly Agree

9. Bored

     a. [1] Strongly Disagree
     b. [2]
     c. [3]
     d. [4]
     e. [5]
     f. [6] Strongly Agree

10. Tired

     a. [1] Strongly Disagree
     b. [2]
     c. [3]
     d. [4]
     e. [5]
     f. [6] Strongly Agree

Appendix D

Rosenberg Self-Esteem Scale (1965) [Abridged]

Below is a list of statements dealing with your general feelings about yourself. Please indicate how strongly you agree or disagree with each statement.

1. At the present moment I feel good about myself
   a. [1] Strongly Disagree
   b. [2]
   c. [3]
   d. [4]
   e. [5]
   f. [6] Strongly Agree
2. At the present moment I feel better about myself than normal
   a. [1] Strongly Disagree
   b. [2]
   c. [3]
   d. [4]
   e. [5]
   f. [6] Strongly Agree
3. At the present moment I value myself more than usual
   a. [1] Strongly Disagree
   b. [2]
   c. [3]
   d. [4]
   e. [5]
   f. [6] Strongly Agree
4. At the present moment I feel I have many positive qualities
   a. [1] Strongly Disagree
   b. [2]
   c. [3]
   d. [4]
   e. [5]
   f. [6] Strongly Agree

Appendix E

Social Connectedness Scale (Cheung, Sedikides, and Wildschut, 2016)

At the present moment I feel…

1. Connected to loved ones
    a. (1) Strongly Disagree
    b. (2)
    c. (3)
    d. (4)
    e. (5)
    f. (6) Strongly Agree
2. Protected
    a. (1) Strongly Disagree
    b. (2)
    c. (3)
    d. (4)
    e. (5)
    f. (6) Strongly Agree
3. Loved
    a. (1) Strongly Disagree
    b. (2)
    c. (3)
    d. (4)
    e. (5)
    f. (6) Strongly Agree
4. I can trust others
    a. (1) Strongly Disagree
    b. (2)
    c. (3)
    d. (4)
    e. (5)
    f. (6) Strongly Agree

Appendix F

Creative Imagination Scale

The Creative Imagination Scale is a measure of imaginative suggestibility. It can be administered to an individual or to groups. It does not require a hypnotic/trance induction procedure.

It was developed in response to other scales of the time, such as the Barber Suggestibility Scale or the Stanford Scales, which were perceived to be too authoritarian in style.

Instructions

The Creative Imagination Scale can be administered either:

1. Without any special preliminaries – participants are simply told that they will receive a test of creative imagination
2. After a traditional trance induction procedure – a standard hypnotic induction
3. After special preliminary instructions such as Task Motivational Instructions (Barber, 1969), Human Potential Instructions (Barber, Spanos, Chaves, 1974), or Think With Instructions (Berber & Wilson, 1977)

Participants should be asked to close their eyes and to keep them closed during the administration of the scale. The experimenter should read the scale items verbatim in the order they are presented.

Immediately following the administration of the Creative Imagination Scale participants should report what they experienced on the scoring form.

Reference:

Barber, T. X., Wilson, S. C. (1978). The Barber Suggestibility Scale and the Creative Imagination Scale: Experimental and Clinical Applications. *American Journal of Clinical Hypnosis*, 21: 84-108

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1. Arm Heaviness

"By letting your thoughts go along with these instructions you can make your hand and arm feel heavy, Please close your eyes and place your left arm straight out in front of you at shoulder height with the palm facing up."

(Begin timing) "Now imagine that a very heavy dictionary is being placed on the palm of your left hand. Let yourself feel the heaviness. Your thoughts make it feel as if there is a very heavy dictionary on your hand. You create the feeling of heaviness in your hand by thinking of a large heavy dictionary. Now think of a second large heavy dictionary being placed on top of the first heavy dictionary. Feel how heavy your arm begins to feel as you push up on the dictionaries. Push up on the heavy dictionaries as you imagine the weight; notice how your arm feels heavier and heavier. As you push up on them. Now tell yourself that a third big heavy dictionary is being piled on top of the other two heavy dictionaries in your hand and your arm is very, very heavy. Let yourself feel as if there are three heavy dictionaries on the palm of your hand and your arm is getting heavier and heavier and heavier. Feel your arm getting heavier and heavier and heavier, very, very, very heavy, getting heavier and heavier ... very heavy."

(Approximately 1'20" since the beginning of timing)

"Now tell yourself that your hand and arm feel perfectly normal again and just let your hand and arm come back down and relax."

2. Hand Levitation

"By directing your thoughts you can make your hand feel as if it is rising easily, without effort. Keep your eyes closed and place your right arm straight out in front of you at shoulder height with the palm facing down."

(Begin timing.) "Now, picture a garden hose with a strong stream of water pushing against the palm of your right hand, pushing up against the palm of your hand. Think of a strong stream of water pushing your hand up. Let yourself feel the strong stream of water pushing up against the palm of your hand, pushing it up. Feel the force of the water, pushing your hand up. Feel it pushing against the palm of your hand. Tell yourself that the force of the water is very strong, and, as you think about it, let your hand begin to rise. Feel your hand rising as you imagine a strong stream of water pushing it up, and up, and up, higher and higher. Tell yourself that a strong stream of water is pushing your hand up and up, raising your arm and hand higher as the strong stream of water just pushes it up, just rises and pushes and just pushes it up, higher and higher." (End of timing about 1'10".)

"Now tell yourself it's all in your own mind and just let your hand and arm come back down and relax."

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3. Finger Anaesthesia

"By focusing your thinking you can make your fingers feel numb. Please place your left hand in your lap with the palm facing up. Keep your eyes closed so you can focus fully on all the sensations in the fingers of your left hand."

(Begin timing.) "Now, try to imagine and feel as if a local anaesthetic has just been injected into the side of your left hand next to the little finger so that your little finger will begin to feel like it does when it 'falls asleep.' Focus on the little finger. Become aware of every sensation and the slight little changes as you think of the anaesthetic slowly beginning to move into your little finger, just slowly moving in. Notice the slight changes as the little finger begins to get just a little numb and a little dull. The little finger is becoming numb as you think of the anaesthetic moving in slowly."

"Now think of the anaesthetic moving into the second finger next to the little finger. Tell yourself that the second finger is getting duller and duller, more and more numb as you think of how the anaesthetic is beginning to take effect."

"Tell yourself that these two fingers are beginning to feel kind of rubbery and losing feelings and sensations. As you think of the anaesthetic moving in faster, the fingers feel duller and duller ... more and more numb ... dull, numb and insensitive. As you think of the anaesthetic taking effect, the two fingers feel duller and duller ... more and more numb ... dull ... numb ... insensitive."

"Keep thinking that the two fingers are dull, numb, and insensitive as you touch the two fingers with your thumb. As you touch the two fingers with your thumb notice how they feel duller and duller, more and more numb, more and more insensitive."

"Keep thinking that the two fingers are dull, numb, and insensitive as you touch the two fingers with your thumb. As you touch the two fingers with your thumb notice how they feel duller and duller, more and more numb, more and more insensitive ... dull, numb, rubbery and insensitive." (End of timing: about 1'50")

"Now tell yourself its all in your own mind and you're going to bring the feeling back; bring the feeling back into the two fingers."

4. Water "Hallucination"

"Keep your eyes closed. By using your imagination constructively you can experience the feeling of drinking cool, refreshing water."

(Begin timing.) "First, imagine you've been out in the hot sun for hours and you're very, very thirsty and your lips are dry and you're so thirsty. Now, picture yourself on a mountain where the snow is melting forming a stream of cool clear water. Imagine yourself dipping a cup into this mountain stream so you can have a cool, refreshing drink of water. As you think of sipping the water tell yourself it's absolutely delicious as you

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feel it going down your throat ... cold and beautiful and delicious. Feel the coolness and the beauty of the water as you take a sip. Now, think of taking another sip of water and feel it going over your lips and tongue, going down your throat, down into your stomach. Feel how cool, refreshing, delicious and beautiful it is as you take another sip ... so cool ... cold ... sweet ... beautiful ... delicious and refreshing. Think of taking another sip now and feel the cool water going into your mouth, around your tongue, down your throat and down into your stomach ... so beautiful and cool and wonderful ... absolutely delicious ... absolute pleasure." (End of timing: about 1'30".)

5. Olfactory-Gustatory "Hallucination"

"Keep your eyes closed. By using your imagination creatively you can experience the smell and taste of an orange."

(Begin timing.) "Picture yourself picking up an orange and imagine that you're peeling it. As you create the image of the orange, feel yourself peeling it and let yourself see and feel the orange skin on the outside and the soft white pulp on the inside of the skin. As you continue peeling the orange, notice how beautiful and luscious it is and let yourself smell it and touch it and feel the juiciness of it. Now think of pulling out one or two of the orange sections with your fingers. Pull out part of the orange and bite into it. Experience how juicy, luscious and flavourful it is as you imagine taking a deep, deep bite. Let yourself smell and taste the orange and notice that it's absolutely delicious. Let yourself feel how delicious, beautiful, and luscious it is. Just the most beautiful, juicy orange ... absolutely juicy and wonderful. Let yourself taste and smell the juicy orange clearly now as you think of taking another large bite of the delicious, juicy orange." (End of timing: about 1'30".)

6. Music "Hallucination"

"Keep your eyes closed"

(Begin timing.) "Now, think back to a time when you heard some wonderful, vibrant music; it could have been anywhere, and by thinking back you can hear it even more exquisitely in your own mind. You make it yourself and you can experience it as intensely as real music. The music can be absolutely powerful ... strong ... exquisite ... vibrating through every pore of your body ... going deep into every pore ... penetrating through every fibre of your being. The most beautiful, complete, exquisite, overwhelming music you ever heard. Listen to it now as you create it in your own mind." (End of timing: about 45".)

(15 second pause.) "You may stop thinking of the music now."

7. Temperature "Hallucination"

"Keep your eyes closed and place your hands in your lap with the palms facing down and resting comfortably on your lap. By focusing your thinking you can make your right hand feel hot."

(Begin timing.) "Picture the sun shining on your right hand and let yourself feel the heat. As you think of the sun shining brightly, let yourself feel the heat increasing. Feel the sun getting hotter and feel the heat penetrating your skin and going deep into your hand. Think of it getting really hot now ... getting very hot. Feel the heat increasing. Think of the sun getting very, very hot as it penetrates into your hand ... getting very hot. Tell yourself, 'The rays are increasing ... the heat is increasing ... getting hotter and hotter.' Feel the heat penetrating through your skin. Feel the heat going deeper into your skin as you think of the rays of the sun increasing and becoming more and more concentrated ... getting hotter and hotter. Feel your hand getting hot from the heat of the sun. It's a good feeling of heat as it penetrates deep into your hand ... hot, pleasantly hot, penetrating your hand now. It's a pleasantly hot feeling, pleasantly hot." (End of timing: about 1'15".)

"Now tell yourself it's all in your own mind and make your hand feel perfectly normal again."

8. Time Distortion

"Keep your eyes closed. By controlling your thinking you can make time seem to slow down."

(The following is to be read progressively more slowly, with each word drawn out with a long 2-6 second pause between statements.)

(Begin timing.) "Tell yourself that there's lots of time, lots of time between each second. Time is stretching out and there's lots of time ... more and more time between each second. Every second is stretching out. There's lots of time between each second ... lots of time. You do it yourself, you slow time down." (End of timing: about 1'40".)

(The following is to be read at a normal rate.) "And now tell yourself that time is speeding back up to its normal rate again as you bring time back to normal."

9. Age Regression

"Keep your eyes closed. By directing your thinking you can bring back the feeling that you experienced when you were in primary school – in first, second, third, or fourth year."

(Begin timing.) "Think of time going back, going back to primary school and feel yourself becoming smaller and smaller. Let yourself feel your hands, small and tiny, and your legs and your body, small and tiny. As you go back in time feel yourself sitting in a

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big desk. Notice the floor beneath you. Feel the top of the desk. You may feel some marks on the desk top, or maybe its smooth, cool surface. There may be a pencil slot and perhaps a large yellow pencil. Feel the under side of the desk and you may feel some chewing gum. Observe the other children around you, and the teacher, the black-board, the notice board, where the cloak room is, and the windows. Smell the chalk dust or the paste. You may hear the children and the teacher speaking. Now just observe and see what happens around you." (End of timing: about 1'20")

(15 second pause.) "Now tell yourself it's all in your own mind and bring yourself back to the present."

10. Mind-Body Relaxation

"Keep your eyes closed. By letting your thoughts go along with these instructions you can make your mind and body feel very relaxed."

(The following is to be read slowly.) (Begin timing.) "Picture yourself on a beautiful, warm summer day lying under the sun on a beach of an ocean or lake. Feel yourself lying on the soft, soft sand or on a beach towel that is soft and comfortable. Let yourself feel the sun pleasantly warm and feel the gentle breeze touching your neck and face. Picture the beautiful clear blue sky with fluffy little white clouds drifting lazily by. Let yourself feel the soothing, penetrating warmth of the sun and tell yourself that your mind and body feel completely relaxed and perfectly at ease ... peaceful, relaxed, comfortable, calm, so at ease, at peace with the universe ... completely relaxed ... relaxed, peaceful, lazy, tranquil ... calm ... comfortable. Your mind and body are completely relaxed ... completely relaxed ... calm, peaceful, tranquil, flowing with the universe." (End of timing: about 2'05".)

"Now you can open your eyes, let yourself continue to feel relaxed and yet perfectly alert ... peaceful, alert, normal again. Open your eyes."

Creative Imagination Scale   Name: _____

Please answer each item as honestly as possible. There are no right or wrong answers.
Read the statements below describing the possible responses for each item.
Then, circle the number (0, 1, 2, 3, 4) which corresponds to the statement that most nearly matches your experience.

1. When you were asked to imagine that one, two, then three dictionaries were being piled on the palm of your hand. Compared to what you would have experienced if three dictionaries were actually on your hand, what you experienced was:

0	1	2	3	4
0%	25%	50%	75%	90+%
Not at all the same	A little the same	Between a little and much the same	Much the same	Almost exactly the same

2. In the second test you were asked to think of a strong stream of water from a garden hose pushing up against the palm of your hand. Compared to what you would have experienced if a strong stream of water were actually pushing up against your palm, what you experienced was:

0	1	2	3	4
0%	25%	50%	75%	90+%
Not at all the same	A little the same	Between a little and much the same	Much the same	Almost exactly the same

3. In the third test you were asked to imagine that local anaesthetic had been injected into your hand and it made two fingers feel numb. Compared to what you would have experienced if local anaesthetic had actually made the two fingers feel numb, what you experienced was:

0	1	2	3	4
0%	25%	50%	75%	90+%
Not at all the same	A little the same	Between a little and much the same	Much the same	Almost exactly the same

4. In the fourth test you were asked to think of drinking a cup of cool mountain water. Compared to what you would have experienced if you were actually drinking cool mountain water, what you experienced was:

0	1	2	3	4
0%	25%	50%	75%	90+%
Not at all the same	A little the same	Between a little and much the same	Much the same	Almost exactly the same

5. In the fifth test you were asked to imagine smelling and tasting an orange. Compared to what you would have experienced if you were actually smelling and tasting an orange, what you experienced was:

0	1	2	3	4
0%	25%	50%	75%	90+%
Not at all the same	A little the same	Between a little and much the same	Much the same	Almost exactly the same

6. When you were asked to imagine listening to some music, how similar was the experience to that of actually listening to some music?

0	1	2	3	4
0%	25%	50%	75%	90+%
Not at all the same	A little the same	Between a little and much the same	Much the same	Almost exactly the same

7. When you were asked to imagine the sun shining on your hand and making it feel hot, how similar was the experience to how you would actually feel if the sun was shining on your hand, making it feel hot?

0	1	2	3	4
0%	25%	50%	75%	90+%
Not at all the same	A little the same	Between a little and much the same	Much the same	Almost exactly the same

8. When you were asked to imagine time slowing down, how similar was the experience to that of time actually slowing down?

0	1	2	3	4
0%	25%	50%	75%	90+%
Not at all the same	A little the same	Between a little and much the same	Much the same	Almost exactly the same

9. When you were asked to imagine that you were a child at primary school, how similar was the experience to that of actually being a child in primary school?

0	1	2	3	4
0%	25%	50%	75%	90+%
Not at all the same	A little the same	Between a little and much the same	Much the same	Almost exactly the same

10. When you were asked to imaging yourself relaxing on the beach, how similar was the experience to that of actually relaxing on the beach?

0	1	2	3	4
0%	25%	50%	75%	90+%
Not at all the same	A little the same	Between a little and much the same	Much the same	Almost exactly the same

Appendix G

Creative Experiences Questionnaire (Merckelbach, Horselenberg, and Muris, 2001)

(*Answered as [1] Yes, [2] I'm Not Sure, [3] No*)

Creative Experiences Questionnaire
CEQ

Items

1. As a child, I thought that the dolls, teddy bears, and stuffed animals that I played with were living creatures.
2. As a child, I strongly believed in the existence of dwarfs, elves, and other fairy tale figures.
3. As a child, I had my own make believe friend or animal.
4. As a child, I could very easily identify with the main character of a story and/or movie.
5. As a child, I sometimes had the feeling that I was someone else (e.g., a princess, an orphan, etc.)
6. As a child, I was encouraged by adults (parents, grandparents, brothers, sisters) to fully indulge myself in my fantasies and daydreams.
7. As a child, I often felt lonely.
8. As a child, I devoted my time to playing a musical instrument, dancing, acting, and/or drawing.
9. I spend more than half the day (daytime) fantasizing or daydreaming.
10. Many of my friends and/or relatives do not know that I have such detailed fantasies.
11. Many of my fantasies have a realistic intensity.
12. Many of my fantasies are often just as lively as a good movie.
13. I often confuse fantasies with real memories.
14. I am never bored because I start fantasizing when things get boring.
15. Sometimes I act as if I am somebody else and I completely identify myself with that role.
16. When I recall my childhood, I have very vivid and lively memories.
17. I can recall many occurrences before the age of three.
18. When I perceive violence on television, I get so into it that I get really upset.
19. When I think of something cold, I actually get cold.
20. When I imagine I have eaten rotten food, I really get nauseous.
21. I often have the feeling that I can predict things that are bound to happen in the future.
22. I often have the experience of thinking of someone and soon afterwards that particular person calls or shows up.
23. I sometimes feel that I have had an out of body experience.
24. When I sing or write something, I sometimes have the feeling that someone or something outside myself directs me.
25. During my life, I have had intense religious experience which influenced me in a very strong manner.

Appendix H

Self-Description Questionnaire III (Problem-Solving/Creativity subscale) (Marsh and Gouvernet,

1989)

[1] Strongly Disagree – [2] Disagree – [3] Agree – [4] Strongly Agree

1. I am never able to think up answers to problems that haven't already been figured out.

    1 2 3 4

2. I am good at combining ideas in ways that others have not tried.

    1 2 3 4

3. I wish I had more imagination and originality.

    1 2 3 4

4. I enjoy working out new ways of solving problems.

    1 2 3 4

5. I'm not much good at problem solving.

    1 2 3 4

6. I have a lot of intellectual curiosity.

    1 2 3 4

7. I am not very original in my ideas, thoughts, and actions.

    1 2 3 4

8. I am an imaginative person.

    1 2 3 4

9. I would have no interest in being an inventor.

    1 2 3 4

10. I can often see better ways of doing routine tasks.

    1 2 3 4

Appendix J

Southampton Nostalgia Scale (7-item version) (Barrett, Grimm, Robins, Wildschut, Sedikides,

and Janata, 2010)

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

1. How valuable is nostalgia for you?
    a. [1] Not at all
    b. [2]
    c. [3]
    d. [4]
    e. [5]
    f. [6]
    g. [7] Very much
2. How important is it for you to bring to mind nostalgic experiences?
    a. [1] Not at all
    b. [2]
    c. [3]
    d. [4]
    e. [5]
    f. [6]
    g. [7] Very much
3. How significant is it for you to feel nostalgic?
    a. [1] Not at all
    b. [2]
    c. [3]
    d. [4]
    e. [5]
    f. [6]
    g. [7] Very much
4. How prone are you to feeling nostalgic?
    a. [1] Not at all
    b. [2]
    c. [3]
    d. [4]
    e. [5]
    f. [6]
    g. [7] Very much

5. How often do you experience nostalgia?
    a. [1] Not at all
    b. [2]
    c. [3]
    d. [4]
    e. [5]
    f. [6]
    g. [7] Very much
6. Generally speaking, how often do you bring to mind nostalgic experiences?
    a. [1] Not at all
    b. [2]
    c. [3]
    d. [4]
    e. [5]
    f. [6]
    g. [7] Very much
7. Specifically, how often do you bring to mind nostalgic experiences?
    a. [1] At least once a day
    b. [2] Three or four times a week
    c. [3] Approximately twice a week
    d. [4] Approximately once a week
    e. [5] Once or twice a month
    f. [6] Once every couple months
    g. [7] Once or twice a year

Appendix K

Vividness of Visual Imagery Questionnaire (VVIQ) (Marks, 1973)

Use the following scale to rate the vividness of each of the following items—
[1] Perfectly clear and as vivid as normal vision
[2] Clear and reasonably vivid
[3] Moderately clear and vivid
[4] Vague and dim
[5] No image at all (only "knowing" that you are thinking of the object)

Think of some relative or friend whom you frequently see (but who is not with you at present), and consider carefully the picture that comes before your mind's eye. Then rate the vividness and clarity of the images in the following items:

     1) The exact contour of the face, head, shoulders, and body
     2) Characteristic poses of the head, attitudes of the body, etc.
     3) The precise carriage, length of step, etc. in walking
     4) The different colors worn in some familiar clothes

Visualize a rising sun. Carefully consider the picture that comes before your mind's eye. Then rate the vividness and clarity of the images in the following items:

     1) The sun is rising above the horizon into a hazy sky
     2) The sky clears and surrounds the sun with blueness
     3) Clouds. A storm blows up, with flashes of lightening
     4) A rainbow appears

Think of the front of a shop to which you often go. Consider the picture that comes before your mind's eye. Then rate the vividness and clarity of the images in the following items:

     1) The overall appearance of the shop from the opposite side of the road
     2) A window display including colors, shapes, and details of individual items for sale
     3) You are near the entrance. The color, shape, and details of the door
     4) You enter the shop and go to the counter. The counter assistant serves you. Money changes hands

Think of a country scene which involves trees, mountains, and a lake. Consider the picture that comes before your mind's eye. Then rate the vividness and clarity of the images in the following items:

     1) The contours of the landscape
     2) The color and shape of the trees
     3) The color and shape of the lake
     4) A strong wind blows on the trees and the lake causing waves

Appendix L

Informed Consent Form for participants who only took Part I of the study

Memory, Emotion Perception, and Imagination
Psychology Department – College of William and Mary

The purpose of this study is to examine the relationship between memory, emotions, and imagination. The task will start with a questionnaire regarding your feelings towards certain aspects of your past. Afterwards, you will be presented with another questionnaire which will ask you about your imagination tendencies.

Your privacy is important to us and we make every effort to protect the data you generate. Your data will be confidential (i.e. privately withheld) and will not be identified in the publication of the results of the study.

Importantly, the results of this experiment will not be used to look at any specific individual's performance; we are only interested in group averages. No identifying information will ever be made public

Please read the paragraph below and sign the bottom
The general nature of this study has been explained to me. I understand that I will be asked to complete a questionnaire regarding my feelings towards certain aspects of my past as well as a questionnaire about my tendencies for imagination. My participation in this study should take approximately 5-10 minutes. I understand that my responses will be confidential and that my name will not be associated with any results of this study. I know that I do not have to participate in this study and that if I do choose to participate I may stop at any time without any penalty. I know that I may refuse to answer any question asked and I also understand that any credit for participation will not be affected by my responses or by my exercising any of my rights. I also know that, in order to preserve the integrity and validity of the study, I may not divulge any details regarding the study to other participants until the study has terminated. I am aware that I may report dissatisfactions with any aspect of this experiment to the Chair of the Psychology Department Research Committee, Dr. Peter M. Vishton, 1-757-221-3879 or vishton@wm.edu. I am aware that I must be at least 18 years of age to participate. My signature below signifies my voluntary participation in this project, and that I can request a copy of this consent form.

Appendix M

Informed Consent Form for participants who completed both Parts I and II of the study

Imagery, Emotion, and Imagination
Psychology Department – College of William and Mary

The purpose of this study is to examine the relationship between imagery, emotions, and imagination. The task will consist of a series of questionnaires asking you about your creative and imaginative tendencies as well as your proneness to experiences of nostalgia. You will also be asked to rate the imagined vividness of different scenes and scenarios in your mind.

Your privacy is important to us and we make every effort to protect the data you generate. Your data will be anonymous, meaning no identifying information will be linked to your data.

Importantly, the results of this experiment will not be used to look at any specific individual's performance; we are only interested in group averages.

Please read the paragraph below and sign at the bottom.
The general nature of this study has been explained to me. I understand that I will be asked to complete a questionnaire regarding my feelings towards certain aspects of my past as well as questionnaires regarding my imaginative/creative tendencies. I understand that I will be asked to view a series of photographs, write a small essay, fill out a series of questionnaires, and complete two tasks involving creativity and guided listening. My participation in this study is expected to take between 30 to 60 minutes. I understand that my responses will be anonymous and that information that identifies me will not be disclosed to others. I understand that I do not have to participate in this study and that if I do choose to participate I may stop at any time without any penalty. I will receive 1.0 research participation credits in return for my participation, and I understand that credit for participation will not be affected by my responses or by my exercising any of my rights. I also know that, in order to preserve the integrity and validity of the study, I may not divulge any details regarding the study to other participants until the study has terminated.

I understand that if I wish to find out about the results of the study, I may contact Conor Smith (cosmith@email.wm.edu) following completion of the study. Please note that it may take several weeks or months for the data collection and analyses to be completed.

I am aware that I may report dissatisfactions with any aspect of this experiment to the Principal Investigators of this study: Dr. Todd Thrash (tmthra@wm.edu) and Conor Smith (cosmith@email.wm.edu). I may also report dissatisfactions to the Director of the Protection of Human Subjects Committee, Jennifer Stevens (jastev@wm.edu).

I am aware that I must be at least 18 years of age to participate. My signature below signifies my voluntary participation in this project, and that I can request a copy of this consent form.