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The American University in Cairo

School of Global Affairs and Public Policy

The Power of Nostalgia in Creating Lovemarks for Brands

A Thesis Submitted to

The Department of Journalism and Mass Communication

In partial fulfillment of the requirements for the

Master of Arts

By

Sandy Mamdouh Philip

Under the supervision of Dr. Ahmed Taher

Fall 2020

Contents

Acknowledgment	4
Abstract.....	6
Chapter 1: Introduction	7
Chapter 2: Literature Review	9
2.1 Nostalgia	9
2.1.1 Personal nostalgia has a more vigorous intensity.	10
2.1.2 Historical nostalgia and the effects of authenticity and heritage.....	12
2.1.3 A long relationship with the brand, self-continuity, brand attachment, and brand loyalty.....	15
2.1.4. Nostalgia and social connectedness	16
2.1.5 Power of nostalgia and retro branding	17
2.1.6 The dark side of nostalgia	19
2.2 Lovemarks	20
2.2.1 Emotions influence decision making and purchase intention	20
2.2.2 Mystery, intimacy, and sensuality	21
Chapter 3: Conceptual Model.....	24
3.1 Operational definitions	27
3.1.1 Lovemarks	27
3.1.2 Nostalgia	27
3.2 Indicators of Lovemarks	28
3.2.1 Relationship	28
3.2.2 Loved by People	28
3.2.3 Personal	29
3.2.4 Creates a love story.....	30
3.2.5 The touch of sensuality	30
3.2.6 Iconic	31
3.2.7 Infused	31
3.2.8 Story	31
3.2.9 Wrapped in mystery.....	32
3.2.10 Spirit	32
3.2.11 Passionately Creative	32

3.2.12 Ideas Company.....	32
3.3 Research Questions and Hypotheses.....	36
3.3.1 Research Question 1	36
3.3.2 Research Question 2	36
Chapter 4: Methodology	38
4.1 Method	38
4.2 Sample.....	40
4.3 Ethical Standards.....	42
4.4 Procedures	43
Chapter 5: The Context	44
5.1 Hotels	44
5.1.1 History of the Hotels and their historical corners/rooms/artifacts	44
5.2 Restaurants & Cafés	60
5.2.1 History of the Cafés and their historical corners/furniture/artifacts	60
Chapter 6: Results	69
6.1 Interviews.....	69
6.1.1 Hotels	69
6.1.2 Restaurants & Cafés	80
6.2 Survey.....	88
6.2.1 Dependent Variables Verification	88
6.2.2 Significance between IV & DV	96
Chapter 7: Findings	107
7.1 HORECA's Interview	107
7.1.1 Brand awareness and mysteriousness.....	107
7.1.2 Heritage vs. experience.....	110
7.1.3 Modernization, Relocation, and Reconstruction	112
7.2 Survey.....	116
7.2.1 Hotels	116
7.2.2 Restaurants and Cafés	130
7.3 Conclusion	141
7.3.1 Limitations.....	141

7.3.2 Managerial Implication	142
7.3.3 Recommendations for Future Research	145
References	150
Appendices.....	157
Appendix 1: IRB Approval	157
Appendix 2: CAPMAS Approval.....	158
Appendix 3: English Survey	159
Appendix 4: Interview Questions.....	167
Appendix 5: Regression Tables of Hotels.....	168
Appendix 6: Regression Tables of Restaurants and Cafés	189
Appendix 7: Interviews Question & Answer	207
7.1 Hotels	207
7.2 Restaurants & Cafés	228
Appendix 8: Survey Results.....	240
8.1 Hotels	240
8.2 Restaurants and Cafés	310

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Abstract

Brand loyalty is a destination that most brands exert tedious attempts to achieve. Nostalgia, on another note, is encountered by most people worldwide in different contexts. Despite the vast research on nostalgia, little is known about the effect of nostalgia in creating authentic Lovemarks for historic places. Previous literature granted a clear and detailed understanding of the Lovemarks concept and the different forms and effects of nostalgia in various settings. To investigate the relationship between Lovemarks and Nostalgia, this study discerns the factors of Lovemarks in historical (Hotels, Restaurants, and Cafes) HORECA in Egypt to test their relation with Nostalgia Proneness (NP). Data were collected through interviewing HORECA managers, in addition to an online questionnaire with HORECA guests. Results illuminate the connection between nostalgia and Lovemarks through different aspects. Results also showed that Lovemarks factors slightly differ between hotels and cafes. The study concluded that nostalgia proneness is related to brand Lovemarks in many dimensions. This study is the impetus of a potential stream of research on the relation between nostalgia and Lovemarks. It contributes to future research by paving the way to the nostalgia effects on brand Lovemarks, which rose from some historical places in the land that started the pages of history: Egypt.

Keywords: Lovemarks, Nostalgia Proneness.

Chapter 1: Introduction

One could close their eyes and think or wish to return to a specific place or time in the past, which is only attained through nostalgia. Some people find nostalgia in old places, old pictures, old friends, old objects, old scents, etc. Nostalgia differs from a person to the other in terms of the factors that elicit the feeling, but what is common for all is the feeling itself. It is the desire to return to a former time in one's life. Many researchers studied different effects and types of nostalgia. Nostalgia was found to have a remarkable impact on people's psychology, some of which were positive effects, and others were negative (Muehling and Spratt, 2004; Kim and Yim, 2018). On another note, the new concept of Lovemarks that was first introduced by Roberts (2005) has shown distinction in many recent studies. Researchers confirmed many ideas proposed by Roberts (2005) in his book. Many factors, such as satisfaction, brand attachment, and above all, mystery, sensuality, and intimacy, had shown evidence in building brand trust and loyalty (Cho, 2011; Rodrigues and Rodrigues, 2019; Cho, Fiore and Russell, 2015). Still, no study had inquired the power of nostalgia in creating the brand Lovemarks. Therefore, this study aims to inspect the correlation between nostalgia proneness and authentic brand Lovemarks.

Additionally, this study expands upon consumers' perception of historical HORECA brands and whether they are acquainted with their heritage and value. The study also scrutinizes people's stance on nostalgia generally and nostalgic HORECA specifically. This study is critical because it fills the literature gap to study the link between Nostalgia Proneness and Lovemarks. This study is the first of its kind to test the power of nostalgia in the old historical HORECA in Egypt in creating authentic brand Lovemarks. It is also crucial because marketers could learn more about the value, heritage, and authenticity of old brands and how it affects the long-term

relationship with customers; hence, they know how to build brand love, attachment, and, eventually, loyalty.

Chapter 2: Literature Review

Nostalgia has been studied for several years because of its importance and significant effect on people's psychology and feelings. There are several aspects, types, and effects of nostalgia in marketing and advertising. Literature provides some findings of nostalgia, some of which are personal versus historical types of nostalgia (Marchegiani and Phau, 2013; Muehling and Pascal, 2012; Muehling, Sprott, and Sultan, 2014; Natterer, 2015). Literature showed positive and negative effects of nostalgia (Muehling and Sprott, 2004; Kim and Yim, 2018) and nostalgia and social influence (Fan, Jiang, and Hu, 2020; Jin and Youn, 2017). However, no studies were found to test the power of nostalgia in creating Lovemarks for brands. Lovemarks, as stated by Roberts (2005), is the strong relationship between the customer and the brand that creates loyalty beyond reason. Moreover, most of the studies were conducted using either an experimental approach or an online survey. Also, no study was conducted in the Middle East. Therefore, to fill out those gaps, this study investigates nostalgia's power in creating Lovemarks for hotels, restaurants, and cafes (HORECA) brands in Egypt. It is anticipated that nostalgic proneness is significantly and positively related to authentic brand Lovemarks. To verify this hypothesis, literature is organized below in terms of the correlation in findings regarding both nostalgia and Lovemarks separately.

2.1 Nostalgia

Nostalgia in this study means one's attitude toward the past. Some people feel nostalgic about a particular time or place in the past and wish to return in time to relive it. Some people see nostalgia as a way to relive their personal memory. For example, some people feel nostalgia in childhood photos, a taste of their favorite meal cooked by their grandmothers, a smell of a

special one's perfume, a piece of specific music or song, or a particular place or even weather condition. Other people believe they find nostalgia in the history of eras they did not live in. For example, some people love to spend a couple of days in historical hotels or have a cup of coffee in any historical café because they want to feel that they took the time machine and it stopped at a specific time in the past. For some, nostalgia is a gateway to escape from the modern world. The literature below probes each point of this definition in more detail to pave the way for this study to test the power of nostalgia in creating authentic brand Lovemarks.

2.1.1 Personal nostalgia has a more vigorous intensity.

Previous studies attempted to determine the effects of both personal and historical nostalgia. Some examples of personal nostalgia could be found in ads. For example, an ad by Apple once featured many people's childhood favorite Muppet, Cookie Monster in a Siri Commercial. Also, Microsoft's ad, the Child of '90s in Internet Explorer displayed many computer games that were famous for this generation. These two ads target the children of the '90s by making them relate and connect with their favorite Muppet or their favorite computer games during their childhood. On the other hand, an Egyptian Pepsi and Chipsy ad aired in Ramadan 2014 featuring the 4M, a band consisting of five siblings who started their musical band in the late '70s and were very famous for the '80s generation. The band was initiated by the Egyptian actor Ezzat Abo Oaf and his four sisters, Mervat, Maha, Mona, and Manal. The ad also featured many other celebrities during the '60s, '70s, and '80s. This ad is an excellent example because it clarifies the difference between personal and historical nostalgia. In other words, the ad is a personal nostalgia for the older generations while it is considered historical nostalgia for the '90s generation. Although it was deemed historical to the new generation, for it featured an old era where they did not live in, most of them felt nostalgic, loved the song, and felt connected

with the ad to some extent. This was inferred through their opinions and reactions on social media after the ad was aired. Part of the literature suggested that personal nostalgia has more emotional intensity than historical ones. Marchegiani and Phau (2010) and Marchegiani and Phau (2013) carried two studies to find that personal nostalgia experiences in an advert have a more intense effect on people than historical nostalgia. Besides, the personal nostalgia type has a more substantial effect when related to a "sense of loss" or "desire to return back" (Marchegiani & Phau, 2013).

In addition to the higher effect of personal nostalgia on consumers, other studies suggested that some people feel self-reflection, which results in positive attitudes towards the brands. Muehling and Pascal (2012), Muehling, Sprott, and Sultan (2014), and Natterer (2015) found that prior experiences along with childhood memories are significant factors in creating a strong feeling of nostalgia. It was found that consumers are more likely to feel self-reflection and feel involved with the ad when nostalgic themes are used. In their study, self-reflection was a feeling of yearning for a lived past and realizing it through a connection and involvement in the ads. In addition to supporting that personal nostalgia outperformed the historical one in the positive effect on consumers' feelings and attitudes, empirical evidence supported the strong self-relevance toward the personal nostalgia more than the historical one as consumers make a conscious bridging process reflecting on their own lives. Self-reflection is also critical in two significant roles, attracting more attention to the brand, and information can be related to memories and hence, can be remembered easily. Moreover, self-reflection ads positively influence consumers' attitudes and purchase intentions only if done right (Muehling & Pascal, 2012). Furthermore, it was found that consumers who had a prior in-home brand exposure during childhood were more likely to have high purchase intentions. However, consumers who had no

prior exposure to the ads were found to be affected by nostalgic ads as well. Nostalgic themed ads have an impact on consumers, whether they have prior exposure or not. Nevertheless, the maximum impact was evident from brands who considered consumers with prior experience and in-home exposure with the brand (Muehling et al., 2014). Natterer (2015) aimed to test the effects of films through different factors, which are as follows: gender, mood, involvement, age, educational background, media usage frequency, nostalgia proneness. Only age was found to have effects on personal nostalgia. Hunt and Johns (2013) made it clear in their study that it is needless to mention that older people get more affected by nostalgia and can relate to a broader range of life events than younger people do. Hence, age is an essential factor in nostalgia as well. These two studies' weaknesses are that some were carried out using an experimental approach, which is done in an artificial setting and could affect the results' external validity. Simultaneously, the rest were either a review of the literature or online surveys that may lack accuracy.

2.1.2 Historical nostalgia and the effects of authenticity and heritage

Given that personal nostalgia has a more substantial effect on consumers' attitudes does not deny the significance of the impact of historical nostalgia. Historical nostalgia was found to have a significant impact on purchase intentions as well as the perceived authenticity of the brands, giving a sense of fantasy and mysteriousness, and a way to escape from the modern world (Fritz, Schoenmueller, and Bruhn, 2017; Hemetsberger and Pirker, 2006; Hunt and Johns, 2013; Marchegiani & Phau, 2011; Merchant and Rose, 2013). Merchant and Rose (2013) aimed to test the impact of nostalgia felt from a past not lived by an individual. Involving historical nostalgia and linking the core brand with its history has shown robust effects of the ads. As for the effect of historical nostalgia on consumers' attitudes toward the advert and the brand, and

their purchase intentions, Marchegiani and Phau (2011) found that the higher the level of historical nostalgia, the higher the attitude towards the brand. Regarding the attitude toward the advert and the purchase intention, they did not show a significant increase. However, it was shown that they are positively correlated with the level of historical nostalgia induced.

The authenticity of the brand was shown to impact customers significantly and was shown to be affected by some factors. Brand authenticity always allows people to see behind the curtains. It helps them believe in "real" ideas. An example of brand authenticity is Dove's Campaign for Real Beauty in 2004. The campaign's central message was to change people's perception of beauty and help women feel more confident about their looks. Therefore, authenticity is more effective and built on more genuine ideas that powerfully resonate in people's minds. Authenticity was found to affect the evaluation of nostalgic images in advertising. Although there was no significant correlation found between authenticity and nostalgia in perceiving images, it is suggested that the authenticity of tradition-related nostalgia images has crucial importance in perceiving images that are related to leisure and tourism (Hemetsberger and Pirker, 2006). Besides, involving historical nostalgia and linking the core brand with its history has shown strong ads' effects. This was shown through strengthening trust, creating positive emotions, perceiving brand stability, showing consistency in keeping a brand's promises (Merchant and Rose, 2013).

On another note, the brand's past and heritage were found to be affecting the authenticity of the brand. Brands that have a long history and nostalgia had an effect on brand authenticity. Besides, some factors were found to influence brand authenticity, such as virtuousness, employee passion, and brand legitimacy. Moreover, it was found that brand authenticity helps

build a strong brand relationship, which leads to brand loyalty, purchase intentions, willingness to pay a price premium, and ensures consumers' tolerance if any bad experience with the brand occurred. It was found that low-involvement consumers are more likely to be persuaded by the brand heritage, unlike high-involvement consumers seeking more information (Fritz, Schoenmueller, and Bruhn, 2017). One weakness in the previous studies is that no support was shown that authenticity is a prerequisite to establishing nostalgia. Thus, this study will be aiming to fill the gap in this area.

Adding to the previous effects of historical nostalgia and authenticity, historical nostalgia was also found to have a feeling of fantasy and to be a way to escape from the modern world. Hunt and Johns (2013) found that nostalgia is not only resulting from a personal experience, but it is a way of escaping and fantasy. A major finding highlighted in this study's literature was that nostalgia is sometimes an escape from the modern world resulting from the following sentiments: loss of space or time, loss of individual freedom or values, and loss of simplicity and authenticity. Merchant and Rose (2013) supported the same idea by finding that vicarious nostalgia increases brand attachment and brand heritage because it involves fantasies and emotions about past eras. Another significant finding that is worth mentioning is that human senses have a great impact on eliciting nostalgia. Nostalgia is “the bittersweet memory of happier times;” this is how nostalgia was described by one of the interviewees in the study by Hunt and Johns (2013). They also found that although it was a bittersweet feeling, it leads to a positive feeling of longing for a better and happier place and time in the past and a wish to relive it. It was found that sight, scent, sound, or feel are essential factors in recalling the past and creating a sense of nostalgia. This, consequently, leads to purchase intentions. Talking about the odors, it was hard to implement smells in the study; however, people recalled some smells from images

shown to them. Smells were able to remind them of a general emotional backdrop, but not a detailed one (Hunt and Johns, 2013). One weakness of this study is that the methodology used was a review of the literature and a small pilot study. Thus, the current study aims to fill this gap by using a larger sample.

2.1.3 A long relationship with the brand, self-continuity, brand attachment, and brand loyalty

Adding to the previous finding, it is crucial to mention the factors that help create nostalgia and, eventually, brand loyalty. Some of these factors are self-continuity, past brand attachment, and a long relationship with the brand. Ju, Kim, Chang, and Bluck (2016) supported the idea of self-continuity by finding that a feeling of self-continuity is significant after watching a nostalgic themed ad. Their study defined self-continuity as per psychologists to be connecting who one was in the past to who one is today through maintaining identity congruency. Therefore, self-continuity is important in nostalgia marketing as it heightened the brand attitude and purchase intention, which generally ends with actual buying. On another note, self-discontinuity could have a negative effect. Kim and Yim (2018) found that the effect of nostalgia on consumers differs in terms of gender and age. It was also found that nostalgia is affected by body-image with some women. Women whose body image changed currently were negatively affected by marketing communications that used nostalgic themes.

There is a significant relation between past brand attachment and brand loyalty. Langaro, Loureiro, and Contreiras (2020) found that nostalgic effects are more efficient when there is already high past brand attachment. Toledo and Lopes (2016) aimed to test nostalgia's effect on the consumers' loyalty to the brand. They found that focusing on historical incidents experienced

by consumers in the past would enhance the relationship with it and consequently strengthen the brand loyalty. Most importantly, nostalgia was found to have a tremendous positive influence on both extinct and prevailing brands. Moreover, satisfaction is crucial in establishing loyalty. It was found that satisfaction is a major factor in determining trust and a strong brand attachment, and hence, strong behavioral loyalty and continuous buying behavior (Bahri-Ammari, Ben Khelil, and Niekerk, 2016). Confirming the findings of Langaro et al. (2020)'s brand attachment, nostalgia was found to influence luxury restaurants' brand attachment. The brand attachment was also found to impact consumers significantly being indifferent about their high prices. Moreover, satisfaction was found to have a great impact on increasing positive word of mouth recommendations. Satisfaction and nostalgia were crucial in creating a brand attachment between consumers and luxury restaurants (Bahri-Ammari et al., 2016). A drawback of these studies is that some were conducted through an experimental approach, which cannot be generalized. Another drawback is that none of these studies aimed to test the solo effect of nostalgia on creating brand loyalty, which is one of the primary purposes of this study.

2.1.4. Nostalgia and social connectedness

In today's age and the excessive use of social media, it is clearly noticed that what gets trendy quickly goes viral. Everybody wants to copycat the fads. The same applies to nostalgia. Fan, Jiang, and Hu (2020) and Jin and Youn (2017) aimed to study the causal effect of nostalgia and social influence on consumer behavior and purchase intentions. It was found that social connectedness has a strong influence on purchase intention because the majority fears to stand out from the group. It was found that nostalgic influence occurs in both personal and group contexts. It was also found that consumers seek conformity instead of uniqueness when incident nostalgia appears. This study sheds light on the importance of bringing people together (Fan et

al., 2020). Testing the effect of social connectedness in the online world, Jin and Youn (2017) found that nostalgia has a significant effect online, which results in positive online word of mouth (eWOM). It was also found that nostalgia-themed content on social media works more efficiently when there is a strong social influence. However, no significant difference between weak and robust nostalgia effect was evoked when there is low social influence. An example of a successful eWOM could be given by referring to the same case of Pepsi and Chipsey's ad mentioned previously. As mentioned above, the ad had potent reactions that were inferred through the endless shares of people (whether they were from the older generation or the young one; i.e., people who perceived it as personal nostalgia or historical one). This ad is still shared on social media by many people, pages, and groups until today. This shows the power of nostalgia in creating positive eWOM that could remain to echo for years. The previous studies also used an experimental approach, which does not ensure validity.

2.1.5 Power of nostalgia and retro branding

Old is gold. This proverb has been evidence that everything old has a great value. Adding to the finding by Loureiro and Contreiras (2020) about past brand attachment, a study carried out by Bartier (2011) found that the perceived oldness of the brand, the recalling process of consumers' lived memories, and the feelings were found to be the most three critical characteristics in creating nostalgia power. The brand's oldness has to do with the core values of the brand, its heritage, and its history. It was also found that in order to elicit nostalgia, there must be a high level of brand awareness and occasional buying.

Nevertheless, the technological and modern world had another opinion. Literature shows that most people prefer new products that help them cope with nowadays technology (Brown,

Kozinets, and Sherry, 2018; Cattaneo and Guerini, 2012; Hallegatte, Ertz, and Marticotte, 2018). It was found that brand trust and loyalty that consumers have toward old brands are a competitive edge in gaining consumers while first-movers are controlled by technology and imitation. Hence, a new brand with a nostalgic association is preferable to consumers than a purely retro brand (Brown et al., 2018; Cattaneo and Guerini, 2012). A retro brand means a comeback of old products with new technological features but old styles. Some examples of these products are the Porsche 911, Volkswagen Beetle, Fiat, and the new Nokia 3310. Brown et al. (2018) found that nostalgia is more likely increasing during chaotic times. It was suggested that the best brands that can be renovated have a well-known story yet are not recalled or mentioned in recent marketing. These renovated brands should also be amenable to cope with modern technology and appeal to consumers who are always up to date. This was also supported by Cattaneo and Guerini (2012) as consumers were found to prefer the new products with updates that cope with their age inspired by nostalgia; hence, increase their purchase intention. Consumers would love to see an old product but better than before. It was also found that even older consumers will consider the updated features and quality in an old brand. Although they have previous experience with it, their expectations would change over the years to cope with technological progress. As for the purchase intention, Hallegatte et al. (2018) aimed to study the effect of blending nostalgia with retro branding in music. They found that consumers are more likely to attend and be more willing to pay for retro brands. However, when consumers are prone to nostalgia, they did not show an intention to spread word-of-mouth. Although the previous studies showed the modern world's view towards old and retro brands, they did not show the modern world's stance or loyalty towards the old brands.

2.1.6 The dark side of nostalgia

Similar to anything in life, nostalgia has a negative side. Approving the finding by Kim and Yim (2018) about discontinuity, which shows that nostalgia could negatively impact, the subsequent studies showed the negative nostalgia effect on consumer behaviors and purchase intention. Langaro et al. (2020) found that although nostalgia might have some negative impact and feelings, it is more efficient with low involvement products. Low-involvement products are those that one buys without thinking before making the purchase decision, such as candies, ice cream, or chocolates. By contrast, high involvement products are those that one buys after a lot of thinking and comparing to make a final purchase decision, such as houses or cars. Nostalgia was found more effective than probability markers as it has the most potent psychological effect on consumers, which overtakes that of markers. Although the negative effect of nostalgia was shown in the literature, purchase intention was poorly affected. It was found that in some cases, nostalgia could result in negative feeling for the need to go back in the past which is unattained, and hence, lead to feelings of regret and sadness (Muehling and Sprott, 2004; Marchegiani and Phau, 2010). It is also worth mentioning that, as per Marchegiani and Phau (2010), a personal nostalgia experience in an advert was found to have a more intense effect on people than that of historical nostalgia. Nevertheless, these adverse effects could be directed into a buying intention for the product being advertised instead (Muehling and Sprott, 2004). However, Barauskaitė and Gineikienė (2017) found nostalgic consumers to have higher purchase intentions for nostalgic products than innovative consumers who were not affected by nostalgic products.

2.2 Lovemarks

Lovemarks, as per Roberts (2005), is the strong relationship between the customer and the brand that creates loyalty beyond reason; hence, transform the brand into a Lovemarks for customers. Roberts (2005) specified many factors essential in strengthening the brand-customer relationship in his book “Lovemarks: The Future Beyond Brands.” These crucial factors are defined in the conceptual model chapter of this study and tested through an online questionnaire. Examples of Lovemarks could be Coca-Cola, Apple, LEGO, Converse, IKEA, and the list goes on. For example, some people prefer to order a bottle of water if they find only Pepsi.

Advertisers emphasized Lovemarks in many comparative ads, such as Coca-Cola vs. Pepsi ads.

2.2.1 Emotions influence decision making and purchase intention

Building upon the theory of Lovemarks by Roberts (2005), many studies were conducted to test the emotional brand's effect and the mystery, intimacy, sensuality effects on purchase intention and brand attachment. Confirming the findings of Bahri-Ammari et al. (2016), who found that satisfaction is a major factor in establishing brand loyalty, satisfaction was essential to establish brand trust, establishing brand loyalty (Song, Wang, and Han, 2019). What is the kind of satisfaction that is needed to establish this trust and loyalty? Koschembahr-Łyskowska (2018) suggested in their study that responding to the deep desires of the consumers is more important than responding to their needs. Since desires are bottomless than needs, they are harder to satisfy, and hence, people are more willing to pay to satisfy them. Moreover, it was also mentioned that the most responsible factor in building a specific relationship between the consumer and the brands is the feelings. Sometimes, these feelings can be strong enough that customers personify brands. Some brands use this technique to position themselves in the customers' minds, such as

Starbucks and Coca-Cola, which shows the difference between these Lovemarks and any traditional brand.

Other studies, such as Gumparathi and Patra (2020), Platz (n.d.), and Rossiter and Bellman (2012), shed light on the relation between brand attachment/love and purchase intentions. Emotional branding was defined as “the consumer's attachment of a strong, specific, usage-relevant emotion—such as Bonding, Companionship, or Love—to the brand” (Rossiter and Bellman, 2012). They added that buyers have full-strength of emotional branding, which pays off for product purchases. Although they did not test the effect of emotional branding on high involvement products, they suggested that it could have higher effect than frequently purchased products. Gumparathi and Patra (2020) found that brand love is useful for marketers since it increases profit through repeated purchases and increased purchases possibility by positive word of mouth. This consequently predicts that consumers are more likely to try a new brand if a Lovemarks is attached to it (Platz, n.d.). The above studies concluded that brand love, attachment, and satisfaction actually increase purchase intention and establish brand trust and loyalty. However, they did not focus on how satisfaction, brand trust, and loyalty are built and what factors and obstacles interfere along the way. Hence, this study aims to fill those gaps.

2.2.2 Mystery, intimacy, and sensuality

Past research was built on Roberts' (2005) theory of Lovemarks to test brand attachment and proposed the three dimensions of brand image innovated by Roberts (2005) in his book: mystery, intimacy, and sensuality. Cho (2011), Rodrigues, and Rodrigues (2019) and Cho, Fiore, and Russell (2015) confirmed that mystery and intimacy are found to be the gateways to create brand love and respect while sensuality affected brand respect only. Unlike the previous studies

that showed sensuality found no support as an affective dimension in the relationship with the brand love, Cho (2018) disclosed that the three dimensions have an equal significance in building brand love, respect, and loyalty as well as Lovemarks with the consumers. Nevertheless, the sensory dimension was found to have the most substantial effect on consumers with high fashion innovativeness. It was found that any change in shape, color, or display of the product would keep the consumers engaged in the consumption process.

Stressing on the importance of the three dimensions of brand image, Cho (2011) and Cho and Fiore (2015) indicated the significance of each dimension at a time. The Cognitive (mystery) dimension was about consumers' present, past, and future experiences with the brands. It is all about personal experiences felt or future aspirations about owning the brand. As for intimacy, consumers make emotional associations when the brand understands consumers' preferences, remember personal events, establish a long-term friendship with the consumers, and having experiential benefits from owning the brand. Regarding the sensuality dimensions, all the following showed equal importance in building brand image: website design, product and color design, packaging, and physical store environments, such as ambient scent, scented products, and in-store music (Cho and Fiore, 2015). Positive past and present experiences with the brands, pleasing visual sensation, commitment, and enjoyment of consumers positively affect the following dimensions, respectively: mystery, sensuality, and intimacy (Cho, 2011).

Contrary to the study by Bartier (2011), the studies by Cho (2011) and Cho et al. (2015) found that brand awareness is not as important as the brand image in building brand love and increasing occasional buying. There is a positive correlation between brand awareness and brand image. However, brand loyalty, love, and respect were not affected by brand awareness but were

affected by brand image. The study supported an overall correlation between brand equity and brand loyalty and love (Cho, 2011). Although these findings concluded the importance of the three dimensions of brand image, no study covered the old brand's long-term effect and its nostalgic feeling in creating Lovemarks. Hence, this study aims to fill this gap in the literature.

Identifying the factors that create nostalgia may not be an easy task since nostalgia is a feeling that differs from one person to the other. However, literature provided enough research studies from which many nostalgia factors were congregated. The following factors will help in testing the power of nostalgia in creating Lovemarks: **1) historical/personal nostalgia** ((Marchegiani and Phau, 2013; Muehling and Pascal, 2012; Muehling, Sprott, and Sultan, 2014; Natterer, 2015), **2) age ranges** (Hunt and Johns, 2013; Natterer, 2015), **3) brand awareness** (Bartier, 2011), **4) satisfaction** (Langaro, et al., 2020; Bahri-Ammari et al., 2016), **5) retro branding** (Brown et al., 2018; Cattaneo and Guerini, 2012), **6) authenticity** (Hemetsberger and Pirker, 2006; Merchant and Rose, 2013; Fritz et al., 2017), **7) vintage and heritage** (Merchant and Rose, 2013; Fritz et al., 2017), **8) sensuality** (Cho and Fiore, 2015), **9) escape from the modern world** (Hunt and Johns, 2013), **10) occasional buying** (Bartier, 2011), and **11) conformity and social connectedness** (Fan et al., 2020; Jin and Youn, 2017). The above studies were conducted in different countries globally and on different products/services, but no study was found in Egypt's HORECA sector. Therefore, the current study attempts to determine the power of nostalgia in the old historical HORECA in Egypt in creating authentic brand Lovemarks. This research is vital because marketers could learn more about the value, heritage, and authenticity of old brands and how it affects the long-term relationship with customers; hence, they know how to build brand love, attachment, and, eventually, brand loyalty.

Chapter 3: Conceptual Model

The above literature, along with Roberts' (2005) book, has paved the way for the variables used in this study. Independent variables are all about nostalgia, as they were mentioned earlier in the literature of this study. The dependent variables were all about the Lovemarks and were taken from a chart illustrated by Roberts (2005, p.70) in his book. The twelve dependent variables, as per the chart, are as follows: 1) "relationship" 2) "loved by people" 3) "personal" 4) "creates a love story" 5) "the touch of sensuality" 6) "iconic" 7) "infused" 8) "story" 9) "wrapped in mystery" 10) "spirit" 11) "passionately creative" 12) "ideas company" (Roberts, 2005). The table (Table 3.1) below represents the dependent variables and their indicators as supported by the book and literature explanation.

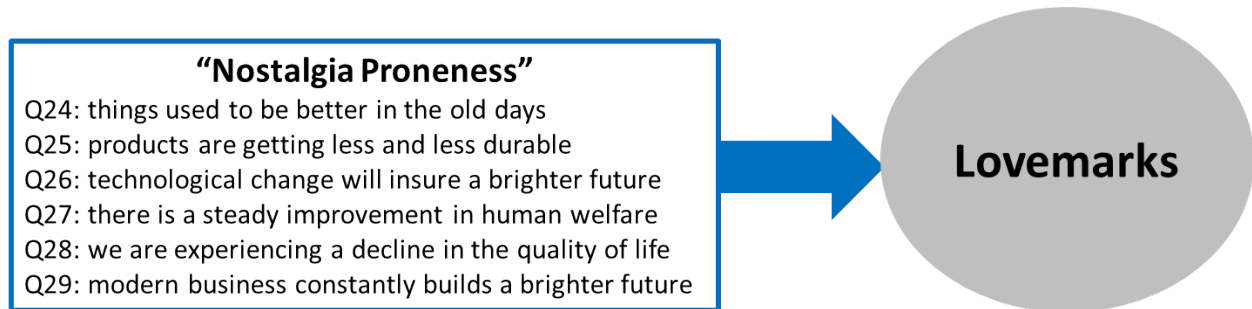
Dependent Variables and Indicators:

Table 3.1: Indicators of Dependent Variables

Dependent Variables	Indicators of Dependent Variables
Relationship	Trust Understanding
Loved by people	Respect Forgive mistakes
Personal	Intimacy Satisfaction
Creates a love story	Inspiration
The touch of sensuality	Taste Scent, sight, and sound
Iconic	Authenticity Heritage (brand name) Iconic characters
Infused	Evocative stories and myths Escape from the modern world
Story	Historical Personal
Wrapped in mystery	Surprise Iconic characters Occasional visits
Spirit	Images on the walls Furniture and room design Staff clothes Conformity and social connectedness
Passionately creative	Passionate influencer consumers
Ideas company	Retro branding Brand awareness

The indicators of the dependent variables illustrated in the table (Table 3.1) are a blend from the literature and the definitions by Roberts (2005) in his book. To achieve this synchronization of the independent variable (Nostalgia Proneness) and its indicators, a conceptual map was drawn to brainstorm the correlation between the dependent and the independent variable.

Conceptual Model:



(Figure 3.1: Conceptual Model)

To explain the relationship between the dependent variable and the independent variable and its indicators, the conceptual model above was drawn to illustrate the connection between the two sides being tested. This study's two main variables are Lovemarks and Nostalgia Proneness (NP), where Lovemarks are the dependent variables, while NP is the independent one.

As per Roberts (2005), the following bullet point will elaborate on each of the dependent variable and its indicator as they were mentioned in his book:

3.1 Operational definitions

3.1.1 Lovemarks

The Lovemarks of the brand in Roberts' (2005) book could be summarized in twelve factors as represented in one chart in the book (Roberts, 2005, p.70). Lovemarks and its twelve factors (represented in Table 3.1) are considered the study's dependent variables (DV). Since the DV could not be tested, each variable's indicators were determined based on Roberts' (2005) explanation in his book and what was found in the literature. In addition, the eleven factors mentioned in the literature above are nostalgia factors that helped determine some dependent variables' indicators.

3.1.2 Nostalgia

Nostalgia is the independent variable (IV) of this study. It is one's attitude towards the past. Since nostalgia is a feeling and is hard to measure because it differs from one person to another, literature provided some factors that help break nostalgia into factors that are easy to measure. Furthermore, to determine the indicators of nostalgia proneness (as an IV), Holbrook's (1993) scale was used. Nostalgia proneness indicators are: “things used to be better in the old days”, “products are getting less and less durable”, “technological change will ensure a brighter future”, “there is a steady improvement in human welfare”, “we are experiencing a decline in the quality of life”, “modern business constantly builds a brighter future” (Holbrook, 1993).

3.2 Indicators of Lovemarks

3.2.1 Relationship

Respect has shown evidence of establishing a good relationship with customers that eventually creates brand love. Different factors make a customer respect a brand, such as performance, reputation, and above all, trust (Roberts, 2005). Hence, the indicators of the "relationship" variable, as per Roberts (2005) are:

- **Trust:** consumers always search for trust. They look for consistency in the ideals and aspirations shared by the brand. They always want the brand to be a real practice of what it preaches (Roberts, 2005).
- **Understanding:** is one of the main factors required to establish intimacy, one of the Lovemarks indicators. Understanding from the brand side means to understand what matters to people the most. Furthermore, it is their right to understand the brand's true feelings from the consumers' side, which means that the brand is willing to reveal itself (Roberts, 2005).
- **Long relationship:** as suggested by the literature, age matters in a long relationship with the brand. The more the consumer has experience with the brand, the more they will relate to it and establish a long relationship (Roberts, 2005).

3.2.2 Loved by People

Roberts (2005) said that having a relationship with the brand built on trust and understanding will, eventually, occur in people's love. A brand cannot be loved if it is not respected. Therefore, respect is the prerequisite for love. Consumers can forgive mistakes made by the brand if, and only if, they respect it.

- **Respect:** Roberts (2005) said: "love needs respect right from the start. Without it, love will not last. It will fade like all passions and infatuations. Respect is what one needs when they are in for the long haul. No respect, No love." Roberts (2005) also mentioned the factors that build respect, which are: performance, innovation, commitment, making easy products, be known and available for people to see, always take the lead, tell the truth, have integrity, be responsible, do services, be different, work on people's perception of the value they are getting, be trustworthy, and be reliable.
- **Forgive mistakes:** Roberts (2005) mentioned that when consumers love a brand, they consider themselves family members of this brand. Only then can they forgive mistakes. Roberts (2005) calls it "love in the bank." This means that no matter what a brand does, consumers will always be there through bad times. Moreover, this can never be reached without love.

3.2.3 Personal

Roberts (2005) specified that only after establishing respect for the brand can it be close to the consumers. Getting close and personal with consumers will never be accepted if the consumer does not respect the brand. The only variable confirmed to be true from the variables list of Lovemarks suggested in the book was that Lovemarks is personal. Being personal needs:

- **Intimacy:** as per Roberts (2005), is the extent to which a brand can get close to the consumer and still feel comfortable. Intimacy is higher in importance than mystery and sensuality because it directly touches on one's personal aspirations and inspirations. Intimacy is listening and talking; it is a two-way process. Intimacy sustains emotional connection more than mystery and sensuality. Moreover, intimacy was the only gateway

to dissolve all reserve barriers to create a Lovemarks. The three faces of intimacy are as follows:

- Empathy: understanding and responding to the emotions of consumers.
- Commitment: proves a long relationship with the brand.
- Passion: keeping the relationship alive.
- **Satisfaction:** people worldwide need satisfaction for their needs and desires. They look for products and services that fit their values and engage with their emotions (Roberts, 2005).

3.2.4 Creates a love story

Roberts (2005) suggested that this could be attained through:

- **Inspiration:** Roberts (2005) said it is "a sudden brilliant or timely idea." It can transform lives. The inspirational spirit that symbolizes great Lovemarks was the same as what people have when they are passionate about a specific team in the Olympics. Having a strong love story with the brand could, sometimes, create what is called "inspirational consumers." These consumers market to the brand they are passionate about without being asked to do so.

3.2.5 The touch of sensuality

Roberts (2005) explained that people make sense through their senses. People feel through their senses, and when they feel emotionally connected, they believe the thing makes sense. Hence, the senses are taste, scent, sound, and sight. Of course, touch is an important sense, but it is not applied to this study.

3.2.6 Iconic

- **Authenticity and heritage:** as mentioned in the literature, authenticity and long heritage give the brand a sense of fantasy and mysteriousness as well as a perception of consistency of the brand and a sign for keeping the brand's promises (Fritz, Schoenmueller, and Bruhn, 2017; Hemetsberger and Pirker, 2006; Hunt and Johns, 2013; Marchegiani & Phau, 2011; Merchant and Rose, 2013).
- **Iconic characters:** Roberts (2005) supported the idea of mystery, which lies in iconic characters who give texture to the relationship.

3.2.7 Infused

- **Evocative stories and myths:** Roberts (2005) mentioned that what opens up emotions is the mystery that adds to the relationship's experiences and complexity. The mystery is one way of creating brand loyalty through stories, metaphors, and iconic characters.
- **Escaping from the modern world:** this is suggested by literature as it was found that nostalgia is sometimes an escape feeling from the modern world resulting from the following sentiments: loss of space or time, loss of individual freedom or values, and loss of simplicity and authenticity (Hunt and Johns, 2013). Fantasies and emotions about past eras were also significant as they increased brand attachment and brand heritage (Merchant and Rose, 2013).

3.2.8 Story

Stories have the power to change minds if they were great stories and told at the right moment. Lovemarks are fed on stories. A story's power is its energy, emotions, characters,

sensory details, and perspective. The most important thing that makes a great story is that it cannot be told too often (Roberts, 2005).

3.2.9 Wrapped in mystery

Mystery, as explained early, is important for the brand relationship (Roberts, 2005).

- **Surprise:** wonder, opportunities, and finding something new to discover are always keys for a long-term loving relationship (Roberts, 2005).

3.2.10 Spirit

Spirit is one of the greatest indicators of a loving relationship with the brand. Also, any team's spirit in the Olympics proves that spirit is important to establish attachment and love (Roberts, 2005).

3.2.11 Passionately Creative

The perfect indicator of this variable is the passionate influencer consumers. These consumers love the brand so much that they become the marketers of it themselves. They always talk about it, and they increase positive word of mouth for the brand (Roberts, 2005).

3.2.12 Ideas Company

A successful brand always needs to be innovative and up to date. Besides, as supported in the literature, consumers prefer technological brands that facilitate life for them. Also, nostalgic consumers were found to like nostalgic products that are renovated to cope with technological progress (Brown, Kozinets, and Sherry, 2018; Cattaneo and Guerini, 2012; Hallegatte, Ertz, and Marticotte, 2018).

As for the independent variable, nostalgia is suggested to have different factors specified in the literature. Some indicators of the IV (nostalgia) are anticipated to be affecting Lovemarks variables in the following ways:

- **Both historical and personal nostalgia** are anticipated to be affecting the “story” indicator of the Lovemarks variable.
- **Heritage, authenticity, and mystery** are expected to be affecting the “iconic” indicator.
- **Sensuality** affects "the touch of sensuality."
- **Conformity and social connectedness** are expected to be related to "spirit."
- **Occasional buying** may be related to the "wrapped in mystery" indicator.
- **Retro branding** correlates to “Ideas Company”.

The above correlations will be tested to see if they are significantly and positively related. However, the rest of the independent variable indicators will be tested to see how they relate to the other dependent variable indicators. The following tables show the questions asked for each variable of both the DV and IV. The IV questions are taken from Holbrook’s (1993) nostalgia proneness scale.

Table 3.2: Survey Questions of the DV:

Dependent Variables	Indicators of DV	Questions
Relationship	Trust Understanding	Q6a: I trust [HORECA Name] to always give me a great - experience Q5: I feel [HORECA Name] truly understands my needs Q7a: with [HORECA Name], I believe I have - a long relationship
Loved by people	Respect Forgive mistakes	Q8: I Love [HORECA Name] - because I respect its history - therefore I forgive some minor mistakes
Personal	Intimacy Satisfaction	Q7b: With [HORECA Name], I believe I have a - personal relationship Q6b: I trust [HORECA Name] to always give me a great - personal satisfaction
Creates a love story	Inspiration	Q9: I feel inspired when I am in [HORECA Name]
Iconic	Authenticity Heritage (brand name) Iconic characters	Q13: I feel authenticity in every corner of [HORECA Name]. Q14: The name [HORECA Name] - has great value - reflects its history Q15: To know that so many historical figures were once here in [HORECA Name] makes it iconic.
Story	Historical Personal	Q17: The story of [HORECA Name] always fascinates me. Q7: With [HORECA Name], I believe I have - personal memories
The touch of sensuality	Taste Scent, sight and sound	Q10: The scent of [HORECA Name] stirs my memories Q11: to what extent do you believe the following factors in [HORECA Name] make you imagine its past: - decoration & artifacts - soft yellow light - sound of the old wooden doors
Infused	Evocative stories and myths Escape from the modern world	Q11: to what extent do you believe the following factors in [HORECA Name] make you imagine its past: - historical stories that happened in the place Q16: I feel that [HORECA Name] allows me to escape the modern world for a few moments.
Wrapped in mystery	Surprise Iconic characters Occasional visits	Q18: Every time I come to [HORECA Name] I still feel surprised by the fine details. Q19: I sometimes feel the aura of historical characters who once were in [HORECA Name] Q22: How often do you go to [HORECA Name]?
Spirit	Images on the walls Furniture and room	Q11: to what extent do you believe the following factors in [HORECA Name] make you imagine its past:

	design Staff clothes Conformity and social connectedness	- the pictures on the walls - dress code of the waiters Q12: The old furniture in [HORECA Name] complements its historical spirit.
Passionately creative	Passionate influencer consumers	Q20: I am passionate about [HORECA Name] Q21: I like to invite friends and colleagues to meet at [HORECA Name]
Ideas company	Retro branding Brand awareness	Q14: The name [HORECA Name] - reflects its history Q23: [HORECA Name] is well known for its long history.

Table 3.3: Survey Questions of IV:

Independent Variables		6 Questions
Nostalgia Proneness	Attitude towards the past (The questions taken from Holbrook's (1993) nostalgia proneness scale)	Q24: things used to be better in the old days Q25: products are getting less and less durable Q26: technological change will ensure a brighter future Q27: there is a steady improvement in human welfare Q28: we are experiencing a decline in the quality of life Q29: modern business constantly builds a brighter future

3.3 Research Questions and Hypotheses

Is Nostalgia Proneness positively and significantly related to the HORECA authentic brand Lovemarks?

To better answer this RQ it is broken into two RQs:

3.3.1 Research Question 1

RQ1: Is Nostalgia Proneness positively and significantly related to hotels authentic brand Lovemarks?

3.3.2 Research Question 2

RQ2: Is Nostalgia Proneness positively and significantly related to restaurants and cafés authentic brand Lovemarks?

To better test these RQs, hypotheses are suggested to inspect the correlation between Nostalgia Proneness and each indicator of the Lovemarks variable as suggested by Roberts (2005). Hypotheses are as follows:

H1: Nostalgia Proneness is positively and significantly correlated to hotels' through "Relationship."

H2: Nostalgia Proneness is positively and significantly correlated to hotels' through "Loved by People."

H3: Nostalgia Proneness is positively and significantly correlated to hotels' through "Personal."

H4: Nostalgia Proneness is positively and significantly correlated to hotels' through "Creates a Love Story."

H5: Nostalgia Proneness is positively and significantly correlated to hotels' through "The Touch of Sensuality."

H6: Nostalgia Proneness is positively and significantly correlated to hotels' through "Iconic."

H7: Nostalgia Proneness is positively and significantly correlated to hotels' through "Infused."

H8: Nostalgia Proneness is positively and significantly correlated to hotels' through "Story."

H9: Nostalgia Proneness is positively and significantly correlated to hotels' through "Wrapped in Mystery."

H10: Nostalgia Proneness is positively and significantly correlated to hotels' through "Spirit."

H11: Nostalgia Proneness is positively and significantly correlated to hotels' through "Passionately Creative."

H12: Nostalgia Proneness is positively and significantly correlated to hotels' through "Ideas Company."

Chapter 4: Methodology

4.1 Method

The method used in this study is triangulation, which includes both qualitative and quantitative methods. The quantitative method was planned to be a field survey distributed physically on hotel residents. However, due to Covid-19 and the hotels' low occupancy rates and the hotels' policies that prevent anyone from interacting with the guests; the survey was shifted to an online questionnaire. To enlarge the sample size, some historical restaurants and cafes were also selected in the study. The survey was also translated into Arabic in order to reach more people. The survey was a closed-form type, which mainly consisted of a scale to rate different statements. Participants were asked to rate each statement separately using a scale from 1-5, given that 5 means strongly agree with the statement, 4: agree, 3: neutral, 2: disagree, and 1: strongly disagree. Statements were mainly asking about guests' perception towards the hotels, restaurants, and cafes (HORECA) in different factors and their perception about nostalgia in general. The statements about the nostalgia proneness stated in this survey were taken from a scale by Holbrook (1993), who developed, refined, and used it in two studies. Some teeny-tiny changes were made in Holbrook's (1993) statements to be more comfortable for participants to understand. Also, two statements were removed, for there were found to be irrelevant to the study. Since this study is testing six hotels and four cafes from different governorates in Egypt, ten surveys with the same questions were conducted with only changing the hotel and the café names in each. The survey asked participants to specify the place they frequented from the list of the HORECA names. The survey automatically switches the participant to the place they chose in the filtration question.

HORECA is a large context in marketing. People, usually, frequent HORECA for leisure and are usually in a good mood, making it fertile soil for marketing research. Therefore, Hotels, Restaurants, and Cafés were selected in this study to test the correlation between Nostalgia Proneness and Lovemarks. The HORECA criteria were places that are almost a hundred-year-old since that is how archeological landmarks are measured. Most of the HORECA selected is above a hundred years old except for one hotel and one café, which are above ninety-year-old. It was also essential to include HORECA places that are well known and frequented by locals as well as foreigners. The six hotels were as follows: in **Cairo**: Cairo Marriott Hotel and Omar Khayyam Casino, Zamalek - Marriott Mena House, Giza. In **Alexandria**: Steigenberger Cecil, Raml Station - Paradise Inn Le Metropole, Raml Station - Paradise Inn Windsor Palace Hotel, Al Attarin. In **Aswan**: Sofitel Legend Old Cataract. The four cafés were: in **Cairo**: Café Riche, Downtown – Groppi Garden, Downtown. In **Alexandria**: Délices, Raml Station – Trianon, Raml Station.

As for the qualitative procedure, a semi-structured interview was conducted with each hotel and café manager of the six hotels and four cafés mentioned above. The questions were predetermined for all interviewees to avoid complex variances in open-structured interviews. However, the interviewer was free to follow up a question to probe further replies if the interviewee did not answer the question first asked. The interview was about twelve questions asking about the HORECA's heritage, the perceived experiences and value by the HORECA guests, the age ranges of the guests, the frequency by which same guests come to the place, and the perceived nostalgia of the place.

4.2 Sample

The samples used in this study are a combination of both probability and non-probability samples. For the HORECA selection, the probability cluster sampling technique was used to choose the governorates, Alexandria, Aswan, and Cairo. These governorates are famous for their historical landmarks and witness high rates of tourists every year. A sub-cluster sample was also used to select the old historical HORECA in these governorates. As for the questionnaire, participants were selected randomly through the reviews sections on HORECA's Facebook pages. A random sample was used to select Facebook groups related to travel, food, and restaurants on which members share opinions and travel and restaurant experiences. To make the population size huge enough to be representative and generalized, around 43 Facebook groups were contacted to approve the online questionnaire's post on their group page. However, the only groups approved were as follows:

Table 4.1: Facebook Groups Names as written by admins

Group Name	Members (roughly)	Group Name	Members (roughly)	Group Name	Members (roughly)
Nomads	64,000	Worldwide Travel Bloggers & Travellers	34,000	TRAVELLER'S ODYSSEY OFFICIAL	660
Hotel advisor	9,000	Travel Egypt	22,000	Old Aswan Picture	39,000
Travel Secrets Club Official	183,000	Travel Square	32,000	Old is Gold	3,000
Traveler Secrets	34,000	Hotels Reviews & Best Rate	18,000	7ad ye3raf Café & Restaurant	11,000
Travel Secrets about Egypt	1,000	Travel Club Today	19,000	Food Crushers	3,000
Travel Egypt Club	22,000	Amazing Egypt	12,000	Best Cafes & Restaurants in Egypt	65,000
4Travellers Club	9,000	Best Travel Stories	28,000	Your Memories in Alexandria	244,000
Alexandria Community	12,000			Total	864,660

The above groups have members from all over Egypt and worldwide who are interested in traveling and booking hotels. Also, some groups have people across Egypt who are interested in restaurants and cafés. Participants were, at that point, a random sample from the selected Facebook groups. Besides, a snow-balling sample was used when some people were asked to send the URL link of the online questionnaire to people whom they know go to these HORECA occasionally. Therefore, questionnaire results could be generalized based on the answers collected from this massive population of the mentioned Facebook groups and pages. Participants of the survey volunteered to answer the survey. There were no incentives. Non-probability purposive sample, on the other hand, was used for the HORECA managers' interviews, whose results were not generalized. Managers were asked for almost a 15 minutes interview.

4.3 Ethical Standards

The questionnaire was anonymously collected. Nobody was forced to answer the survey questions; it was voluntary. Unfortunately, hotels' policies prevent anybody from interacting with the guests for their privacy. The researcher had even discussed the possibility of getting a contract from a research company to collect the data instead of individuals with the management of the hotels. They refused any access and interaction with their guests from any outsider. Besides, even if it was allowed to interact with the guests, the occupancy rates in all the hotels were deficient, and no tourists were booking at all due to Covid-19. They were all local guests, which would have limited the results to Egyptians only. Therefore, results could not have been generalized in all cases. Consequently, to protect the guests' privacy and respect the hotels' policy, and for safety precautions against Covid-19, the survey was shifted to online. Participants were asked to give their consent to give their answers to the questionnaire. They had complete freedom to discontinue the survey whenever they wanted. Most importantly, participants were informed that the URL link to the survey was not collecting any cookies or tracing software. Besides, participants were informed that their results will not be shared with the HORECA management and that they were all anonymous for a university project only.

As for the individual interviews, for safety measurements, interviewees were asked to choose whether they want the interview face-to-face wearing face masks, or they prefer to have it virtual using Zoom application. Both interview and questionnaire questions were approved by the Institutional Review Board (IRB) to make sure that no question harms any participant. The interview data were included in the study without any modification or interpretation of what the

interviewee had already said. Additionally, permission for sharing the information collected from the study's interviews was taken from the HORECA managers before starting the interview.

4.4 Procedures

After navigating through literature and reading the book by Kevin Roberts (2005) titled "Lovemarks: The Future Beyond Brands," dependent and independent variables were determined in order to be tested. A questionnaire was created using Google forms (Appendix 3). Also, some interview questions were planned (Appendix 4) to be asked for HORECA managers. Both questionnaire and interview questions were sent to the IRB for approval (Appendix 1). After that, a letter of permission from the university was sent to the Central Agency for Public Mobilization and Statistics (CAPMAS) to take the governmental permit (Appendix 2) to conduct interviews with HORECA managers. After taking the permit, the researcher conducted individual interviews. Afterward, since the hotel managers did not permit to go around in the lobby to ask residents and guests, the researcher reached people who wrote reviews on the Facebook pages of the selected HORECA and sent them randomly if they were willing to sacrifice 3-5 minutes of their time to participate in a study. The survey was then sent to participants to fill out. Some participants were asked to send the survey to people whom they know go to these HORECA occasionally. Also, the survey was shared with the Facebook groups and pages mentioned previously. Eventually, all the data were collected and analyzed to reach a reasonable conclusion that should either support or refute the proposed research questions and hypotheses.

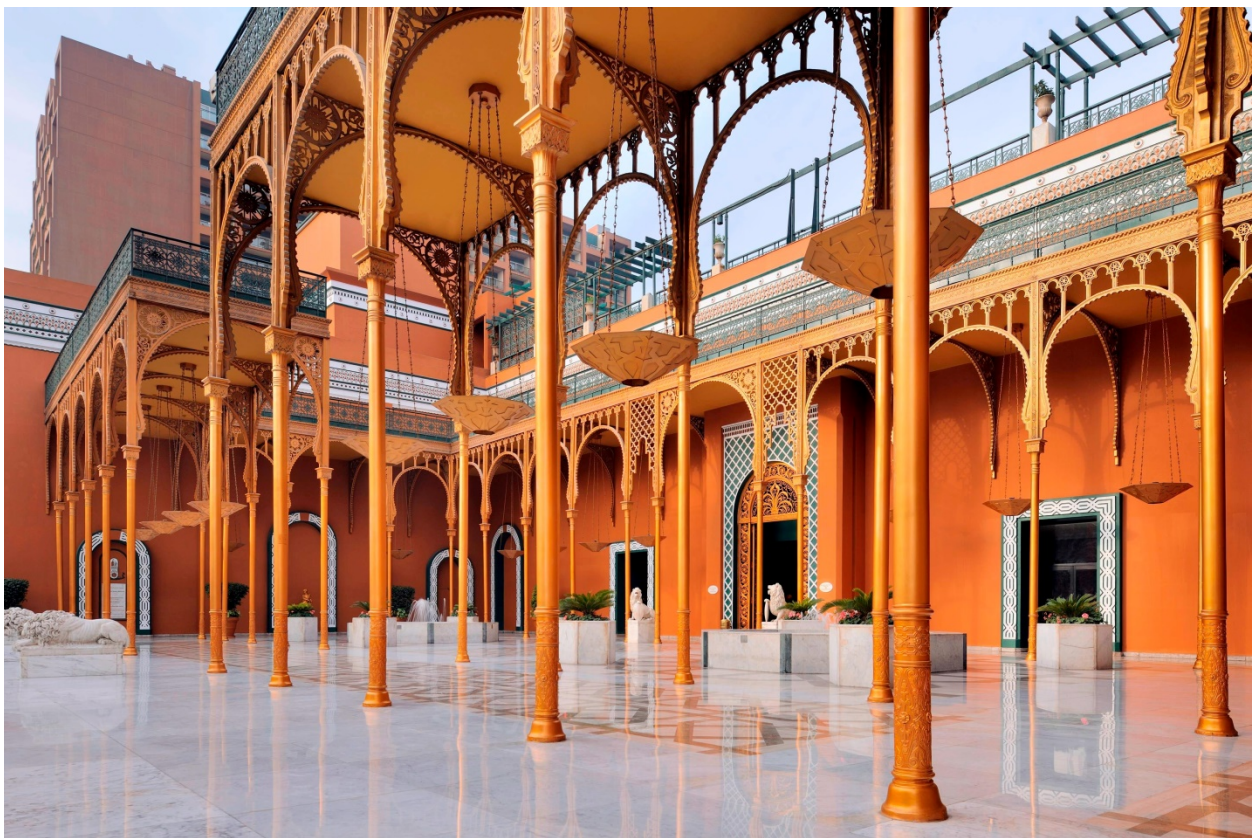
Chapter 5: The Context

Data were collected from six old hotels and four old restaurants and cafés. The following paragraphs are a representation of the history of each hotel and café as discussed in the interviews.

5.1 Hotels

5.1.1 History of the Hotels and their historical corners/rooms/artifacts

5.1.1.1 Cairo Marriott Hotel & Omar Khayyam Casino



(Cairo Marriott Entrance, n.d.)

(Figure 5.1: Entrance of Cairo Marriott Hotel & Omar Khayyam Casino)

An interview was conducted with the Marketing Communication Director at Cairo Marriot Hotel and Omar Khayyam Casino, Mrs. Ghada Abdel Khalek. The history as per Abdel Khalek is as follows:

Cairo Marriott Hotel, which was the Gezira Palace, was built in 1869. Khedive Ismail had initially built it during the Suez Canal celebration's inauguration to serve as a guest place. A three-quarter of a million Egyptian pounds was the cost of the palace construction at that time. The palace was constructed by different architects and designers such as the Austrian architect Julius Franz, the designer De Curel Del Rosso, and the German architect Carl von Diebitsch. The architects were asked to make it resemble the Versailles palace in France in which Empress Eugenie, the wife of Napoleon III, used to stay. Even the gardens of the palace were planned to be huge to resemble Versailles'. The gardens expanded to include almost all of the Gezira area, including the Aquarium Grotto Garden, Al Gezira, and Al Ahly clubs. Some other décors inside the palace, for example, the arches resembled Granada palace in Spain, designed explicitly for Empress Eugenie as she had Spanish origins.

The palace hosted European monarchs and Napoleon III and his wife Empress Eugenie during the Suez Canal inauguration celebrations. Also, the first performance of Verdi's Opera Aida was at the Gezira Palace venue. The weddings of Khedive Ismail's son, which lasted for forty days, and Prime Minister Nahass Pasha's daughter, were held at the Gezira Palace. Also, a part of the wedding celebration of King Farouk and Queen Nariman was held in a boat in front of the Gezira Palace.

The palace was, subsequently, transmitted to a hotel in the years since. In 1879, however, the state confiscated the hotel, and it was under the Egyptian General Company for Tourism &

Hotels (EGOTH) acquisition due to outstanding debts. In 1894, the hotel was remodeled and reopened. In 1919, the hotel was bought at 140,000 Egyptian pounds by Habib Lotfallah, a Syrian landlord. In 1961, the hotel was nationalized and operated as Omar Khayyam hotel by President Gamal Abdel Nasser.

Ever since the 1970s, Marriott International took over for management. They built two modern towers flanking the palace, which house 1087 rooms that were opened in 1982. The original palace, which now serves as reception rooms and lounges, was restored, and all befitting five-star amenities were furnished.

When Abdel Khalek was asked about the historical corners, furniture, or artifacts that complement the hotel's history, she mentioned that all the old part of Omar Khayyam is now operating as a public and events area. No bedrooms are operating in the Omar Khayyam quarter. However, the room of Empress Eugenie is now open for people to visit. Also, there are three Arabic numerical clocks, the first of its kind, are in the antique corner in Omar Khayyam and the chimneys, chandeliers, mirrors, consoles, and all old furniture pieces. Moreover, the sealing, stairs, walls, and golden arches are all registered antiques.

5.1.1.2 Marriott Mena House



(Guest Room - Pyramid View, n.d.)

(Figure 5.2: Guest room view at Marriot Mena House)

An interview was conducted with the Marketing Communication Director at Marriott Mena House, Mr. Tarek Lotfy. The history of the hotel as per Lotfy:

Mena House was initially built as a royal lodge. Khedive Ismail and his guests used it as a rest house during their visits to the Pyramids or hunting in the desert. The lodge, back then, was only a dining room that made the entire lodge. However, during the Suez Canal's inauguration in 1869, the lodge was enlarged to accommodate more people. Also, to make visits to Giza Pyramids much more effortless, specifically for Empress Eugenie, a road was built

between Cairo and the Pyramids. Empress Eugenie always found the Mena House to be her special place; she visited Egypt for a second time as a widow of Napoleon the third in 1909 and chose to stay at Mena House.

Fredrick Head and his wife, a wealthy English couple, bought the lodge as a private residence in 1883. They enlarged it by adding a second floor. The building was then given the name Mena House, after King Mena, who was referenced in the Abydos Table as the first king.

In 1886, the "Mena Hotel" opened its doors for the first time as a luxurious hotel after being sold to Locke-Kings, another wealthy English couple in 1885. It was the first hotel facing the south. Locke-kings enlarged the building by adding an English touch to it. They made many additions to the building, such as English fireplaces that were new to the Egyptian culture. However, the Arabic ambiance of the facilities was retained by enhancing it with fine Mashrabia, carved wood doors, medieval brass-embossed, mosaics, and delicate blue tiles. Many of these original fixtures are still in use, thanks to the excellent care with which the hotel had been kept.

In 1896, the hotel had its first tennis and croquette lawns, desert carts, shooting, and stables with Arab and English horses. The Golf Course was a sandy Golf Course from its opening in 1899 till it turned into grass in 1917 by Roy Wilson.

The year 1900 was the spring season at the Mena House. The first swimming bath was opened. It offered gymkhanas along with the tennis and croquette lawns. Moreover, electric light illuminated the floors and public rooms. Also, the main building was enhanced by a lift. In 1904, the hotel was sold to George Nungovich, who built a hotel empire in Egypt after starting as a porter at Cairo station.

The Mena House hotel operated as a hospital during the First World War. In 1943, the hotel also witnessed many important and international events, such as The Big Three conference of the Plans for Overlord discussed by Churchill and Roosevelt and the operations in Southeast Asia, all of which took place in the Mena House hotel. In 1979, the pre-camp David talks were discussed between President El Sadat, President Carter, and Prime Minister Began in the Mena House venue.

Lotfy specified some signature rooms and some other antiques when asked about the old furniture, rooms, or artifacts of the hotel. He said that the old furniture displayed in public areas was kept with good care over the years. There are also old pieces, since the hotel's age, along with antiques from the old Shepherd hotel. Also, they have some signature rooms called after the famous people that were once housed in, such as Om Kolthom, Winston Churchill, King Gustav, Aga Khan, Jimmy Carter, and others.

5.1.1.3 Steigenberger Cecil, Alexandria



(Steigenberger Cecil Hotel Alexandria, n.d.)

(Figure 5.3: Steigenberger Cecil Hotel in Alexandria)

An interview was conducted with the Personal Assistant to General Manager at Steigenberger Cecil Hotel in Alexandria, Mrs. Sherine El Sayyad. The hotel history as per El Sayyad:

The hotel was built in 1929 with an Italian Colonial architecture style. The hotel was built as a romantic hotel by the French-Egyptian Metzger family. The hotel is located at Saad Zaghloul Square, just at the heart of Alexandria city in front of the Corniche with a splendid Mediterranean Sea view.

In 1952, after the revolution, the Egyptian government seized the hotel. The Metzger family was expelled from the country after five years. However, the Metzger family insisted on

getting back their legal ownership of the hotel. After lengthy court battles, the Metzger family got the legal ownership of the hotel in 2007. Subsequently, the family sold it back to the Egyptian government. Moreover, one of the hotel suites witnessed the British Secret Service for their operations in the 1930s and the Second World War.

Many celebrities were housed in the hotel. The hotel still keeps their names on the room doors where they used to sleep. The celebrities were: Mahmoud El Meligy, Om Kolthom, Farid El Atrash, Omar El Sherif, Charles Aznavour, Josephine Baker, Author Agatha Christie, Author Somerest Maugham, Henry Moore, Sir Winston Churchill, Sir Montgomery, Al Capone, etc.

El Sayyad mentioned a lot of old corners, rooms, and antiques. They have labels on celebrities' rooms, each room carrying the name of the famous person who used to sleep in it. They also have Monty's bar, which is one of the most nostalgic corners in the hotel. Bernard Montgomery was sitting in this bar planning for World War II. There is, also, a round table in a room called Alexander the great. The table witnessed The Arab League Summit, which was held in Palestine Hotel that accommodated the Arab Kings and Heads of States. EGOH then owned the table, but Cecil asked to have it at their hotel.

5.1.1.4 Paradise Inn – Le Metropole



(Sabra, n.d.)

(Figure 5.4: Paradise Inn – Le Metropole in Alexandria)

An interview was conducted with a member of the PR department of Paradise Inn. The member preferred not to mention their name in the study. Since both hotels Le Metropole and Windsor Palace, are operating under the same management, the interview was collective. The only thing that was different in the interview questions was the hotel's history, the nostalgic artifacts and furniture, and minor information and interview questions. Otherwise, the responses were about both hotels altogether. The history as per the interview:

History of Le Metropole

The hotel was built in 1902 by the Italian architect Corrado Pergolesi. It was built on the Florence style. The hotel was originally built and established to operate as a hotel, unlike most

historic hotels that were once royal palaces in the past. The historical part of Le Metropole that most people do not know about is that it is built at Cleopatra's Obelisk's wreckage, specifically where the hotel's elevator is built. History mentions that these Obelisks were erected by Cleopatra in honor of her love for Mark Anthony. There were two Obelisks, one of them was granted to London by Mohamed Ali Pasha, and the other was granted to the US by Khedive Ismail Pasha in 1879, now located in Central Park in New York City.

As for the old antiques and corners:

In Le Metropole:

There is the gilt elevator established sometime in the 1920s with its wrought-iron door. It is renovated regularly to operate well, but with keeping its old-style as is. The same goes for everything in the hotel. They renovate but without changing anything. Also, there is a chair in the reception. The chair belongs to George IV, who was King of England. After he died, the chair was given to King Farouk. King Farouk used to attend the parliament in this chair ever since. Eventually, the chair is now displayed in the reception of Le Metropole hotel. Moreover, there is the wooden desk of the Egyptian-Greek poet and writer Constantine Cavafy who resided in suite 205 for the last 25 years of his life. Cavafy spent most of his nights at Le Metropole writing, although he had a home in the same district. This home is now a museum in the street called after his name. The rest of the rooms are all in the same classical style with paintings on the walls. The ceilings are also hand-decorated. Even the staff there are dressed in the same style that goes back to the same era of the hotel. The whole ambiance, along with its staff, takes people back in time. There is also an old piano from the late 1800s displayed in the reception lobby. The hotel also witnessed the shooting of the British movie Ice Cold in 1958.

5.1.1.5 Paradise Inn – Windsor Palace



(Paradise Inn Windsor Palace Hotel Alexandria, n.d.)

(Figure 5.5: Paradise Inn – Windsor Palace Hotel in Alexandria)

The full history of the hotel is not known. What is known about Windsor Palace is very little. The hotel was built in 1906 as a palace of Sir Windsor, a wealthy English merchant. Alexandria, at that time, was Egypt's gateway to the latest fashion and culture. Alexandria was considered the cosmopolitan of Egypt. People loved to dress well and go to Windsor Palace. The palace was built by Italian architects who were known for being monopolizing the architecture at this era.

Old antiques in Windsor Palace:

The hand-decorated high ceilings are starting from the entrance of the hotel's lobby. There are also many antique sculptures, portraits, and paintings, one of which is the painting of Jesus Christ portraying Him doing His very first miracle at Cana of Galilee, taking pride in place. There is also the old gilt elevator with the three-star flag from King Farouk's era. The elevator resembles the one in Le Metropole with the same wrought-iron of its doors. One of the significant sculptures at Windsor Palace is an ancient statue of Alexander the Great. There are also some famous and spectacular halls in the hotel, such as Queen Elizabeth, King Edward, Shakespeare, Prince William, and Prince Charles.

5.1.1.6 Sofitel Legend Old Cataract, Aswan



(Guirguis, 2020)

(Figure 5.6: Sofitel Legend Old Cataract Hotel in Aswan)

An interview was conducted with the Assistant Front Office at Sofitel Legend Old Cataract in Aswan, Mr. Hossam Ahmed, working there for 21 years. The hotel's history as per Ahmed:

The hotel was built in 1899 by Thomas Cook. Cook used to invite guests in Aswan, and there were no hotels to accommodate them. So, he used to house them on Nile Cruises. Since there were no hotels in Aswan, he suggested to Abbas Helmy II, King of Egypt at that time, to build a hotel in Aswan. He assured the King that the hotel would be state property but under the

management of Thomas Cook. The King agreed, and the hotel was built in the Victorian style to house the guests from England and other countries worldwide. The Victorian-style is a mix of English and Andalusian styles. The hotel was built originally to be a hotel and not a royal palace as it is wrongly known to most people.

In 1902 the hotel created a restaurant called 1902, which was an addition to the hotel. It was built because there was the inauguration of the old Low Dam of Aswan in 1902. The 1902 restaurant hosted many people from all over the world, some of which were the Duke of England and Winston Churchill, a member of the British Public Council, at that time, before he becomes The Prime Minister of the United Kingdom. The style of the restaurant is the same since then. The hotel restored it, but very carefully as if restoring any pharaonic temple or statue.

There is another building next to the Old Cataract that looks more modern. It was built in 1961 to house the Russian engineers working on the High Dam construction. It was first built as a four-stage building. The building was then renovated and reconstructed to become a nine-stage building. The latest restoration made in the entire Old Cataract hotel was done during the years 2008 – 2011, and it cost around 800 million EGP. During this restoration, the hotel tried to change the new Old Cataract building's outer look to look classic and close to the old one. However, it is still a little bit of modern style from the inside; it does not have the heritage and the old antiques and furniture that the old one carries.

The name "Cataract" is sometimes confused with the cataract disease. So, Ahmed was asked about the mystery behind the name and why it was called Cataract, confusing some people. Ahmed said that a Cataract by definition is the waterfalls created by a river between rocks. There are six cataracts across the Nile River, starting from Sudan till Aswan. The hotel is

built in front of one of these cataracts, so it was called Cataract. The hotel is built on a granite rock right in front of the Nile cataract. The Old Cataract photo (Figure 5.6) was explicitly chosen because it clearly pictures the Nile's water ripples, clearly showing the Nile cataract's effect in front of the hotel.

When Ahmed was asked about the significant old artifacts and rooms, he mentioned they have two suites called after the celebrities who used to sleep in them. The two suites are those of Agatha Christie and Winston Churchill. The hotel used to house many celebrities, such as Francois Mitterrand, Jacque Chirac, Princess Diana, Philippe Léopold Louis Marie, King Fahd, King Abdallah, Mohamed Anwar El Sadat, and Mohamed Hosny Mubarak. One of the most important events in the hotel was the negotiations between Egypt and the US after 1973. They discussed The Peace Treaty between Egypt and Israel in the Old Cataract hotel.

However, the only two suits called after celebrities are the two international suits of Agatha Christie and Winston Churchill only. There is a suite that carries the name of professor Magdy Yacoub as well. He is used to booking this suite when he is in Aswan. However, people can still book his suite when he is not there. The suite displays Magdy Yacoub's photos on the walls. Unusually, some people mistakenly think that King Farouk has a suite called after his name, while this is not true. He was used to be housed in the presidential suite. The original movie of Death on the Nile, filmed in 1978, has many scenes shot in Old Cataract. Both Christie and Churchill's suites have the highest price compared to the suite of Magdy Yacoub, with 7,000\$ and 1,200\$ per night, respectively.

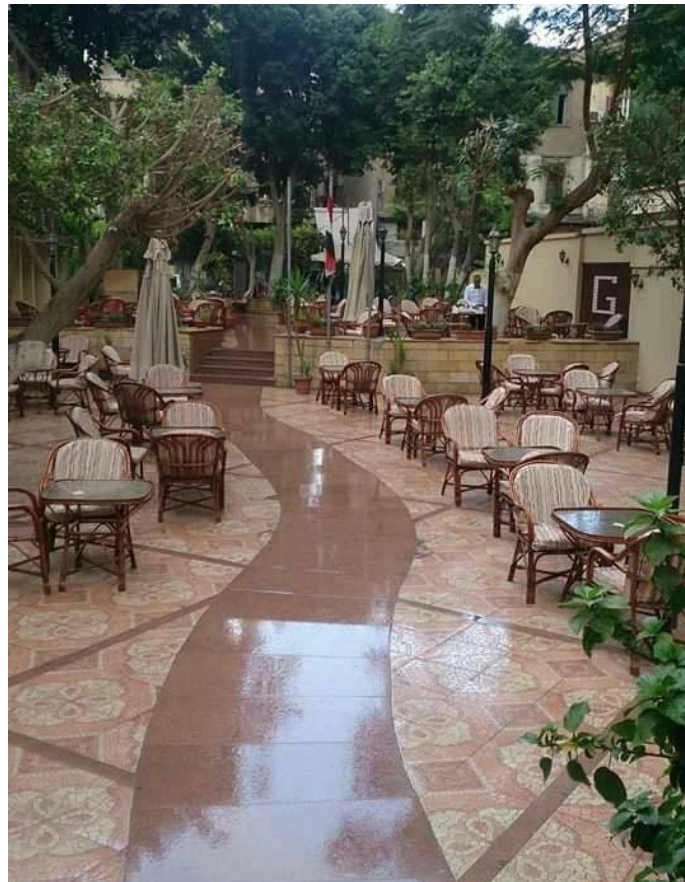
Some of the chandeliers and appliques are original. They exist ever since the hotel was built. Moreover, there is the desk at which Christie wrote her novel "Death on the Nile." They

also have storage for the antiques, such as lampshades, chandeliers, and vases. These antiques are closed in storage, and they are not presented to the public. However, they are thinking of making a lounge to display these antiques. They are hesitating to do it, though, because the Supreme Council of Antiquities (SCA) will interfere, and they will ask from them money on each guest.

5.2 Restaurants & Cafés

5.2.1 History of the Cafés and their historical corners/furniture/artifacts

5.2.1.1 Groppi Garden



(*Groppi Garden*, 2016)

(Figure 5.7: Groppi Garden, Adly Street, Downtown Cairo)

Mr. Karam Abdel Fattah, Operation Manager at Groppi Garden, briefly talked about the history of Groppi.

Groppi was built in 1891 by a Swiss man called Giacomo Groppi, who opened the first chain for dessert and ice-cream in Egypt. Groppi has opened his first pastry and dairy shop in

Alexandria. After that, he decided to retire after a few years and returned to his home after his shop's great success. However, he lost all his savings eventually and decided to start all over again. So, he returned to Cairo and opened his first Groppi branch in Adly Street downtown and another in Talaat Harb. It was the place where the elites congregate. Famous poets, writers, actors, and actresses, such as Naguib Mahfouz, Tawfiq Al-Hakim, General Montgomery, and others, were used to hang out there.

Abdel Fattah specified a historical corner called after Naguib Mahfouz. It is known as Naguib Mahfouz's terrace. This is the terrace where he used to sit and write his novels. Groppi Garden was also famous for hosting many musical nights for Om Kolthom. Abdel Fattah mentioned that he likes to chit-chat with the old customers to know more about the old celebrities' corners and where they used to sit. Celebrities were Shadia, Emad Hamdy, Abd El Halim Hafez, and Naguib Mahfouz. Abdel Fattah declared that Groppi maintains the old interior designs, décors, and styles that were done between the years 1920 – 1930 till this day. At Groppi Garden, the same garden design, same plants, and the same entrance are well maintained. In addition, at the Talaat Harb branch, he mentioned that they are meticulous in the restoration process, not to change anything from the old historical designs that people recognize by heart. He revealed that they had initially received a restoration design, which they found out to be not as accurate as of the old one, so they had to change it and start over. Consequently, the opening of the Talaat Harb branch was postponed. Both Groppi branches had witnessed many film shootings in the old days.

5.2.1.2 Café Riche



(Café Riche, 2019)

(Figure 5.8: Café Riche, Downtown Cairo)

Café Riche's fate was hanging in the balance after its Egyptian owner Magdy Abdel Malak passed away five years ago. Although the café closed its doors for only fifteen days, everyone was in doubts and assumptions about the fate of the café given its prime spot in one of the central downtown's boulevards, which makes it coveted by investors, while Magdy's only sibling resides outside of Egypt. Yet, in the middle of all those doubts and assumptions, the grandchildren of the Abdel Malak family took over and reopened the café once again after it had been closed for fifteen days after the passing of Magdy Abdel Malak. An interview was conducted with Andrew Michelle, the owner of Café Riche after his dad, and his mother, Mrs.

Samia Michelle. They disclosed a lot of Café Riche's hidden gems. As per the interview, they started with a brief history of the café.

The café was founded in 1908 and given its current name in 1914 after it was sold to Henry Recine, its new French owner. Recine sold it to Michael Nicoapolits, a Greek businessman. The ownership of Café Riche passed down a string of foreigners until Abdel-Malak, an Egyptian family, bought it in 1960.

Nicoapolits promoted performers, such as Om Kolthom and Monira El Mahdiyya, by adding a theater to the café. The café began to operate as a restaurant and café after it was sold to George Basile Avayianos in 1942.

Café Riche is known for playing a pivotal role in Egypt's political and cultural life till this age. Over history, Café Riche beard witness many revolutions and political movements. The 1919 revolution, for instance, was all planned in the secret basement of the café. The revolution leaders used to meet at the secret basement to plan and print their political pamphlets against the British occupation using the printing machine of the café that is still in place today. In addition, it witnessed the planning of the free officers' coup that overthrew King Farouk. Café Riche was also a refuge for the protestors during the 25th of January revolution.

The café was frequented by Egypt's literary celebrities, such as Naguib Mahfouz, Youssef Edris, Youssef Sebai, and it is recounted that Rose-Alyoussef met Ehsan Abdel Qodous and they fell in love at the café.

Michelle mentioned that the most nostalgic item at their café is the printer machine on which revolutionaries used to print their flyers against the regime secretly in the basement. There

are Sayed Darwish's oud and an old telephone in the basement, which is considered the third telephone in Egypt. They also display the old Stella Beer's barrels in the basement. Furthermore, they have an archive of the first journal ad of Om Kolthom's first performance on the café's theater when the ticket costed only twenty-five piasters. There is a table known to people as the table of Naguib Mahfouz.

5.2.1.3 Délices



(Délices, 2019)

(Figure 5.9: Délices, Raml Station, Alexandria)

The manager of Délices did not want to conduct the interview, so it was carried out with one of the oldest waiters who has been working at Délices for the past 40 years. The waiter preferred not to mention his name in the study. He talked briefly about the history of the café.

Délices opened its doors in 1922 it was established by the Greek businessman Kleovoulos Moustacas. The original style of the place was, unfortunately, scrubbed away. However, its high-ceiling and its history still deliver the same value. Délices was known for

serving the royal family during the coronation of King Farouk, as well as his wedding cake during his first marriage to Queen Farida.

The interior design was apparently changed to modern. However, the interviewee was asked if they still have any corners/items that are considered historical. The interviewee declared that there is an antique room that is usually closed. The room holds many antiques, such as old cashier machines, old telephones, old typewriters, clocks, and sewing machines. These are valued antiques that Délices cares to store in a safe place. However, the interviewee mentioned that although they changed a lot in the interior design of the café, the high ceiling and the antique room in the store still exude a smell of the old atmosphere. Délices had also welcomed many famous people, such as Omar El Sherif, Naguib Mahfouz, and other regular guests at Délices. In addition, the Allied Soldiers considered Délices their favorite café during the Second World War.

5.2.1.4 Trianon



(Figure 5.10: Trianon, Raml Station, Alexandria)

Mr. Emam Ali, the General Manager at Trianon, talked briefly about the history of the place.

Trianon was built in 1905 by Greek businessman Yorgos Berelis. Berelis later partnered with Dreiksoen, another Greek family. In 1970, Egyptian families bought it and renovated it by expanding many branches.

Ali showed the interviewer an old French piano that goes back to 1911, founded by Gabriel Gaveau in Paris. The piano is displayed under a portrait of Omar El Sherif capturing him

sipping his coffee at Trianon. Ali mentioned that Trianon is always proud to have hosted many celebrities, such as the Greek poet Cavafy who used to stay in Le Metropole upstairs, Omar El Sherif, Farid Al Atrash, Abbas Fares, Naguib Mahfouz, Tharwat Abaza, Amal Donqol, Beiram El Tonsy, Tawfik El-Hakim, Abel Moneim El Ansary, Mohamed Borham, etc.

Chapter 6: Results

6.1 Interviews

The interviews' primary purpose was to discern the nostalgic effect from the owners' point of view. A semi-structured interview, which asked predetermined questions, was used in all HORECA interviews to avoid complex variances. The interviewer sometimes had to ask follow-up questions to probe further replies based on each interviewee's answers.

6.1.1 Hotels

6.1.1.1 *The extent to which people know the hotels*

Hotel interviewees were asked about the extent to which they believe the hotel is known for people. It was found that Cairo Marriott Hotel & Omar Khayyam Casino (Omar Khayyam) and Cecil hotels are both known more for people of the old generation. People who were used to come to the hotel with their parents and grandparents know the history and the story of the hotels more than the young generation. In comparison, Mena House was found to be known ever since it opened its doors. Mena House is known more for its location. Lotfy mentioned that this was the only hotel facing the south, while all other hotels were built to face the north. People are aware of its history and the value and uniqueness of its location. "Where else would you find a place in the shadows of the Great Pyramids?" Lotfy said.

Paradise Inn hotels (Le Metropole and Windsor) and Old Cataract hotels chose to talk about international guests. Paradise Inn believes that their international guests know more about the hotels' history, especially Le Metropole, more than Egyptians do. The interviewee mentioned that Greek people feel familiar with the hotel's story since it is related to their history. The hotel was built on the wreckage of Cleopatra's Obelisk that was erected by Cleopatra in honor of her

love to Mark Anthony. As for the Old Cataract, Ahmed also chose to talk about international guests, specifically foreigners who are not from the Middle East. Ahmed said that those guests know exactly where they are booking. They come with a historical background. Ahmed mentioned that some guests surprise them by having more information about its history than the staff does. As for people from the Middle East, Ahmed added, they do not care about history as much as they care about prestigious accommodation. Ahmed clarified that the hotel started to be known for the Middle East after the Egyptian Series "Grand Hotel" aired in Ramadan 2016. So, usually, Arabs come to the hotel out of the desire to be accommodated in one of Egypt's most prestigious hotels. Nevertheless, from their side, the hotel management tries its best to increase guests' awareness about the history of the hotel by offering a daily tour to explain everything in the hotel to whoever may be concerned.

Omar Khayyam and Mena House are trying to increase people's awareness about their history. At Omar Khayyam, they created a trend titled "travel back in time" to increase awareness about the hotel and engage people. They were planning to have a storyteller who would show people the historical corners and tell them more about the hotel's history. Unfortunately, they postponed this due to Covid-19. Storytelling was known and applied by Steigenberger Cecil management. They used to have someone responsible for guest relations. Whenever they found someone having some free time, a storyteller of their team used to tell them briefly about the hotel's history, the bar, and the celebrities' rooms. At Mena House, there is always a documentary playing on the TV screen of each room to tell the story and the hotel's history to the guests. They also take guests on tours inside the hotels regularly. However, at both Paradise Inn hotels, there is no storyteller or tour guide to explain and tell people about the hotel's history or the antique corners.

Similar to any historical archeology, more penetration into the younger generation is always needed. Interviewees were asked if they have plans with which they try to reach more people from the young generation. They all mentioned that they depend mainly on social media to reach the younger generation. From the Marriott brand side, they are trying to reach business travelers who want to work and have fun at the same time through initiatives, mobile check-ins, weddings, and events that attract them. They do not have any plans at Cecil except redesigning the hotel's roof in a Chinese style that would attract more youth. El Sayyad, however, believes that the majority of youth do not want history no matter what. She mentioned that she gets comments from youth such as "we are not used to sleeping in rooms with such high ceilings," "we want the smallest room." Similarly, for both Paradise Inn hotels, it was mentioned that usually Egyptian youth do not like to sit in an old place with no swimming pool or facilities. Old Cataract, however, declared that management would never change their classical style in order to reach more youth. While youth are looking for entertainment in hotels, Old Cataract does not have belly dancing, bars, or events. Ahmed said it clearly, "we will never change our classical style in order to cope with the new trends for the new generation."

6.1.1.2 Mystery

"People like to be associated with mysterious things all the time," Abdel Khalek said when she was asked about how/when people perceive the hotel as mysterious. Abdel Khalek said that they have a bar carrying the name Billiard. People feel impressed when they luckily come across it for the first time. To meet people's feeling of antiques' mysteriousness, they created an antiques catalog so that people know the places and history of the corners of the antiques. Although some rooms are known as signature rooms at the Mena House, other guests still keep wondering whose room they are staying in. They believe deep inside that some famous people

and many remarkable stories happened in each inch in the Mena House. Windsor Palace, however, is known to be mysterious. Already little is known about its history, so people always wonder about the story behind it. On the other hand, at Le Metropole, people, mostly foreigners, like to ask about artifacts and antiques. However, the hotel does not have someone responsible for working as a storyteller or a tour guide.

Cecil and Old Cataract hotels' interviews revealed nothing mysterious about the hotels, and mentioned that everything is clear to their people. At Cecil, rooms are already carrying the names of the celebrities who were used to stay in. However, people always feel that they took the time machine, and it stopped 60 years ago. Although not all residents know the hotel's full history, for which they offer storytellers tours, people know and appreciate the hotel's historical value. People, mostly foreigners, come mainly for the history and the value of the hotel.

On the other hand, Old Cataract is not perceived as mysterious as per Ahmed. Ahmed believes that everything is apparent in the hotel. They display the desk at which Agatha Christie used to write her novel. They also have the only two signature suites clearly labeled. People pay extra money already if they are booking one of those labeled suites. So, there is nothing mysterious for people.

6.1.1.3 Heritage vs. experience

All hotel interviewees consented to say that both history and experience are a collective reason people come to their hotels. However, some interviewees believe that heritage comes at the top, while others think that both heritage and experience are of the same importance. At Omar Khayyam, Abdel Khalek believes that people are not coming only to be surrounded by historical walls. They come and pay money in order to get high service. Abdel Khalek added that

guests sit in the middle of the gardens and oasis of the historical palace. They sit in the shadows of a palace that is 150 years old, walk on heritage, and see heritage. So, it is collective. If people did not find excellent services, such as cleanliness and security, they would not come. It is like adding to the experience the exclusivity and the uniqueness of the place. This, however, adds a considerable responsibility to the management to maintain the heritage of the place and protect all its antiques.

At Mena House, there are two partitions, the old historical house and another new one. Having two different buildings helped in answering the questions by giving examples and estimated percentages. Lotfy mentioned that people come mainly for both heritage and experience evenly, especially in the old partition. Lotfy estimated the heritage-experience percentage to be fifty-fifty. At the same time, in the new partition, he said that people who come for experience are 70% as opposed to 30% of people who come for the heritage. The common thing and the main reason that makes people come to Mena House is the location. He proudly said: "Where else would you find a place in the shadows of the Great Pyramids?" Lotfy was then asked if changing the management from Oberoi to Marriott affected people's perception of the experience. Lotfy said that Marriott was an addition to Mena House. The number of guests increased after the hotel became under the Marriott management.

At Cecil, El Sayyad said that it is fifty-fifty. However, the interviewer asked her if the occupancy rate would be affected if the Steigenberger management changed. She said, "I remembered the time when Sofitel was managing the hotel, and before Steigenberger takes over, we spent six months without management at all, and people never stopped coming. I believe that both heritage and experience are equally important, yet Cecil's iconic name and heritage are still

above all. Moreover, people understand the value of Cecil's name 100%. Cecil believes that Steigenberger is an added value to the hotel as well.”

At both Paradise Inn hotels, the interview revealed the people's love for the location of these two hotels more than anything else. People love Raml Station or, as they call it, "old Alexandria." They love the old districts at Raml Station and the sea view along with the Saad Zaghloul statue. However, the interviewee added that although people love and appreciate the location above all, they would not come if they do not find good service and experience.

Typically, the Old Cataract Hotel was found to believe that heritage comes at the top reason people come to the hotel. However, service is what follows heritage, no doubt. Old Cataract was ranked as one of the top ten hotels globally in the year 2019. Ahmed also mentioned that ACCOR, the big company that owns Sofitel, is an important factor for raising the number of guests. Ahmed explained that some guests have a membership in the big company which offers them discounts in the hotels it owns. However, Ahmed added that the majority, if not all, of the guests who have a membership, would choose Old Cataract for accommodation even if they do not have the discount.

6.1.1.4 Modernization

The interviewees were asked to imagine if the hotels are modernized, how this will affect the place. Their answers were more or less the same. They all agreed that they would not even think or imagine a modern change in the place. It is impossible to modernize anything in the hotel. They all mentioned that above all, these hotels are under the supervision of the Supreme Council of Antiquities (SCA). Therefore, they cannot, literally, nail a nail without permission. The interviewee at Paradise Inn added that they would lose all their guests if this ever happened.

People who come to these historical places come mainly for heritage. At Paradise Inn, whether Le Metropole or Windsor Palace, there are no pools, spas, or facilities like those at the modern hotels. People sacrifice all this in order to stay in a historic place. However, at Omar Khayyam, Old Cataract, and Mena House, the modern part is already there. The two towers of Omar Khayyam are modern rooms. As per Abdel Khalek, the only historical part is the Omar Khayyam partition, the Gezira palace itself. This partition contains all the décor and antiques of the hotel, and it is already open to the public. However, they are keen to keep everything matching the historical mood everywhere in the hotel, including their staff's dress code. Both Mena House and Old Cataract have new buildings that are modern style. So, people could choose which style they prefer to stay in.

6.1.1.5 Guests' age ranges and the frequency with which they come

Hotels differ in occupancy rates because of many factors, such as location, weather, services, and facilities. However, hotel interviewees consented to have a high rate of older people than the young ones. They all mentioned that they get more young foreign guests than young Egyptians. The six hotels also mentioned that they have a huge base of regular customers, most of whom are old. They mentioned that loyalty comes from history and location above all. Each hotel was proud of its unique location and history.

At Omar Khayyam, Abdel Khalek said that older people mostly occupy restaurants, while in stays, it is collective. There are business travelers who come from the Gulf area. Those business people are mostly between the ages of the '20s and '60s. Foreign youth, she added, come more than Egyptian youth. Abdel Khalek mentioned that some guests are loyal to the Marriott brand name itself, so they come for Marriott. At Mena House, Lotfy estimated the repeated

guests to be around 25% - 30% loyal customers. Some of those loyal guests are spiritual groups (aka metaphysics) who come for spiritual trips. They come in groups, and sometimes they lead groups. To them, staying in front of the pyramids and meditate is a spiritual ritual. Moreover, the age range at Mena House is also senior citizens, usually 45-year-old and above.

Although Cecil usually accommodates older people more than youth like the other hotels, El Sayyad said that 50% of their guests are loyal. El Sayyad was asked to estimate an age range percentage of those loyal guests. She said Egyptians could be divided into 70% older people and 30% young, while foreigners are estimated by 60% older people and 40% young. Foreign youth come more than Egyptians. El Sayyad added that the majority of foreigners come for leisure, while Egyptians come mostly for business. She added that they have business people who come on a weekly basis, such as Mostafa El Fekki, who has an annual contract with the hotel. Adding to the location, El Sayyad stated that Cecil's location in Raml Station is the center of Alexandria, which attracts business people more as it is near everything. El Sayyad declared that foreign youth are more interested in history than Egyptian youth who come mainly for business.

Similarly, both Paradise Inn hotels accommodate older people more than young ones. The age range at both hotels is also around 40 years old and above. However, the interviewee mentioned that they usually have foreigners, especially Greeks and French, more than Egyptian guests. As stated, many Greek come just to stay in the Cavafy's suite and take photographs. The interview revealed that foreign youth come more because they love the place, and they appreciate history more than Egyptians who always complain about the slowness of the old elevator. It was mentioned that they have a lot of regular guests and celebrities who were used to

visit Le Metropole and Windsor, such as Mahmoud Hemed, Selim Sahab, Salah Abdallah, Sherry Adel, Omar Khairat, and others.

Old Cataract differs in its occupancy rate due to the hot weather during the summer. Usually, the high season at Old Cataract is between September and April. Unfortunately, due to Covid-19, the occupancy rate at Old Cataract is similar to the summer season rate, which is estimated to be around 20% - 30%. Regarding the age ranges, Ahmed stated that usually around 40% - 50% are people above 50-year-old. Furthermore, around 30% of the guests are from 30 - 50 years old. Almost 20% - 25% are youth from the age range between 18 - 30 years old. Regarding foreigners, 50% come for the place's history and heritage while the other 50% come because they pick the best hotel in the destination. Ahmed was asked whether repeated guests, especially foreigners, come for the location, service, or the discounts they get from ACCOR. Ahmed declared that they always have a survey that asks their guests to rate their stay at the hotel by the end of their trip. They always ask the guests this same question: "if you did not have the membership discount, would you still stay in Old Cataract?" and their answer is always yes. People love to stay in Old Cataract not because of the discount but because of the place itself. They also look for the reputation of the hotel, not just the history. Ahmed added that some tourism companies sell their program using the Old Cataract name. They usually have two offers with two same trip programs, but the only difference is offering the stay in Old Cataract instead of a five stars hotel in the other offer. This, of course, is offered with additional cost for the tourism company. Accordingly, people choose to stay at Old Cataract regardless of the discount.

6.1.1.6 The effect of relocating the old artifacts or reconstructing them after severe damage

To better anticipate the effect of nostalgic places and artifacts, the interviewees were asked to imagine the effects on the perceived value of their hotels in the following two scenarios: 1) if we placed all the old nostalgic artifacts in a new place 2) if the hotel is burnt and rebuilt in the same place with the same décor, style, and a copy of all the antiques. They all agreed that both scenarios would negatively affect the place, but some had different reasons. Also, some of them believed that some of their guests would still come no matter what happens.

They all agreed that in scenario one, it would have a negative effect. It would not be the same because everything was meant to be in its place, for a purpose, and in a specific way, Abdel Khalek stated. Lotfy also said that maybe it could attract some people and maybe have some value; however, it will never carry the place's history. However, both Paradise Inn hotels and Old Cataract believe that location comes at the top of their perceived value. Paradise Inn hotels take pride in the Raml Station location and the "old Alexandria." The interviewee believes that people come because they love Raml Station, Fouad St., and the old districts that surround the hotel. Raml station is known for its old historical and authentic architects that were never changed. Also, Raml Station is at the center of Alexandria. Their guests also like to go to the old cafés in Raml Station, such as Délices and Trianon, where people love to sit. So, the place for them is irreplaceable as well as Old Cataract. Ahmed, on the other hand, was more detailed in his answer. He explained the importance of heritage and location through a hierarchy. He said, "first off, there is the history of the place. Second off, we have the service. Third off, it is the location, and fourth off, there is the destination (Aswan). It is a collective thing. We cannot remove anything from this hierarchy. Otherwise, it would collapse."

Scenario two, however, revealed some differences in the argument. All interviewees consented that it will not be the same as the original one and will lose its history. However, some interviewees believe that the hotel would lose all of their guests, while others believe they will only lose some. At Omar Khayyam, Abdel Khalek believes that the hotel would lose all its history and value, and consequently, the guests. Lotfy at Mena House, however, believes that although the hotel would lose its historical artifacts, their loyal guests would still come for the location and the experience. As well, El Sayyad at Cecil believed that this scenario would affect 50% only of their guests while the other 50% would still come. She believes that since the location is the most important hotel factor along with its history, half of their guests would still come for the location. The interviewee at both Paradise Inn hotels had other reasons for the adverse effects that this scenario would have. It was stated that people love to hear the sound of the old stairs while they are going up or down. They love the high ceiling, the giant stairs, and the old and slow elevator. So, of course, it will never be the same. Last but not least, Old Cataract stressed the fact that entering a place while knowing it is original has a totally different feeling than when knowing it is a copy of an original building that existed sometime in the past. Based on the hierarchy explained before by Ahmed, he accordingly mentioned that the hotel would lose some of their guests, for they would lose their first and foremost factor: the history. They would only be working with service and location.

6.1.2 Restaurants & Cafés

Interviews were conducted for four cafés. The interviews' primary purpose was to discern these cafes' nostalgia effect from the owners' perspective. A semi-structured interview, which asked predetermined questions, was used in all cafés interviews to avoid biases. The interviewer sometimes had to ask follow-up questions to probe further replies based on each interviewee's answers.

6.1.2.1 *The extent to which the cafés are known for people*

The interviews noted that all the cafés are well known to people, whether they were old or young. At Groppi, Abdel Fattah mentioned that people know the place by heart. He even always notices that people ask about the opening date of the Talaat Harb branch. They are aware of the value of Groppi. At Café Riche, Michelle said, "I always feel happy when I find youth coming to Riche and curious to learn about its history. Sometimes guests come with knowledge of the place already. Some of their knowledge is correct, and sometimes I have to correct some information for them. However, some guests surprise me, sometimes, by having a piece of information that I do not know about the café." In a parallel world, the interviewee at Délices believes that it is known for people and reaches more of the young generation. It was mentioned that the unique, unforgettable taste of Délices' pastries makes people loyal to the place, not only Alexandrian and Egyptian people but also foreigners from everywhere in the world. Ali, at Trianon, additionally mentioned that Trianon is one of the prominent landmarks in Raml Station. He added that even if people are planning to go anywhere in Alexandria, they usually choose their meeting point at Trianon for a quick cup of tea/coffee and a breakfast then they take it from there.

Once again, penetration into the younger generation is always essential. The interviewees were asked if they have plans to reach more youth. They all agreed that although they have quite a good base of young customers, they are always trying to keep in touch with them more through social media. Groppi and Délices, for instance, had updated the menu with some new trendy dishes and desserts to attract more youth. However, they are both keen to keep their old unique items with the same quality and taste. Michelle at Café Riche announced that they are working on a plan, specifically for youth penetration. However, they did not want to reveal their plan yet. On the other hand, Ali at Trianon believes that although they have many young people, some youth will not be interested in the old style. So, it will depend on the taste of the person at the end of the day.

6.1.2.2 Mystery

It was critical to ask if people perceive anything as mysterious at those cafés, especially after the interviews revealed that the cafés are well known for people. Some cafés, however, were still having some unrevealed mystery. Café Riche and Délices are both hiding some mysterious artifacts and stories in hidden areas. At Café Riche, for instance, there is the basement, which buries several historical antiques and artifacts along with the old printer machine by which revolutionaries used to print their flyers against the British regime. The basement at Café Riche is considered the one and only witness of all the political discussions, plans, and projections of the old days' protesters. On another note, Délices has an antiques room where it hides many historical artifacts. This room is closed, and people always wonder what this room hides. People can get in only with permission. However, at Trianon, people always wonder where celebrities used to sit. They wonder about the story behind the piano. In addition, Ali mentioned that people always come to Trianon with the belief that each table witnessed many

stories and tales. On the contrary, Abdel Fattah believes that Groppi does not hide or have anything mysterious.

6.1.2.3 Heritage vs. experience

Some cafés were found to be relying mainly on the heritage of the place more than anything else, while others were found to be depending on both the heritage and the service equally. Groppi and Café Riche's interviews revealed that the first and foremost factor that makes people come to their cafés is the place's heritage. No matter what, people come mainly for history. However, Michelle added that they have some guests who come mainly for their food's delicious and unforgettable taste. Some people know the chiefs by name and always ask for them. On the other hand, Délices and Trianon's interviews revealed that both cafés depend on both heritage and service evenly. The interviewee at Délices mentioned that the history of the place has a great value. However, the secret relies principally upon the excellent service and the consistent rich taste of all their products that never changed over the years. Similarly, at Trianon, Ali mentioned that if they have got all the history, wooden walls and doors, sensational ornate ceiling, classical soft yellow light, and the little bit faded yet spectacular glorious wall panels while getting bad service, people will not come again. Ali added that waiters and waitresses at Trianon deal with the guests as guests at their own home. In addition, they tend to teach their staff how to consider the guest as a family member and not just a customer in a café.

On another note, when the interviewees were asked to say why mainly they think people come to their place, they mentioned that it is for history. Abdel Fattah at Groppi said that it is estimated that 70% of their customers come for the heritage while 30% come for service.

However, Abdel Fattah added that Groppi is keen to maintain their excellent service. At Café

Riche, however, Michelle was asked to put in order the factors that attract people the most. The order was as follows: history, location, and service. In another district, Délices and Trianon's interviews revealed that what fascinates people is a collection of history, location, and service altogether. Both interviewees mentioned that people love Raml Station and the "Old Alexandria." Both cafés are considered two of the prominent landmarks of Alexandria, generally and Raml Station specifically. However, Ali at Trianon declared that people love Trianon because it makes them escape from the modern world, at least for a few moments.

6.1.2.4 Modernization

The answers to the modernizations in the cafés were almost the same except for Délices. Délices has already changed its interior design and style to modern. Therefore, the question at Délices was different. The interviewee was asked if adding modern styles and décor in the café affected its perceived value. The interviewee illustrated that although they have modernized the décor and style of Délices, many people still find the classical vibe in the high ceiling and the soft yellow light. They did not lose their guests; on the contrary, they still embrace their loyal customers from the old generation who are used to get their morning coffee along with a dessert early in the morning every day. In addition, they reached out to the young generation who love the atmosphere and the exquisite and unforgettable taste of Délices' pastries. They have an open-air area that is preferred mostly by the older people in the early morning. They love to take their morning tea/coffee with the sea view.

Café Riche, Groppi, and Trianon interviews revealed that changing to modern is impossible. Michelle at Café Riche said that this is not even open for discussion. The café should remain as is. Besides, Michelle added that the café is under the SCA supervision; consequently,

they cannot, literally, nail a nail on any wall without permission. Similarly, at Groppi, Abdel Fattah explained that the Talaat Harb branch's reopening was delayed several times because they meticulously maintained the old historical design and style. He added that they brought interior designer from France to create the old authentic design of Groppi. "The brand name is still alive because of its authentic old style. It is impossible to modernize it because if we do, we will lose the entire heritage and the history, and consequently, we will lose our loyal guests," Abdel Fattah added. He explained that since this is the first restaurant and café in Egypt, it should retain its authenticity through all the ages. Abdel Fattah expanded upon the consistency of the heritage even in the menu. He mentioned that they might add new items to the menu to cope with the youth's modern taste. However, they keep the old items with the same quality of taste, such as the jams, marrons glacé, and crème Chantilly. On another note, Ali at Trianon mentioned that Alexandria is full of modern cafés for those who want modern styles. However, they can never think of modernizing, for the classic is what makes them stand out.

6.1.2.5 Guests' age ranges and the frequency with which they come

Similar to the hotels, cafés get more old people than young ones. Interviews revealed that older people are more loyal and love to come to the cafés regularly because this helps them revive their old memories with their parents and grandparents. Moreover, interviews showed that a lot of young people go to these cafés with high frequency. For instance, at Groppi, Abdel Fattah mentioned that although their guests' age ranges are between the '50s and '70s, he always receives many birthday reservations from youth. He added that many young people desire to experience sipping a cup of tea/coffee while listening to an old song of Om Kolthom in the background. Some youth want to try the mood of the old era they never lived in. Abdel Fattah estimated their youth guests with 30% who usually come at night every week. On the other hand,

Abdel Fattah estimated their loyal customers with 40%, mostly older people. They consider these guests as their VIP, he added. Older people usually come in the morning to take their morning coffee while reading the newspaper in the early morning daylight. Additionally, when Abdel Fattah was asked about the loyal customers at the Talaat Harb branch, he mentioned that they come to Groppi Garden instead and they always ask about the reopening date of their favorite branch. However, they never lost any customers from the Talaat Harb branch.

However, at Café Riche, Michelle estimated their guests' age ranges by 60% to 40% old and youth customers, respectively. While the interviewer was sitting at the café, an older man was leaving the café, so Michelle said that this man once told them that he started to come to Café Riche 70 years ago. Michelle also added that many foreigners, as well as Egyptians who reside abroad, always come to Café Riche when they come on vacations, mostly immigrants, because it reminds them of their good old days when they were used to come with their parents and grandparents. Moreover, Café Riche gets many youth customers daily as well as weekly. They come mainly for lunch and dinner. As for the older people, most of them come daily in the morning and at night. Similarly, at Délices and Trianon, older people are more frequented than youth. However, both interviewees could not estimate a percentage for the age ranges because they both believe that they have all varieties of age ranges.

6.1.2.6 The effect of relocating the old artifacts or reconstructing them after severe damage

To better anticipate the effect of nostalgic places and artifacts, the interviewees were asked to imagine the effects on the perceived value of their cafés in the following two scenarios: 1) if we placed all the old nostalgic artifacts in a new place 2) if the hotel is burnt and rebuilt in the same place with the same décor, style, and a copy of all the antiques. In scenario one, Café

Riche, Groppi, and Trianon interviews revealed that if their cafés were placed in another location, it would not surrender the same heritage. However, Michelle at Café Riche refused to discuss scenario one because she believes this is not an option. The café is meant to be at its place, and nothing will change. Similarly, Trianon is proud of its location. Ali believes that people love Raml Station, and they always relate Trianon with this old district. Therefore, if it is relocated, it will never deliver the same value. On the other hand, Abdel Fattah at Groppi mentioned that they are already planning to open new branches in new compounds, but after they finish all the renovations at the three branches: Talaat Harb, Garden, and Heliopolis. Abdel Fattah emphasized that the new branches will not carry the same heritage as the original branches, yet the brand name, along with the classic styles, would carry a great value.

Scenario two got almost the same responses from all four interviewees. They all consented to have little to no adverse effects on the perceived value. Abdel Fattah at Groppi recounted that some partitions at Groppi were actually burnt during the "Cairo Fire" in 1952. However, it was quickly restored on the same design and style and did not harm Groppi. Michelle at Café Riche mentioned that no matter what happens customers are loyal beyond. They remembered during the 28th of January, 2011, when there was vandalism everywhere in the streets; protestors stood by Café Riche and protected it. They were all youth who generally do not have many memories at the café like the old ones. Yet, Michelle discovered that they are loyal to the café anyway. Similarly, the Délices interview emphasized that customers are loyal to the brand name Délices. No matter what changes, people still come. This was tangible, significantly when Délices changed a lot of their interior designs and styles to modern. On the other hand, Trianon was found to expect a negative effect because the place would lose all its

historical value and consequently lose many of their customers who come mainly for the authenticity of the café.

6.2 Survey

6.2.1 Dependent Variables Verification

An exploratory factor analysis was conducted to verify the twelve suggested components of the Lovemarks variable. The factor analysis results revealed seven components for the hotels' Lovemarks and six components for the cafes'. The factor analysis showed some amalgamations between Roberts' (2005) original twelve factors of Lovemarks in HORECA. These components are presented in the tables below.

6.2.1.1 Hotels

Table 6.1: Rotated Component Matrix of Hotels:

Rotated Component Matrix^a

	Component						
	1	2	3	4	5	6	7
Q9 9. I feel inspired when I am in "The Hotel"	.679	.083	.143	.079	.261	-.056-	.157
Q13 13. I feel authenticity in every corner of "The Hotel"	.735	.257	.229	.040	-.140-	.060	.177
Q10 10. The scent of "The Hotel" stirs my memories	.663	-.069-	.009	.157	.014	.104	.346
Q16 16. I feel that "The Hotel" allows me to escape the modern world for a few moments	.558	.351	.137	.079	.075	.223	-.241-
Q18 18. Every time I come to "The Hotel" I still feel surprised by the fine details	.681	.130	.248	.075	.074	.168	-.102-
Q19 19. I sometimes feel the aura of historical characters who once were in "The Hotel"	.566	.146	.372	-.016-	.108	.255	-.137-
Q12 12. The old furniture in "The Hotel" complement its historical spirit	.618	.282	.348	.049	-.110-	-.102-	.182
Q20 20. I am passionate about "The Hotel"	.633	.285	.258	.228	.173	-.014-	-.193-
Q21 21. I like to invite friends and colleagues to meet at "The Hotel"	.618	.070	.043	.339	.268	.075	-.129-
Q8_1 8. I love "The Hotel" [because I respect its history]	- .036-	.646	.283	.172	.050	.173	.371
Q11_1 11. To what extent do you believe the following factors in "The Hotel" make you imagine its past [Decoration & artifacts]	.140	.771	.080	.216	.144	-.008-	.187
Q11_2 11. To what extent do you believe the following factors in "The Hotel" make you imagine its past [Soft yellow light]	.283	.699	-.150-	.059	.169	.171	.064
Q11_3 11. To what extent do you believe the following factors in "The Hotel" make you imagine its past [The sounds of the old wooden doors]	.204	.732	-.102-	.016	.041	.205	.051
Q11_4 11. To what extent do you believe the following factors in "The Hotel" make you imagine its past [The pictures on the wall]	.134	.766	.188	.107	.184	.030	.019
Q11_5 11. To what extent do you believe the following factors in "The Hotel" make you imagine its past [The dress code of the waiters]	.103	.707	.231	.089	.124	.221	-.130-

Q11_6 11. To what extent do you believe the following factors in "The Hotel" make you imagine its past [The historical stories that happened in the hotel]	.031	.508	.546	.059	.213	.123	.116
Q15 15. To know that so many historical figures were once here in "The Hotel" makes it iconic	.292	.022	.765	.001	.041	.132	.124
Q17 17. The story of "The Hotel" always fascinates me	.401	.070	.711	.096	.083	.099	-.206-
Q23 23. "The Hotel" is well known for its long history	.275	.074	.691	.122	.133	-.003-	.058
Q7_1 7. With "The Hotel", I believe I have [long relationship]	.146	.181	.103	.769	.126	.236	.225
Q7_2 7. With "The Hotel", I believe I have [personal relationship]	.094	.253	.184	.737	.200	.061	.208
Q7_3 7. With "The Hotel", I believe I have [personal memories]	.084	.316	.044	.545	.343	.085	.097
Q22 22. How often do you go to "The Hotel"?	.205	-.068-	-.042-	.747	-.179-	.002	-.205-
Q5 5. I feel "The Hotel" truly understands my needs	.469	-.061-	.115	.039	.477	.309	-.022-
Q6_1 6. I trust "The Hotel" to always give me a great [Experience]	.163	.414	.172	.128	.720	.076	.160
Q6_2 6. I trust "The Hotel" to always give me a great [Personal Satisfaction]	.106	.403	.150	.126	.739	.062	.119
Q14_1 14. The name "The Hotel" [reflects its heritage]	.060	.331	.112	.134	.026	.834	.098
Q14_2 14. The name "The Hotel" [has a great value]	.231	.226	.119	.153	.159	.787	.090
Q8_2 8. I love "The Hotel" [therefore I forgive some minor mistakes]	.063	.259	.037	.131	.200	.134	.678

Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

a. Rotation converged in 8 iterations.

6.2.1.2 Restaurants & Cafés

Table 6.2: Rotated Component Matrix of Restaurants & Cafés:

Rotated Component Matrix^a

	Component	1	2	3	4	5	6
Q7_3 7. With "The Cafe", I believe I have [personal memories]	0.534		0.436	0.065	0.327	0.112	0.094
Q8_1 8. I love "The Cafe" [because I respect its history]	0.593		0.158	-.130-	0.267	0.323	0.19
Q8_2 8. I love "The Cafe" [therefore I forgive some minor mistakes]	0.574		0.153	-.037-	0.08	0.02	0.327
Q11_1 11. To what extent do you believe the following factors in "The Cafe" make you imagine its past [Decoration & artifacts]	0.618		0.071	0.423	0.27	-.073-	-.004-
Q11_2 11. To what extent do you believe the following factors in "The Cafe" make you imagine its past [Soft yellow light]	0.625		-.047-	0.232	0.104	0.046	0.25
Q11_3 11. To what extent do you believe the following factors in "The Cafe" make you imagine its past [The sounds of the old wooden doors]	0.677		-.021-	0.281	0.004	0.018	0.227
Q11_4 11. To what extent do you believe the following factors in "The Cafe" make you imagine its past [The pictures on the wall]	0.633		0.138	0.292	0.202	0.138	-.089-
Q11_5 11. To what extent do you believe the following factors in "The Cafe" make you imagine its past [The dress code of the waiters]	0.735		-.032-	0.225	0.137	0.083	-.144-
Q7_1 7. With "The Cafe", I believe I have [long relationship]		0.318	0.65	0.097	0.184	0.046	-.070-

Q7_2 7. With "The Cafe", I believe I have [personal relationship]	0.451	0.632	-.103-	0.216	0.072	0.047
Q9 9. I feel inspired when I am in "The Cafe"	0.158	0.508	0.342	0.104	0.147	0.227
Q22 22. How often do you go to "The Cafe"?	-.160-	0.69	-.087-	-.035-	-.006-	0.111
Q20 20. I am passionate about "The Cafe"	0.053	0.554	0.313	0.099	0.129	0.35
Q21 21. I like to invite friends and colleagues to meet at "The Cafe"	-.118-	0.576	0.288	0.201	0.171	0.045
Q13 13. I feel authenticity in every corner of "The Cafe"	0.213	0.17	0.656	-.059-	0.272	0.21
Q16 16. I feel that "The Cafe" allows me to escape the modern world for a few moments	0.145	0.03	0.575	0.216	0.057	0.173
Q18 18. Every time I come to "The Cafe" I still feel surprised by the fine details	0.086	0.231	0.556	0.182	-.050-	0.461
Q12 12. The old furniture in "The Cafe" complement its historical spirit	0.215	0.054	0.715	-.023-	0.199	-.025-
Q5 5. I feel "The Cafe" truly understands my needs	-.458-	0.22	0.259	0.522	0.095	0.165
Q6_1 6. I trust "The Cafe" to always give me a great [Experience]	0.267	0.239	0.165	0.772	0.013	-.061-
Q6_2 6. I trust "The Cafe" to always give me a great [Personal Satisfaction]	0.381	0.23	0.16	0.669	0.017	0.004
Q14_1 14. The name "The Cafe" [reflects its heritage]	0.224	-.045-	-.045-	0.588	0.339	0.341
Q14_2 14. The name "The Cafe" [has a great value]	0.364	0.129	-.089-	0.565	0.393	0.203
Q15 15. To know that so many historical figures were once here in "The Cafe" makes it iconic	0.114	0.11	0.191	0.023	0.64	0.327
Q17 17. The story of "The Cafe" always fascinates me	0.007	0.133	0.251	0.252	0.671	0.286
Q11_6 11. To what extent do you believe the following factors in "The Cafe" make you imagine its past [The historical stories that happened in the place]	0.47	0.121	-.013-	0.11	0.477	0.3

Q23 23. "The Cafe" is well known for its long history	0.022	0.068	0.13	0.052	0.854	-0.114
Q10 10. The scent of "The Cafe" stirs my memories	0.124	0.33	0.14	0.101	0.141	0.685

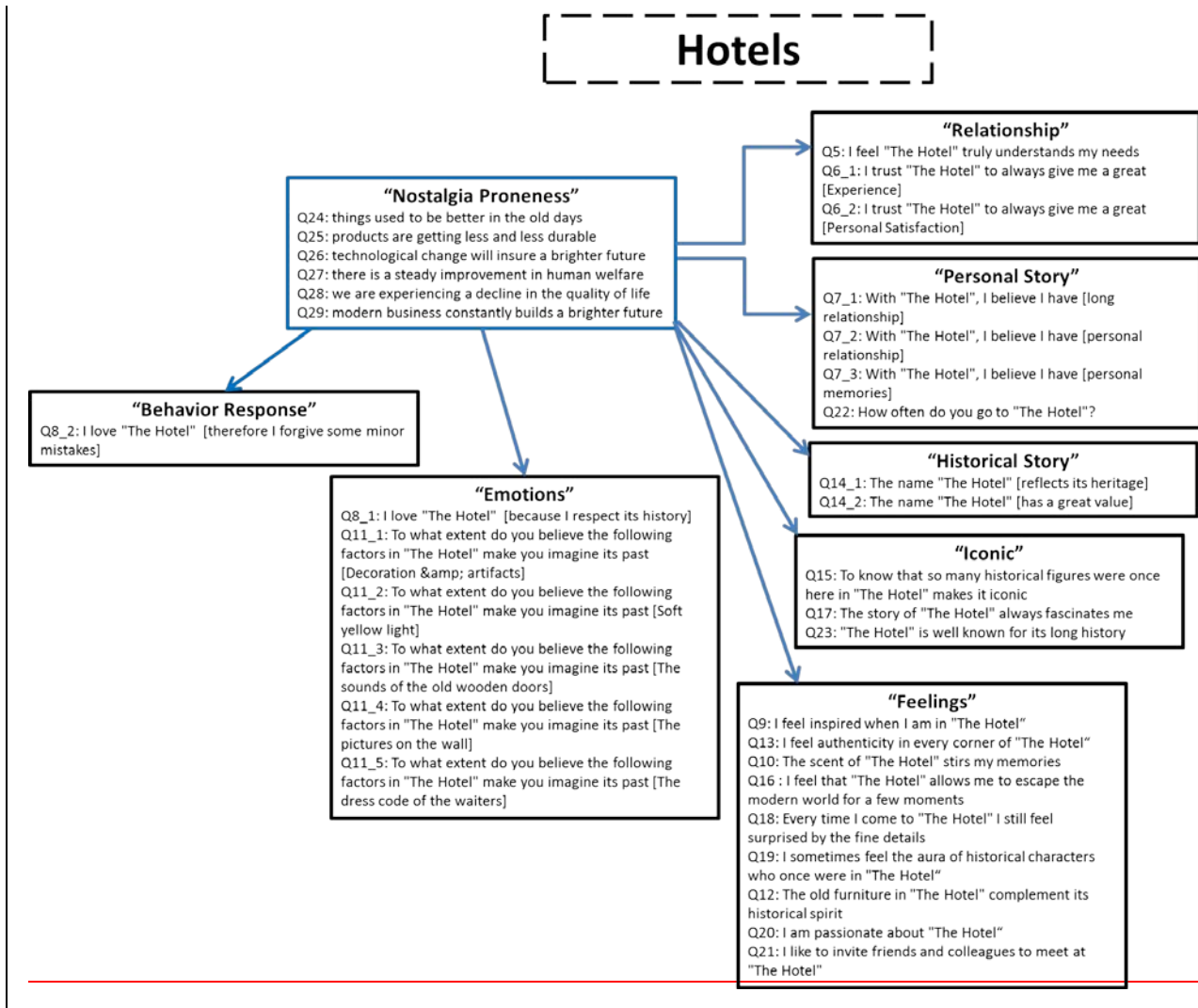
Extraction Method: Principal Component Analysis.

Rotation Method: Varimax with Kaiser Normalization.

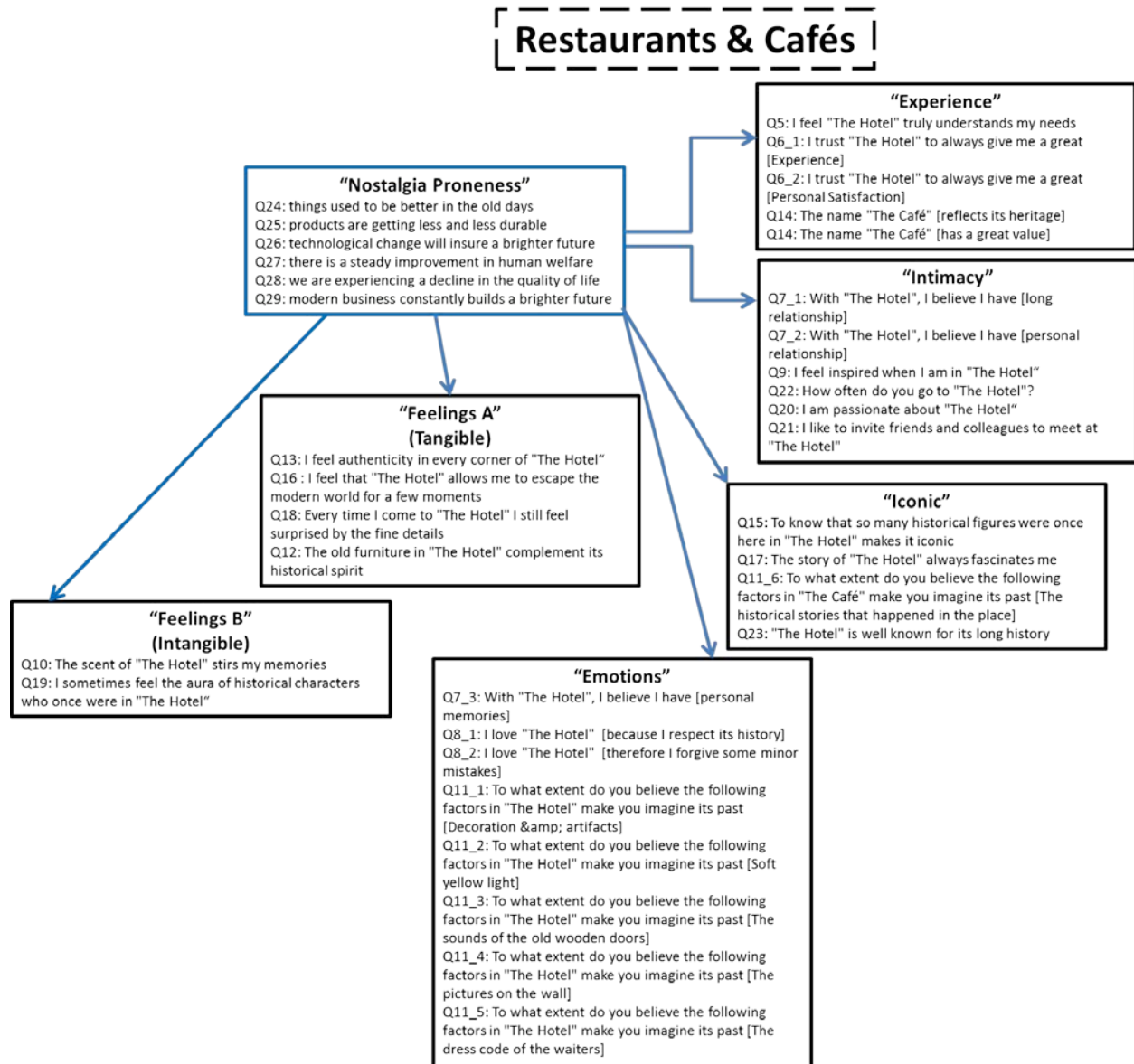
a. Rotation converged in 16 iterations.

The following figures better illustrate the amalgamations between the Lovemarks' components.

The labels were given by the author guided by the original conception by Roberts (2015):



(Figure 6.1: Nostalgia Proneness and amalgamated Hotels' Lovemarks Factors)



(Figure 6.2: Nostalgia Proneness and amalgamated Restaurants and Cafes’ Lovemarks Factors)

6.2.2 Significance between IV & DV

To test the effect of the independent variable (Nostalgia Proneness) on the dependent variable (Lovemarks), a regression analysis was done to check the significance between variables. Holbrook's (1993) six Nostalgia Proneness questions were analyzed to check the correlation with the hotels' seven composite components and the cafes' six components separately. The equation used to calculate the Beta:

$$y = \text{constant} + \text{Beta1X1} + \text{Beta2X2} + \text{Beta3X3} + \text{Beta4X4} + \text{Beta5X5} + \text{Beta6X6}.$$

Below is the summary of ANOVA table statistics to show the significance of the six Nostalgia Proneness questions to both hotels and cafes' different components.

6.2.2.1 Hotels

The Nostalgia Proneness (IV) was regressed to each of the hotels' Lovemarks (DV) components separately. The components are Relationship, Personal Story, Historical Story, Iconic, Feelings, Emotions, and Behavior Response.

6.2.2.1.1 Nostalgia Proneness & Relationship in Hotels

Table 6.3: ANOVA of Correlation between “Relationship” factor & NP**ANOVA^a**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	5.823	6	.970	.970	.446 ^b
	Residual	247.177	247	1.001		
	Total	253.000	253			

a. Dependent Variable: Relationship Relationship

b. Predictors: (Constant), Q29 29. Modern business continuously builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

Results of the ANOVA indicated no significance between Nostalgia Proneness (IV) and Lovemarks (DV)’s component “Relationship”. ($F(6) = .970, p = .446$).

6.2.2.1.2 Nostalgia Proneness & Personal Story in Hotels

Table 6.4: ANOVA of Correlation between “Personal Story” factor & NP**ANOVA^a**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	7.818	6	1.303	1.313	.252 ^b
	Residual	245.182	247	.993		
	Total	253.000	253			

a. Dependent Variable: Personal_Story Personal Story

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

Results of the ANOVA indicated no significance between Nostalgia Proneness (IV) and Lovemarks (DV)'s component "Personal Story" ($F(6) = 1.313, p = .252$).

6.2.2.1.3 Nostalgia Proneness & Historical Story in Hotels

Table 6.5: ANOVA of Correlation between "Historical Story" factor & NP

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	21.147	6	3.525	3.755	.001 ^b
	Residual	231.853	247	.939		
	Total	253.000	253			

a. Dependent Variable: Historical_Story Historical Story

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

Results of the ANOVA showed a significant positive correlation between Nostalgia Proneness (IV) and Lovemarks (DV)'s component "Historical Story" ($F(6) = 3.755, p = .001$).

6.2.2.1.4 Nostalgia Proneness & Iconic in Hotels

Table 6.6: ANOVA of Correlation between “Iconic” factor & NP**ANOVA^a**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	24.444	6	4.074	4.403	.000 ^b
	Residual	228.556	247	.925		
	Total	253.000	253			

a. Dependent Variable: Iconic Iconic

b. Predictors: (Constant), Q29 29. Modern business continuously builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

Results of the ANOVA showed a significance positive correlation between Nostalgia Proneness (IV) and Lovemarks (DV)’s component “Iconic” ($F(6) = 4.403, p = .000$).

6.2.2.1.5 Nostalgia Proneness & Feelings in Hotels

Table 6.7: ANOVA of Correlation between “Feelings” factor & NP**ANOVA^a**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	29.126	6	4.854	5.356	.000 ^b
	Residual	223.874	247	.906		
	Total	253.000	253			

a. Dependent Variable: Feelings Feelings

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

Results of the ANOVA showed a significance positive correlation between Nostalgia Proneness (IV) and Lovemarks (DV)'s component "Feelings" ($F(6) = 5.356, p = .000$).

6.2.2.1.6 Nostalgia Proneness & Emotions in Hotels

Table 6.8: ANOVA of Correlation between "Emotions" factor & NP

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	12.467	6	2.078	2.134	.050 ^b
	Residual	240.533	247	.974		
	Total	253.000	253			

a. Dependent Variable: Emotions Emotions

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

Results of the ANOVA showed a significance positive correlation between Nostalgia Proneness (IV) and Lovemarks (DV)'s component "Emotions" ($F(6) = 2.134, p = .050$).

6.2.2.1.7 Nostalgia Proneness & Behavior Response in Hotels

Table 6.9: ANOVA of Correlation between “Behavior Response” factor & NP**ANOVA^a**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	7.900	6	1.317	1.327	.246 ^b
	Residual	245.100	247	.992		
	Total	253.000	253			

a. Dependent Variable: Behavior_Response Behavior Response

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

Results of the ANOVA indicated no significance between Nostalgia Proneness (IV) and Lovemarks (DV)'s component “Behavior Response” ($F(6) = 1.327, p = .246$).

6.2.2.2 Restaurants & Cafés

The Nostalgia Proneness (IV) was tested on each of the restaurants and cafes' Lovemarks (DV) components separately. The components are Experience, Intimacy, Iconic, Feelings (Tangible), Feelings (Intangible), and Emotions.

6.2.2.2.1 Nostalgia Proneness & Experience in Restaurants & Cafés

Table 6.10: ANOVA of Correlation between “Experience” factor & NP

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	5.068	6	.845	.840	.540 ^b
	Residual	190.932	190	1.005		
	Total	196.000	196			

a. Dependent Variable: Experience Experience

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

The results of the ANOVA showed no significance between Nostalgia Proneness (IV) and Lovemarks (DV)'s component “Experience” ($F(6) = .840, p = .540$).

6.2.2.2.2 Nostalgia Proneness & Intimacy in Restaurants & Cafés

Table 6.11: ANOVA of Correlation between “Intimacy” factor & NP**ANOVA^a**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	4.605	6	.768	.762	.601 ^b
	Residual	191.395	190	1.007		
	Total	196.000	196			

a. Dependent Variable: Intimacy Intimacy

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

The results of the ANOVA showed no significance between Nostalgia Proneness (IV) and Lovemarks (DV)’s component “Intimacy” ($F(6) = .768, p = .601$).

6.2.2.2.3 Nostalgia Proneness & Iconic in Restaurants & Cafés

Table 6.12: ANOVA of Correlation between “Iconic” factor & NP**ANOVA^a**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	21.781	6	3.630	3.959	.001 ^b
	Residual	174.219	190	.917		
	Total	196.000	196			

a. Dependent Variable: Iconic Iconic

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

The results of the ANOVA indicated a significance positive correlation between Nostalgia Proneness (IV) and Lovemarks (DV)'s component "Iconic" ($F(6) = 3.959, p = .001$).

6.2.2.2.4 Nostalgia Proneness & Feelings (Tangible) in Restaurants & Cafés

Table 6.13: ANOVA of Correlation between "Feelings A (Tangible)" factor & NP

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	29.971	6	4.995	5.716	.000 ^b
	Residual	166.029	190	.874		
	Total	196.000	196			

a. Dependent Variable: Feelings_A Feelings A

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

The results of the ANOVA indicated a significance positive correlation between Nostalgia Proneness (IV) and Lovemarks (DV)'s component "Feelings A (Tangible)" ($F(6) = 5.716, p = .000$).

6.2.2.2.5 Nostalgia Proneness & Feelings (Intangible) in Restaurants & Cafés

Table 6.14: ANOVA of Correlation between “Feelings (Intangible)” factor & NP**ANOVA^a**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	17.959	6	2.993	3.194	.005 ^b
	Residual	178.041	190	.937		
	Total	196.000	196			

a. Dependent Variable: Feelings_B Feelings B

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

The results of the ANOVA indicated a significance positive correlation between Nostalgia Proneness (IV) and Lovemarks (DV)’s component “Feelings B (Intangible)” ($F(6) = 3.194, p = .005$).

6.2.2.2.6 Nostalgia Proneness & Emotions in Restaurants & Cafés

Table 6.15: ANOVA of Correlation between “Emotions” factor & NP**ANOVA^a**

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	7.966	6	1.328	1.342	.241 ^b
	Residual	188.034	190	.990		
	Total	196.000	196			

a. Dependent Variable: Emotions Emotions

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

The results of the ANOVA showed no significance between Nostalgia Proneness (IV) and Lovemarks (DV)'s component "Emotions" ($F(6) = 1.342, p = .241$).

The above tables represented the statistical analysis done to check the significance between the DV & IV of both the hotels and the restaurants and cafés separately. The following chapter will discuss these findings.

Chapter 7: Findings

7.1 HORECA's Interview

7.1.1 Brand awareness and mysteriousness

Strong brand awareness is essential, but there should always be room for mystery and surprise. Roberts (2005) highlighted the importance of mystery and surprise in his book. He mentioned that both mystery and surprise are critical to re-ignite the spark of any relationship. This was supported by Abdel Khalek at Omar Khayyam when she said, "People like to be associated with mysterious things all the time." In addition, Cho (2011) found that mystery makes positive past and present experiences with the brand. Abdel Khalek added that many guests feel inspired when they come to a corner or an antique for the very first time. Although many of them could be loyal customers, they feel impressed when they see something for the first time. As a response, Omar Khayyam created a catalog to show people and tell them about the history of all the corners and artifacts. This would ensure a positive experience for the guests every time. At Marriott Mena House, Lotfy mentioned that although there is nothing unclear about the hotel's history as they are keen to offer regular tours for the guests and display documentaries on each room's TV screens; they find some guests feel the mystery. Lotfy said that although they have signature rooms known for people when they come for booking, some still wonder. They believe deep inside that some famous people and many remarkable stories happened in each inch in the Mena House.

Mysterious corners and artifacts do not require huge areas like hotels. Even small cafés could save some items to create mysteriousness. The interviews revealed that people feel mystery related to tangible rooms and artifacts in almost all the cafés except for Groppi. For

instance, Michelle at Café Riche mentioned that she loves it when people, especially youth, come to her and ask about the history of the café. They are curious to know about Naguib Mahfouz's table and the printer in the basement. Délices and Trianon have some mystery, whether in the antiques room in Délices or the Piano at Trianon, making people wonder what the story behind it is and how it ended in Trianon.

However, the mystery does not rely solely on tangible things. Roberts (2005) stated five major elements that create mystery. They are: "great stories," "past, present, and future," "taps into dreams," "myths and icons," and "inspiration." Interviews approved that mystery should not be limited to corners and rooms. Although Abdel Fattah at Groppi mentioned that there is nothing mysterious about the place, people still find mystery in the past, present, and future of Groppi. Keeping a consistent taste and quality of food, such as at Groppi, Café Riche, and Délices, creates loyalty to the brand. This confirms the literature suggesting that consistency through past, present, and future is vital to creating Lovemarks (Roberts, 2005). Brand stability and consistency in keeping brand promises indicate the historical nostalgia effect (Merchant and Rose 2013).

Also, highlighting the iconic characters, who were used to visit the HORECA, helps make a mystery. "Mystery adds to the complexity of relationships and experiences. It lies in the stories, metaphors, and iconic characters that give a relationship its texture. The mystery is a key part of creating loyalty beyond Reason" (Roberts, 2005). At Groppi, also, people love to ask and imagine where the iconic characters used to sit. Cecil, Le Metropole, and Old Cataract showed evidence of the importance of highlighting the iconic characters. Cecil has many signature rooms called after the famous guests who were used to stay in them. Although the mystery was not

found in the history and the hotel's story, as El Sayyad mentioned in the interview, people still find mystery in Monty's bar and the signature rooms. Moreover, the interview at Le Metropole mentioned that some Greek people love to come to the hotel to stay at Cavafy's suite. Similarly, at Old Cataract, the desk of Agatha Christie, her suite, or even the fact that she wrote her novel "Death on the Nile" along with the famous people who stayed in it make Old Cataract iconic. Iconic characters were found to be strongly affecting the brand value and brand loyalty. People are attracted to icons, mainly if they are associated with them in a way or another, such as the Greeks with the Cavafy's suite.

Adding to the nostalgic artifacts and icons mentioned earlier, each place recount "great stories"; whether they are fully known. As per Michelle, people do not only ask about the table and the printer, but they also ask about the myths and stories that happened in the basement. Groppi's history, on the other hand, is rich with the story of the Swiss Giacomo Groppi and his long story that started in Alexandria and ended in Cairo. However, whether the story and history are fully known, great stories were found to leave their mysterious effect on the brand anyway. The same applies to Windsor Palace hotel. Windsor is already mysterious for almost everyone, for little is known about its history. As per the interview, people always ask and wonder about the story behind the hotel. Another important point highlighted by Roberts (2005) is that stories create brand loyalty, or more specifically, "stories feed Lovemarks" (Roberts, 2005). Al Sayyad revealed in the interview that they have a storyteller at Cecil, responsible for telling the story of the hotel to the guests. Al Sayyad emphasized that storytellers always ask the guests first if they are free for a few minutes and are interested in listening to the hotel's brief story. It is crucial to choose the right moment and tell the story to touch the audience. As stated in Roberts' (2005) book: "When you tell a story that touches me, you give me the gift of human attention- the kind

that connects me to you, that touches my heart and makes me feel more alive” (Roberts, 2005). Finding something that connects to people is critical. For instance, Le Metropole knows that many Greeks are connected to the hotel for Cavafy’s suite. Telling the hotel’s story is essential; however, highlighting a point that connects with the audience makes all the difference.

7.1.2 Heritage vs. experience

Moreover, a satisfying experience was found to be necessary, as well as heritage and nostalgia. Experience and heritage are as valuable as the mystery is establishing Lovemarks. Cho et al. (2015) supported what was already found by Roberts (2005) that both mystery and intimacy are the gateways to create brand love and respect. Bahri-Ammari et al. (2016) tackled two significant points about brand attachment and brand loyalty. Satisfaction and nostalgia were found to be of great importance in creating a brand attachment between consumers. They found that satisfaction is a significant factor in determining trust and a strong brand attachment, and hence, strong behavioral loyalty and continuous buying behavior. Being aware, connected, committed, and intimate with the brand is also essential. As per the interview with Ahmed at Old Cataract, the majority of the guests are fully aware of the history of the hotel. However, they love the Old Cataract, and they never stop coming. Most importantly, Ahmed estimated people who come for the heritage and people who come for the experience to be fifty-fifty. Ahmed added that the 50%, who come for experience, usually pick the best hotel in the destination. Noteworthy, Ahmed declared that Old Cataract was one of the top ten hotels globally for the year 2019. This means that experience is a crucial factor in attracting guests and building brand love and respect. This is supported by Gumparthi and Patra (2020), who found that positive word of mouth increases purchase possibility and repeated purchases. Good experience and high reputation help, therefore, in creating Lovemarks.

Moreover, to further confirm the previous point, Ahmed mentioned that many loyal customers would still come even if they do not get their membership discount. In addition, some tourism companies sell their programs using the name of Old Cataract. Ahmed said that people choose the offer to stay at Old Cataract instead of any other five star hotels regardless of its higher price. This confirms what was found in the literature that nostalgia influence brand attachment of luxury restaurants, which, consequently, impact consumers being indifferent about their high prices (Bahri-Ammari et al., 2016). Positive personal experience, along with nostalgia, can, therefore, create brand loyalty. Besides, self-reflection and involvement were supported by Muehling and Pascal (2012) to be a critical factor in creating brand loyalty. Hotels and cafés interviews revealed that most of their regular customers used to come with their parents and grandparents. They regularly come because the ambience helps them revive memories they lived in the past with their beloved people. People are usually more sensitive when they feel nostalgia in the sense of the “desire to return back” (Marchegiani and Phau, 2013). However, Café Riche’s interview disclosed another level of loyalty. Michelle spoke about the loyalty of their customers, who were surprisingly youth. Although they did not have as many memories at the café as the older people, they protected the café during the vandalism that happened on the 28th of January during the 2011 revolution. This confirms the literature about the importance of being committed to the brand more than just being involved. People could be loyal to a brand because they are too busy considering other choices. However, being committed to a brand is another loyalty level where the person is loyal beyond reason. They made their choice and never changed (Roberts, 2005).

Youth’s loyalty towards Café Riche sheds light on the importance of historical nostalgia.

This confirmed the literature as historical nostalgia was found to create a Lovemarks as well as

personal nostalgia. Fantasies and emotions resulting from vicarious nostalgia were found to have an effect on strengthening brand attachment and heritage (Merchand and Rose, 2013). Similar to the youth's stance towards Café Riche, Abdel Fattah at Groppi mentioned that youth usually come with the desire to try living the mood of a past era that they never lived. In addition, the interviews showed that youth go to the cafés at least on a weekly basis. Moreover, they go to hotels with a moderate frequency as well. Although the frequency with which youth go to these old places is less than that of the older people, they can be considered loyal customers. Both hotels and cafés mentioned that they have a lot of loyal customers from youth. It can be established that personal nostalgia creates brand loyalty, as well as the historical one, yet with a lesser effect than the latter.

7.1.3 Modernization, Relocation, and Reconstruction

Brand authenticity helps build a strong brand relationship, leading to brand loyalty (Fritz et al., 2017). At Groppi, for instance, people, including youth, ask incessantly about the reopening of the Talaat Harb branch. People have a strong relationship with the brand and the place. Yet, they are loyal to the brand name itself more, for they go to the Garden branch instead until their favorite branch reopens. This was also very obvious from Délices' interview, which showed that the authenticity of the brand name was the secret behind their customers' loyalty. Although Délices changed a lot of their interior design and style to modern, people are still loyal to it and appreciate its name's value. Being attached to the brand name because of its authenticity and long history could be established with little or no nostalgia. Sight, scent, sound, and feel are important factors to remember the past and create a sense of nostalgia (Hunt and Johns, 2013). However, although these factors are missing at Délices, some people perceive it as nostalgic, especially the older ones. Délices was the only place among HORECA that walked the

modernization path. The interviewee, however, believes that the secret behind the success of Délices is in the brand name and the consistency in the quality of the taste of their pastries and food.

Modernization does not always mean changes in the styles and the décor of the place. Sometimes modernization is needed in some technological aspects. People tend to like to see old products, but better than before; they want to see updates that cope with nowadays technology (Brown et al., 2018; Cattaneo and Guerini, 2012). This was shown in some cafés menus when adding new recipes that are trendier and attract more youth. It was also shown in the hotels. They have free Wi-Fi, smart TV screens, and some hotels attached their restaurants' menus to QR Codes. QR Codes are a type of matrix barcode attached to a URL link that opens once the QR Code figure is detected by the mobile camera. For example, instead of giving the customers a menus pamphlet, they could easily direct their mobiles' camera toward the QR Code figure. The URL link to the menu will automatically open once the camera lens recognizes it. QR Codes are very important, especially during Covid-19, because it helps in ensuring more safety. All the previously mentioned factors make life easier for both customers and suppliers. Undoubtedly, the rest of the HORECA in this study does not intend to modernize anything in their style and designs. Aside from the fact that they are all registered antiques and are under the supervision of the SCA, they believe in the power of nostalgia created mainly through sensuality. The interior designs, historical antiques, and classical style are tangible and felt factors that could only be transmitted through the senses. To create Lovemarks, a brand needs emotions, not information. Brands need emotions that are only transmitted through the senses (Roberts, 2005). HORECA interviews also revealed that each one takes pride in not only their history but also in their unique locations. None of them showed interest in relocating their hotel/restaurant/café to another place.

Most of them agreed that location, history, and experience are a collective thing. They cannot sacrifice the location and cannot replace their valuable history if -God forbids- their place was burnt.

Abdel Khalek at Omar Khayyam supported the literature by adding her perspective of nostalgia. Nostalgia is more efficient when there is past brand attachment (Langaro et al., 2020). She supported this finding by offering to share her understanding of nostalgia from her personal perspective. She mentioned that nostalgia is about something one lived in the past and goes back to visit it. Nostalgia, from her perspective, is three things:

- First off, the Historical nostalgia as nobody from the generations who lived during the hotel's construction is still alive. Nobody has 150 years old today. This nostalgia is that one imagines and tries to revive a history they have never been through.
- However, the generation of grandparents could have lived during the era of nationalizing the hotel and opening it as Omar Khayyam and at the time where it was a casino before the towers' construction. This is considered the second type from Abdel Khalek's perspective.
- From her perspective, the third type is the 1980's generation, who attended wedding ceremonies at Omar Khayyam, which was a trend back then. Abdel Khalek added that Roy's, a restaurant at Omar Khayyam Casino, is nostalgic to her. She remembers when she was a teenager, and she used to go all the way from Heliopolis to Zamalek to eat burgers. She mentioned that burgers and fajitas were newly introduced in Egypt at that time. So, this generation actually lived and had a lot of significant and unforgettable moments at the hotel. Unlike the new generations, they do not really have many

memories in the hotel. For them, it will be more of imaginative nostalgia than an actually lived one.

In sum, interviews confirmed the literature through many aspects. Interviewees of all HORECA confirmed that they have a mystery at their place, whether by mysterious stories, characters, or corners. They understand the vitality of brand awareness and storytelling, and they always try to deliver good brand awareness to their customers. Interviewees were aware of the value of excellent experience and the effect of positive word of mouth. They always work on customer satisfaction. Despite the importance of these HORECA's heritage, owners were keen to provide an excellent customer experience and satisfaction. Interviews also shed light on the significance of historical nostalgia discussed in the literature. They showed that nostalgia created from a past not lived could also build brand loyalty. Historical HORECA interviews showed no intention of modernization. Interviewees understand the importance of the old heritage felt through the physical evidence's sensuality in the setting.

7.2 Survey

The twelve dependent variables proposed by Roberts (2005) and explained earlier in the study were confirmed effective Lovemarks factors, yet with some differences. The survey aimed to test Roberts' (2005) twelve dependent variables. The survey questions were distributed based on the dependent variables' indicators (previously discussed). However, statistics showed that people have another perspective of Lovemarks. People's perspective was based on the survey responses. The questionnaire was analyzed based on the total number of valid responses $n = 479$ responses (282 and 197 for hotels and cafés, respectively). This guaranteed external validity for the results. Statistics of the hotels indicated that Lovemarks could be evident through seven components (DV) instead of twelve. On the other hand, restaurants and cafes' statistics showed only six components (DV). Results are not suggesting different variables, but they are suggesting an amalgamation between the variables initially tested. To explain the evolving components resulted from the survey results, a table for each component of both hotels and restaurants separately along with its survey questions is explained below. The following pages present the discussion of the dependent variables verifications and the discussion of the significance between Nostalgia Proneness (IV) and each Lovemarks' (DV) factor separately.

7.2.1 Hotels

To better answer RQ1, hypotheses were initially suggested to inspect the correlation between Nostalgia Proneness and each indicator of the Lovemarks variable as suggested by Roberts (2005) and as stated in Chapter 3 of this study. However, data collection revealed a new perspective of people in perceiving the original indicators. Hence, seven hypotheses were suggested based on the questionnaire's responses that specified seven components of hotels: the

seven indicators of Lovemarks based on people's perspective. The seven components are not new indicators; however, they are amalgamations of the original indicators suggested by Roberts (2005) and tested through the questionnaire. The labels in the updated hypotheses were given by the author guided by the original conception by Roberts (2015). Hence, the seven updated hypotheses are as follows:

H1: Nostalgia Proneness is positively and significantly correlated to hotels' through "Relationship."

H2: Nostalgia Proneness is positively and significantly correlated to hotels' Lovemarks through "Personal Story."

H3: Nostalgia Proneness is positively and significantly correlated to hotels' Lovemarks through "Historical Story."

H4: Nostalgia Proneness is positively and significantly correlated to hotels' Lovemarks through "Iconic."

H5: Nostalgia Proneness is positively and significantly correlated to hotels' Lovemarks through "Feelings."

H6: Nostalgia Proneness is positively and significantly correlated to hotels' Lovemarks through "Emotions."

H7: Nostalgia Proneness is positively and significantly correlated to hotels' Lovemarks through "Behavior Response."

Discussion of DV amalgamated Factors

Based on the survey results, Lovemarks (DV) was broken into the seven following factors:

7.2.1.1 Relationship in Hotels

Table 7.1: Rotated Component Matrix of Relationship in Hotels

Rotated Component Matrix^a

Relationship	Component
	5
Q5 5. I feel "The Hotel" truly understands my needs	.477
Q6_1 6. I trust "The Hotel" to always give me a great [Experience]	.720
Q6_2 6. I trust "The Hotel" to always give me a great [Personal Satisfaction]	.739

The relationship factor was consistent from both Roberts (2005) and people's perspectives. Building upon what was explained earlier in the study about relationship, understanding, and trust by Roberts (2005), understanding is a prerequisite for love (Roberts, 2005). This factor had shown evidence of being a significant indicator of Lovemarks. Roberts (2005) explained that understanding people's emotions or understanding anything is achieved only by listening. It is through empathy, one of the intimacy's aspects. Hence, "Relationship" is significant to establish both intimacy and love, which are essential to creating Lovemarks. This will be shown clearly in the following tables.

Significance between IV & DV

The seven amalgamated hotels' Lovemarks factors explained earlier were tested by the regression test to check the significance of the main RQ to inspect whether Nostalgia Proneness is positively and significantly related to authentic brand Lovemarks of HORECA. In order to

answer this RQ, it had to be broken into seven hypotheses to cover the hotels' seven Lovemarks' components separately.

H1: Nostalgia Proneness is positively and significantly correlated to hotels' through "Relationship."

Although the "Relationship" factor is a strong indicator of Lovemarks, as explained earlier, it was not significantly related with Nostalgia Proneness. Results showed no significance between Holbrook's (1993) Nostalgia Proneness scale and the "Relationship" of the customers with the brand. In this sense, it can be concluded that nostalgia does not create Lovemarks for the brand through the "Relationship" factor. Therefore, the research hypothesis of the "Relationship" factor is rejected.

Discussion of DV amalgamated Factors

7.2.1.2 Personal Story in Hotels

7.2.1.3 Historical Story in Hotels

Table 7.2: Rotated Component Matrix of Personal Story in Hotels

Table 7.3: Rotated Component Matrix of Historical Story in Hotels

Rotated Component Matrix^a

Personal Story	Component
Amalgamated two dependent variable: "Personal" and "Story"	4
Q7_1 7. With "The Hotel", I believe I have [long relationship]	.769
Q7_2 7. With "The Hotel", I believe I have [personal relationship]	.737
Q7_3 7. With "The Hotel", I believe I have [personal memories]	.545
Q22 22. How often do you go to "The Hotel"?	.74

Rotated Component Matrix^a

Historical Story	Component
	6
Q14_1 14. The name "The Hotel" [reflects its heritage]	.834
Q14_2 14. The name "The Hotel" [has a great value]	.787

This factor was previously indicated by Roberts (2005) as separate variables: "Personal" and "Story." Story's indicators were previously mentioned as historical and personal stories based on the literature. Fortunately, the survey results amalgamated Roberts' (2005) two variables into "Personal Story" and "Historical Story." The "Personal Story" here is built on a strong relationship that was emerged in an intimate and personal story. As shown in the questions, people establish a personal relationship, personal memories, and stories. Roberts (2005) talked about the power of making customers participate in the brand. Personalizing people with the brand is so powerful and makes it more coveted. Furthermore, Roberts (2005) specified a powerful story to consist of characters, emotions, and sensory details. He said that

stories always look in the right direction: people. Stories should be entwined through past, present, and future; hence, create Lovemarks that “combine learnings from the past with the dynamics of the present to create great future” (Roberts, 2005). Therefore stories are vital to creating Lovemarks, whether they are personal or historical. Adding to the importance of historical stories mentioned earlier in the interview discussion, survey questions of the historical story had confirmed that they reflect the past of the brand and has a great value. Hence, both personal and historical stories create Lovemarks.

Significance between IV & DV

H2: Nostalgia Proneness is positively and significantly correlated to hotels' Lovemarks through “Personal Story.”

“Personal Story” is one of the most vital factors of the brand Lovemarks as indicated earlier. However, results showed that there is no significant correlation between brand Lovemarks and the personal story factor. However, more detailed anticipation was needed for this factor to understand better how Nostalgia Proneness is not related to the personal story of the customers with the brand. It was shown that the only Nostalgia Proneness factor that is significantly related to the “Personal Story” factor is “the steady improvement in human welfare” (check table in Appendix 5). This confirms the literature, which suggested that the self-continuity feeling is crucial in nostalgia marketing as it heightened the brand attitude, purchase intention, and actual buying (Ju et al., 2016). Although the overall research hypothesis of the “Personal Story” factor was rejected, there is a literature confirmation of having a significant correlation between self-continuity in nostalgia and the Lovemarks.

H3: Nostalgia Proneness is positively and significantly correlated to hotels' Lovemarks through "Historical Story."

The "Historical Story" factor, however, showed a significant positive correlation with the Nostalgia Proneness. This confirms the literature showing that nostalgia is felt through heritage, which had a robust effect by linking the core brand with its history (Merchant and Rose, 2013). Therefore, it is concluded that the research hypothesis of the "Historical Story" was accepted by showing a significant positive correlation between Nostalgia Proneness and the "Historical Story" factor of the Lovemarks.

Discussion of DV amalgamated Factors

7.2.1.4 Iconic in Hotels

Table 7.4: Rotated Component Matrix of Iconic

Rotated Component Matrix ^a	
Iconic	Component
	3
Q15 15. To know that so many historical figures were once here in "The Hotel" makes it iconic	.765
Q17 17. The story of "The Hotel" always fascinates me	.711
Q23 23. "The Hotel" is well known for its long history	.691

Iconic characters give texture to the relationship (Roberts, 2005). "Iconic" was one of the dependent variable's factors established by Roberts (2005), and the survey results confirmed it. "Iconic" was explained previously in the study as per Roberts' (2005) book. Results showed "Iconic" as an outcome of a well told historical story. A hotel that is well known for its long history and shows consistency over the years is always a fascination to customers. Iconic characters do not only elicit mystery, as suggested by Roberts (2005), but they are also a treasure

to the brand. Interviews showed that hotels take pride in the iconic characters and incidents that happened in them. They are mingled with the hotels' history and are considered one. Therefore, iconic figures and history are the foundation of the iconic variable, which creates Lovemarks.

Significance between IV & DV

H4: Nostalgia Proneness is positively and significantly correlated to hotels' Lovemarks through "Iconic."

The Nostalgia Proneness was significantly and positively correlated with the "Iconic" factor of the hotels' Lovemarks. This relates to the interviews by showing that nostalgia is established when there is evidence of iconic characters and incidents mingled with the hotels' history. Therefore, the hypothesis of Lovemarks' "Iconic" factor was accepted to be correlated with Nostalgia Proneness.

Discussion of DV amalgamated Factors

7.2.1.5 Feelings in Hotels

Table 7.5: Rotated Component Matrix of Feelings

Rotated Component Matrix^a	
Feelings	Component
Amalgamated dependent variable: “Creates love story,” “Infused,” “Wrapped in Mystery,” and “Passionately Creative”	1
Q9 9. I feel inspired when I am in “The Hotel”	.679
Q13 13. I feel authenticity in every corner of “The Hotel”	.735
Q10 10. The scent of “The Hotel” stirs my memories	.663
Q16 16. I feel that “The Hotel” allows me to escape the modern world for a few moments	.558
Q18 18. Every time I come to “The Hotel” I still feel surprised by the fine details	.681
Q19 19. I sometimes feel the aura of historical characters who once were in “The Hotel”	.566
Q12 12. The old furniture in “The Hotel” complement its historical spirit	.618
Q20 20. I am passionate about “The Hotel”	.633
Q21 21. I like to invite friends and colleagues to meet at “The Hotel”	.618

From people's perspective, the "Feelings" factor resulted from a large amalgamation of many actors from Roberts' (2005) chart. The amalgamated factors are: “Infuse,” “Wrapped in Mystery,” “Creates Love Story,” and “Passionately Creative.” Each of these factors was previously explained solely based on Roberts' (2005) explanation. Adding to the previous explanation, an illustration of the amalgamation between these variables is provided to make sense of the results. First of all, the four amalgamated factors were considered feelings. The questions that asked about the four original factors' indicators are all addressing feelings, such as

inspiration, scent, surprise, spirit, passion, etc. Second, to better explain the amalgamation of the four factors, they are broken into two main combinations.

The combination of the first two factors is “Infused” and “Wrapped in Mystery.” Results showed that factors are flawlessly cumulative. This confirms what Roberts (2005) suggested in his book about infusion and mystery. He summarized and gave meaning to this association through a masterpiece “Lovemarks are infused with powerful and evocative stories. At their best these grow into mythical tales. They recall the great adventures of the business, its products and their legendary consumers. Storytelling gives luster by opening up new meanings, connections, and feelings” (Roberts, 2005). In this sense, results confirmed the literature by finding that people are infused by the brand's evocative stories and myths. Nostalgia was also confirmed to be an escape from the modern world as it was suggested by Hunt and Johns (2013) in the original conceptual model. Moreover, results confirmed that people are more attached to the brand and its heritage through fantasies and feelings about the past eras, as suggested by Merchant and Rose (2013). Hence, the authenticity, spirit, scent, and surprise felt through the corners, furniture, and aura of the hotels were found to create Lovemarks that affected inspiration and passion consequently.

Results showed that the two other factors, “Creates Love Story” and “Passionately Creative,” were seamlessly mingled together to be a logical effect of the last two factors of feelings. As initially suggested, inspiration is an indicator of the “Creates Love Story” factor, which was found to be confirming its correlation to “Passionately Creative.” It was previously explained by Roberts (2005) that the perfect way to explain the inspiration of the Lovemarks was the same as the passion of people towards their favorite team in the Olympics. Therefore, it is

concluded that nostalgia's inspiration creates passionate, inspirational consumers. These inspirational consumers are an asset to any brand, for their passion is transformed into power with which they market to the brand they are passionate about without being asked to do so (Roberts, 2005). Hence, results confirmed that the more people are connected and infused with a specific hotel brand's history and mythical stories, the more they are passionate about the brand, and consequently become inspirational consumers by inviting their friends to meet them at these hotels.

Significance between IV & DV

H5: Nostalgia Proneness is positively and significantly correlated to hotels' Lovemarks through "Feelings."

Nostalgia Proneness was positively significant to the Lovemarks' "Feelings" factor. Adding to the previous explanation of the "Feelings" factor, nostalgia was related to the inspiration and passion of the customers towards the brand. Hence, this hypothesis is accepted by showing a correlation between Nostalgia Proneness and Lovemarks' "Feelings" factor.

Discussion of DV amalgamated Factors

7.2.1.6 Emotions in Hotels

Table 7.6: Rotated Component Matrix of Emotions

Rotated Component Matrix^a

Emotions	Component
Amalgamated dependent variable: “Loved by people” and “Touch of Sensuality”	2
Q8_1 8. I love "The Hotel" [because I respect its history]	.64
Q11_1 11. To what extent do you believe the following factors in "The Hotel" make you imagine its past [Decoration & artifacts]	.771
Q11_2 11. To what extent do you believe the following factors in "The Hotel" make you imagine its past [Soft yellow light]	.699
Q11_3 11. To what extent do you believe the following factors in "The Hotel" make you imagine its past [The sounds of the old wooden doors]	.732
Q11_4 11. To what extent do you believe the following factors in "The Hotel" make you imagine its past [The pictures on the wall]	.766
Q11_5 11. To what extent do you believe the following factors in "The Hotel" make you imagine its past [The dress code of the waiters]	.707

The two original factors amalgamated into the “Emotions” factor are “Loved by People” and “Touch of Sensuality.” Although senses are feelings, Roberts (2005) addressed them to be talking in emotional language. He said, “The senses speak to the mind in the language of emotions, not words” (Roberts, 2005). The “Loved by People” variable was initially suggested to have the indicators of respect and forgiveness. As previously explained by Roberts (2005), respect is the prerequisite of love, and customers will not be willing to forgive a brand’s mistakes if they do not respect and love it. Results confirmed that people love the hotel brand because they respect it. Consequently, this had a behavior response shown in forgiveness.

Significance between IV & DV

H6: Nostalgia Proneness is positively and significantly correlated to hotels' Lovemarks through "Emotions."

Nostalgia Proneness was found to be positively significant to the Lovemarks' "Emotions" factor. This means that nostalgia is related to the sensuality dimension of the Lovemarks. As suggested in the literature, the sensuality is more connected to the customers' emotions (Roberts, 2005). Hence, the correlation of nostalgia with emotions is noteworthy because people usually tend to feel before they even understand (Roberts, 2005). Therefore, this hypothesis is accepted by showing a correlation between Nostalgia Proneness and Lovemarks' "Emotions" factor.

Discussion of DV amalgamated Factors

7.2.1.7 Behavior Response in Hotels

Table 7.7: Rotated Component Matrix of Behavior Response

Rotated Component Matrix ^a	
Behavior Response	Component
	7
Q8_2 8. I love "The Hotel" [therefore I forgive some minor mistakes]	.678

Results confirmed that when people love and respect the brand, this affects their behavior response. People tend to forgive some minor mistakes, if made, by the hotel brand they love and respect. Therefore, it was concluded that when a brand achieves respect and love, they create a Lovemarks that grants them free forgiveness from their customers.

Significance between IV & DV

H7: Nostalgia Proneness is positively and significantly correlated to hotels' Lovemarks through "Behavior Response."

Although "Behavior Response" was evident in hotels' Lovemarks, Nostalgia Proneness showed no significant correlation with it. It is suggested that people may forgive some minor mistakes made by the hotel for any other reason or extraneous variable rather than Nostalgia Proneness. Therefore, the hypothesis of the "Behavior Response" factor is rejected.

Eventually, there is a significant positive correlation between the Nostalgia Proneness (IV) and the Lovemarks (DV) that were evident in "Historical Story," "Iconic," "Feelings," and "Emotions." Therefore, RQ1 is affirmed by showing a positive significance between hotels' authentic brand Lovemarks and Nostalgia Proneness.

7.2.2 Restaurants and Cafés

Discussion of DV amalgamated Factors

Survey results suggested that Lovemarks indicators in the restaurants and cafés industry are slightly different from those of the hotels. Some factors were common among the HORECA, while others highlighted the difference between both industries. It is suggested that these differences result from having multiple contexts in the hotels that allow more rooms to the hotels' history as opposed to the cafés. Cafés are generally a uni-context, making the cafes' history narrowly displayed in a smaller area; hence, making less history evidence yet more concentrated. Accordingly, cafes' results had broken the Lovemarks (DV) into six factors.

To better answer RQ2, similarly to the updates done in hotels original hypotheses, six hypotheses were suggested based on the questionnaire's responses that specified six components of restaurants and cafés: the six indicators of Lovemarks. The six updated hypotheses are as follows:

H8: Nostalgia Proneness is positively and significantly correlated to Cafes' Lovemarks through "Experience."

H9: Nostalgia Proneness is positively and significantly correlated to Cafes' Lovemarks through "Intimacy."

H10: Nostalgia Proneness is positively and significantly correlated to Cafes' Lovemarks through "Iconic."

H11: Nostalgia Proneness is positively and significantly correlated to Cafes' Lovemarks through "Feelings" through intangible elements in the cafés.

H12: Nostalgia Proneness is positively and significantly correlated to Cafes' Lovemarks through "Feelings" through tangible elements in the cafés.

H13: Nostalgia Proneness is positively and significantly correlated to Cafes' Lovemarks through "Emotions."

7.2.2.1 Experience in Restaurants & Cafés

Table 7.8: Rotated Component Matrix of Behavior Response

Rotated Component Matrix^a

Experience	Component
Amalgamated dependent variable: "Relationship" "Historical Story"	4
Q5 5. I feel "The Café" truly understands my needs	.522
Q6_1 6. I trust "The Café" to always give me a great [Experience]	.772
Q6_2 6. I trust "The Café" to always give me a great [Personal Satisfaction]	.669
Q14_1 14. The name "The Café" [reflects its heritage]	.588
Q14_2 14. The name "The Café" [has a great value]	.565

HORECA's interviews discussion mentioned earlier that historical HORECA stories reflect their history and have a great value, which creates Lovemarks. In that sense, the historical stories are an added value to the customers' relationship with the cafes' brand, which delivers a spectacular experience. Survey results of the cafés confirmed interview results by showing that the brand name is strongly related to the customers' experience with the brand. As mentioned earlier, some cafés consider their brand name, which reflects their heritage, valuable enough to attract customers and build a massive base of customers who are loyal beyond reason. Hence, the two factors amalgamated here are historical "Story" and "Relationship" into one major factor,

“Experience.” Results showed that people perceive the experience as one of the significant variables of Lovemarks built on an intense experience and a valuable historical story.

Significance between IV & DV

The six amalgamated cafes’ Lovemarks factors explained earlier were tested by the regression test to check the significance of the main RQ to inspect whether Nostalgia Proneness is positively and significantly related to authentic brand Lovemarks. In order to answer this RQ, it had to be broken into six hypotheses to cover the cafes’ six Lovemark’s components separately.

H8: Nostalgia Proneness is positively and significantly correlated to Cafes’ Lovemarks through “Experience.”

No significant correlation was shown between the Nostalgia Proneness and the cafes’ Lovemarks’ “Experience” factor. Although "Experience" is vital to establish cafes’ Lovemarks, it is suggested that it is related to another confounding variable rather than Nostalgia Proneness. Hence, this hypothesis is refuted since it showed no correlation between Nostalgia Proneness and the “Experience” factor of Lovemarks in cafés.

Discussion of DV amalgamated Factors

7.2.2.2 Intimacy in Restaurants & Cafés

Table 7.9: Rotated Component Matrix of Intimacy

Rotated Component Matrix^a

Intimacy	Component
Amalgamated dependent variable: “Personal,” “Creates love story,” and “Passionately Creative”	2
Q7_1 7. With "The Café", I believe I have [long relationship]	.650
Q7_2 7. With "The Café", I believe I have [personal relationship]	.632
Q9 9. I feel inspired when I am in "The Café"	.508
Q22 22. How often do you go to "The Café"?	.690
Q20 20. I am passionate about "The Café"	.554
Q21 21. I like to invite friends and colleagues to meet at "The Café"	.576

Unlike the hotel industry results, people in the restaurants and cafés industry perceived the “Personal” factor more closely. Cafés results showed that people who have a long and personal relationship with the brands are more likely to be committed to the brand and become inspirational customers. A long relationship was confirmed to positively affect the inspiration and passion indicators of the two original factors, “Creates Love Story” and “Passionately Creative,” respectively. Therefore, the three indicated factors are amalgamated into one significant factor, “Intimacy.” The vitality of intimacy appeared in this sentence: “it is only through Intimacy that the barriers of reserve will dissolve and brands can become Lovemarks” (Roberts, 2005). Roberts (2005) expanded upon the meaning of intimacy in breaking it into three main concepts: empathy, commitment, and passion. As explained previously by Roberts (2005),

empathy is to understand and respond to customers' emotions, commitment is evidence of a long relationship with the brand, and passion keeps the relationship between the brand and customers alive. Fortunately, the cafés results confirmed this by showing that a long relationship with the brand inspires customers and makes them passionate about the café. Hence, they become inspirational customers who invite their friends to meet at the café they are passionate about.

Significance between IV & DV

H9: Nostalgia Proneness is positively and significantly correlated to Cafes' Lovemarks through "Intimacy."

Although there is evidence of Lovemarks' "Intimacy" factor in the cafe industry, there was no significant correlation between it and Nostalgia Proneness. This suggests that Lovemarks indicated through Intimacy is related to another variable and not the Nostalgia Proneness. Therefore, this hypothesis is rejected.

Discussion of DV amalgamated Factors

7.2.2.3 Iconic in Restaurants & Cafés

Table 7.10: Rotated Component Matrix of Iconic

Rotated Component Matrix^a

Iconic	Component
	5
Q15 15. To know that so many historical figures were once here in "The Café" makes it iconic	.640
Q17 17. The story of "The Café" always fascinates me	.671
Q11_6 11. To what extent do you believe the following factors in "The Café" make you imagine its past [The historical stories that happened in the place]	.477
Q23 23. "The Café" is well known for its long history	.854

“Iconic” was typically confirmed by the cafes’ results as well as the hotels’. The same iconic characters, stories, and a long history were shown to be the foundation on which stands the "Iconic" factor of the Lovemarks. However, the cafes’ results showed that the historical stories that happened in the café are an important detail that adds to the "Iconic" factor. Historical stories, however, were not significant in the hotels’ results. This could signify that hotel customers believe that the hotels are well known for their long history, but they do not fully know the hotels’ historical stories. On the other hand, cafes’ customers were more aware of the cafes’ historical stories that make them perceive the café as iconic. Therefore, "Iconic" was confirmed to create Lovemarks for the cafés brands.

Significance between IV & DV

H10: Nostalgia Proneness is positively and significantly correlated to Cafes’ Lovemarks through “Iconic.”

Fortunately, the “Iconic” factor was common in both the hotel and café industries. The Nostalgia Proneness was significantly and positively correlated with the “Iconic” factor of the cafe's Lovemarks. Hence, this hypothesis is accepted.

Discussion of DV amalgamated Factors

7.2.2.4 Feelings in Restaurants & Cafés

Although the cafes' results showed that Lovemarks is evidence in fewer factors, it highlighted more critical details. The "Feelings" factor in the cafes' results was broken into two sub-factors: feelings from tangible elements and feelings from intangible ones.

7.2.2.4.1 Tangible

Table 7.11: Rotated Component Matrix of Feelings A

Rotated Component Matrix^a	
Feelings A (Tangible)	Component
Amalgamated dependent variable: "Infused" and "Wrapped in Mystery"	3 tangible
Q13 13. I feel authenticity in every corner of "The Café"	.656
Q16 16. I feel that "The Café" allows me to escape the modern world for a few moments	.575
Q18 18. Every time I come to "The Café" I still feel surprised by the fine details	.556
Q12 12. The old furniture in "The Café" complement its historical spirit	.715

The tangible elements that were evidence to create feelings were: the authentic corners, fine details, old furniture, and the entire classic style of the place and its artifacts that allow people to escape the modern world.

7.2.2.4.2 Intangible

Table 7.12: Rotated Component Matrix of Feelings B

Rotated Component Matrix^a	
Feelings B (Intangible)	Component
	6
Q10 10. The scent of "The Café" stirs my memories	.685
Q19 19. I sometimes feel the aura of historical characters who once were in "The Café"	.714

However, the intangible elements that created feelings were the scent and the aura of historical characters. The two original factors amalgamated in the "Feelings" of the cafes' results are "Infused" and "Wrapped in Mystery." Hence, the tangible classical style, corners, fine details, and old furniture of the cafés elicit feelings, which create a Lovemarks. Moreover, the intangible scent of the café and the intangible aura of the historical characters, who once were in the café, were found to elicit feelings, which also create Lovemarks.

Significance between IV & DV

H11: Nostalgia Proneness is positively and significantly correlated to Cafes' Lovemarks through "Feelings" through intangible elements in the cafés.

H12: Nostalgia Proneness is positively and significantly correlated to Cafes' Lovemarks through "Feelings" through tangible elements in the cafés.

"Feelings" through both tangible and intangible elements showed a significant positive correlation with the Nostalgia Proneness. This shows that nostalgia is related to the scent and

aura feelings that are accomplished through the authentic corners and old furniture in the cafes.

Therefore, these two hypotheses of Lovemarks' "Feelings" factor are accepted.

Discussion of DV amalgamated Factors

7.2.2.5 Emotions in Restaurants & Cafés

Table 7.12: Rotated Component Matrix of Emotions

Rotated Component Matrix ^a	
Emotions:	Component
Amalgamated variables: "Loved by people," "Touch of Sensuality," and "Story"	1
Q7_3 7. With "The Café", I believe I have [personal memories]	.534
Q8_1 8. I love "The Café" [because I respect its history]	.593
Q8_2 8. I love "The Café" [therefore I forgive some minor mistakes]	.574
Q11_1 11. To what extent do you believe the following factors in "The Café" make you imagine its past [Decoration & artifacts]	.618
Q11_2 11. To what extent do you believe the following factors in "The Café" make you imagine its past [Soft yellow light]	.625
Q11_3 11. To what extent do you believe the following factors in "The Café" make you imagine its past [The sounds of the old wooden doors]	.677
Q11_4 11. To what extent do you believe the following factors in "The Café" make you imagine its past [The pictures on the wall]	.633
Q11_5 11. To what extent do you believe the following factors in "The Café" make you imagine its past [The dress code of the waiters]	.735

Cafés results typically confirmed what was found in the hotels' regarding the "Emotions" factor. Also, "Loved by People" and "Touch of Sensuality" were a perfect match for cafés, as well as hotels. Cafés customers were found to respect and love the brand through the sensuality elements felt in the cafés. Furthermore, since these senses are translated into emotions in

customers' minds, as suggested by Roberts (2005), they are considered emotions along with the original factor "Loved by People." However, the only addition to the cafés industry was the personal memories that customers have in the cafés. Unlike the hotel results that showed that personal memories are a part of the "Personal Story" factor, cafés results showed it in the "Emotions" one. This could be denoted as cafés customers consider their personal lived memories in their favorite café as a significant component that feeds their love for the brand. This does not deny that hotel customers have personal memories, too. However, it is suggested that hotel customers believe that their personal memories are related to their personal story with the brand more than it is related to their love for the brand. Hence, the "Emotions" factor was evidence to create Lovemarks.

Significance between IV & DV

H13: Nostalgia Proneness is positively and significantly correlated to Cafes' Lovemarks through "Emotions."

Unlike the hotels' Lovemarks "Emotions" factor, "Emotions" in Cafes' Lovemarks showed no significant correlation with Nostalgia Proneness. However, Cafes' Lovemarks "Emotions" factor was found to be only significant with the "decline in the quality of life" factor of Nostalgia Proneness (check table in Appendix 6). This confirms the literature by showing that one of the nostalgia drawbacks is the need to go back in the past, which is unattained, leading to emotions of sadness and regret (Muehling and Sprott, 2004; Marchegiani and Phau, 2010). All in all, despite the significance of the "Emotions" Lovemarks factor in the cafés industry, it is not related to Nostalgia Proneness. This suggests that the "Emotions" factor is related to another extraneous variable. Therefore, this hypothesis is refuted.

In sum, the above-amalgamated factors were shown evidence to be the dependent variable, i.e., the indicators of the HORECA's Lovemarks. Hence, historical hotels' Lovemarks is established through "Relationship," "Personal Story," "Historical Story," "Iconic," "Feelings," "Emotions," and "Behavior Response." On the other hand, the historical cafes' Lovemarks is established through "Experience," "Intimacy," "Iconic," "Feelings," which is broken into "Tangible" and "Intangible," and "Emotions." To test the effect of Nostalgia Proneness (IV) on the Lovemarks (DV), results were analyzed to show the effect of the Nostalgia Proneness survey questions on each HORECA Lovemarks indicator separately.

In the hotel industry, the IV showed a significant correlation with "Emotions," "Feelings," "Historical Story," and "Iconic" factors of the DV. However, since no significance was shown between the IV and the other hotels' Lovemarks factors, it is suggested that they are related to other extraneous variables. Nevertheless, the RQ1 is affirmed since most of the hotels' Lovemarks components showed a significant positive correlation with the Nostalgia Proneness.

In the cafés industry, the IV showed a significant correlation with "Feelings" through both tangible and intangible elements and the "Iconic" factors of the DV only. However, no significant correlation was shown between IV and the rest of the cafes' DV. This suggests that other confounding variables could be related to the "Experience," "Intimacy," and "Emotions" factors of the cafe's DV. Nevertheless, the cafe industry results affirmed the RQ2 by showing positive significance with half of the cafes' Lovemarks components. All in all, findings affirmed the two RQs of this study by confirming seven hypotheses. In other words, Nostalgia Proneness showed a significant positive correlation with most of the authentic brand Lovemarks indicators in the HORECA industry.

7.3 Conclusion

The purpose of this study was to inspect the Nostalgia Proneness effect on creating Lovemarks for some historical HORECA brands in Egypt. Results of both interviews and questionnaires confirmed the literature in many aspects. Interview results discerned the nostalgia and Lovemarks from the perspective of the HORECA managerial side. Findings confirmed the literature by affirming the utility of brand awareness, mysteriousness, historical nostalgia, experience, and physical evidence in the locations. Questionnaire results did not only confirm the literature, but they also added to it by showing some amalgamations between the components of the Lovemarks from HORECA customers' perspective. Seven Lovemarks components were detected for the hotels and six components for the cafes'. All components confirmed the literature by showing evidence of authentic brand Lovemarks through the same indicators. Furthermore, the results expanded upon the differences between the hotel industry's factors of Lovemarks compared to cafes'. In addition, the results showed evidence of Nostalgia Proneness on many of Lovemarks' factors. It can be concluded that Nostalgia Proneness is positively and significantly related to HORECA's authentic Lovemarks in different factors. Hence, the results answered the research question by affirming the Nostalgia Proneness relation with the different factors of authentic brand Lovemarks in some historical HORECA brands in Egypt.

7.3.1 Limitations

This study's original aim was to inspect the Nostalgia Proneness effect on Egypt's historical hotels only. However, due to Covid-19 and the hotels' low occupancy rates, and the hotels' policy that inhibits anyone from communicating directly with the guests, the data collection was shifted online. In this case, the sample size had to be enlarged to make the results

generalized. Therefore, the restaurants and cafés industry was joined to the study. Although the online questionnaire was shared on international travel Facebook groups, only a few foreigners answered it, yet from eleven countries worldwide. However, Egyptian residents were the majority. The eleven countries were America, Australia, Belgium, Britain, Eritrea, France, Kuwait, Palestine, Slovakia, Sudan and Spain. The foreigners were no more than four participants from each of the mentioned countries (see in details in Appendix 8).

There was another limitation in the qualitative part of this study. A manager of one café did not want to participate, so the interview was conducted with one of the oldest waiters of the café. Nevertheless, the waiter had all the information needed for the interview questions.

7.3.2 Managerial Implication

This study inquired the Lovemarks of the HORECA brands from both the HORECA industry-land side and the customers' side. It was shown that HORECA customers have Lovemarks for the brand through nine dimensions: Relationship, Experience, Intimacy, Personal and Historical Stories, Iconic, Feelings, Emotions, and Behavior Response. Therefore, it is recommended that marketers focus on these dimensions while planning to attract more customers. Furthermore, it is recommended that these HORECA managers exert more effort in growing the nostalgia effect on the dimensions that showed evidence of having an association with Nostalgia Proneness. Hence, the following suggestions are expected to uphold and maintain the nostalgia effect in the tested HORECA:

- ❖ Managers should keep an eye on the sensuality elements in their hotels and cafés. They should always take care of their historical corners and artifacts from which people get their emotions towards the brands. The physical evidence in these HORECA is a free

asset for them. It should be exploited through sensuality, which is fundamental in affecting the imagination and respect of history, hence loving the brand.

- ❖ Managers should also intensify customers' feelings towards the brand. This could be achieved by using more emotional backdrops that would help consumers make interlinked sensations that would strengthen their feeling of nostalgia, and directing customers' feelings more towards the authenticity of the corners and furniture at their place, which would result in more inspiration and passion for the brand.
- ❖ More emphasis should be directed to increase customers' awareness about these brands' history and story. The literature supports this since it was found that the higher the historical nostalgia, the higher the attitude toward the brand (Marchegiani and Phau, 2011).
- ❖ Managers should also highlight their brands' consistency over the years. This would create positive emotions and strengthen the perception of brand stability in keeping the brand promises. In this context, self-continuity framing could be used in marketing for their brands in order to connect customers with the brands. However, it is advised that marketers consider the demographic factors in using self-continuity framing because it could backfire in some cases, as per Kim and Yim (2018), who found that women might feel old by focusing on their changes over time.
- ❖ Managers should shed more light on iconic events, characters, and historical stories that happened at their places to attract more customers. This could be attained using surprises and mystery, which both were found to revive and reignite the spark of the brand (Roberts, 2005).

- ❖ Shedding light on the interview results that showed that foreign tourism companies exploit some historical hotel names in Egypt to sell their program, as was shown in the Old Cataract hotel case, a critical implication could be applied in this sense. Egyptian tourism companies should take advantage of these historic hotels. They are advised to partner with these historic treasures to attract more tourists, and together increase Egypt's tourism rate.
- ❖ Interview results also disclosed the importance of consistency in food quality. It is suggested that managers keep the quality of their excellent and distinguishable taste because this strengthens customers' brand loyalty.

7.3.3 Recommendations for Future Research

This study answered the proposed research question by finding a significant positive correlation between Nostalgia Proneness and many factors of the HORECA Lovemarks. However, some Lovemarks factors were shown to have no relation with Nostalgia Proneness. It is suggested that some factors of HORECA's Lovemarks are related to other extraneous variables other than the Nostalgia Proneness. "Relationship," "Personal Story," and "Behavior Response" in the hotels showed no significance with Nostalgia Proneness. On the other side, "Emotions," "Intimacy," and "Experience" in the restaurants and cafés industry showed no correlation with Nostalgia Proneness. Since these factors are momentous in the HORECA Lovemarks creation, the following recommendations will be critical in this field and will add to the literature:

- ❖ It is recommended that future research inspects other independent variables to see what could correlate with the factors that showed no correlation with the Nostalgia Proneness.
- ❖ Further research is needed to see what causes the differences between the Lovemarks components of the hotels and the cafes. Although there are many commonalities between the Lovemarks' indicators in both industries, further research is needed to inspect the critical differences between both.
- ❖ It is also recommended to inspect the effect of Nostalgia Proneness in creating authentic brand Lovemarks in other industries, such as fashion and retail.

In addition to answering the questions proposed by this study, other future research is needed in the following two domains:

Nostalgia Proneness (NP)

- ❖ NP is under-researched, although it has an immense value in the marketing field. Hence, it is recommended to test the effect of nostalgia on emotional branding to inspect customers' attitudes towards product categories and brands.
- ❖ Since NP showed a significant correlation with creating Lovemarks for brands, it is vital to test if NP could be manipulated or exploited. More research is needed to discern if one can increase the NP felt by customers. Studies also should inspect whether the six NP suggested by Holbrook (1993) could be improved?
- ❖ Other research could discern if the old products with new technological features but old styles are effective. Some examples of these products are the Porsche 911, Volkswagen Beetle, Fiat, and the new Nokia 3310. Other examples could be in the food industry as well, such as KFC, which did not change their logo, Coca-Cola, which is still written in the same old font and style, and Hershey's Kisses, which is always the same since 1907.
- ❖ Studies are needed to discern the power of nostalgic appeals of some brands on authenticity and genuine thinking. Some examples could be Harvard, Cambridge, and Oxford universities who did not change their logo and classical style.
- ❖ It is also essential to test the effect of NP in a broader context than the HORECA. It is suggested to test the power of NP on countries and their tourism. Some tourists like nostalgic antiques and landmarks, so they choose nostalgic tourism. It is essential to inspect whether this kind of nostalgia could be manipulated to increase tourism rates in some historical countries, such as Egypt, Greece, and many European countries.

- ❖ A critical and most recent direction for research is needed in studying the expansion of the Egyptian Grand Museum. Given that the new Egyptian museum is built on ultra-modern architecture design, although it carries antiques above 7,000 years old, it could contradict some people. Studies are recommended to compare, for example, the expansion of the Louvre museum in Paris, which is built on pyramids shape vs. the expansion of the Egyptian museum built on an ultramodern style. Research is needed to test if NP felt by visitors in both contexts is affected by modern/nostalgic designs.
- ❖ The power of NP could also be tested not only on products but also on people. Some people love to live in old districts. Although they can afford to own houses at new modern compounds, they prefer to live in old historic neighborhoods, such as Zamalek, Maadi, and Downtown in Egypt. It is crucial to test what makes those people love and insist on living in old districts, although they suffer from heavy traffic and air pollution most of the time. Is it the place itself? Is it the memories they have in these places? Is it the scent of the old buildings and streets? Or is it merely the old architectural designs of the buildings? It would also be vital to test if some of the new compounds are built on the same old architectural designs of those old districts, would it deliver the same nostalgic value to people?

Lovemarks

The Lovemarks concept is newly introduced by Roberts (2005), the CEO of Saatchi and Saatchi, and it is built on real-life experiences. Although the Lovemarks concept has a great value in marketing research, it is under-researched. This study had a significant direct contribution to the power of NP in creating Lovemarks for authentic brands. However, this study is only paving the way for much other research needed in this direction. Examples of future research on Lovemarks concept could be as follows:

- ❖ Lovemarks can be tested not only on products but also on people. This could be tested during political elections—for example, the USA elections between Donald Trump and Joe Biden. Although Biden won the polls, Trump won around seventy-four million votes than approximately eighty-one million votes for Biden. Aside from politics, Trump was loved by many Americans, who made him win the elections in 2016. Hence, future research is needed to inspect the power of Lovemarks and how it can be applied to people as well as it is applied to products.
- ❖ Other studies could test the power of Lovemarks of some countries. Some people, for example, say "I Love Paris" or "I Love Egypt." Could countries use their Lovemarks to increase their tourism rates? How could these countries exploit their Lovemarks? On what aspects is Lovemarks important for such countries?
- ❖ Another dimension for Lovemarks testing is needed in food categories. Some people love a specific food style, such as Italian food, Egyptian food, French cuisine, or Chinese food. Also, this study could dig deeper into each food style's categories. For example, some people love the oriental Egyptian breakfast or "Sohour" while other people prefer

Italian or Chinese for the main course and French cuisine for the dessert. So, to what extent can food categories create Lovemarks for specific food styles?

- ❖ The power of Lovemarks could also be studied in different styles, such as architecture, lifestyle, clothing, and different eras. This study picked an old era in Egypt and tested its nostalgic effect on creating Lovemarks for brands. However, other eras in foreign countries need to be scrutinized as well. In addition, different scopes need to be inspected, such as lifestyles in old eras, people's manners, their music taste, their quality of life, their cars, etc.

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Appendices

Appendix 1: IRB Approval

CASE #2020-2021-038



To: Sandy Philip
Cc: Nesrine Azmy
From: Atta Gebril, Chair of the IRB
Date: Nov. 24 , 2020
Re: IRB approval

This is to inform you that I reviewed your revised research proposal entitled "**Nostalgia and Lovemarks**" and determined that it required consultation with the IRB under the "expedited" category. As you are aware, the members of the IRB suggested certain revisions to the original proposal, but your new version addresses these concerns successfully. The revised proposal used appropriate procedures to minimize risks to human subjects and that adequate provision was made for confidentiality and data anonymity of participants in any published record. I believe you will also make adequate provision for obtaining informed consent of the participants.

This approval letter was issued under the assumption that you have not started data collection for your research project. Any data collected before receiving this letter could not be used since this is a violation of the IRB policy.

Please note that IRB approval does not automatically ensure approval by CAPMAS, an Egyptian government agency responsible for approving some types of off-campus research. CAPMAS issues are handled at AUC by the office of the University Counsellor, Dr. Ashraf Hatem. The IRB is not in a position to offer any opinion on CAPMAS issues, and takes no responsibility for obtaining CAPMAS approval.

This approval is valid for only one year. In case you have not finished data collection within a year, you need to apply for an extension.

Thank you and good luck.

Dr. Atta Gebril
IRB chair, The American University in Cairo
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T: 02-26151919
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Institutional Review Board
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Appendix 2: CAPMAS Approval

جمهورية مصر العربية



الجهاز المركزي للتعبئة العامة والإحصاء

قرار رئيس الجهاز المركزي للتعبئة العامة والإحصاء

بالتفويض رقم (٦٧٤) لسنة ٢٠٢٠

في شأن قيام الباحثة / ساندى ممدوح فيليب ميخائيل - المسجلة لدرجة الماجستير/ قسم الصحافة والإعلام بكلية الشئون الدولية والسياسة العامة (GAPP) / الجامعة الأمريكية بالقاهرة - بإجراء دراسة ميدانية بعنوان: (الحنين إلى الماضي وتأثيره في خلق الولاء للعلامة التجارية).

رئيس الجهاز

- بعد الإطلاع على القرار الجمهوري رقم (٢٩١٥) لسنة ١٩٦٤ بشأن إنشاء الجهاز المركزي للتعبئة العامة والإحصاء.
- وعلى قرار رئيس الجهاز رقم (٢٣١) لسنة ١٩٦٨ في شأن إجراء الإحصاءات والتعدادات والاستفتاءات والاستقصاءات.
- وعلى قرار رئيس الجهاز رقم (١٣١٤) لسنة ٢٠٠٧ بشأن التفويض في بعض الاختصاصات.
- وعلى كتاب الجامعة الأمريكية بالقاهرة - الوارد للجهاز في ١١/١/٢٠٢٠.

قرار

- مادة ١: تقوم الباحثة / ساندى ممدوح فيليب ميخائيل - المسجلة لدرجة الماجستير/ قسم الصحافة والإعلام بكلية الشئون الدولية والسياسة العامة (GAPP) / الجامعة الأمريكية بالقاهرة - بإجراء الدراسة الميدانية المشار إليها عالية.
- مادة ٢: تجرى الدراسة على عينة حجمها (٦٧) سبعة وستون مفردة موزعة كالتالي:
- ٦٠ مفردة من نزلاء الفنادق التالية: (ماريوت الزمالك - ماريوت ميناهاوس - ويندسوروسمط البلد) بالقاهرة.
- (سيسيل - ميتروبول - ويندسو) بالإسكندرية - (اولدكتاركت) بأسوان - ٧ مفردة من السادة مديري كل فندق.
- مادة ٣: تجمع البيانات اللازمة لهذه الدراسة بموجب الاستمارتين المعدتين لذلك وتطبق "باللغة العربية والانجليزية" والمعتمدة كل صفحة منهما بخاتم الجهاز المركزي للتعبئة العامة والإحصاء وبياناتهما كالتالي:
- الإستمارة الأولى: استمارة موجه "لمديرين" وعدد صفحاتها صفحة واحدة.
- الإستمارة الثانية: استمارة موجه "لنزلاء الفنادق" وعدد صفحاتها عشرة صفحات.
- مادة ٤: تقوم الفنادق المستهدفة - وتحت اشراف إدارة الأمن بكل فندق - بتيسير اجراء هذه الدراسة الميدانية مع مراعاة الضوابط الخاصة بتقييم درجة سرية البيانات والمعلومات المتداوله مسبقا بمعرفة كل جهة طبقا لما جاء بخطة الامن بها.
- مادة ٥: يراعى موافقة مفردات العينة - وسرية البيانات الفردية طبقا لقانون الجهاز رقم (٣٥) لسنة ١٩٦٠ والمعدل بالقانون رقم (٢٨) لسنة ١٩٨٢ وعدم استخدام البيانات التي يتم جمعها لأغراض أخرى غير أغراض هذه الدراسة.
- مادة ٦: يجري العمل الميداني خلال ثلاثة أشهر من تاريخ صدور هذا القرار.
- مادة ٧: يوافق الجهاز المركزي للتعبئة العامة والإحصاء بنسخة من النتائج النهائية لهذه الدراسة.
- مادة ٨: تلتزم الباحثة / ساندى ممدوح فيليب ميخائيل - بإبلاغ مديريات الأمن بالمحافظات المستهدفة بصورة من هذا القرار وقبل البدء في التنفيذ مرفقا بها بيانات الفانمين بالدراسة (الاسم - الرقم القومي - تاريخ بدء وانتهاء تنفيذ الدراسة بكل محافظة).
- مادة ٩: ينفذ هذا القرار من تاريخ صدوره.

صدر في: ١١ / ١ / ٢٠٢٠

رئيس الإدارة المركزية
لشئون مكتب رئيس الجهاز

Appendix 3: English Survey

Travel Back in Time

This survey is for Master's Thesis. It is completely anonymous, so please feel free to fill it out.

The information you provide for purposes of this research is confidential. Results is for academic purposes only and will NOT be used for any marketing purposes. Also, the URL link of this survey does NOT collect cookies.

The purpose of the research is to test the power nostalgia in creating brand loyalty for hotel brands.

Participation in this study is voluntary. The expected duration of your participation is 2 to 3 minutes maximum.

If you consent to participate in this study and give your opinion about the hotel in the following survey, please proceed and click submit after you finish answering all the questions.

You can discontinue at any point of time if you wish.

Thank you. Your help and time are highly appreciated.

* Required

1. Age

- 20 or below
- 21 - 25
- 26 - 30
- 31 - 35
- 36 - 40
- 41 - 45
- 46 - 50
- 51 - 60
- 61 or above

2. Gender

- Female
- Male

3. Nationality

Choose

4. Marital Status

Single

Engaged

Married

Divorced

Widow

Other: _____

On a scale from 1 to 5, please rate the following sentences:

Given that 1: strongly disagree 2: disagree 3: neutral 4: agree 5: strongly agree

5. I feel [Hotel Name] truly understands my needs

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

6. I trust [Hotel Name] to always give me a great

	1) Strongly Disagree	2) Disagree	3) Neutral	4) Agree	5) Strongly Agree
Experience	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Personal Satisfaction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

7. With [Hotel Name], I believe I have

	1) Strongly Disagree	2) Disagree	3) Neutral	4) Agree	5) Strongly Agree
long relationship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
personal relationship	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
personal memories	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

8. I love [Hotel Name]

Please use the two following clauses to complete the above sentence and rate it accordingly.

	1) Strongly Disagree	2) Disagree	3) Neutral	4) Agree	5) Strongly Agree
because I respect its history	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
therefore I forgive some minor mistakes	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

9. I feel inspired when I am in [Hotel Name]

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

10. The scent of [Hotel Name] stirs my memories

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

11. To what extent do you believe the following factors in [Hotel Name] make you imagine its past

	1) Strongly Disagree	2) Disagree	3) Neutral	4) Agree	5) Strongly Agree
Decoration & artifacts	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Soft yellow light	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The sounds of the old wooden doors	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The pictures on the wall	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The dress code of the waiters	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
The historical stories that happened in the hotel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

12. The old furniture in [Hotel Name] complement its historical spirit

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

13. I feel authenticity in every corner of [Hotel Name]

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

14. The name [Hotel Name]

	1) Strongly Disagree	2) Disagree	3) Neutral	4) Agree	5) Strongly Agree
reflect its heritage	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
has a great value	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

15. To know that so many historical figures were once here in [Hotel Name] makes it iconic

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

16. I feel that [Hotel Name] allows me to escape the modern world for a few moments

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

17. The story of [Hotel Name] always fascinates me

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

18. Every time I come to [Hotel Name] I still feel surprised by the fine details

1 2 3 4 5

Strongly disagree Strongly agree

19. I sometimes feel the aura of historical characters who once were in [Hotel Name]

1 2 3 4 5

Strongly disagree Strongly agree

20. I am passionate about [Hotel Name]

1 2 3 4 5

Strongly disagree Strongly agree

21. I like to invite friends and colleagues to meet at [Hotel Name]

1 2 3 4 5

Strongly disagree Strongly agree

22. How often do you go to [Hotel Name]?

- Rarely
- Occasionally
- Frequently

23. [Hotel Name] is well known for its long history

1 2 3 4 5

Strongly disagree Strongly agree

The following questions are asking about your attitude towards the past:

24. Things used to be better in the old days

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

25. Products are getting less and less durable

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

26. Technological change will insure a brighter future

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

27. There is a steady improvement in human welfare

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

28. We are experiencing a decline in the quality of life

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

29. Modern business constantly builds a brighter future

	1	2	3	4	5	
Strongly disagree	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Strongly agree

Appendix 4: Interview Questions

Interview Questions for Hotel Managers

1. Brief history of the place.
2. Historical nostalgia:
 - a. What are the major nostalgic corners/furniture/rooms/items in your hotel?
 - b. Heritage and place history and story?
 - c. To what extent do you think it's known for people?
 - d. How/when do people perceive the hotel's story as mysterious?
3. Experiences:
 - a. Do you think people come because of the experience or because of the heritage of the place?
 - b. How does experience affect your business?
4. To what extent the nostalgia effect of the brand name is strongly linked to the perceived value of the place? (e.g. "Omar El Khayam" for Marriot)
5. How do you think modernizing the place would affect
 - a. The brand image?
 - b. Perceived value?
 - c. Number of guests?
 - d. Lose specific guests?
6. How frequent the same people come to your place? Are they regular consumers or do they just come once to visit the nostalgic old place?
7. What is the age ranges of the guests who come to your place?
8. Does youth visit your place regularly? Why do you think they do?
9. Why do you think people come to your place?
 - a. The place itself
 - b. The nostalgic theme?
 - c. The perceived value?
10. Do you think if we placed old nostalgic artifacts in a new place, would it deliver same perceived value by customers?
11. If the hotel is burned and rebuilt in another place, to what extent do you think this would affect the nostalgic effect felt by customers?
12. Do you think your hotel is downrated compared to its historical value? What do you do in order to make it known to people and encourage more guests to book at your hotel?

Appendix 5: Regression Tables of Hotels Regression

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare ^b		Enter

a. Dependent Variable: Feelings Feelings

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.339 ^a	.115	.094	.95203536

a. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	29.126	6	4.854	5.356	.000 ^b
	Residual	223.874	247	.906		
	Total	253.000	253			

a. Dependent Variable: Feelings Feelings

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-2.196	.418		-5.259	.000
	Q24 24. Things used to be better in the old days	.162	.070	.150	2.323	.021
	Q25 25. Products are getting less and less durable	.072	.058	.081	1.253	.212
	Q26 26. Technological change will ensure a brighter future	-.006	.067	-.007	-.091	.927
	Q27 27. There is a steady improvement in human welfare	.248	.075	.257	3.330	.001
	Q28 28. We are experiencing a decline in the quality of life	.065	.055	.075	1.180	.239
	Q29 29. Modern business constantly builds a brighter future	.045	.067	.051	.681	.496

a. Dependent Variable: Feelings Feelings

Regression

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare ^b		Enter

a. Dependent Variable: Emotions Emotions

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.222 ^a	.049	.026	.98682198

a. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	12.467	6	2.078	2.134	.050 ^b
	Residual	240.533	247	.974		
	Total	253.000	253			

a. Dependent Variable: Emotions Emotions

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.277-	.433		-.640-	.523
	Q24 24. Things used to be better in the old days	.223	.072	.207	3.086	.002
	Q25 25. Products are getting less and less durable	-.152-	.060	-.171-	-2.548-	.011
	Q26 26. Technological change will ensure a brighter future	.008	.070	.009	.110	.912
	Q27 27. There is a steady improvement in human welfare	-.028-	.077	-.029-	-.365-	.716
	Q28 28. We are experiencing a decline in the quality of life	-.006-	.057	-.007-	-.106-	.916
	Q29 29. Modern business constantly builds a brighter future	.012	.069	.013	.167	.867

a. Dependent Variable: Emotions Emotions

Regression

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare ^b		Enter

a. Dependent Variable: Iconic Iconic

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.311 ^a	.097	.075	.96193983

a. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	24.444	6	4.074	4.403	.000 ^b
	Residual	228.556	247	.925		
	Total	253.000	253			

a. Dependent Variable: Iconic Iconic

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-1.958	.422		-4.638	.000
	Q24 24. Things used to be better in the old days	.156	.070	.145	2.217	.028
	Q25 25. Products are getting less and less durable	.080	.058	.090	1.379	.169
	Q26 26. Technological change will ensure a brighter future	.162	.068	.180	2.381	.018
	Q27 27. There is a steady improvement in human welfare	.055	.075	.057	.731	.466
	Q28 28. We are experiencing a decline in the quality of life	.022	.056	.025	.396	.692
	Q29 29. Modern business constantly builds a brighter future	.037	.067	.042	.554	.580

a. Dependent Variable: Iconic Iconic

Regression

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare ^b		Enter

a. Dependent Variable: Personal_Story Personal Story

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.176 ^a	.031	.007	.99631283

a. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	7.818	6	1.303	1.313	.252 ^b
	Residual	245.182	247	.993		
	Total	253.000	253			

a. Dependent Variable: Personal_Story Personal Story

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.064	.437		-.147	.883
	Q24 24. Things used to be better in the old days	-.094	.073	-.088	-1.295	.196
	Q25 25. Products are getting less and less durable	.009	.060	.011	.155	.877
	Q26 26. Technological change will ensure a brighter future	1.412E-5	.070	.000	.000	1.000
	Q27 27. There is a steady improvement in human welfare	.165	.078	.171	2.117	.035
	Q28 28. We are experiencing a decline in the quality of life	.010	.058	.011	.165	.869
	Q29 29. Modern business constantly builds a brighter future	-.054	.070	-.060	-.771	.441

a. Dependent Variable: Personal_Story Personal Story

Regression

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare ^b		Enter

a. Dependent Variable: Relationship Relationship

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.152 ^a	.023	-.001-	1.00035889

a. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	5.823	6	.970	.970	.446 ^b
	Residual	247.177	247	1.001		
	Total	253.000	253			

a. Dependent Variable: Relationship Relationship

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	.248	.439		.565	.573
	Q24 24. Things used to be better in the old days	-.072-	.073	-.067-	-.984-	.326
	Q25 25. Products are getting less and less durable	-.033-	.061	-.037-	-.549-	.584
	Q26 26. Technological change will ensure a brighter future	.111	.071	.123	1.567	.118
	Q27 27. There is a steady improvement in human welfare	.023	.078	.024	.296	.768
	Q28 28. We are experiencing a decline in the quality of life	.012	.058	.013	.200	.841
	Q29 29. Modern business constantly builds a brighter future	-.098-	.070	-.110-	-1.399-	.163

a. Dependent Variable: Relationship Relationship

Regression

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare ^b		Enter

a. Dependent Variable: Historical_Story Historical Story

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.289 ^a	.084	.061	.96885229

a. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	21.147	6	3.525	3.755	.001 ^b
	Residual	231.853	247	.939		
	Total	253.000	253			

a. Dependent Variable: Historical_Story Historical Story

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.766	.425		-1.803	.073
	Q24 24. Things used to be better in the old days	-.008	.071	-.007	-.111	.912
	Q25 25. Products are getting less and less durable	-.094	.059	-.106	-1.601	.111
	Q26 26. Technological change will ensure a brighter future	.195	.068	.218	2.859	.005
	Q27 27. There is a steady improvement in human welfare	.004	.076	.004	.052	.959
	Q28 28. We are experiencing a decline in the quality of life	.078	.056	.089	1.382	.168
	Q29 29. Modern business constantly builds a brighter future	.044	.068	.049	.651	.516

a. Dependent Variable: Historical_Story Historical Story

Regression

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare ^b		Enter

a. Dependent Variable: Behavior_Response Behavior Response

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.177 ^a	.031	.008	.99614648

a. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	7.900	6	1.317	1.327	.246 ^b
	Residual	245.100	247	.992		
	Total	253.000	253			

a. Dependent Variable: Behavior_Response Behavior Response

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future, Q27 27. There is a steady improvement in human welfare

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.002	.437		-.006	.996
	Q24 24. Things used to be better in the old days	.172	.073	.159	2.355	.019
	Q25 25. Products are getting less and less durable	-.070	.060	-.079	-1.164	.246
	Q26 26. Technological change will ensure a brighter future	-.045	.070	-.050	-.636	.525
	Q27 27. There is a steady improvement in human welfare	-.003	.078	-.003	-.035	.972
	Q28 28. We are experiencing a decline in the quality of life	-.085	.058	-.098	-1.473	.142
	Q29 29. Modern business constantly builds a brighter future	.014	.070	.016	.207	.836

a. Dependent Variable: Behavior_Response Behavior Response

Appendix 6: Regression Tables of Restaurants and Cafés Regression

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future ^b		Enter

a. Dependent Variable: Emotions Emotions

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.202 ^a	.041	.010	.99481173

a. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	7.966	6	1.328	1.342	.241 ^b
	Residual	188.034	190	.990		
	Total	196.000	196			

a. Dependent Variable: Emotions Emotions

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.713	.526		-1.355	.177
	Q24 24. Things used to be better in the old days	.002	.088	.002	.027	.979
	Q25 25. Products are getting less and less durable	.037	.078	.037	.475	.636
	Q26 26. Technological change will ensure a brighter future	-.103	.081	-.107	-1.279	.203
	Q27 27. There is a steady improvement in human welfare	.038	.082	.037	.464	.643
	Q28 28. We are experiencing a decline in the quality of life	.153	.073	.167	2.093	.038
	Q29 29. Modern business constantly builds a brighter future	.060	.074	.064	.801	.424

a. Dependent Variable: Emotions Emotions

Regression

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future ^b		Enter

a. Dependent Variable: Intimacy Intimacy

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.153 ^a	.023	-.007-	1.00366370

a. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	4.605	6	.768	.762	.601 ^b
	Residual	191.395	190	1.007		
	Total	196.000	196			

a. Dependent Variable: Intimacy Intimacy

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.310-	.531		-.583-	.561
	Q24 24. Things used to be better in the old days	.113	.089	.104	1.271	.205
	Q25 25. Products are getting less and less durable	-.105-	.079	-.106-	-1.338-	.182
	Q26 26. Technological change will ensure a brighter future	.037	.081	.039	.458	.648
	Q27 27. There is a steady improvement in human welfare	.087	.082	.085	1.056	.292
	Q28 28. We are experiencing a decline in the quality of life	-.002-	.074	-.002-	-.028-	.978
	Q29 29. Modern business constantly builds a brighter future	-.051-	.075	-.055-	-.680-	.498

a. Dependent Variable: Intimacy Intimacy

Regression

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future ^b		Enter

a. Dependent Variable: Feelings_A Feelings A

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.391 ^a	.153	.126	.93479218

a. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	29.971	6	4.995	5.716	.000 ^b
	Residual	166.029	190	.874		
	Total	196.000	196			

a. Dependent Variable: Feelings_A Feelings A

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-1.269	.494		-2.567	.011
	Q24 24. Things used to be better in the old days	.197	.083	.181	2.375	.019
	Q25 25. Products are getting less and less durable	.024	.073	.024	.324	.746
	Q26 26. Technological change will ensure a brighter future	-.230	.076	-.238	-3.039	.003
	Q27 27. There is a steady improvement in human welfare	.358	.077	.351	4.677	.000
	Q28 28. We are experiencing a decline in the quality of life	-.041	.069	-.044	-.592	.555
	Q29 29. Modern business constantly builds a brighter future	.021	.070	.023	.301	.764

a. Dependent Variable: Feelings_A Feelings A

Regression

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future ^b		Enter

a. Dependent Variable: Experience Experience

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.161 ^a	.026	-.005-	1.00245073

a. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	5.068	6	.845	.840	.540 ^b
	Residual	190.932	190	1.005		
	Total	196.000	196			

a. Dependent Variable: Experience Experience

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-.418	.530		-.789	.431
	Q24 24. Things used to be better in the old days	-.003	.089	-.003	-.034	.973
	Q25 25. Products are getting less and less durable	-.027	.079	-.027	-.341	.733
	Q26 26. Technological change will ensure a brighter future	.090	.081	.093	1.109	.269
	Q27 27. There is a steady improvement in human welfare	.048	.082	.047	.587	.558
	Q28 28. We are experiencing a decline in the quality of life	.095	.074	.104	1.294	.197
	Q29 29. Modern business constantly builds a brighter future	-.093	.075	-.101	-1.243	.215

a. Dependent Variable: Experience Experience

Regression

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future ^b		Enter

a. Dependent Variable: Iconic Iconic

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.333 ^a	.111	.083	.95757052

a. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	21.781	6	3.630	3.959	.001 ^b
	Residual	174.219	190	.917		
	Total	196.000	196			

a. Dependent Variable: Iconic Iconic

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-2.051	.507		-4.050	.000
	Q24 24. Things used to be better in the old days	.205	.085	.189	2.418	.017
	Q25 25. Products are getting less and less durable	.069	.075	.070	.921	.358
	Q26 26. Technological change will ensure a brighter future	.222	.078	.229	2.854	.005
	Q27 27. There is a steady improvement in human welfare	.035	.078	.034	.445	.657
	Q28 28. We are experiencing a decline in the quality of life	.050	.070	.054	.704	.482
	Q29 29. Modern business constantly builds a brighter future	-.055	.072	-.060	-.770	.442

a. Dependent Variable: Iconic Iconic

Regression

Variables Entered/Removed^a

Model	Variables Entered	Variables Removed	Method
1	Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future ^b		Enter

a. Dependent Variable: Feelings_B Feelings B

b. All requested variables entered.

Model Summary

Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	.303 ^a	.092	.063	.96801679

a. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

ANOVA^a

Model		Sum of Squares	df	Mean Square	F	Sig.
1	Regression	17.959	6	2.993	3.194	.005 ^b
	Residual	178.041	190	.937		
	Total	196.000	196			

a. Dependent Variable: Feelings_B Feelings B

b. Predictors: (Constant), Q29 29. Modern business constantly builds a brighter future, Q25 25. Products are getting less and less durable, Q27 27. There is a steady improvement in human welfare, Q28 28. We are experiencing a decline in the quality of life, Q24 24. Things used to be better in the old days, Q26 26. Technological change will ensure a brighter future

Coefficients^a

Model		Unstandardized Coefficients		Standardized Coefficients	t	Sig.
		B	Std. Error	Beta		
1	(Constant)	-1.805-	.512		-3.525-	.001
	Q24 24. Things used to be better in the old days	.069	.086	.064	.806	.421
	Q25 25. Products are getting less and less durable	-.039-	.076	-.039-	-.511-	.610
	Q26 26. Technological change will ensure a brighter future	.126	.079	.130	1.608	.109
	Q27 27. There is a steady improvement in human welfare	.066	.079	.064	.826	.410
	Q28 28. We are experiencing a decline in the quality of life	.135	.071	.147	1.899	.059
	Q29 29. Modern business constantly builds a brighter future	.144	.072	.156	1.990	.048

a. Dependent Variable: Feelings_B Feelings B

Appendix 7: Interviews Question & Answer

7.1 Hotels

Cairo Marriott Hotel and Omar Khayyam Casino

Interview with Ghada Abdel Khalek, Marketing Communication Director at Cairo Marriot Hotel and Omar Khayyam Casino

An interview was conducted with the Marketing Communication Director at Cairo Marriot Hotel and Omar Khayyam Casino, Mrs. Ghada Abdel Khalek. The interview went as follows:

Please give a brief history of the hotel.

Cairo Marriott Hotel, which was the Gezira Palace, was built in 1869. Khedive Ismail originally built it during the Suez Canal celebration's inauguration to serve as a guest place. A three-quarter of a million Egyptian pounds was the cost of the palace construction at that time. The palace was constructed by different architects and designers such as Austrian architect Julius Franz, designer De Curel Del Rosso, and the German architect Carl von Diebitsch. The architects were asked to make it resemble the Versailles palace in France in which Empress Eugenie, the wife of Napoleon III, used to stay. Some other décors, such as arches, resembled Granada palace in Spain as she had Spanish origins. The palace hosted European monarchs and Napoleon III and his wife Empress Eugenie during the Suez Canal inauguration celebrations. Also, the first performance of Verdi's Opera Aida was at the Gezira Palace venue. The weddings of Khedive Ismail's son, which lasted for forty days, and Prime Minister Nahhas Pasha's daughter were hosted at the Gezira Palace. Also, a part of the wedding celebration of King Farouk and Queen Nariman was held in a boat party in front of the Gezira Palace. The palace was transmitted to a hotel in the years since. In 1879, however, the state confiscated the hotel, and it was under the Egyptian Hotel Company acquisition due to outstanding debts. In 1894, the hotel was remodeled and reopened. In 1919, the hotel was bought at 140,000 Egyptian pounds by Habib Lotfallah, a Syrian landlord. In 1961, the hotel was nationalized and operated at Omar Khayyam hotel by President Gamal Abdel Nasser. Ever since the 1970s, Marriott International took over for management. They built two modern towers flanking the palace, which house 1087 rooms that were opened in 1982. The original palace, which now serves as reception rooms and lounges, was restored, and all befitting five-star amenities were furnished.

What are the major nostalgic corners/furniture/rooms/items in your hotel?

All the old part of Omar Khayyam is now operating as a public area and events area. No bedrooms are operating in the Omar Khayyam quarter. However, the room of Empress Eugenie is now open for people to visit. The three first-ever Arabic numerical clocks are in the antique corner in Omar Khayyam and the chimneys, chandeliers, mirrors, consoles, and all old furniture

pieces. In addition to the sealing, stairs, walls, and golden arches which are all registered antiques.

To what extent do you think the hotel is known for people?

We are doing our best to reach people on social media. We created a trend titled “travel back in time” to increase more awareness about the hotel and engage people. We celebrated 150 years this year. We are trying our best to reach the new generation; however, like everything else, some people like the classic style of Omar Khayyam, and others do not.

How/when do people perceive the hotel’s story as mysterious?

Billiard Bar is one of the mysterious corners of this hotel. Many people feel impressed when they come across it for the very first time, and they always say something like, "Wow, I did not know you have this lovely corner." People like to be associated with mysterious things all the time. So, this bar is one of them. We have an antique catalog to know the places and history of the corners of the antique. We were planning to have a tour guide and a storyteller to show tourists the historical corners and tell them their stories, but, unfortunately, everything now is stopped due to Covid-19.

Do you think people come because of the experience or because of the heritage of the place?

I believe people come for both the experience and heritage. The experience is linked with the heritage. The guests are sitting in the middle of the gardens and oasis of the historical palace. They are sitting in the shadows of a palace that is 150 years old, walking on heritage, seeing heritage. So, it is collective. If people did not find good services, such as cleanliness and security, they would not come. It is like adding to the experience the exclusivity and the uniqueness of the place. This, however, adds a huge responsibility to the management to maintain the heritage of the place and protect all its antiques.

To what extent the nostalgia effect of the brand name is strongly linked to the perceived value of the place (e.g., "Omar Khayyam" for Marriot)?

People already come with a perception in mind. They know the halo around Omar Khayyam. From our side, we have to meet their expectations. People come by choice. Moreover, if they ever had a bad perception of the hotel, we are responsible for changing it and exceeding it.

How do you think modernizing the place would affect the hotel?

We cannot change anything, even the staff uniform. Everything has to be matching with the heritage of the hotel. So, it is impossible to modernize anything.

How frequently the same people come to your place? Are they regular consumers, or do they just come once to visit the nostalgic old place?

We have plenty of loyal guests, whether in the casino or the rooms. Loyalty comes from the place and the brand name. Some people are loyal to the brand name Marriott itself as well.

What are the age ranges of the guests who come to your hotel?

In restaurants, the majority of people are old. In stays, however, it is collective. Some business travelers, usually from the Gulf area, whose age ranges vary from the '20s to '60s and sometimes above. It depends on the nationality as well. Egyptians who come to the hotel are usually old, unlike those who come from the Gulf who are more youth.

Do you think if we placed old nostalgic artifacts in a new place, would it deliver the same perceived value by customers?

No, because every piece was meant to be in its place, for a purpose, and in a specific way. This is where it belongs. So, it will have a greater value when it remains in its place than if placed somewhere else.

If the hotel is burnt and rebuilt in the same place with the same décor, style, and a copy of all the antiques, to what extent do you think this would affect the nostalgic effect felt by customers?

It will lose its great value of time and history. Even if it is rebuilt with the same architect, it will never be the same again. It will lose all the value and, consequently, the guests.

Do you think your hotel is downrated compared to its historical value? What do you do to make it known to people and encourage more guests to book at your hotel?

More penetration into the younger age is needed. We are trying to reach them through their different activities, social media engaging posts, and offers that attract the younger generations. From the Marriott brand side, we are trying to reach the business travelers who want to work and have fun at the same time through initiatives, mobile check-ins, weddings, and events that attract them.

Abdel Khalek wanted to share her opinion about nostalgia, which confirmed what was found in the literature. She mentioned that nostalgia is about something you lived, and you go back to visit it. Nostalgia in the palace is three things:

- Historical nostalgia as nobody from the generations who lived during to construction of the hotel is still alive. Nobody has 150 years old today. This kind of nostalgia is that you imagine and try to revive a history you have never been through.

- However, the generation of grandparents could have lived during the era of nationalizing the hotel and opening it as Omar El Khayyam and at the time where it was a casino before the towers' construction.
- The 1980's generation attended wedding ceremonies at Omar El Khayyam, which was a trend back then. Abdel Khalek added that Roy's, a restaurant at Omar Khayyam Casino, is nostalgic to her. She remembers when she was a teenager, and she used to go all the way from Heliopolis to Zamalek to eat burgers. She mentioned that burgers and fajitas were newly introduced in Egypt at that time. So, this generation actually lived and had a lot of significant and unforgettable moments at the hotel. Unlike the new generations, they do not really have many memories in the hotel. For them, it will be more of imaginative nostalgia than an actually lived one.

Marriott Mena House

Interview with Tarek Lotfy, Director of Marketing Communication at Marriott Mena House

An interview was conducted with the Marketing Communication Director at Marriott Mena House with Mr. Tarek Lotfy. The interview went as follows:

Please give a brief history of the hotel.

Mena House was originally built as a royal lodge. Khedive Ismail and his guests used it as a rest house during their visits to the Pyramids or hunting in the desert. The lodge, back then, was only a dining room that made the entire lodge. However, during the Suez Canal's inauguration in 1869, the lodge was enlarged to accommodate more people. Also, to make visits to Giza Pyramids much easier, especially for Empress Eugenie, a road was built between Cairo and the Pyramids. Empress Eugenie always found the Mena House as her special place. She came for a second visit to Egypt as a widow of Napoleon, the third in 1909.

Fredrick Head and his wife, a wealthy English couple, bought the lodge as a private residence in 1883. They enlarged it by adding a second floor. The building was then given the name Mena House, after King Mena, who was referenced in the Abydos Table as the first king.

In 1886, the "Mena Hotel" opened its doors for the first time as a luxurious hotel after being sold to Locke-Kings, another wealthy English couple in 1885. It was the first hotel facing the south. Locke-kings enlarged the building by adding an English touch to it. They made many additions to the building, such as English fireplaces that were new to the Egyptian culture. However, the Arabic ambiance of the facility was retained by enhancing it with fine Mashrabia, carved wood doors, medieval brass-embossed, mosaics, and fine blue tiles. Many of these original fixtures are still in use, thanks to the good care with which the hotel has been kept.

In 1896, the hotel had its first tennis and croquette lawns, desert carts, shooting, and stables with Arab and English horses. The Gulf Course was a sandy Gulf Course from its opening in 1899 till it turned into the grass in 1917 by Roy Wilson.

1900 was the spring season at the Mena House. The first swimming bath was opened. It offered gymkhanas along with the tennis and croquette lawns. Moreover, electric light illuminated the floors and public rooms. Also, the main building was enhanced by a lift. In 1904, the hotel was sold to George Nungovich, who built a hotel empire in Egypt after starting as a porter in Cairo station.

The Mena House hotel operated as a hospital during the First World War. In 1943, the hotel also witnessed many important and international events, such as The Big Three conference of the Plans for Overlord discussed by Churchill and Roosevelt along with the operations in Southeast

Asia, all of which took place in the Mena House hotel. In 1979, the pre-camp David talks were discussed between former President El Sadat, President Carter, and Prime Minister Began in the Mena House venue.

What are the major nostalgic corners/furniture/rooms/items in your hotel?

There is the old furniture that was kept with good care over the years displayed in public areas. Also, there are old pieces, since the hotel's age, along with antiques from the old Shepherd hotel. Also, we have some signature rooms called after the famous people that were once housed in, such as Om Kolthom, Winston Churchill, King Gustav, Aga Khan, Jimmy Carter, and others.

To what extent do you think it is known to people?

People know it for its long history and its place. Since it was built, people were interested in booking at Mena House since it was the only hotel facing the south, not the north. "Where else would you find a place in the shadows of the Great Pyramids?"

We have documentaries for the hotel. We regularly take people on tours inside the hotel.

How/when do people perceive the hotel's story as mysterious?

Some people wonder whether the room they are booking is of someone famous. They keep wondering who came and walked here. Although some rooms are known as signature rooms, and people ask to reserve them, other guests still wonder. They believe deep inside that some famous people and many remarkable stories happened in each inch in the Mena House.

Do you think people come because of the experience or because of the heritage of the place?

I believe people come for both the heritage and the experience. Marriot added to people's experience, for it is one of the top luxury hotels in the world. If we compare the new partition to the old nostalgic one, we can say that in the new one people who come for the experience are 70% compared to 30% who come for the historical place. As for the old partition, people who come for the historical and nostalgic place are 50% to 50% experience. However, what is common between both partitions is the location itself. "Where else would you find a place in the shadows of the Great Pyramids?"

How does experience affect your business? Do you think there is a remarkable change after the hotel management was moved from Oberoi to Marriott?

Marriott was an addition to Mena House. The number of residents increased after it came under the management of Marriott.

How do you think modernizing the place would affect the hotel?

It is impossible to change or modernize anything in the historical partition of Mena House. Above all, the hotel is under the supervision of the Supreme Council of Antiquities (SCA). We cannot change or literally “nail a nail” without permission from the SCA. Besides, we already have a modern partition that serves people who are coming mainly for the location and the service of Marriott more than the history and the heritage.

How frequently the same people come to your place? Are they regular consumers, or do they just come once to visit the nostalgic old place?

We have a huge base of repeated guests, estimated to be around 25% - 30% loyal customers. We actually had a very loyal woman who was used to visit Mena House yearly for 35 years. She used to come twice per year, in March and September. She has her own room and her own storage. However, she did not show up for the past two years, and we know nothing about her now.

There are also loyal spiritual groups (aka metaphysics) who come for spiritual trips. They come in groups, and sometimes they lead groups. To them, staying in front of the pyramids and meditate is a spiritual ritual.

What are the age ranges of the guests who come to your place?

The majority of our guests are senior citizens, usually 45-year-old and above.

Does youth visit your place regularly? Why do you think they do?

Youth usually comes mainly because of purchase power. They seek prestige more than they come for the history and nostalgia of the place.

Why do you think people come to your place?

People come for the history, the location, and the service.

Don't you think that all these factors are also obtainable in Cairo Marriott Zamalek and Omar Khayyam Casino, given that it is under the same management of Marriott, which offers the same level of service in addition to the Nile view?

My answer to this would be as simple as people escape from downtown, traffic, and polluted air to the magnificent desert and the authentic Pyramids view.

Do you think if we placed old nostalgic artifacts in a new place, would it deliver the same perceived value by customers?

Maybe it would deliver some value but never the history of the place itself. However, it will attract leisure travelers, business people, and wellness people.

If the hotel is burnt and rebuilt in the same place with the same décor, style, and a copy of all the antiques, to what extent do you think this would affect the nostalgic effect felt by customers?

It would definitely affect the historical artifacts big time. However, loyal guests will still come for the experience and the location.

Do you think your hotel is downrated compared to its historical value? What do you do to make it known to people and encourage more guests to book at your hotel?

No, I believe we are doing great. We reach people through heavy marketing: on websites and booking. Marriott added to this and helped Mena House be more known and reachable on people's search since it is an international hospitality company with a high reputation.

Steigenberger Cecil Hotel

Interview with Sherine El Sayyad, PA to General Manager and Training Coordinator at Steigenberger Cecil Hotel Alexandria

An interview was conducted with the Personal Assistant to General Manager at Steigenberger Cecil Hotel in Alexandria with Mrs. Sherine El Sayyad. The interview went as follows:

Please give a brief history of the hotel.

The hotel was built in 1929 with an Italian Colonial architectural style. The hotel was built as a romantic hotel by the French-Egyptian Metzger family. The hotel is located at Saad Zaghloul Square, just at the heart of Alexandria city in front of the Corniche with a splendid Mediterranean Sea view.

In 1952, after the revolution, the Egyptian government seized the hotel. The Metzger family was expelled from the country after five years. However, the Metzger family insisted on getting back their legal ownership of the hotel. After a lengthy court battle, the Metzger family got the legal ownership of the hotel in 2007. The family sold it back to the Egyptian government, though. Moreover, the hotel was the British Intelligence Headquarters during the Second World War.

Many celebrities were housed in the hotel. They still keep their names on the room doors they used to sleep in. celebrities were Mahmoud El Meligy, Om Kolthom, Farid El Atrash, Omar El Sherif, Charles Aznavour, Josephine Baker, Author Agatha Christie, Author Somerest Maugham, Henry Moore, Sir Winston Churchill, Sir Montgomery, Al Capone, etc.

What are the major nostalgic corners/furniture/rooms/items in your hotel?

We have labels on celebrities' rooms, each room carrying the name of the famous person who used to sleep in it. We also have Monty's bar, which is one of the most nostalgic corners in the hotel. Bernard Montgomery, who was planning for World War II, was sitting in this bar planning it. There is also a round table in the room called Alexander the great. The table witnessed The Arab League Summit, which was held in Palestine Hotel that accommodated the Arab Kings and Heads of States. EGOH then owned the table, but Cecil asked to have it at their hotel.

To what extent do you think it is known to people?

I do not believe that most of them know the history of the hotel. Of course, the old generation knows it by heart. Some people, whose parents used to stay in Cecil, will be aware of its story and history. Otherwise, I do not think people know its history. Most of the people who come

these days were used to come with their parents, and they are attached to the hotel, so they still come.

How/when do people perceive the hotel's story as mysterious?

I do not believe that the hotel is mysterious by definition. However, people usually think that they took the time machine and it stopped 60 years ago. However, it is not perceived as mysterious; everything is clear. People come because they know its history. Of course, they do not know all the history as I mentioned, but the hotel is known for its historical value after all. Foreigners would like to ask for a guide sometimes, but Egyptians are not that interested. When we used to have many foreigners before Covid-19, we had something called storytelling. We had someone responsible for guest relations. Whenever we found someone having some free time, we talked briefly about the history of the hotel, the bar, and the celebrities' rooms.

Do you think people come because of the experience or because of the heritage of the place?

Well, I could say it is fifty-fifty. I believe people come for the heritage and the service that the hotel offers.

Do you think if we changed the management, would this affect the occupancy rate?

This would never affect the occupancy rate. I remembered when Sofitel was managing the hotel, and before Steigenberger takes over, we spent six months without management at all, and people never stopped coming. I believe that both heritage and experience are equally important, yet Cecil's iconic name and its heritage are still above all. Moreover, people understand the value of Cecil's name 100%. Cecil believes that Steigenberger is an added value to the hotel as well.

How do you think modernizing the place would affect the hotel?

This would never happen because it would destroy the place. 90% of people come to Cecil for history, so it is impossible to switch to modern. We may add some modern touches, such as Wi-Fi, QR code for menus, etc. We may also make things smart but classic. We would never change to modern.

How frequently the same people come to your place? Are they regular consumers, or do they just come once to visit the nostalgic old place?

50% of our guests are regular. Sometimes we get guests who say, "this is my 30th time to sit in the hotel". We are not only talking about Egyptians but also foreigners who made a record. They sometimes say, "I came 15 times", "I came 27 times," and the list goes on. As for the frequency, foreigners usually come for leisure on a yearly basis, while Egyptians usually come on a weekly basis. Egyptian guests are usually business people. Also, the fact that the hotel is located

downtown is more attractive for business people. Mostafa Al Fekki, for example, visits the hotel weekly. He has an annual contract with us.

What are the age ranges of the guests who come to your place?

Older people come more than youths do. We can give approximately 70% to loyal old customers and 30% to loyal youth. As for the foreigners, we could raise the percentage a bit to be 60% older people vs. 40% youth since foreign youth do appreciate and are more interested in the history of the place than Egyptian ones.

Why do you think people come to your place?

Location is the top attracting factor for people. What follows location is the hotel's heritage and its perceived value. However, being at the Corniche with the breathtaking view of the Mediterranean Sea view and being at the Raml Station, the center of the city, is the number one attractive feature at Cecil.

Do you think if we placed old nostalgic artifacts in a new place, would it deliver the same perceived value by customers?

I believe it would not deliver the same perceived value because people will know that they are transmitted, and they are not in their real and original place.

If the hotel is burnt and rebuilt in the same place with the same décor, style, and a copy of all the antiques, to what extent do you think this would affect the nostalgic effect felt by customers?

Of course, it would. People would feel that everything is fake. We can say that it could negatively affect people 50%. However, people will still come because, as we mentioned, the hotel's location is the most important factor for people.

Do you think your hotel is downrated compared to its historical value? What do you do to make it known to people and encourage more guests to book at your hotel?

For youth, yes, they do not appreciate the history of the hotel. They do not want history; they want modern light. Some of them say, "we are not used to sleeping in rooms with such high ceilings. They feel afraid to sleep in such huge rooms." One of the regular youth guests always asks the reception: "Please give me the smallest room that is not huge and does not have a high ceiling."

For the time being, they are not planning for anything to reach the young generation.

Do you have any plans to reach more youth after Covid-19 better?

We are currently having the roof of the hotel getting redesigned with Chinese style to attract the new generation since they like Chinese food. The roof will neither be classic nor modern. It will simply be a Chinese style and serve Chinese food, which most youth like. We chose Chinese because it is trending and, hence will encourage more youth to come to Cecil.

Paradise Inn – Le Metropole

Paradise Inn – Windsor Palace

Interview with a member of the Public Relations department of Paradise Inn

An interview was conducted with a member of the PR department of Paradise Inn. The member preferred not to mention their name in the study. Since both hotels Le Metropole and Windsor Palace, are operating under the same management, the interview was collective. The only thing that was different in the interview questions was the hotel's history, the nostalgic artifacts and furniture, and minor information along with the interview questions. Otherwise, the responses were about both hotels altogether. The interview went as follows:

History of Le Metropole

The hotel was built in 1902 by the Italian architect Corrado Pergolesi. It was built on the Florence style. The hotel was originally built and established to operate as a hotel, unlike most historic hotels that were once royal palaces in the past. The historical part of Le Metropole that most people do not know about is that it is built at Cleopatra's Obelisk's wreckage, specifically where the elevator of the hotel is built. History mentions that these Obelisks were erected by Cleopatra in honor of her love for Mark Anthony. There were two Obelisks, one of them was granted to London by Mohamed Ali Pasha, and the other was granted to the US by Khedive Ismail Pasha in 1879, now located in Central Park in New York City.

History of Windsor Palace

The full history of the hotel is not known. What we know about is very little. The hotel was built in 1906 as a palace of Sir Windsor, a wealthy English merchant. Alexandria, at that time, was Egypt's gateway to the latest fashion and culture. Alexandria was considered the cosmopolitan of Egypt. People loved to dress well and go to Windsor Palace. The palace was built by Italian architects, who were known for monopolizing the architecture at this era.

What are the major nostalgic corners/furniture/rooms/items in your hotel?

In Le Metropole:

The gilt elevator was established sometime in the 1920s with its wrought-iron door. It is renovated regularly to operate well, but with keeping its old-style as is. The same goes for everything in the hotel. We renovate but without changing anything. Also, there is a chair in the reception. The chair belongs to George IV, who was King of England. After he died, the chair was given to King Farouk. King Farouk used to attend the parliament in this chair ever since. Eventually, the chair is now displayed in the reception of Le Metropole hotel. Moreover, there is the wooden desk of the Egyptian-Greek poet and writer Constantine Cavafy who resided in suite

205 for the last 25 years of his life. Cavafy spent most of his nights at Le Metropole writing, although he had a home in the same district. This home is now a museum in the street called after his name. The rest of the rooms are all in the same antique style with paintings on the walls. The ceilings are also hand-decorated. Even the staff here is dressed in the same style that goes back to the same era of the hotel. The whole ambiance, along with its staff, takes you back in time. There is also an old piano from the late 1800s displayed in the reception lobby. The hotel also witnessed the shooting of the British movie *Ice Cold* in 1958.

In Windsor Palace:

There are the hand-decorated high ceilings at your sight since you enter the hotel's lobby. There are also many antique sculptures, portraits, and paintings, one of which is the painting of Jesus Christ portraying Him doing His very first miracle at Cana of Galilee, taking pride in place. There is also the old gilt elevator with the three-star flag from King Farouk's era. The elevator resembles the one in Le Metropole with the same wrought-iron of its doors. One of the significant sculptures at Windsor Palace is an ancient statue of Alexander the Great. There are also some famous and spectacular halls in the hotel, such as Queen Elizabeth, King Edward, Shakespeare, Prince William, and Prince Charles.

To what extent do you think it is known to people?

We can specify here our guests as foreigners. The majority of our guests are Greek and French. They love and appreciate the hotel more than Egyptians do. Consequently, they know more about its history because they come from a background of the hotel. Especially Greeks, they know the hotel's history because it is related to them and their culture.

How/when do people perceive the hotel's story as mysterious?

Regarding Le Metropole, many people ask about the history of the hotel, especially foreigners. They like to ask about the story of the hotel and its artifacts. However, we do not have someone in the hotel who works as a tour guide to explain the historical corners and artifacts to people for the time being.

As for Windsor Palace, already little is known about its history, so the hotel's story is quite mysterious for everyone.

Do you think people come because of the experience or because of the heritage of the place?

People usually come for the history of the place, location, and view. They feel that they are in the old Alexandria and the authenticity of history. Even though people love the hotel and its history and come for the history more than the experience, they would not come again if they come and found a bad experience or service. This is why our staffs in the reception, housekeeping, and guest relation are always helpful and nice.

How do you think modernizing the place would affect the hotel?

People who value history will stop coming because they come mainly for heritage. The hotel does not have a pool or spa or anything of the sort, so people come mainly because they love the old Alexandria and the Raml Station. People come because they love the sea view, and to live in the hotel with its history, wake up in the morning to see Saad Zaghloul statue along with the sea view.

The same thing goes in Windsor Palace. People who go to these old historical places go mainly for heritage. They sacrifice swimming pools, spas, and other facilities to stay in such an authentic and historical atmosphere. So, we cannot modernize anything. Otherwise, we will lose all of our guests.

How frequently the same people come to your place? Are they regular consumers, or do they just come once to visit the nostalgic old place?

Most foreigners are Greek because the building is built on the Florence and Greek styles. Many Greek also come just to stay in the Cavafy's suite and take photographs. Foreign youth come more because they love the place, and they appreciate history more than Egyptians, who always complain about the elevator's slowness. Many celebrities visited Le Metropole and Windsor, such as Mahmoud Hemeda, Selim Sahab, Salah Abdallah, Sherry Adel, Omar Khairat, and others. We also have a lot of regular guests.

As for Windsor Palace, it was well known for the dancers Taheya Karioka who used to perform regularly in the hotel's casino. Also, Omar El Sherif was one of the most loyal guests at Windsor Palace.

What are the age ranges of the guests who come to your place?

They are usually around 40 years old and above.

Do you think if we placed old nostalgic artifacts in a new place, would it deliver the same perceived value by customers?

No, it would affect it big time because people love the Raml Station, Fouad St., and the old districts that surround the hotel. Raml station is known for its old historical and authentic architects that were never changed. Also, Raml Station is at the center of Alexandria. Our guests also like to go to the old cafés in Raml Station, such as Délices and Trianon, where people love to sit.

The same applies for Windsor Palace. Its location and being right in the Corniche with a waterfront view make it irreplaceable.

If the hotel is burnt and rebuilt in the same place with the same décor, style, and a copy of all the antiques, to what extent do you think this would affect the nostalgic effect felt by customers?

Of course, it would. People love to hear the sound of the old stairs while they are going up or down. They love the high ceiling, the huge stairs, and the old and slow elevator. So, of course, it will never be the same.

Do you think your hotel is downrated compared to its historical value? What do you do to make it known to people and encourage more guests to book at your hotel?

It depends. If we talk about older people or foreigners in general, the hotel is doing well. As for the youth, especially Egyptians, most do not like to sit in an old place with no swimming pool or facilities.

Sofitel Legend Old Cataract, Aswan

Interview with Hossam Ahmed, Assistant Front Office in Sofitel Legend Old Cataract, Aswan

An interview was conducted with the Assistant Front Office at Sofitel Legend Old Cataract in Aswan with Mr. Hossam Ahmed, working there for 21 years. The interview went as follows:

Please give a brief history of the hotel.

The hotel was built in 1899 by Thomas Cook. Cook used to invite guests in Aswan, and there were no hotels there. So, he used to house them on Nile Cruises. Since there were no hotels in Aswan, he suggested to H.M. Abbas Helmy II, King of Egypt, to build a hotel in Aswan. He assured the King that the hotel would be state property but under the management of Thomas Cook. The King agreed, and the hotel was built in the Victorian style to house the guests from England and other countries worldwide. The Victorian-style is a mix of English and Andalusian styles. The hotel was built originally to be a hotel and not a royal palace as it is wrongly known to most people. In 1902 they created a restaurant called 1902, which was an addition to the hotel. It was built because there was the inauguration of the old Law Dam of Aswan in 1902, which hosted many people from all over the world, some of which were the Duke of England and Winston Churchill, a member of the British Public Council, at that time, before he becomes The Prime Minister of the United Kingdom. The style of the restaurant is the same since then. We restored it, but very carefully as if we are restoring any pharaonic temple or statue.

There is another building to the old Cataract that looks more modern. It was built in 1961 to house the Russian engineers working on the High Dam construction. It was first built as a four-stage building. The building was then renovated and reconstructed to become a nine-stage building. The latest restoration made in the whole Old Cataract hotel was done during the years 2008 – 2011, and it cost around 800 million EGP. During this restoration, we tried to change the outer look of the new Old Cataract building to look classic and close to the old one. However, it is still a little bit of modern style from the inside; it does not have the heritage and the old antiques and furniture that the old one carries.

Why was it called “Cataract”?

Cataract, by definition, is the waterfalls created by a river between rocks. There are six cataracts across the Nile River, starting from Sudan till Aswan. The hotel is built in front of one of these cataracts, so it was called Cataract. The hotel is built on a granite rock right in front of the Cataract.

What are the major nostalgic corners/furniture/rooms/items in your hotel?

They have two suites called after the celebrities who used to sleep in. The two suites are those of Agatha Christie and Winston Churchill. The hotel used to house many celebrities, such as Francois Mitterrand, Jacque Chirac, Princess Diana, Philippe Léopold Louis Marie, King Fahd, King Abdallah, Mohamed Hosny Mubarak, and Mohamed Anwar El Sadat. One of the most important events in the hotel was the negotiations between Egypt and the US after 1973. They discussed The Peace Treaty between Egypt and Israel in the Old Cataract hotel.

However, the only two suits called after celebrities are the two international suits of Agatha Christie and Winston Churchill only. There is a suit with the name of professor Magdy Yacoub as well. He is used to booking this suite when he is in Aswan. However, people can still book his suite when he is not there. The suite displays Magdy Yacoub's photos on the walls. The majority of people think that King Farouk has a suite with his name, while this is not true. He was used to be housed in the presidential suite. The original movie of Death on the Nile, filmed in 1978, has many scenes shot in Old Cataract. Both Christie and Churchill's suites have the highest price compared to the suite of Magdy Yacoub, with 7,000\$ and 1,200\$ per night, respectively.

Some of the chandeliers and appliques are original. They exist ever since the hotel was built. Moreover, there is the desk at which Christie wrote her novel "Death on the Nile." We also have storage for the antiques, such as lampshades, chandeliers, and vases. These antiques are closed in storage, and they are not presented to the public. However, we are thinking of making a lounge to display these antiques. We are hesitating to do it, though, because the Supreme Council of Antiquities (SCA) will interfere, and they will ask from them money on each guest.

To what extent do you think it is known to people?

The hotel is known internationally, and what I mean by internationally is outside the Middle East. Foreigners outside the Middle East usually come with background knowledge of the history of Old Cataract. The hotel offers a daily tour for the guests to explain every historical corner, the presidential suite, and the suites of Christie and Churchill, restaurant 1902, and tell them the hotel's story. Sometimes foreigners surprise us by having information about the hotel more than the staff themselves.

Regarding the Middle East, Arabs started to notice and know the hotel after the series of Grand Hotel that was aired in Ramadan 2016. As for the rest of the world, Old Cataract does not need marketing or a series to be known. Foreigners believe that it is a major archaeological site of Aswan like any temple worth visiting. However, unfortunately, people in the Middle East do not care about the hotel history as much as they care about taking pictures in the most famous and prestigious hotel. However, we try our best to increase guests' awareness about the hotel's history by offering a daily tour to explain everything in the hotel to whoever may be concerned.

How/when do people perceive the hotel's story as mysterious?

We do not really have anything mysterious. We have the desk of Agatha Christie displayed in the lobby. We also have pictures of the celebrities who used to stay in the hotel displayed on the walls. People like to go around and read the memory that these celebrities wrote on their own pictures, such as Omar El Sherif, Faten Hamama, Aga Khan, and others. Maybe people wonder how these celebrities spent their time in the hotel in the past.

Do you think people come because of the experience or because of the heritage of the place?

I believe people come for both. The hotel is known for its heritage, luxuriousness, and historical landmarks. What immediately follows them is the service. Last year, the hotel was ranked as one of the top 10 hotels globally for the excellent service. Another important factor besides the heritage of the place and the hotel's service is that people generally love Aswan's people. They consider them the kindest, purest heart, and helpful people in the world.

How does experience affect your business?

Since it was built, the operating company and the one responsible for the hotel's management were Thomas Cook, then EGOH. In 1984, it was decided to give the management to ACCOR, a French international company for hospitality, which owns around 5,000 hotel companies worldwide.

Some people come for the brand name ACCOR as they have a membership in it, which offers them a 50% discount in all the hotels, under the big company ACCOR. During Covid-19, the hotel offers people with membership a discount of 50% to encourage them to come, while it offers other guests a discount of around 10% – 20%. However, when Old Cataract asks people with membership to do a short survey after their stay in the hotel, they always answer that they would choose Old Cataract to stay in anyways even without the membership discount.

How do you think modernizing the place would affect the hotel?

It is impossible to modernize or even think of changing anything. It is considered an archeological site. Even the management company cannot, literally, nail a nail in a wall without confirmation from the SCA.

How frequently the same people come to your place? Are they regular consumers, or do they just come once to visit the nostalgic old place?

We have a lot of repeated guests who come a minimum of once per year. Some of them come twice or even thrice per year. The hotel's full capacity is usually between September till April because starting in May, and till the end of August, the weather is too hot to be bearable. The occupancy curve's peak is always during October till mid-April, and then the curve starts to fall again because of the hot weather. The average occupancy rate in summer is usually between 20%

– 30%, while in the winter season, the average is 85% – 90%. Due to Covid-19, unfortunately, the occupancy rate now is around 30%.

We have around 30% of loyal customers to the brand name ACCOR. These customers are loyal to the ACCOR company and have a membership that offers them discounts in the hotels they stay in as long as they are under the big company.

What are the age ranges of the guests who come to your place?

Usually, around 40% - 50% are people who are above 50-year-old. Moreover, around 30% of the guests are from 30 – 50 years old.

Does youth visit your place regularly? Why do you think they do?

Almost 20% - 25% are youth from the age range between 18 – 30 years old. Regarding foreigners, 50% come for the place's history and heritage while the other 50% come because they pick the best hotel in the destination. As for Egyptian youths, as we mentioned, most of them mainly come for prestige and show off; they are not interested in history.

Why do you think people come to your hotel: history and perceived value, location, or because of the ACCOR brand name?

We actually ask the same question to our guests who have a membership in the hotel. The question is, “if you did not have the discount of the membership, would you still stay in Old Cataract?” and their answer is always yes. People love to stay in Old Cataract not because of the discount but because of the place itself. They also look for the reputation of the hotel, not just history. Unfortunately, many historic hotels in Egypt do not have a good reputation, unlike Old Cataract, which has the best reputation and was considered one of the top 10 hotels worldwide. So, to answer your question, it is the history and the service hand in hand. We also do not compare ourselves to other hotels. We do not compare ourselves to hotels in the same destination because we are always at the top of the service, revenue, reputation, and everything. However, we compare ourselves with Sofitel Amsterdam, for instance, or the Four Seasons Hotel Cairo for its service.

To what extent does the brand name's nostalgia effect is strongly linked to the place's perceived value?

Some tourism companies sell their program using the Old Cataract name. They usually have two offers with two same trip programs, but the only difference is offering the stay in Old Cataract instead of a 5-star hotel in the other offer. This, of course, is offered with additional cost for the tourism company. So, definitely, the hotel name has a strong effect and is linked to a great perceived value to the extent that tourism companies exploit the name Old Cataract in order to sell their offers at higher prices.

Do you think if we placed old nostalgic artifacts in a new place, would it deliver the same perceived value by customers?

This is impossible because of many factors. Let's put them in a hierarchy: first off, there is the history of the place. Second off, we have the service. Third off, it is the location, and fourth off there is the destination (Aswan). It is a collective thing. We cannot remove anything from this hierarchy. Otherwise, it would collapse.

If the hotel is burnt and rebuilt in the same place with the same décor, style, and a copy of all the antiques, to what extent do you think this would affect the nostalgic effect felt by customers?

This would definitely, leave a huge drawback. Entering a building while I know it is original has a completely different feeling and effect than when I know I am entering a copy of the original building. Consequently, we will lose many guests, for we will only be working on the location and service because we lost all the history that was considered at the top of the "why people come to your place" hierarchy.

Do you think your hotel is downrated compared to its historical value? What do you do to make it known to people and encourage more guests to book at your hotel?

We try to reach them through social media. We do not focus on raising awareness for service because we are out of competition anyway. However, we try to reach youth by raising awareness about the place's history, showing them pictures to attract them. However, youth usually look for entertainment in hotels. Old Cataract does not have any kind of belly dancing, bars, or events. It is all classical. We have Om Kolthom, and our house music is the music of Omar Khairat or French classical music since the management is under the French company ACCOR. We try to make cross-cultural music between Egyptian oriental and classical French. We also have someone who plays oriental flute and oud while the guests are eating. This usually does not attract youth. Moreover, we will never change our classical style to cope with the new generation's new trends.

7.2 Restaurants & Cafés

Groppi Garden (Adly St.), Downtown Cairo

Interview with Karam Abdel Fattah, Operation Manager at Groppi Garden

An interview was conducted with the Operation Manager at Groppi Garden with Mr. Karam Abdel Fattah. The interview went as follows:

Please give a brief history of the café.

Groppi was built in 1891 by a Swiss man called Giacomo Groppi, who opened the first chain for dessert and ice-cream in Egypt. Groppi has opened his first pastry and dairy shop in Alexandria. After that, he decided to retire after a few years and return to his home after his shop's great success. However, he lost all his savings eventually and decided to start all over again. So, he came to Cairo and opened his first Groppi branch in Adly Street downtown and another in Talaat Harb. It was the place where the elites meet. Famous poets, writers, actors, and actresses, such as Naguib Mahfouz, Tawfiq Al-Hakim, General Montgomery, and others, were used to hang out there.

What are the major nostalgic corners/furniture/items at your café?

We are keeping the same design that was done between the years 1920 - 1930. The same design of the garden, same plants, and the same entrance are all well maintained. We are trying to keep the same old designs in the branch of Talaat Harb. We did a design, but it was not accurate to the old design, so we had to start over, which delayed our opening for the Talaat Harb branch. We have Naguib Mahfouz's terrace that is considered iconic in Groppi Garden. Groppi is also known for witnessing many film shootings. Groppi hosted several musical nights for Om Kolthom. Older people are more aware of the famous people's corners, such as Shadia, Emad Hamdy, Abd El Halim Hafez, and Naguib Mahfouz. I like to talk with them to tell me more about these celebrities and where they used to sit in.

To what extent do you think the café is known for people?

We plan to have a room served as a small museum in the Talaat Harb branch. This room will consist of the historical pictures of old celebrities sitting at Groppi. It will also consist of the old silver plates in which Groppi used to send the catering to the royal palace during the royal parties and events. It will also consist of acknowledgment letters that King Farouk used to send to Groppi to thank the staff after each event. Waiters will be wearing the same old uniform of the old days at the inauguration of the Talaat Harb branch after its maintenance.

How/when do people perceive the café's story as mysterious?

No, the café is not mysterious. People are aware of everything.

Do you think people come because of the experience or because of the heritage of the place?

People come for the heritage, especially older people. They come to revive their personal memories when they used to come with their parents.

How do you think modernizing the place would affect the café?

It would affect it negatively. This is why we did the design of the maintenance of Talaat Harb twice in order to get the closest thing to how it used to look. We brought an interior designer from France to create the old authentic design of Groppi. The brand name is still alive because of its authentic old style. It is impossible to modernize it because if we do, we will lose the entire heritage and history, and consequently, we will lose our loyal guests. The first restaurant and café in Egypt should keep its authenticity through all the ages. We may add new items to the menu to cope with the modern taste of the youth. However, we keep the old items with the same quality, such as the jams, marrons glacé, and crème Chantilly.

How frequently the same people come to your place? Are they regular consumers, or do they just come once to visit the nostalgic old place?

They are usually between 50 - 70 years old. Those are whom we call our daily customers. They come every day early in the morning to get their morning coffee and read the newspaper. We consider these customers like VIPs. Ever since the Talaat Harb branch was temporarily closed for maintenance, the customers switched to Groppi Garden in Adly Street and always asked about its reopening date. Even tourists ask about the reopening. We could estimate our loyal customers by 40%, most of whom are older people.

Does youth visit your place regularly? Why do you think they do?

Youth love to come to Groppi. I always receive many birthday reservations from youth. They like to visit an era where they never lived. They like to try sipping a cup of coffee with old songs in the background. They want to try a mood of an era they never lived in. We can estimate our youth customers by 30% who usually come at night. They come weekly, unlike old guests who come daily.

Why do you think people come to your place?

I think 70% of our customers come for history while 30% come for the service. We are keen to keep the excellent quality of our service. We have waiters who work in Groppi for over 60 years now, such as Am Amin. People always ask about these waiters and love to see them whenever they come. We have pictures of our staff displayed in our Heliopolis branch, and we will display some of them in the museum in Talaat Harb.

Do you think if we placed old nostalgic artifacts in a new place, would it deliver the same perceived value by customers?

We actually thought of opening new branches in different places. It is hard because we need huge palaces and high ceiling to maintain the same old atmosphere of Groppi. This is hard to be available in the meantime and the modern architectures of the new compounds. We plan to open new branches even with smaller spaces, but after we finish our three branches' renovation. The new branches will not carry the old heritage, of course, but we will try to keep the same design, music, and spirit as the old ones. We do not want to lose our old historical atmosphere.

If the café is burned and rebuilt in the same place with the same décor, style, and a copy of all the antiques, to what extent do you think this would affect the nostalgic effect felt by customers?

It would affect it for a while. However, it will be restored quickly with the same designs. Talaat Harb branch was burned during the “Cairo Fire” in 1952, and it was renewed by maintaining its same authentic designs.

Café Riche

Interview with Samia Michelle and her son Andrew Michelle, the owners of Café Riche

An interview was conducted with the owners and managers of Café Riche, Samia Michelle, and her son Andrew Michelle. The interview went as follows:

Please give a brief history of the café.

The café was founded in 1908 and given its current name in 1914 after it was sold to Henry Recine, its new French owner. Recine sold it to Michael Nicoapolits, a Greek businessman. The ownership of Café Riche passed down a string of foreigners until Abdel-Malak, an Egyptian family, bought it in 1960.

Nicoapolits encouraged performers, such as Om Kolthom and Monira El Mahdiyya, by adding a theater to the café. The café was started to operate as a restaurant and café after it was sold to George Basile Avayianos in 1942.

Café Riche is known for playing a central role in Egypt's political and cultural life till this age. Over history, Café Riche beard witnesses revolutions and political movements. The 1919 revolution, for instance, was all planned in the secret basement of the café. The revolution leaders used to meet at the secret basement to plan and print their political pamphlets against the British occupation using the printing machine of the café that is still in place today. Also, it witnessed the planning of the free officers' coup that overthrew King Farouk. Café Riche was also a refuge for the protestors during the 25th Jan revolution.

The café was frequented by Egypt's literary celebrities, such as Naguib Mahfouz Youssef Edris, Youssef Sebai, and it is recounted that Rose-Alyoussef met Ehsan Abdel Qodous and they fell in love at the café.

What are the major nostalgic corners/furniture/items in your café?

There is a table known to people as the table of Naguib Mahfouz. The printer machine on which revolutionaries used to print their flyers against the regime secretly in the basement. There are Sayed Darwish's oud and an old telephone in the basement, which is considered the third telephone in Egypt. We have the old barrels of Stella beers. We have an archive of the first journal ad of Om Kolthom's first performance on the café's theater where the ticket costed only twenty-five piasters.

To what extent do you think it is known to people?

People know where they are going, even youth. "I always feel happy when I find youth coming to Riche and curious to learn about its history. Sometimes guests come with knowledge of the place already. Some of their knowledge is correct, and sometimes I have to correct some

information for them. However, some guests surprise me, sometimes, by having a piece of information that I do not know," Samia Michelle said.

How/when do people perceive the café's story as mysterious?

Yes, especially for youth. They are always curious to know more about the café. The basement is also a mystery for people most of the time. People always ask about the basement.

Do you think people come because of the experience or because of the heritage of the place?

People come to Riche mainly for history. No matter what, they come for the history. Besides, we have people who love our food here. They come for the special and the unforgettable taste of our food. We have old chiefs who work at the café since very long ago, and people know and love them. Some people ask for specific waiters and chiefs by their names.

How do you think modernizing the place would affect the café?

This is not even negotiable. We cannot even imagine if this happens because it will never happen. Besides, the café is registered as an antique; we cannot literally nail a nail without SCA confirmation.

How frequently the same people come to your place? Are they regular consumers, or do they just come once to visit the nostalgic old place?

We have many customers who come daily. Usually, older people come in the morning and at night, too. Youth come more on a weekly basis, yet we have many who do come daily.

What are the age ranges of the guests who come to your place?

Older people come as well as the young. Most of our customers are loyal. We have many people who were used to come with their parents and grandparents in the past, and they love to come to Riche to revive these memories. Tourists and Egyptians, mostly immigrants, love to come to Café Riche when they come on a vacation. We have people who have come to Café Riche since their adulthood. This older man, whom you have just seen leaving a few minutes ago, had once told me that his first time at Café Riche was 70 years ago. He is loyal to the café till, literally, today.

Does youth visit your place regularly? Why do you think they do?

Yes, they do. We have many youth guests. We can estimate the old guests and the youths by 60% to 40% respectively. As for the frequency by which each generation comes, we could say that older people usually come daily, in the morning and at night, while youth usually come more on a weekly basis during the weekend. Yet, we have much youth who come on a daily basis, especially for lunch and dinner.

Why do you think people come to your place?

I would order them as history, location, and service.

Do you think if we placed old nostalgic artifacts in a new place, would it deliver the same perceived value by customers?

Not an option. Not negotiable.

If the café is burned and rebuilt in the same place with the same décor, style, and a copy of all the antiques, to what extent do you think this would affect the nostalgic effect felt by customers?

God forbids. We do not know because this never happened, thank God. However, if this ever happened, we believe it will have zero effect on our customers. People are loyal beyond. They will still come to Café Riche no matter what. On the 28th of January, 2011, we remembered vandalism everywhere in the streets; protestors stood by Café Riche and protected it. They were all youth who generally do not have many memories at the café like the old ones. Yet, we discovered that they are loyal to the café anyway.

Do you think your café is downrated compared to its historical value? What do you do in order to make it known to people and encourage more guests to come?

We actually believe that we have a massive base of youth customers. I am currently working on reaching more youth, but I cannot mention anything about it right now.

Délices, Alexandria

Interview with one of the oldest waiters at Délices, Alexandria

An interview was conducted with one of the oldest waiters who have been working at Délices for the past 40 years. The waiter preferred not to mention his name in the paper. The interview went as follows:

Please give a brief history of the café.

Délices opened its doors in 1922 it was established by the Greek businessman Kleovoulos Moustacas. The original style of the place was, unfortunately, scrubbed away. However, its high-ceiling and its history still deliver the same value. Délices was known for serving the royal family during the coronation of King Farouk as well as his wedding cake to Queen Farida.

What are the major nostalgic corners/furniture/items at your place?

Délices has changed most of its décor and style. However, the high ceiling and the antique room in the store still exude a smell of the old atmosphere. We are always proud of having welcomed many celebrities, such as Omar El Sherif, Naguib Mahfouz, and others who were regular guests at Délices. Also, the Allied Soldiers considered Délices their favorite café during the Second World War.

We have an antique room that is usually closed. The room contains many antiques, such as old cashier machines, old telephones, old typewriters, and clocks, and sewing machines. These are valued antiques that Délices cares to keep in a safe place.

To what extent do you think it is known to people?

Délices is very well known to everybody. People love to come to Délices whenever they come to Alexandria. The unforgettable taste of our patisseries makes people loyal to the place. We believe that we reach more of the young generation.

How/when do people perceive the café's story as mysterious?

We have the antique room that is usually closed. People can get in only with permission. This room is somehow mysterious for people. People are always curious to know what it hides inside. However, the story of the place is not really mysterious. People know that Délices is known for its long history.

Do you think people come because of the experience or because of the heritage of the place?

I believe people come for both. The history and the oldness of the place have a great value indeed. However, the secret is in a good service and the consistent rich taste of our pastries that did not change over the years.

How do you think adding modern style to Délices have affected the café?

We have actually done many changes and added a lot of the modern style and decors. Although we have modernized the décor and style of Délices, many people still find the classical vibe in the high ceiling and the soft yellow light. We did not lose our guests; on the contrary, we still welcome our loyal customers from the old generation who are used to get their morning coffee along with a dessert early in the morning every day. Also, we reached out to the young generation who love the atmosphere and the incredible and unforgettable taste of our pastries. We have an open-air area that is preferred mostly by the older people in the early morning. They love to take their morning tea/coffee with the sea view.

How frequent the same people come to your place? Are they regular consumers, or do they just come once?

We have a lot of regular customers. As I mentioned, most of them are older people who love to sip their morning coffee at Délices daily. Older people usually come with high frequency than the youth does.

What is the age ranges of the guests who come to your place?

We have a wide variety of age ranges, older people and young ones. There is no specific age range. However, older people come more frequently than young ones.

Why do you think people come to your place?

It is collective. People love the location of Délices. It is at the center of Raml Station with a breathtaking sea view. People love the old Alexandria, and Raml Station is considered one of Alexandria's oldest districts, where Délices is one of its famous must-visit landmarks.

If the café is burned and rebuilt in the same place with the same décor, style, and a copy of all the antiques, to what extent do you think this would affect the nostalgic effect felt by customers?

It will not affect it much. People will still come to Délices. People know its history and come specifically for its high reputation and excellent taste. No matter what happens to the place itself, the secret relies upon the brand name Délices.

Do you think your café is downrated compared to its historical value? What do you do in order to make it known to people and encourage more people to come?

No, I believe we are doing well. We reach the new generation by updating our menu with the most trendy desserts and the food we know they always look for. We have a wide variety in our menus to attract different tastes and preferences.

Trianon, Alexandria

Interview with Emam Ali, the General Manager at Trianon

An interview was conducted with Mr. Emam Ali, the General Manager at Trianon. The interview went as follows:

Please give a brief history of the café.

Trianon was built in 1905 by Greek businessman Yorgos Berelis. Berelis later partnered with Dreiksoen, another Greek family. In 1970, Egyptian families bought it and renovated it by expanding it to many branches.

What are the major nostalgic corners/furniture/items at your place?

There is an old French piano that goes back to 1911, founded by Gabriel Gaveau in Paris.

People who visited Trianon are the Greek poet Cavafy who used to stay in Le Metropole upstairs, Omar El Sherif, Farid Al Atrash, Abbas Fares, Naguib Mahfouz, Tharwat Abaza, Amal Donqol, Beiram El Tonsy, Tawfik El-Hakim, Abel Moneim El Ansary, Mohamed Borham, etc.

Trianon has been proud to host all these celebrities. We were always showing off that these famous people are our guests.

To what extent do you think it is known to people?

It is very well known. People come to Raml Station and have to pass by Trianon even for a cup of tea or coffee. It is considered one of the prominent landmarks in the Raml Station district. Usually, people decide to meet at Trianon. Even if they are planning to go anywhere in Alexandria, they decide to meet first at Trianon for a cup of tea/coffee and take it from there.

How/when do people perceive the café's story as mysterious?

People always wonder which table each celebrity used to sit at. People who come to Trianon usually come with an imagination and a belief that each table witnessed many mysterious stories and tales. People also wonder about the story behind the piano and why and how it was displayed in Trianon.

So please tell me about the story of this piano.

Honestly, all I know about it is that it is a unique piano; there are only two pianos with the same design. There is no story behind it, or at least that is what I know.

Do you think people come because of the experience or because of the heritage of the place?

I believe people come for both. The place itself is rich with its history, and it shows in every corner of Trianon. Trianon has kept its wooden walls and doors, sensational ornate ceiling, classical soft yellow light, and the little-bit faded yet spectacular glorious wall panels. However, if we have got all this and have a terrible experience, nobody will come to us. What makes people live an unforgettable experience is that we have both heritage and excellent service. Waiters and waitresses here deal with the guests as if they are guests at their own home. We teach our staff how to consider the guest as a family member, not a customer in a café.

How do you think modernizing the place would affect the café?

We will never think of modernizing the place. This would ruin it and make us lose many of our customers if not all of them. Being old and classic is what makes us stand out. Alexandria is full of modern and new coffee shops and restaurants, but none of them is Trianon.

How frequent the same people come to your place? Are they regular consumers, or do they just come once to visit the nostalgic old place?

We have a lot of regular customers. They usually come to take their morning coffee in the morning. These people are usually old aged 50 years old and above. We also have quite good loyal customers from the youth who usually come at night but with a frequency less than the older people. We could say that older people come daily while youth come weekly.

What is the age ranges of the guests who come to your place?

We have all age ranges. We have youth and the old generation. However, the old generation is more loyal to Trianon than the youth. The old generation loves Trianon and sometimes consider it their second home because they used to come with their parent when they were little. They have many memories here with their parents, and they love to come here to revive these memories.

Does youth visit your place regularly? Why do you think they do?

In the past 10-15 years, most of the arranged marriages started at Trianon. Both families meet for the first time in Trianon to get to know each other. So, Trianon is a witness to a lot of successful and happy marriages that started in it. Trianon reaches to the new generation as well as the old one. Maybe the latest generation starts from 18 years old to 25 years old, is not really interested in Trianon. However, I would love to tell this generation "who does not have a past, does not have a future."

Why do you think people come to your place?

It is a collective thing. We have the heritage and the location. Raml Station is one of the oldest and most famous districts in Alexandria. People love to have a walk on the Corniche and stop by

Trianon for a cup of tea or coffee. Trianon has a great historical value that attracts people and allows them to escape from the modern world for a few moments.

Do you think if we placed old nostalgic artifacts in a new place, would it deliver the same perceived value by customers?

No, it will not. The location is considered one of the main factors that attract people. Having a café in front of the Saad Zaghloul statue, which is considered one of Alexandria's main archeological sites, with a sea view is irreplaceable. We also have the privilege of being under Le Metropole hotel. We get many foreign guests who are residents in Le Metropole.

If the café is burned and rebuilt in the same place with the same décor, style, and a copy of all the antiques, to what extent do you think this would affect the nostalgic effect felt by customers?

It would affect if big time. It will lose all its heritage and historical value. People will know that the place is fake. Consequently, we will lose many customers who come mainly for the authenticity of the café.

Do you think your café is downrated compared to its historical value? What do you do in order to make it known to people and encourage more guests to come?

Maybe it is a little bit not known for the young generation, as we mentioned. This generation goes mostly to the modern coffee shops and likes to listen to different kind of music that is not played here in Trianon. Trianon usually plays piano and oud melodies during weekends. These tastes are only for those who appreciate and love the old classical atmosphere. Of course, the new generation does not appreciate it as much as the older one does.

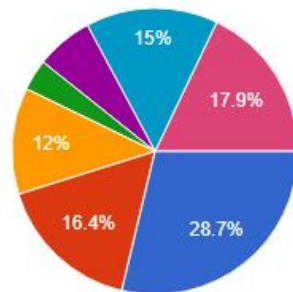
Appendix 8: Survey Results

8.1 Hotels

8.1.1 Cairo Marriott Hotel & Omar Khayyam Casino

Which of the following hotels you occasionally visit?

341 responses

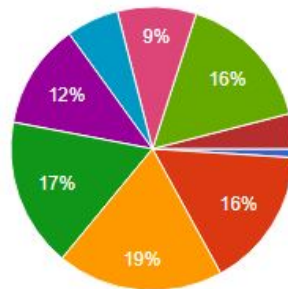


- Cairo Marriott Hotel & Omar Khayyam Casino
- Marriott Mena House
- Steigenberger Cecil, Alexandria
- Paradise Inn - Le Metropole, Alexandria
- Paradise Inn - Windsor Palace, Alexandria
- Sofitel Legend Old Cataract, Aswan
- None of the above

Cairo Marriott Hotel & Omar Khayyam Casino

1. Age

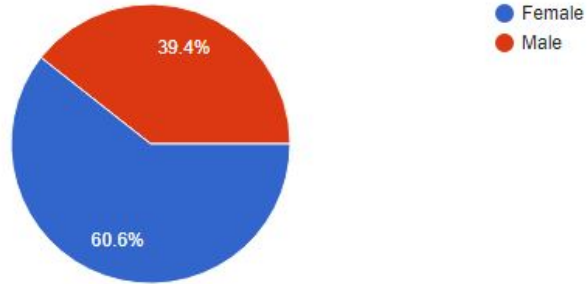
100 responses



- 20 or below
- 21 - 25
- 26 - 30
- 31 - 35
- 36 - 40
- 41 - 45
- 46 - 50
- 51 - 60
- 61 or above

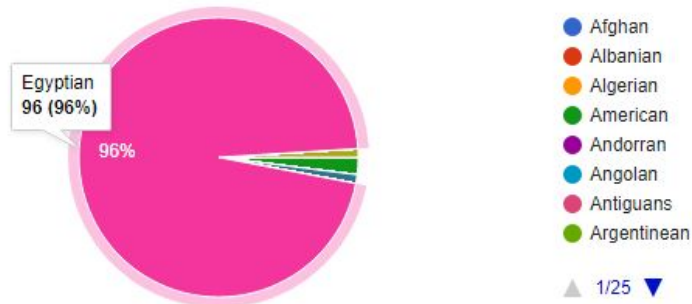
2. Gender

99 responses



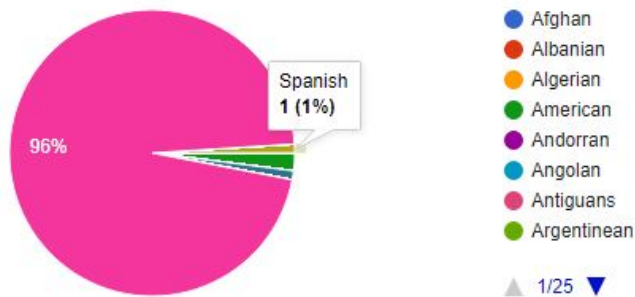
3. Nationality

100 responses



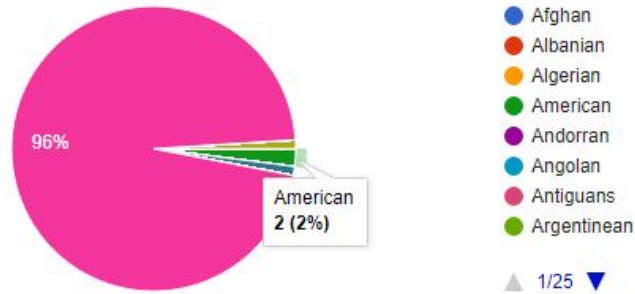
3. Nationality

100 responses



3. Nationality

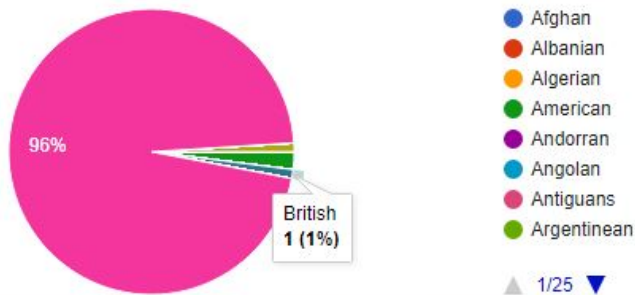
100 responses



▲ 1/25 ▼

3. Nationality

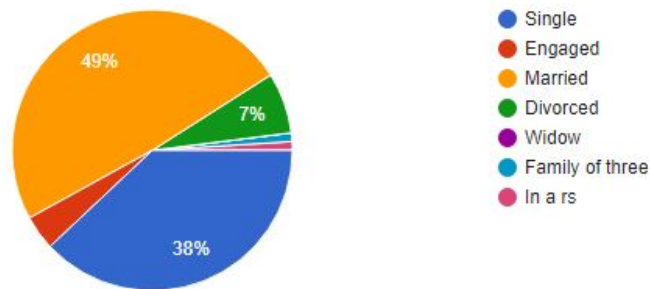
100 responses



▲ 1/25 ▼

4. Marital Status

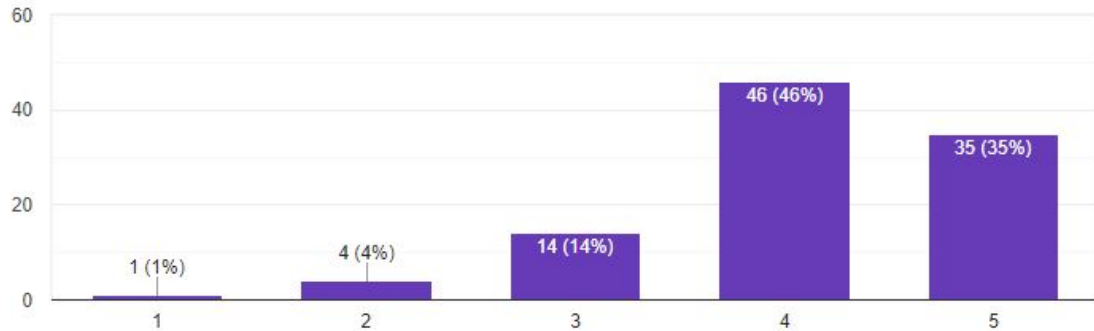
100 responses



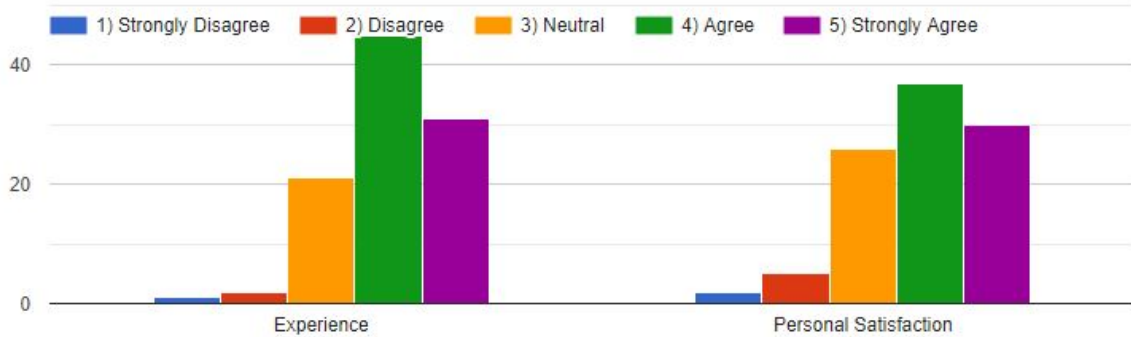
On a scale from 1 to 5, please rate the following statements:

5. I feel "Cairo Marriott Hotel & Omar Khayyam Casino" truly understands my needs

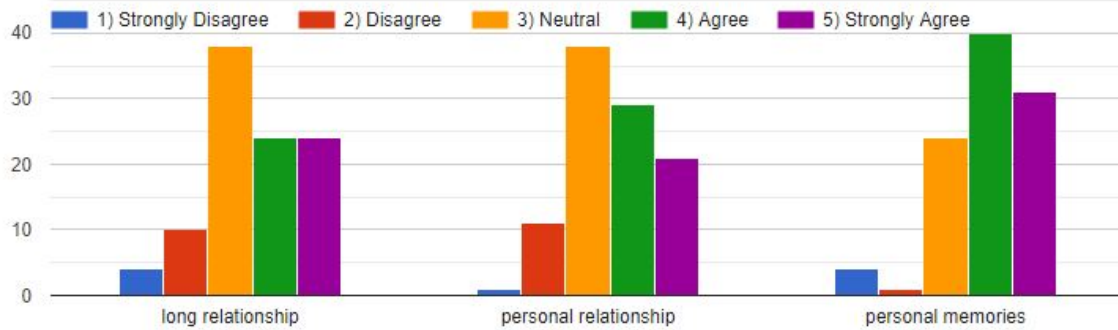
100 responses



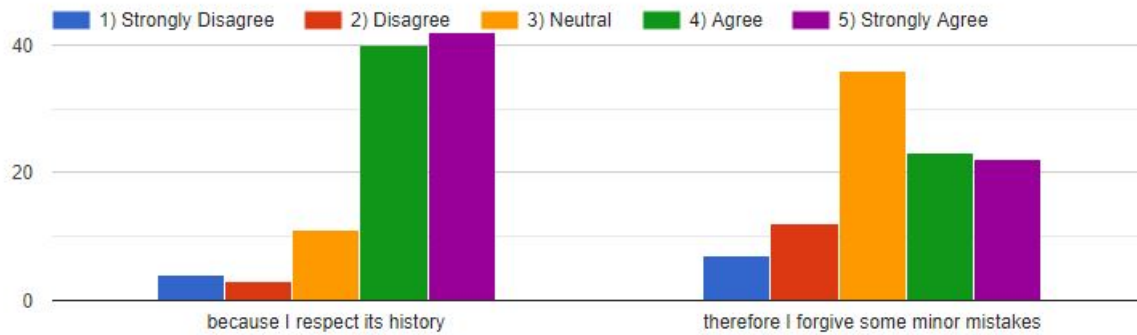
6. I trust "Cairo Marriott Hotel & Omar Khayyam Casino" to always give me a great



7. With "Cairo Marriott Hotel & Omar Khayyam Casino", I believe I have

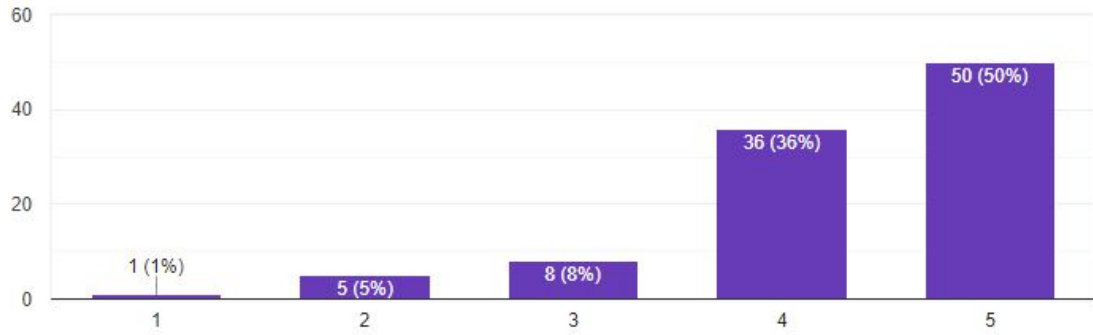


8. I love "Cairo Marriott Hotel & Omar Khayyam Casino"



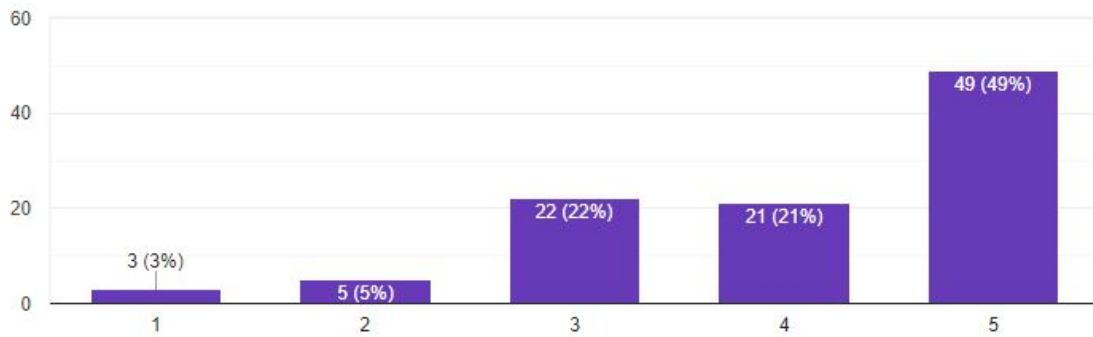
9. I feel inspired when I am in "Cairo Marriott Hotel & Omar Khayyam Casino"

100 responses

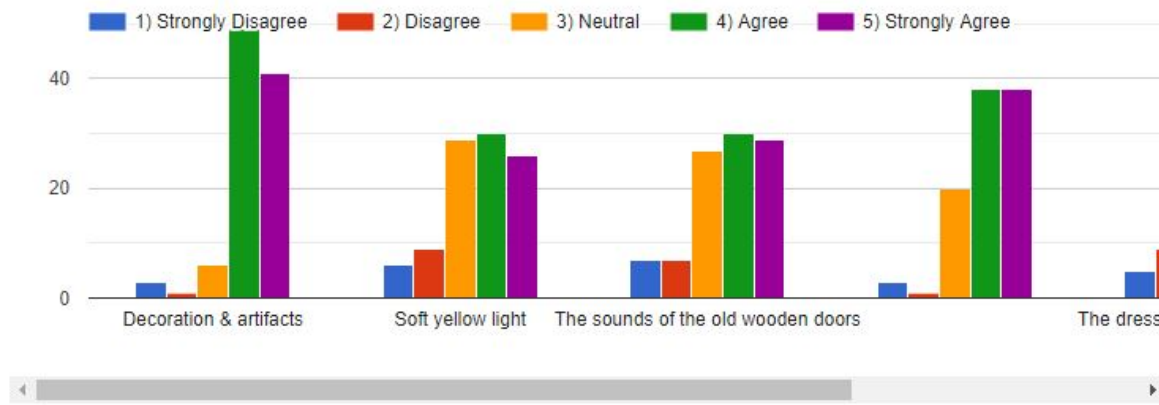


10. The scent of "Cairo Marriott Hotel & Omar Khayyam Casino" stirs my memories

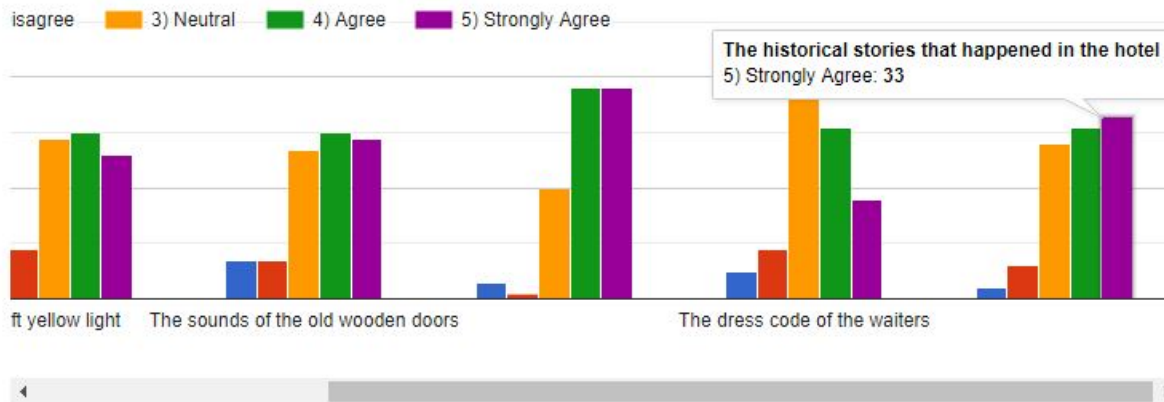
100 responses



11. To what extent do you believe the following factors in "Cairo Marriott Hotel & Omar Khayyam Casino" make you imagine its past

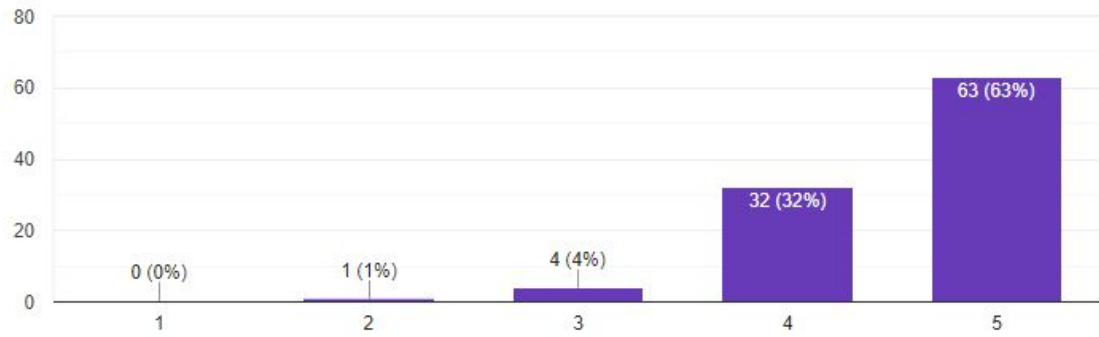


11. To what extent do you believe the following factors in "Cairo Marriott Hotel & Omar Khayyam Casino" make you imagine its past



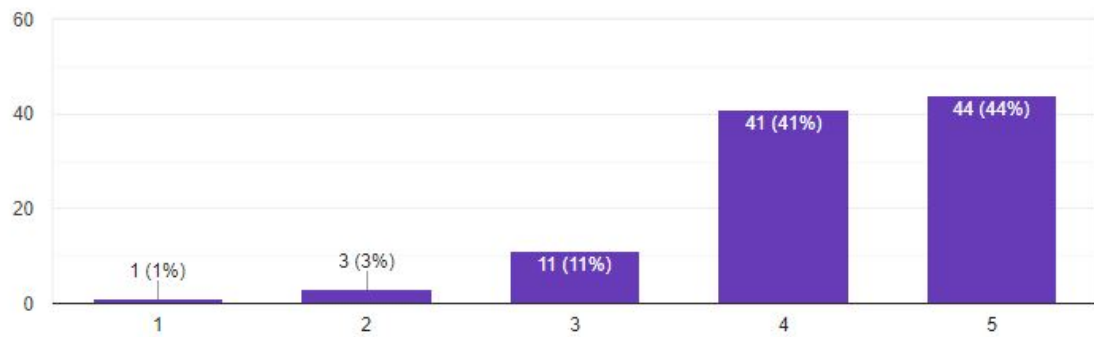
12. The old furniture in "Cairo Marriott Hotel & Omar Khayyam Casino" complement its historical spirit

100 responses

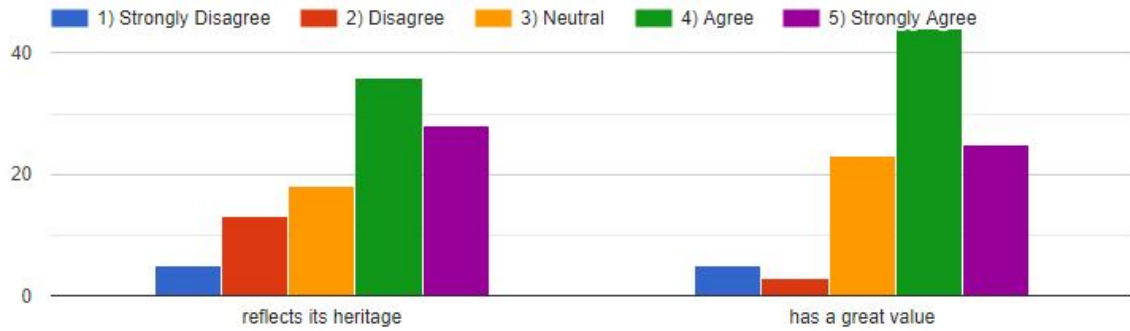


13. I feel authenticity in every corner of "Cairo Marriott Hotel & Omar Khayyam Casino"

100 responses

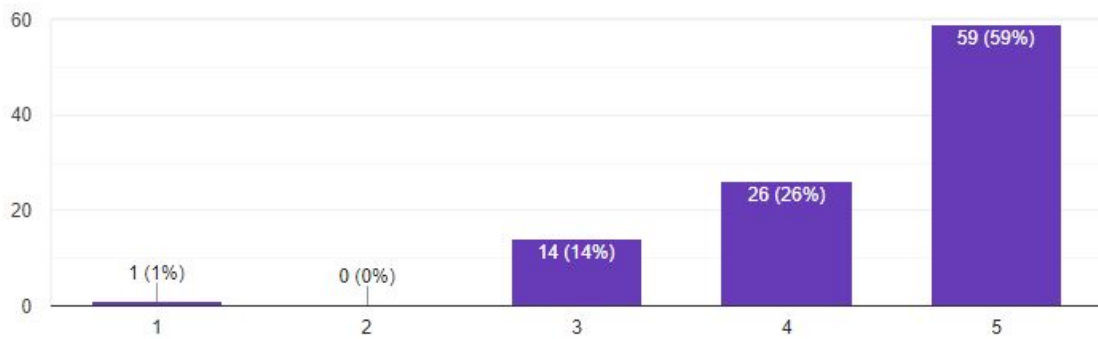


14. The name "Cairo Marriott Hotel & Omar Khayyam Casino"



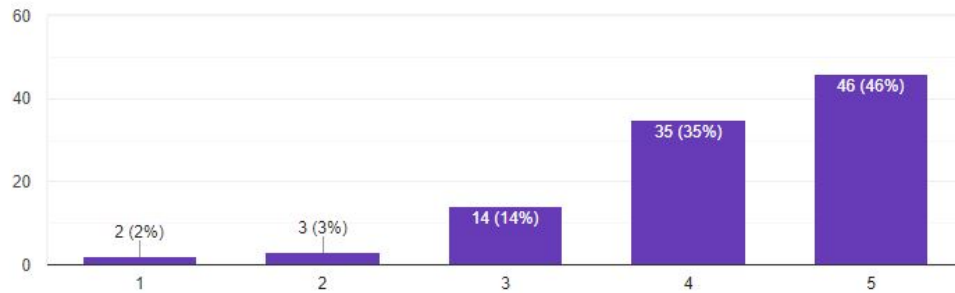
15. To know that so many historical figures were once here in "Cairo Marriott Hotel & Omar Khayyam Casino" makes it iconic

100 responses



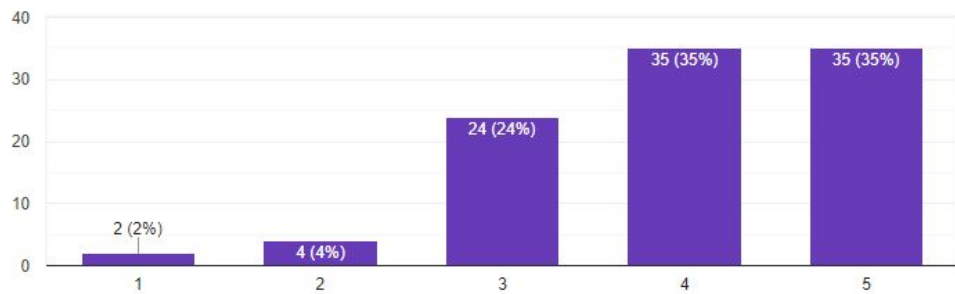
16. I feel that "Cairo Marriott Hotel & Omar Khayyam Casino" allows me to escape the modern world for a few moments

100 responses



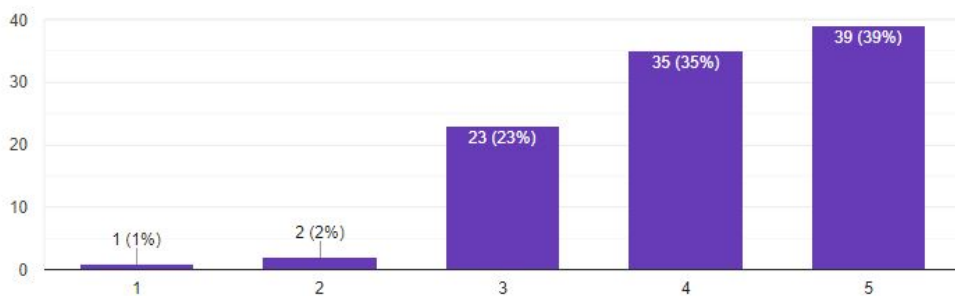
17. The story of "Cairo Marriott Hotel & Omar Khayyam Casino" always fascinates me

100 responses



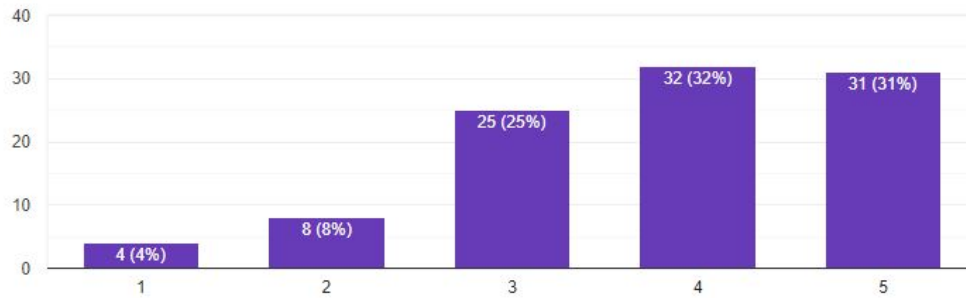
18. Every time I come to "Cairo Marriott Hotel & Omar Khayyam Casino" I still feel surprised by the fine details

100 responses



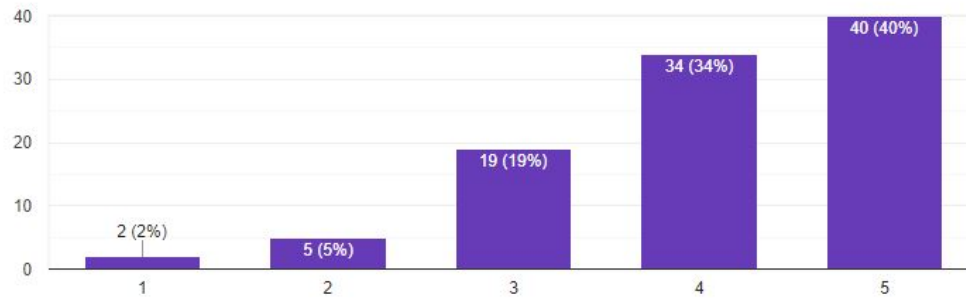
19. I sometimes feel the aura of historical characters who once were in "Cairo Marriott Hotel & Omar Khayyam Casino"

100 responses



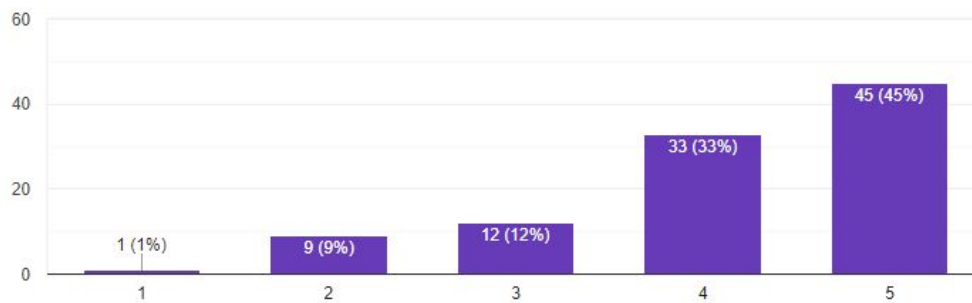
20. I am passionate about "Cairo Marriott Hotel & Omar Khayyam Casino"

100 responses



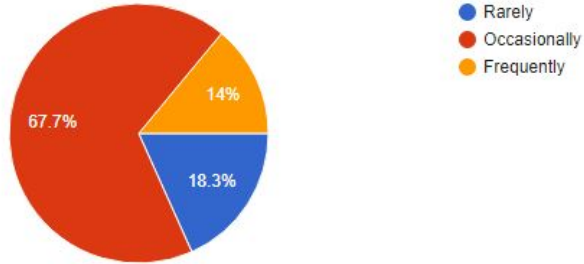
21. I like to invite friends and colleagues to meet at "Cairo Marriott Hotel & Omar Khayyam Casino"

100 responses



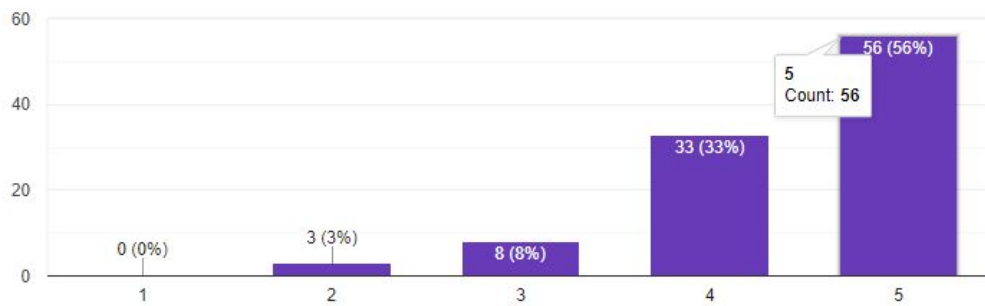
22. How often do you go to "Cairo Marriott Hotel & Omar Khayyam Casino"?

93 responses



23. "Cairo Marriott Hotel & Omar Khayyam Casino" is well known for its long history

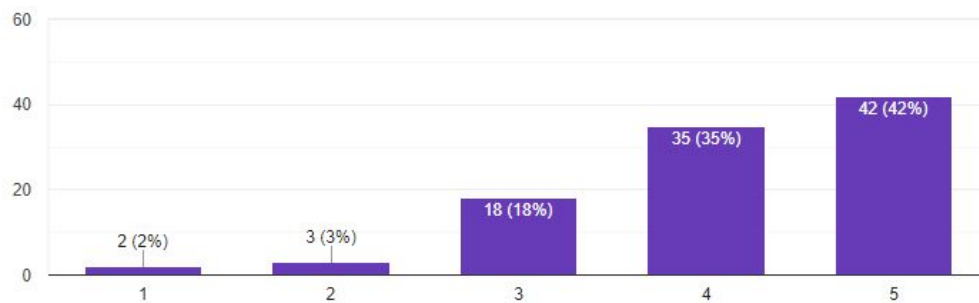
100 responses



The following statements are asking about your attitude towards the past:

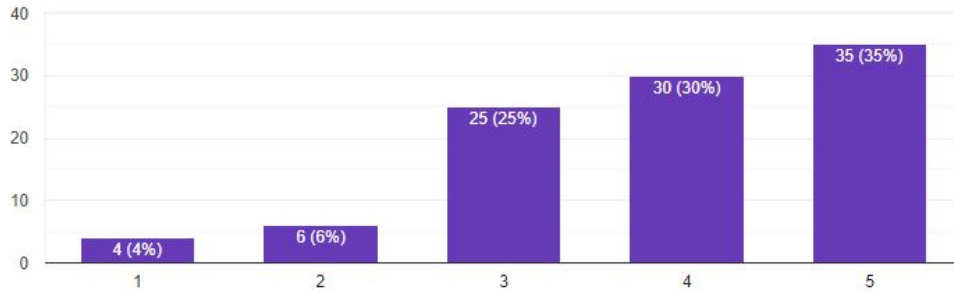
24. Things used to be better in the old days

100 responses



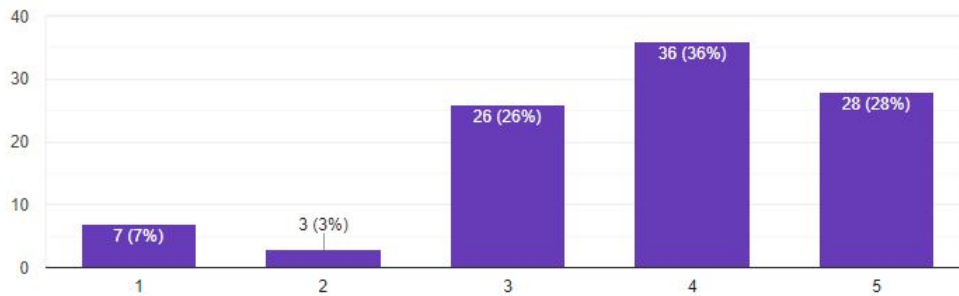
25. Products are getting less and less durable

100 responses



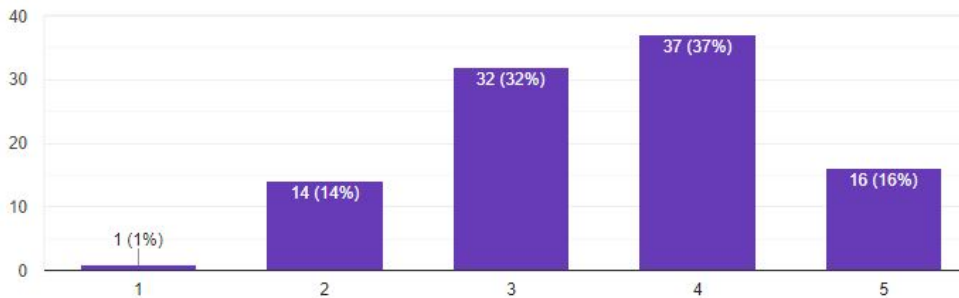
26. Technological change will insure a brighter future

100 responses



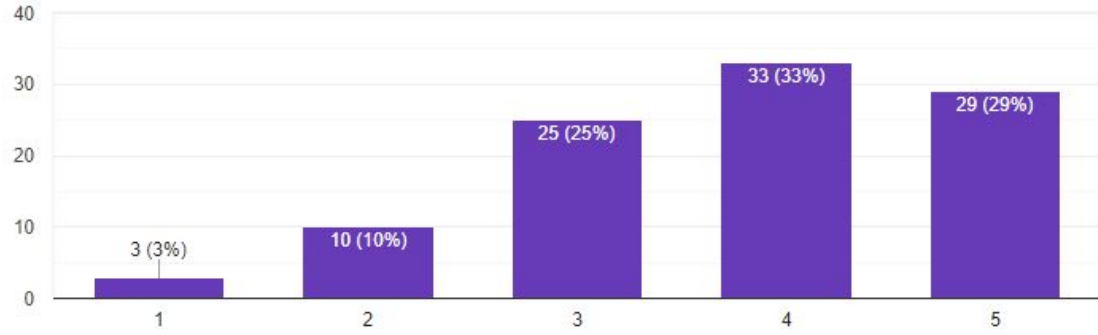
27. There is a steady improvement in human welfare

100 responses



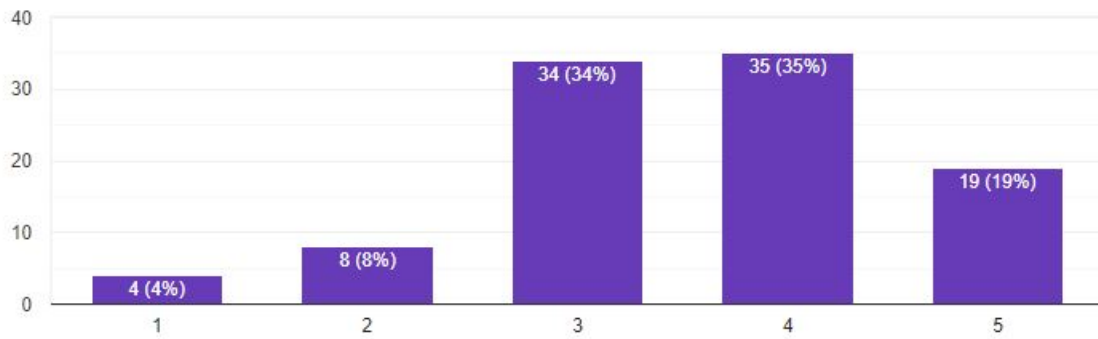
28. We are experiencing a decline in the quality of life

100 responses



29. Modern business constantly builds a brighter future

100 responses

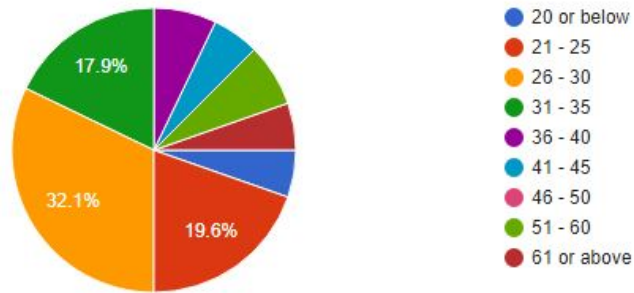


8.1.2 Marriott Mena House

Marriot Mena House

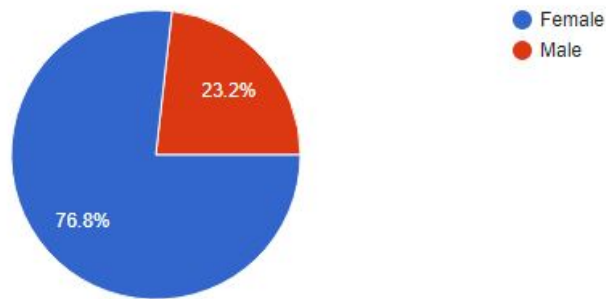
1. Age

56 responses



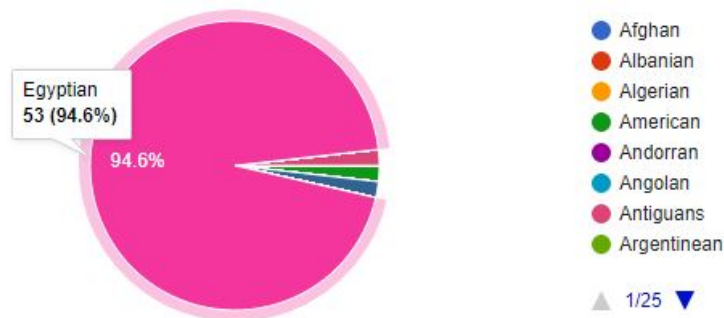
2. Gender

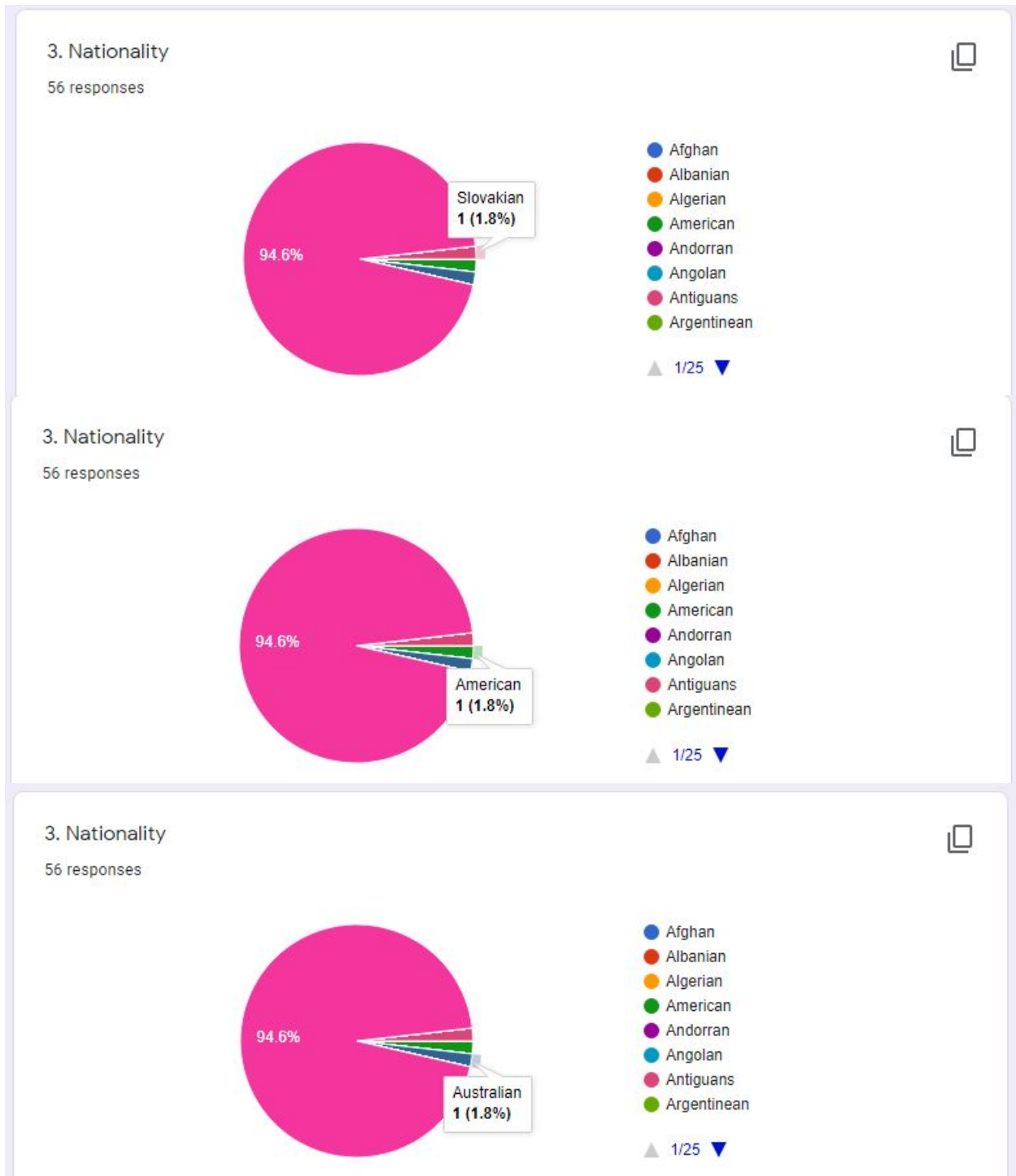
56 responses



3. Nationality

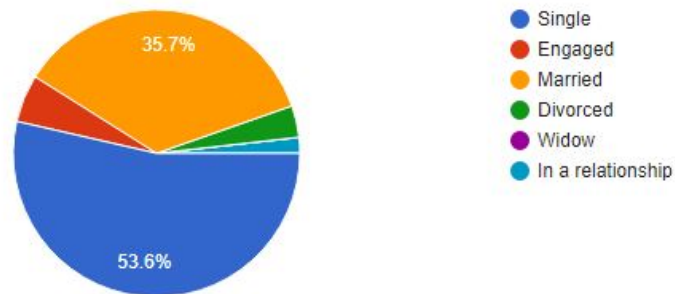
56 responses





4. Marital Status

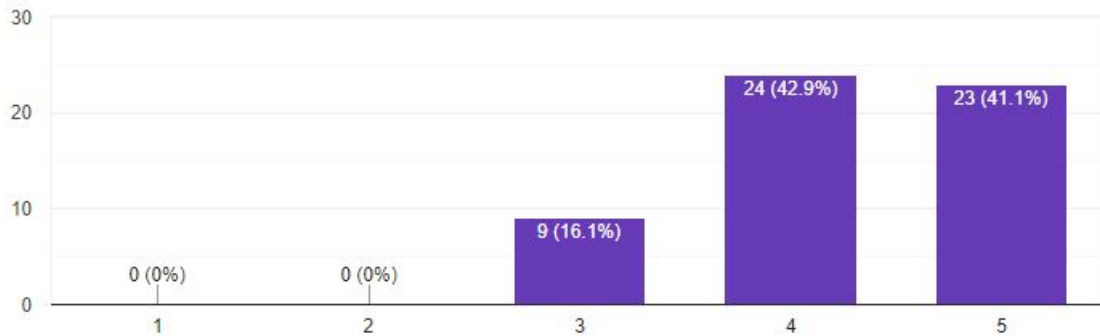
56 responses



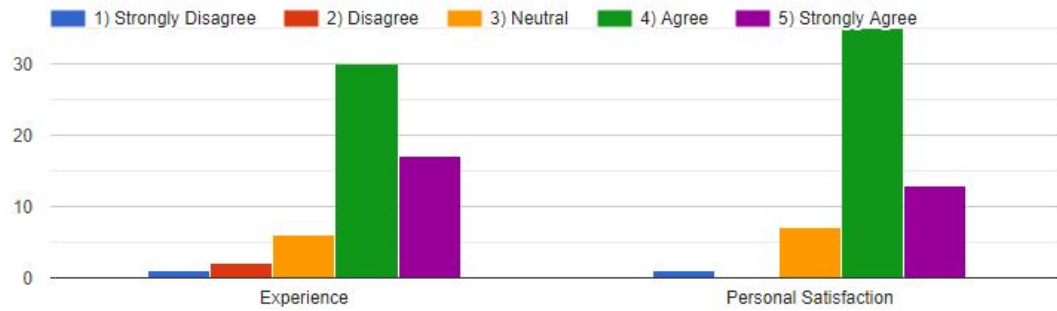
On a scale from 1 to 5, please rate the following statements:

5. I feel "Marriott Mena House" truly understands my needs

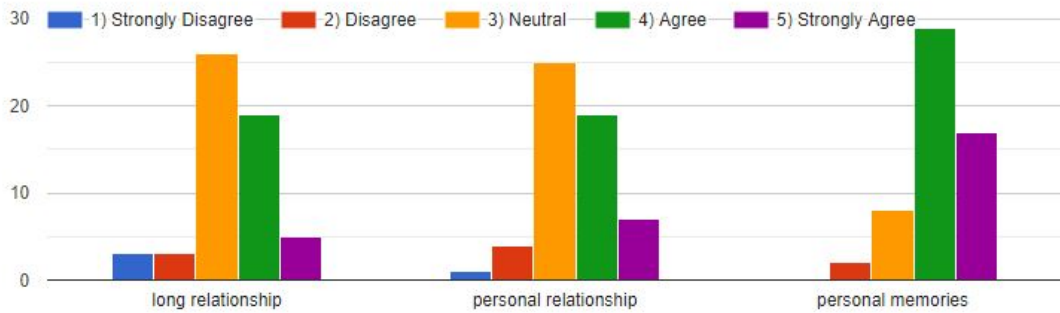
56 responses



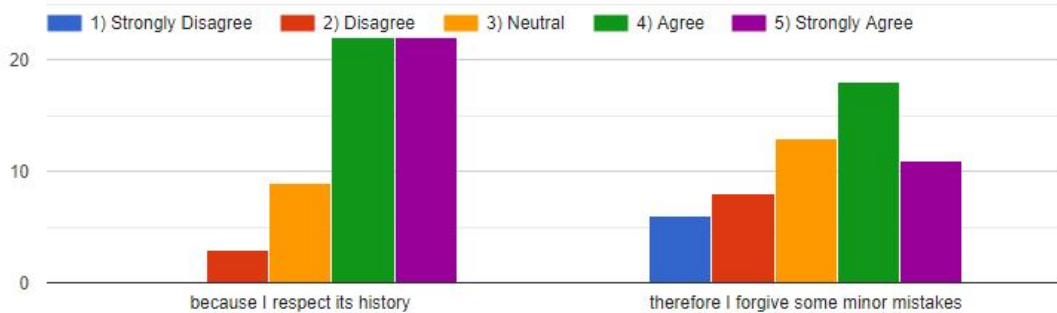
6. I trust "Marriott Mena House" to always give me a great

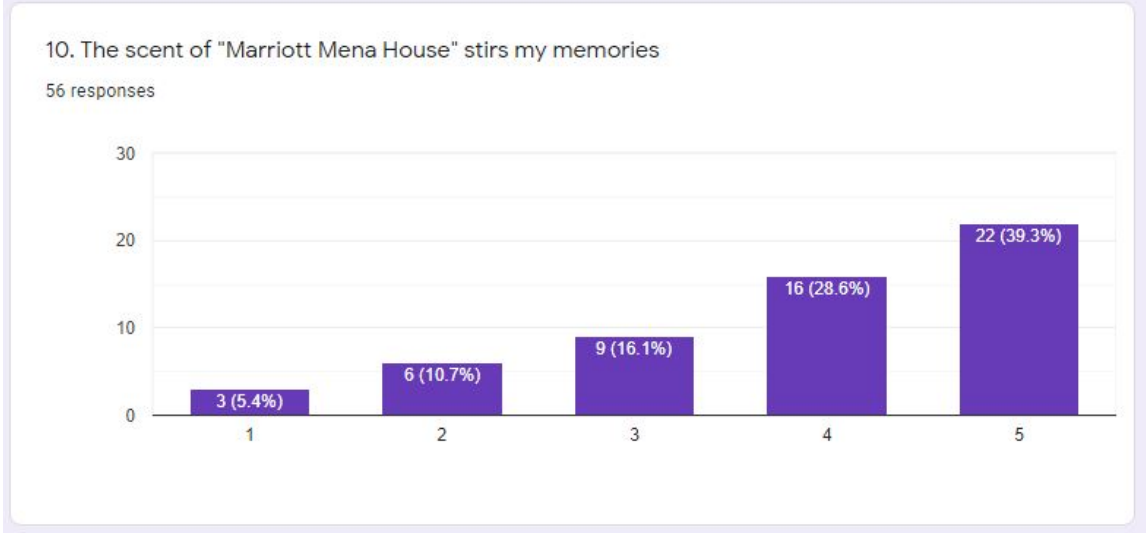
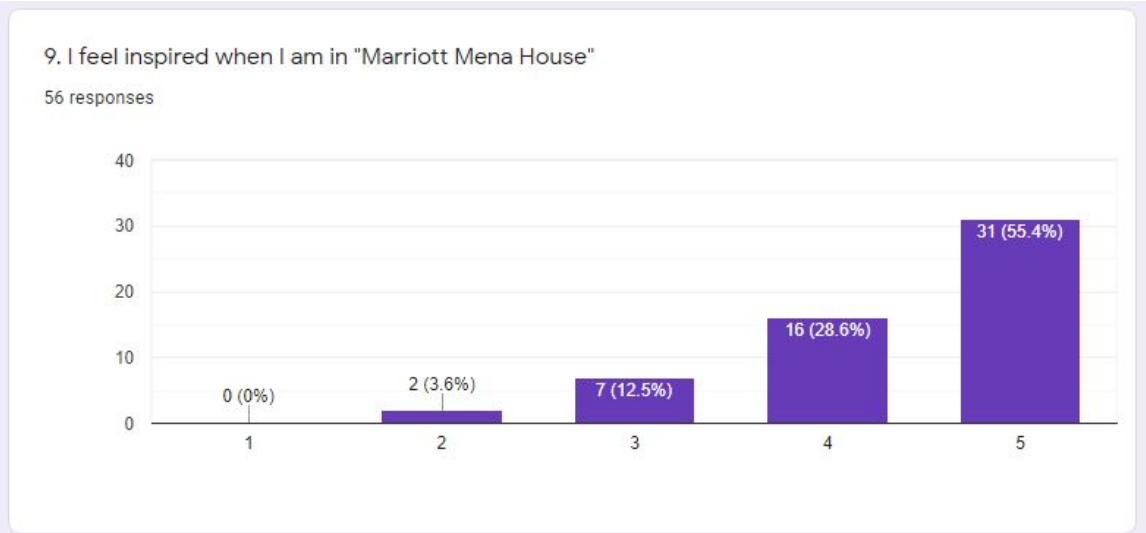


7. With "Marriott Mena House", I believe I have

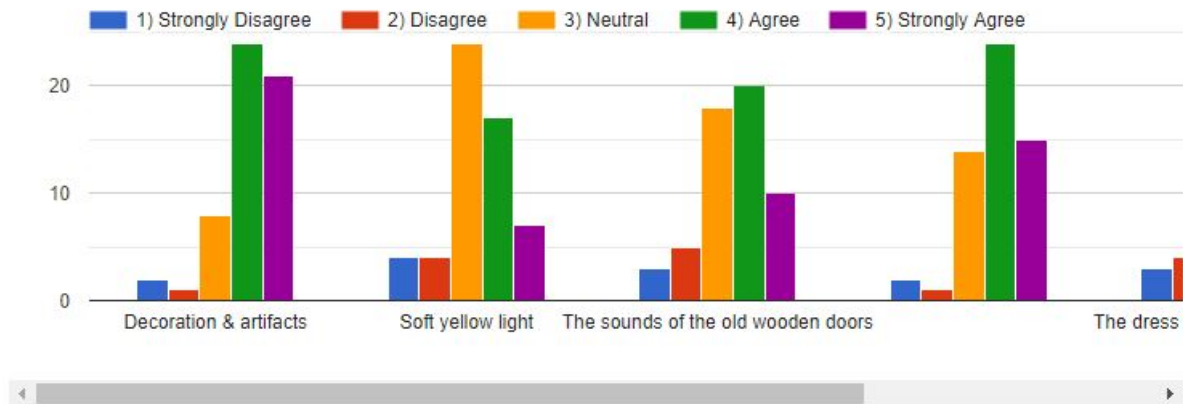


8. I love "Marriott Mena House"

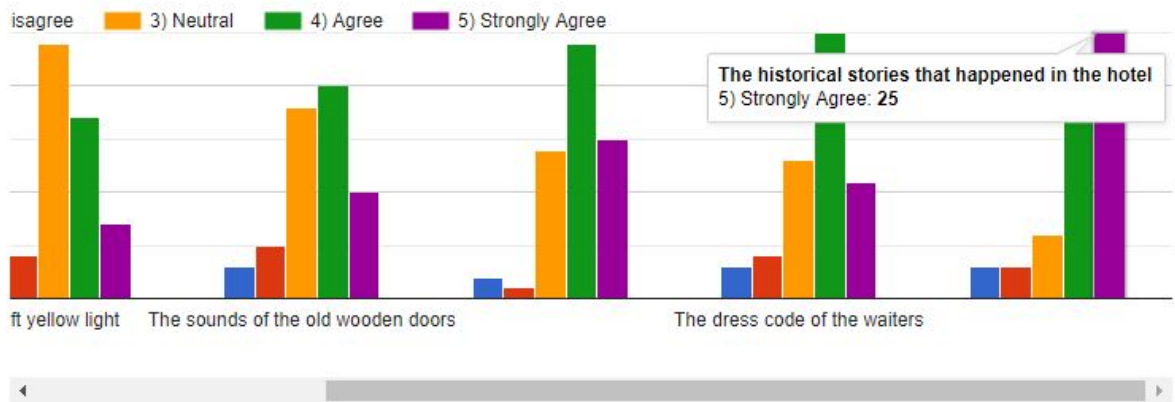




11. To what extent do you believe the following factors in "Marriott Mena House" make you imagine its past

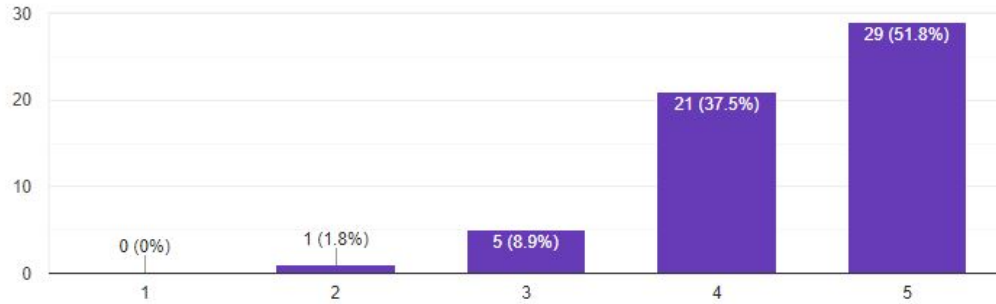


11. To what extent do you believe the following factors in "Marriott Mena House" make you imagine its past



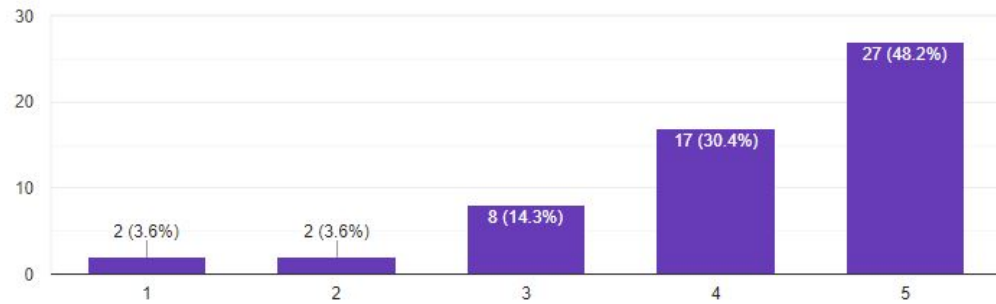
12. The old furniture in "Marriott Mena House" complement its historical spirit

56 responses

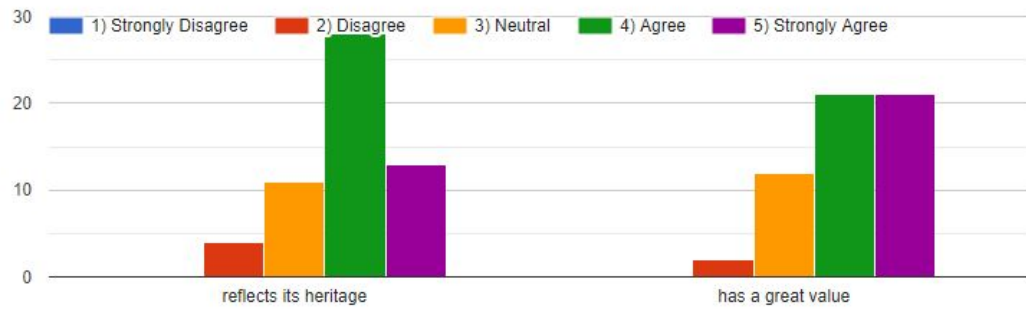


13. I feel authenticity in every corner of "Marriott Mena House"

56 responses

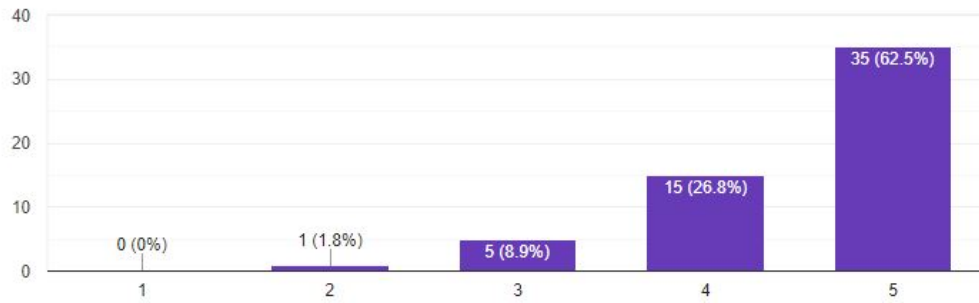


14. The name "Marriott Mena House"



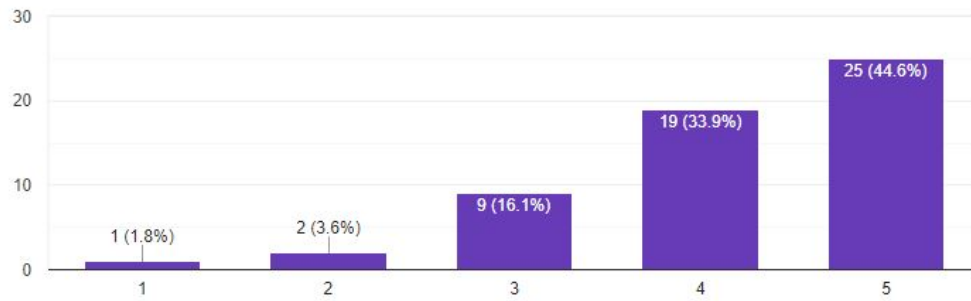
15. To know that so many historical figures were once here in "Marriott Mena House" makes it iconic

56 responses



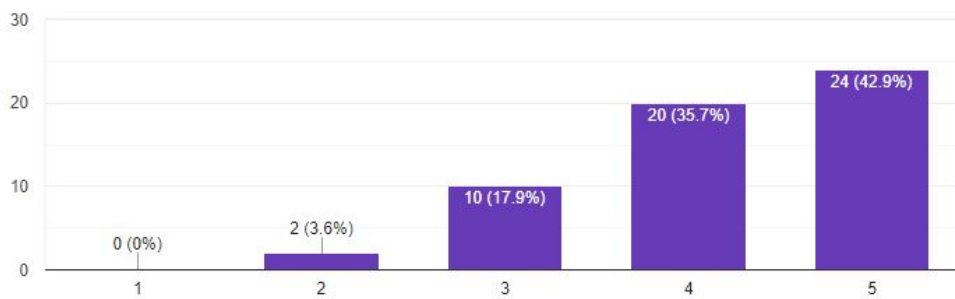
16. I feel that "Marriott Mena House" allows me to escape the modern world for a few moments

56 responses



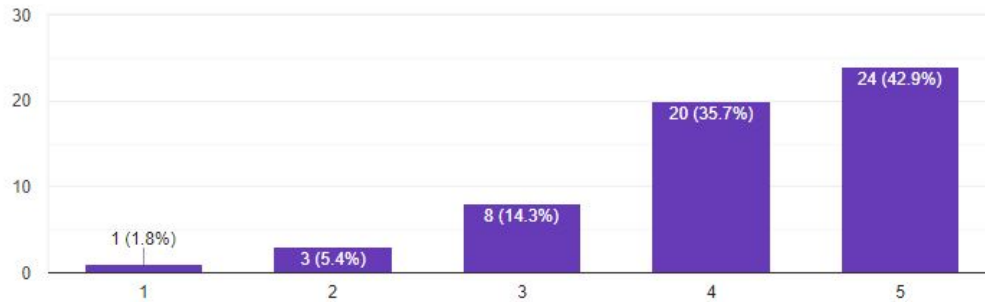
17. The story of "Marriott Mena House" always fascinates me

56 responses



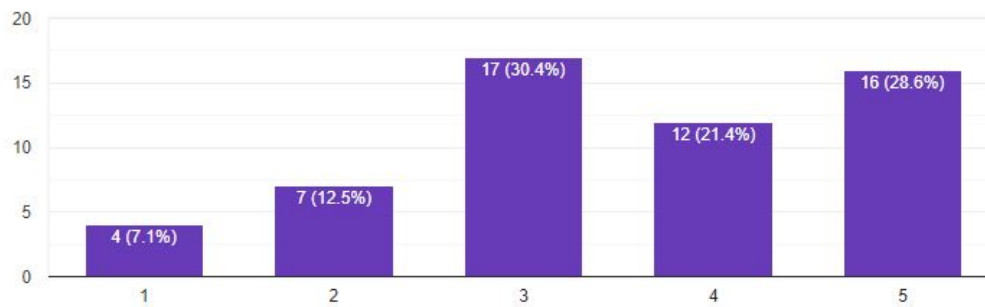
18. Every time I come to "Marriott Mena House" I still feel surprised by the fine details

56 responses



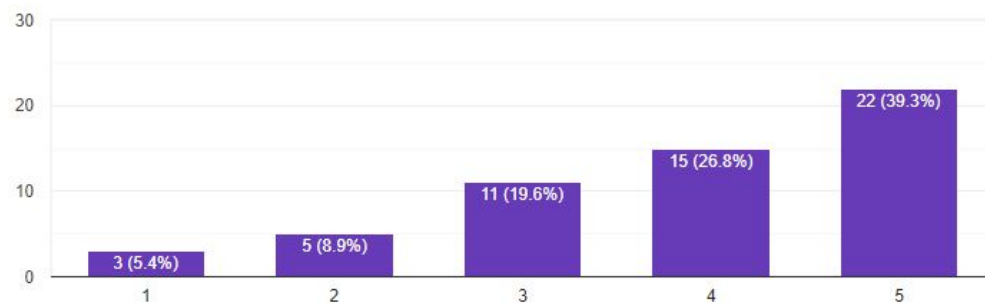
19. I sometimes feel the aura of historical characters who once were in "Marriott Mena House"

56 responses



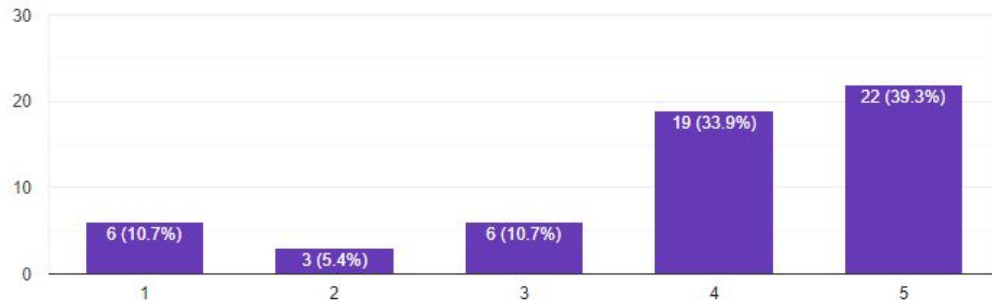
20. I am passionate about "Marriott Mena House"

56 responses



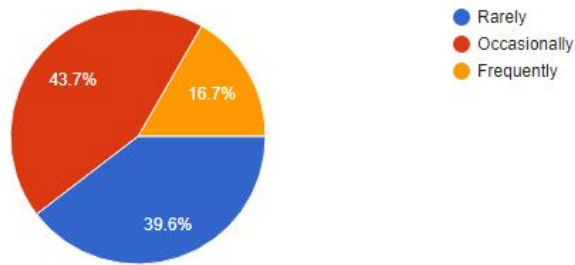
21. I like to invite friends and colleagues to meet at "Marriott Mena House"

56 responses



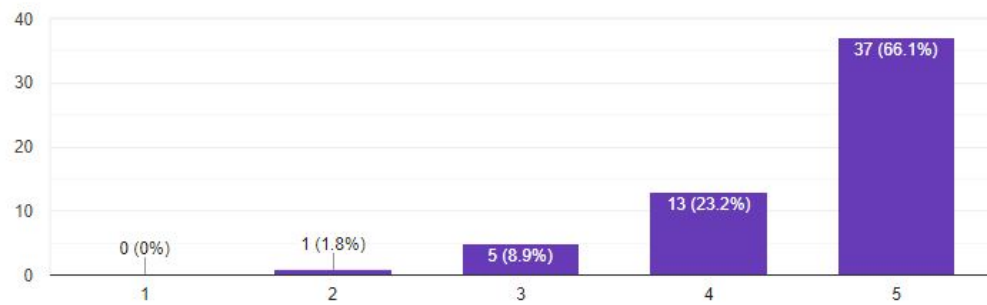
22. How often do you go to "Marriott Mena House"?

48 responses



23. "Marriott Mena House" is well known for its long history

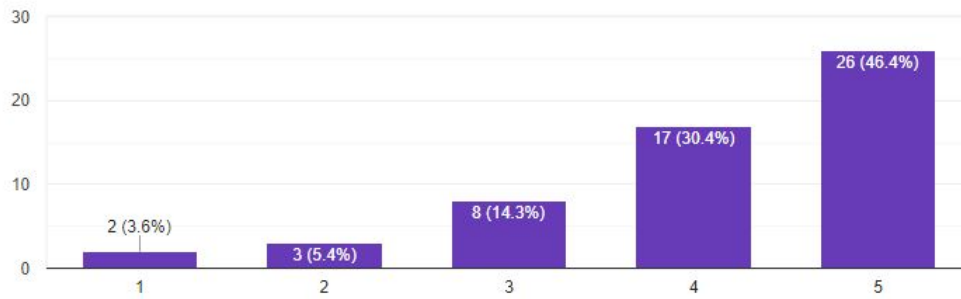
56 responses



The following statements are asking about your attitude towards the past:

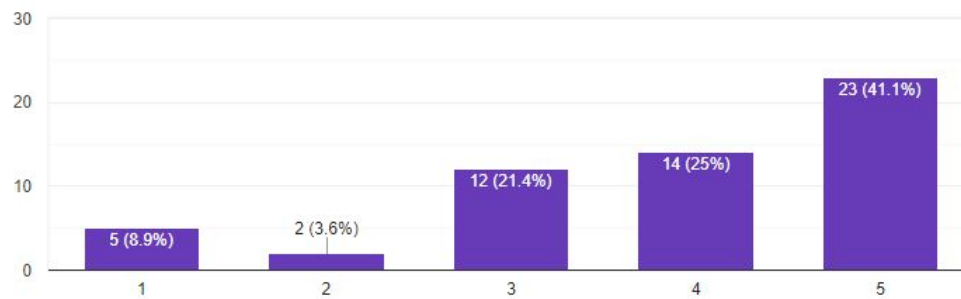
24. Things used to be better in the old days

56 responses



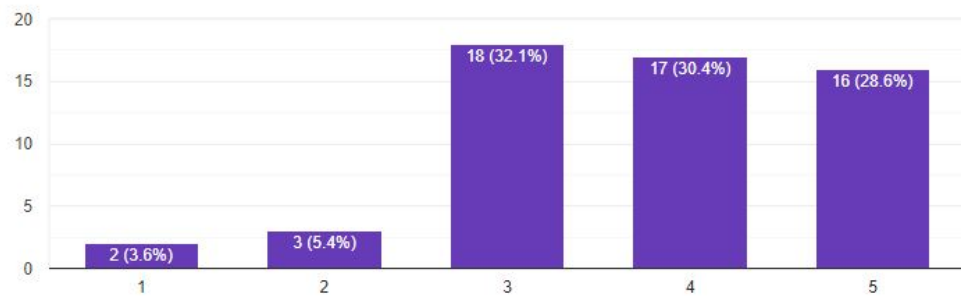
25. Products are getting less and less durable

56 responses



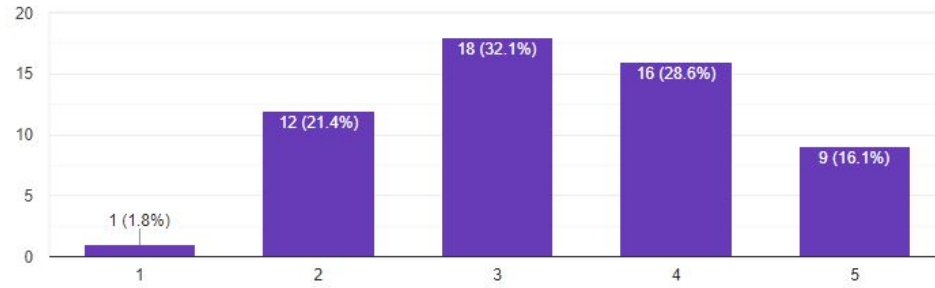
26. Technological change will insure a brighter future

56 responses



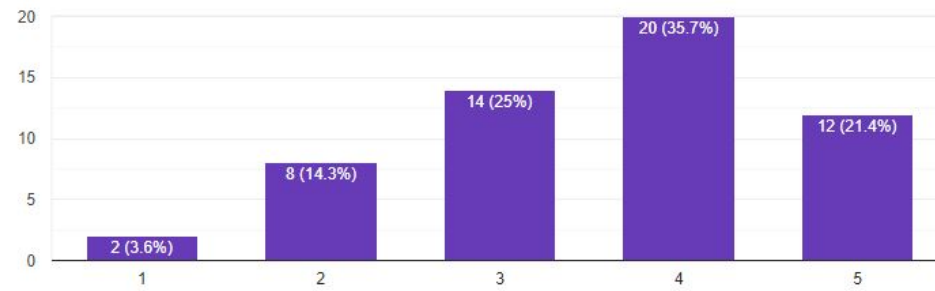
27. There is a steady improvement in human welfare

56 responses



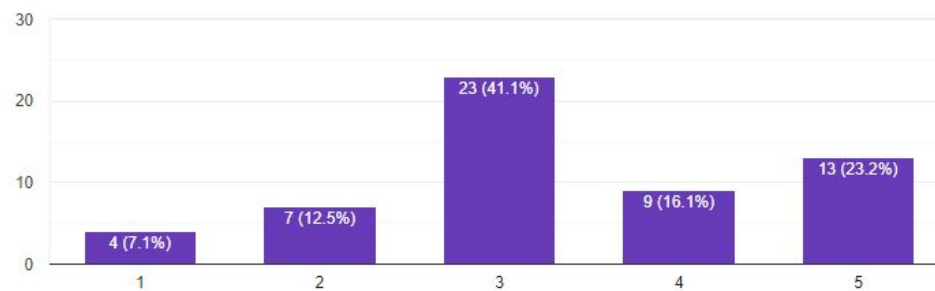
28. We are experiencing a decline in the quality of life

56 responses



29. Modern business constantly builds a brighter future

56 responses

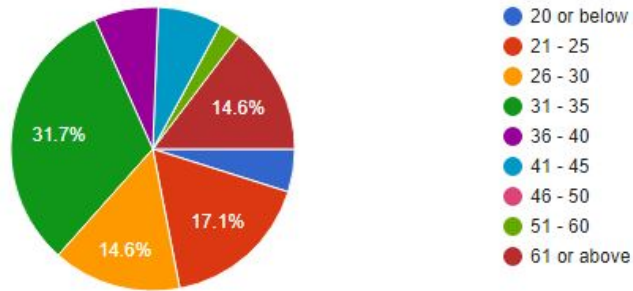


8.1.3 Steigenberger Cecil

Steigenberger Cecil, Alexandria

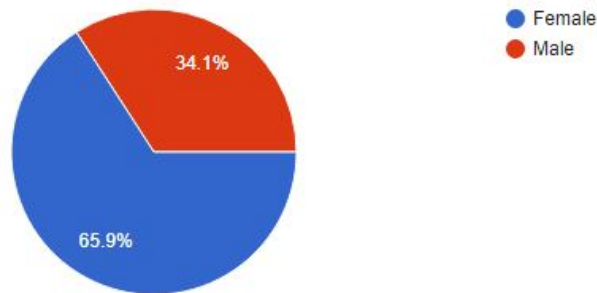
1. Age

41 responses



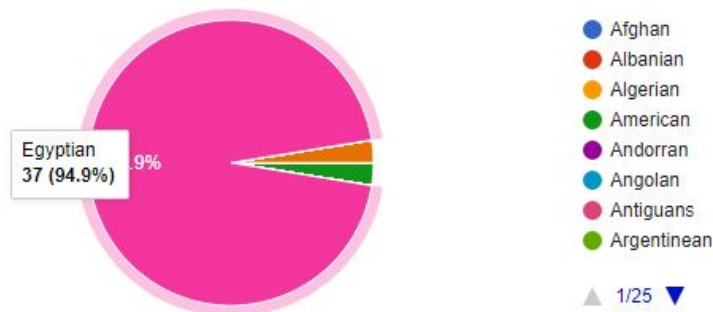
2. Gender

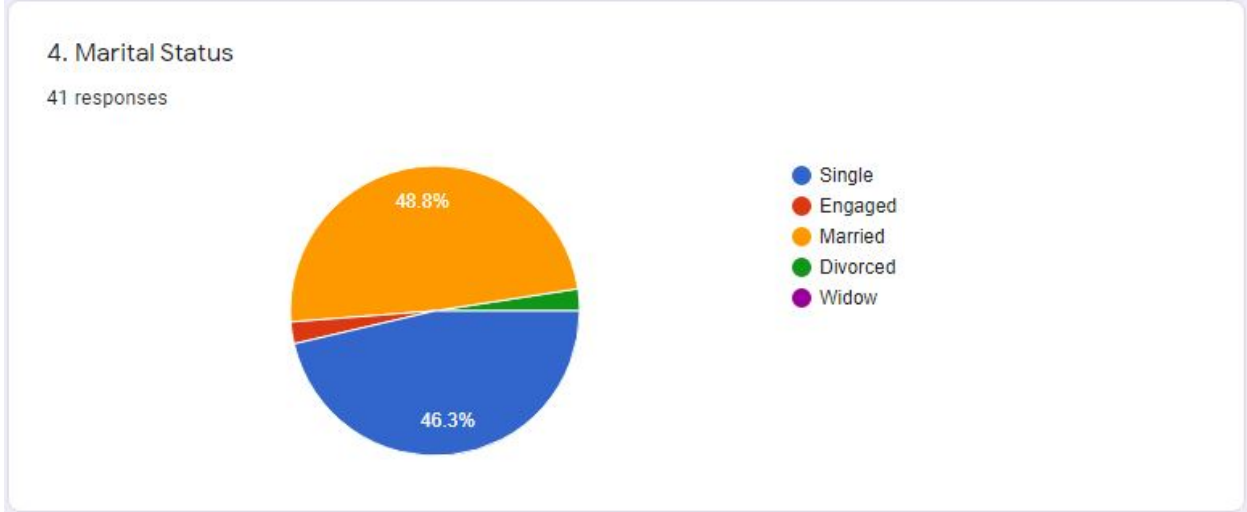
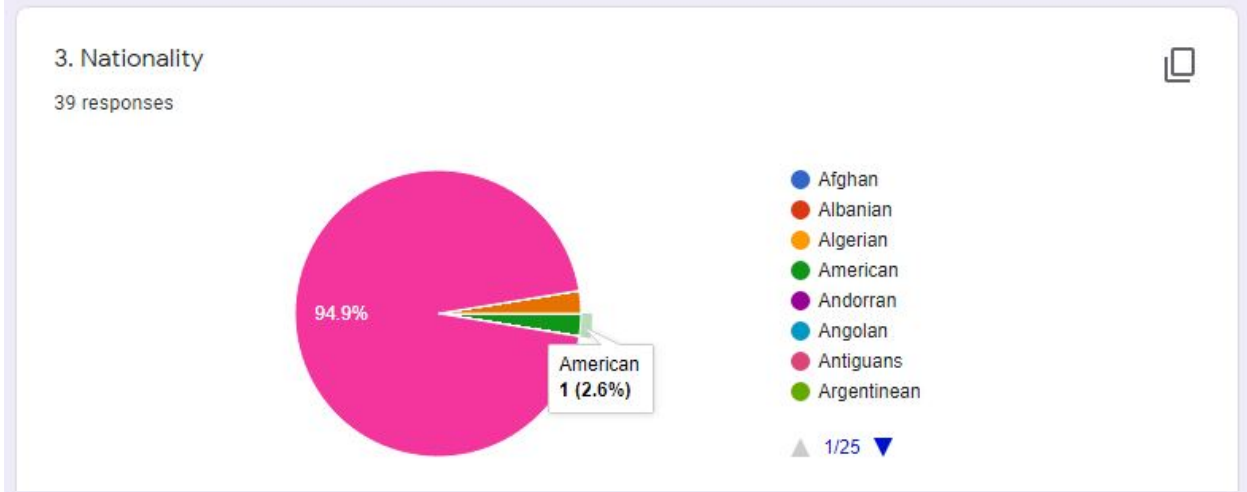
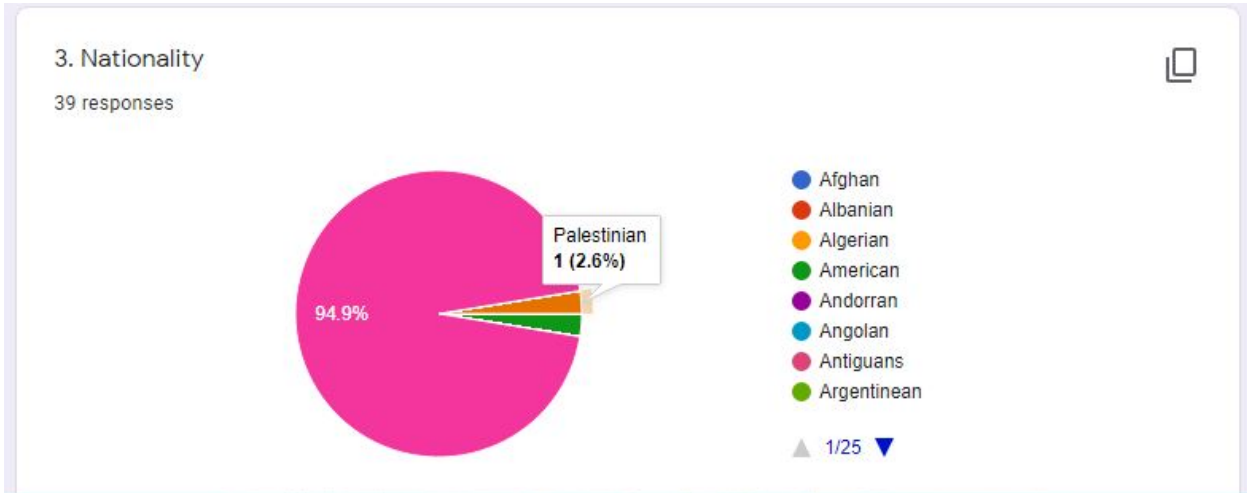
41 responses



3. Nationality

39 responses

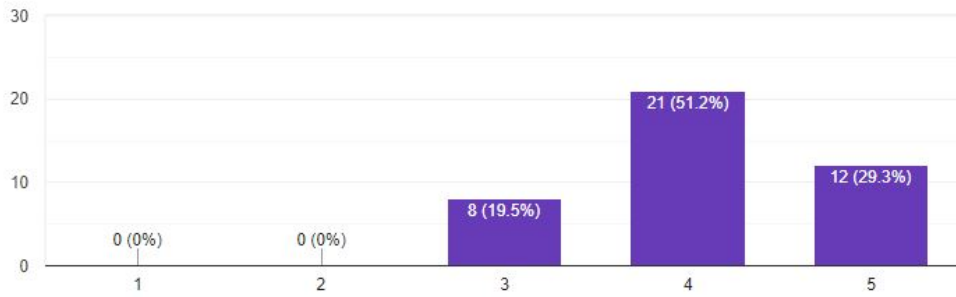




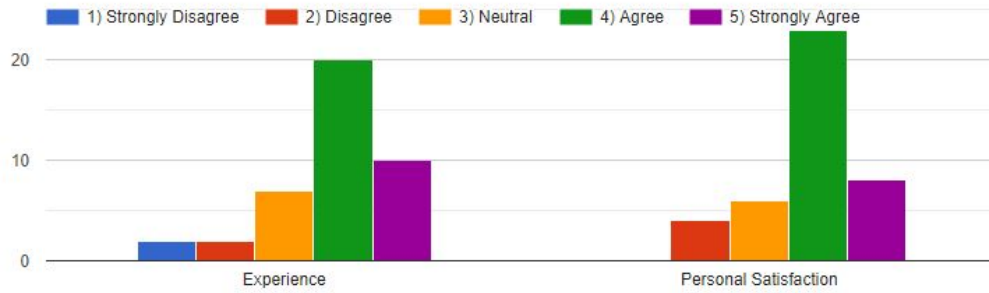
On a scale from 1 to 5, please rate the following statements:

5. I feel "Steigenberger Cecil" truly understands my needs

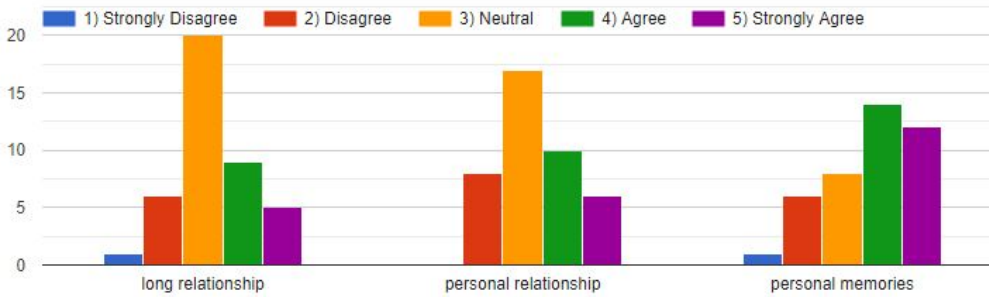
41 responses



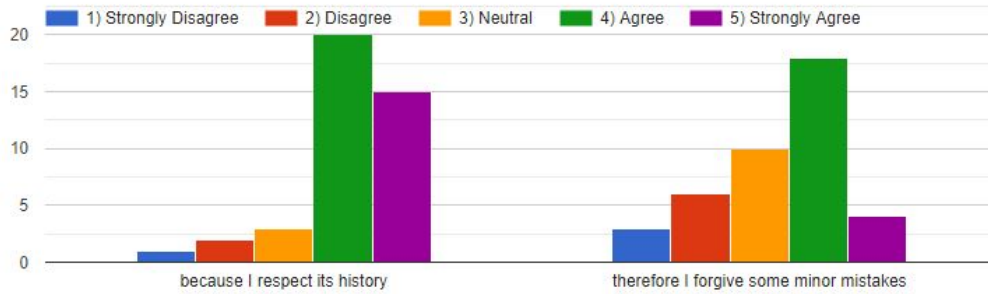
6. I trust "Steigenberger Cecil" to always give me a great



7. With "Steigenberger Cecil", I believe I have

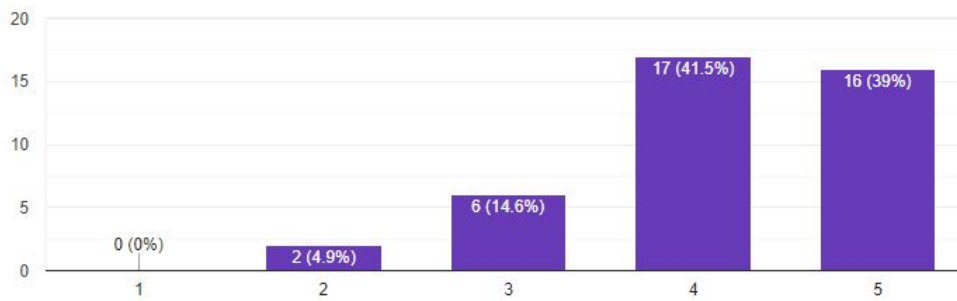


8. I love "Steigenberger Cecil"



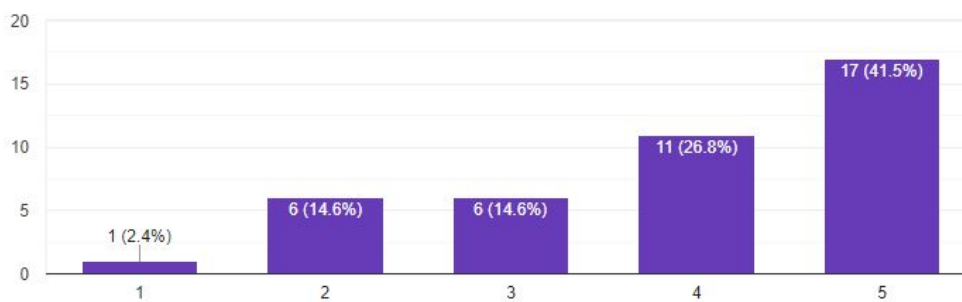
9. I feel inspired when I am in "Steigenberger Cecil"

41 responses

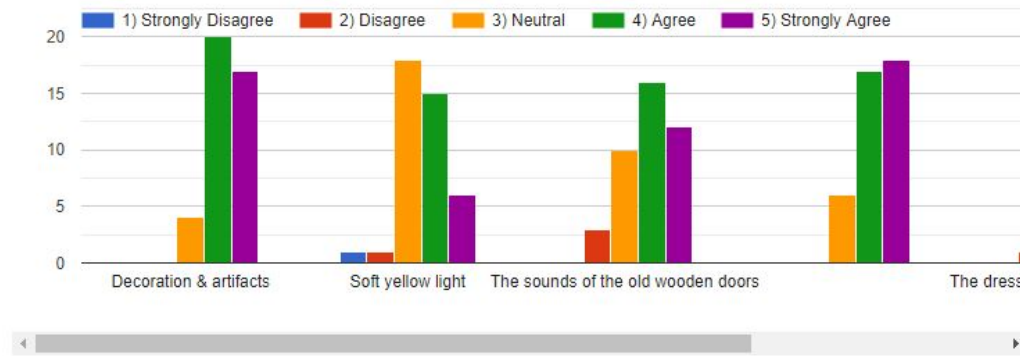


10. The scent of "Steigenberger Cecil" stirs my memories

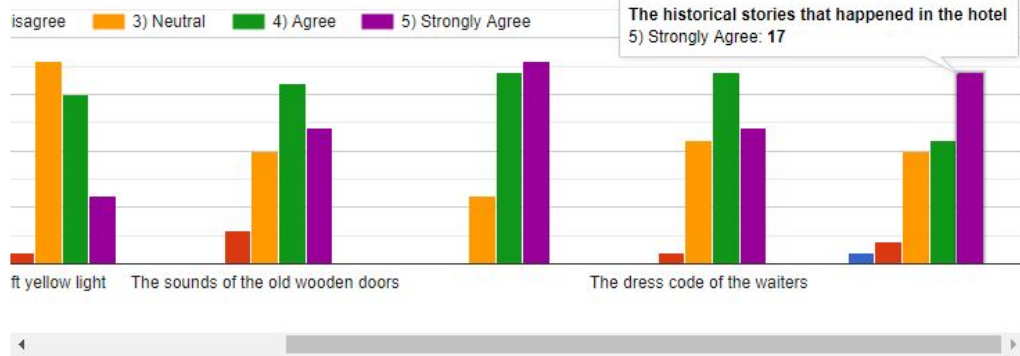
41 responses



11. To what extent do you believe the following factors in "Steigenberger Cecil" make you imagine its past

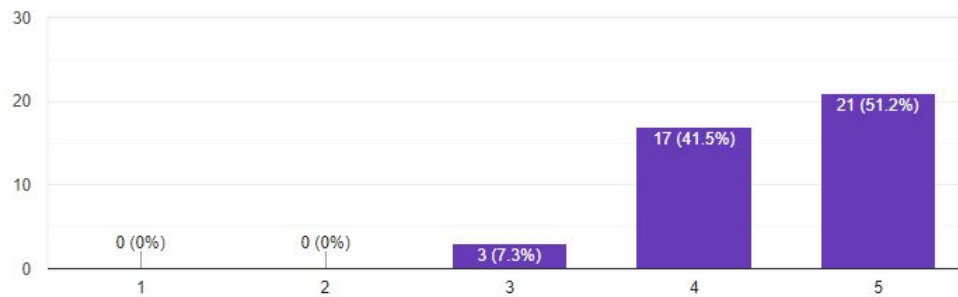


11. To what extent do you believe the following factors in "Steigenberger Cecil" make you imagine its past



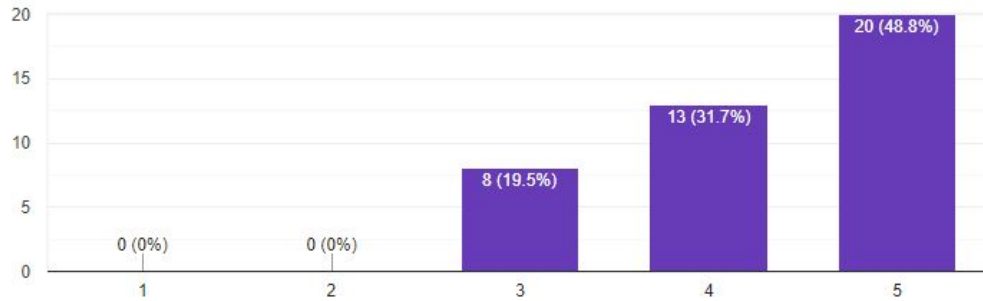
12. The old furniture in "Steigenberger Cecil" complement its historical spirit

41 responses

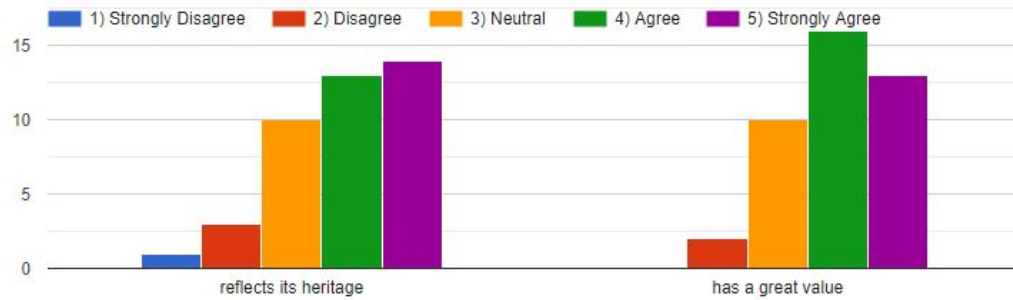


13. I feel authenticity in every corner of "Steigenberger Cecil"

41 responses

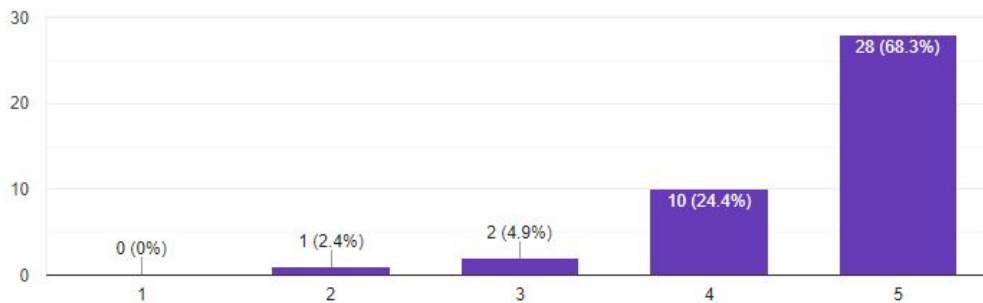


14. The name "Steigenberger Cecil"



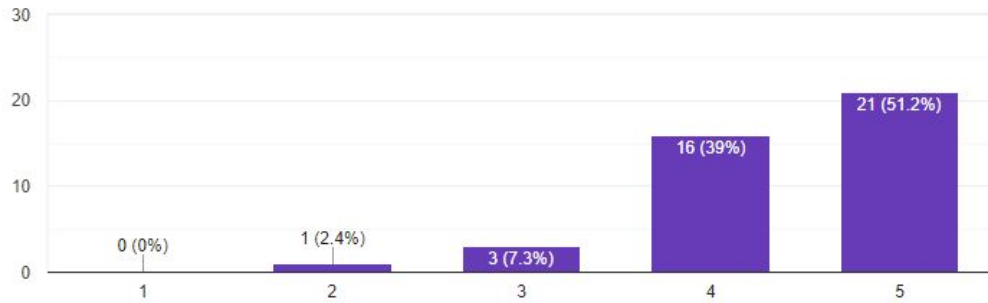
15. To know that so many historical figures were once here in "Steigenberger Cecil" makes it iconic

41 responses



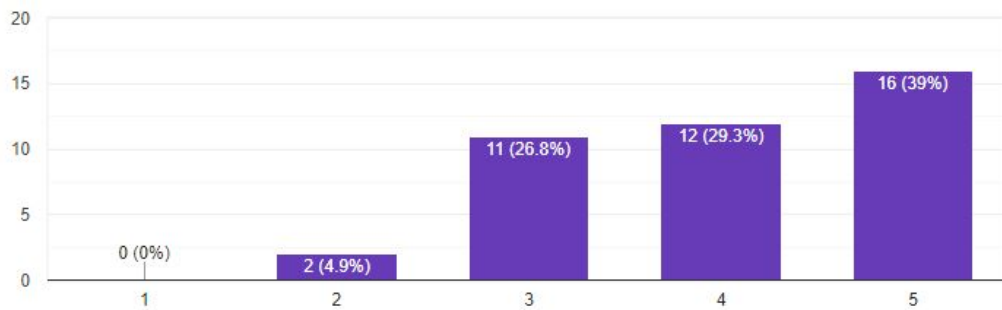
16. I feel that "Steigenberger Cecil" allows me to escape the modern world for a few moments

41 responses



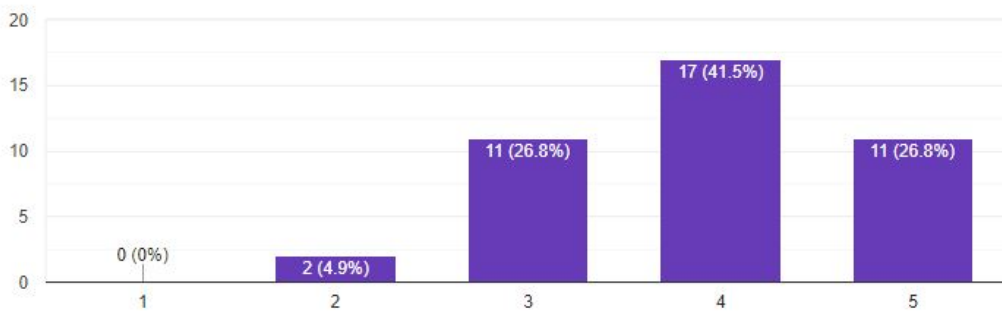
17. The story of "Steigenberger Cecil" always fascinates me

41 responses



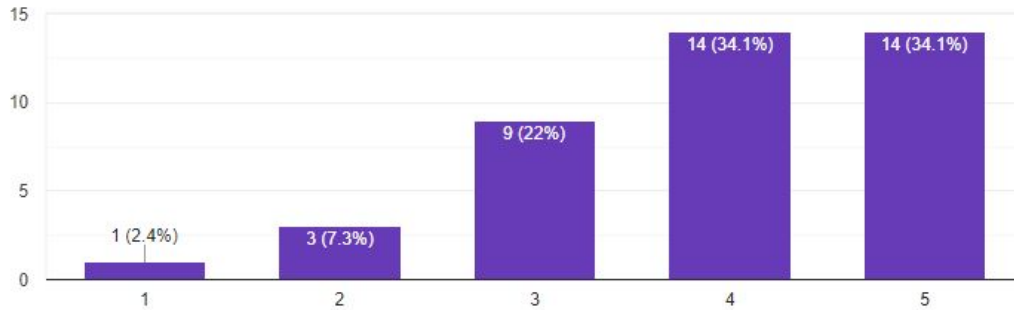
18. Every time I come to "Steigenberger Cecil" I still feel surprised by the fine details

41 responses



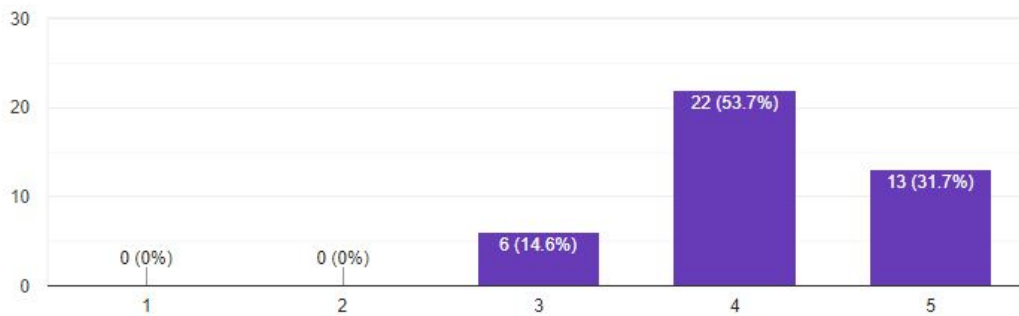
19. I sometimes feel the aura of historical characters who once were in "Steigenberger Cecil"

41 responses



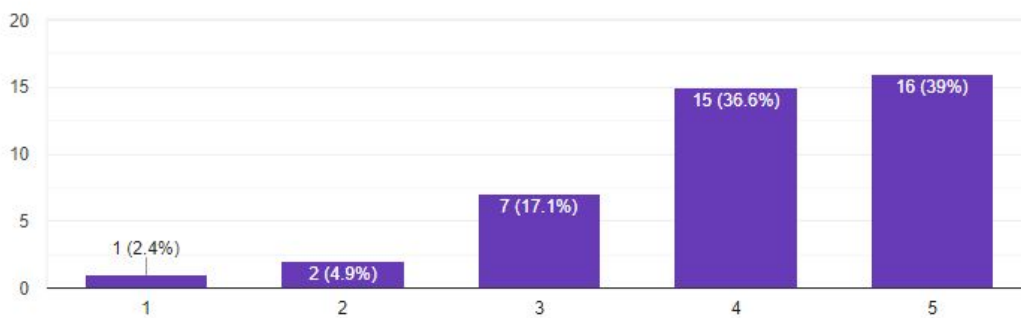
20. I am passionate about "Steigenberger Cecil"

41 responses



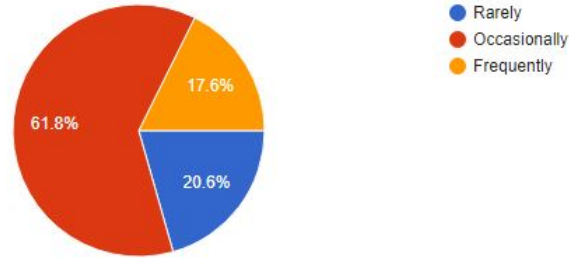
21. I like to invite friends and colleagues to meet at "Steigenberger Cecil"

41 responses



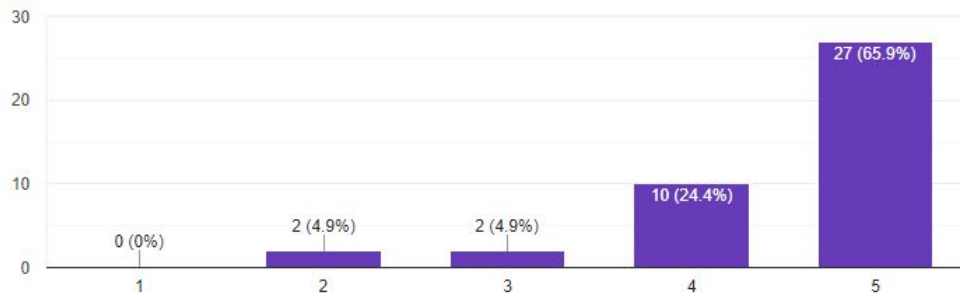
22. How often do you go to "Steigenberger Cecil"?

34 responses



23. "Steigenberger Cecil" is well known for its long history

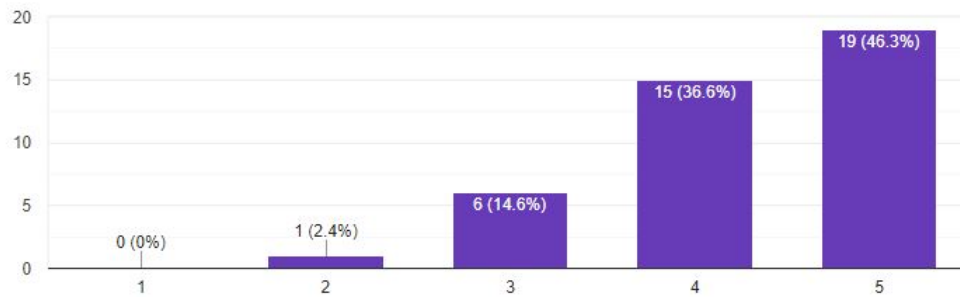
41 responses

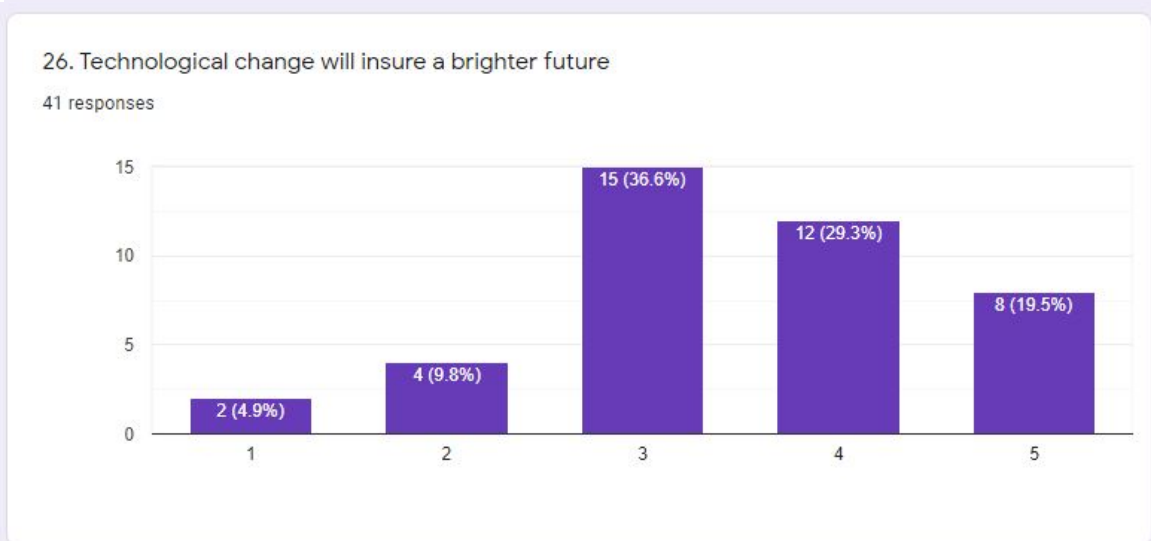
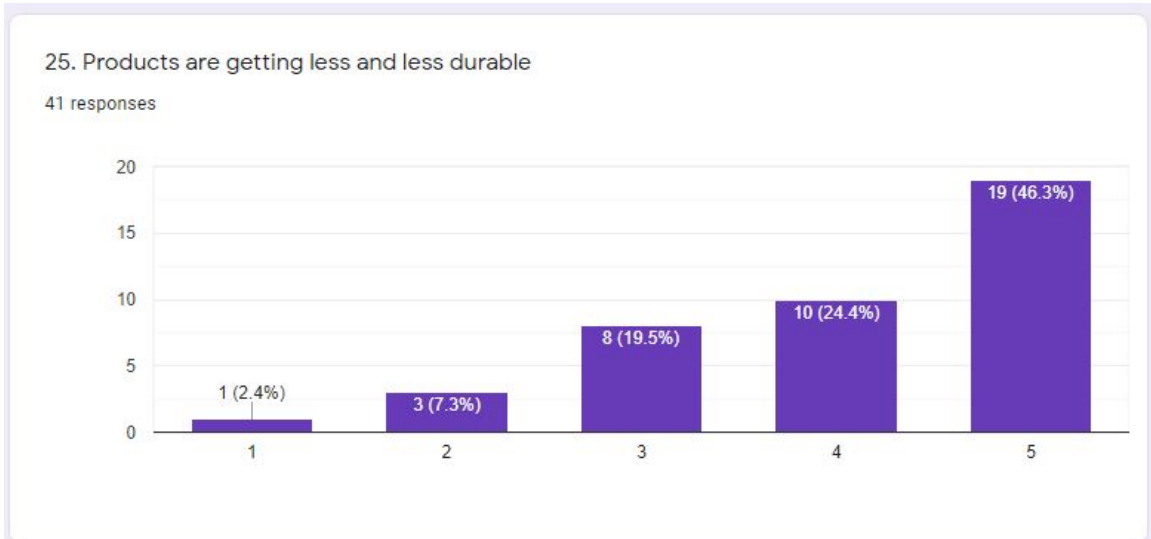


The following statements are asking about your attitude towards the past:

24. Things used to be better in the old days

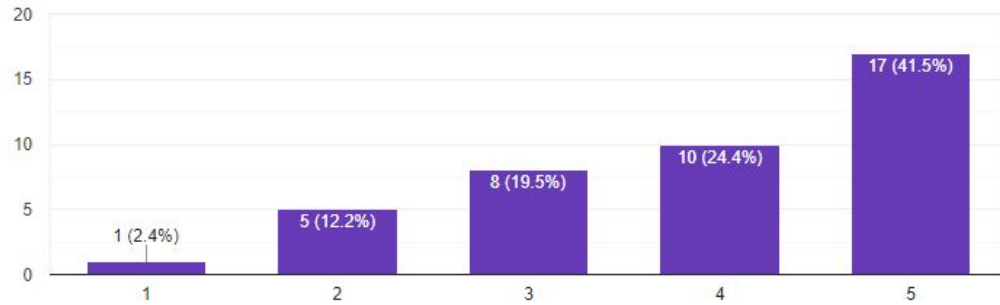
41 responses





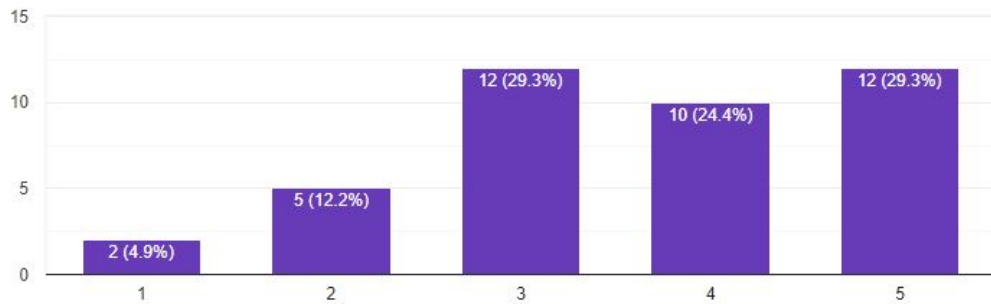
28. We are experiencing a decline in the quality of life

41 responses

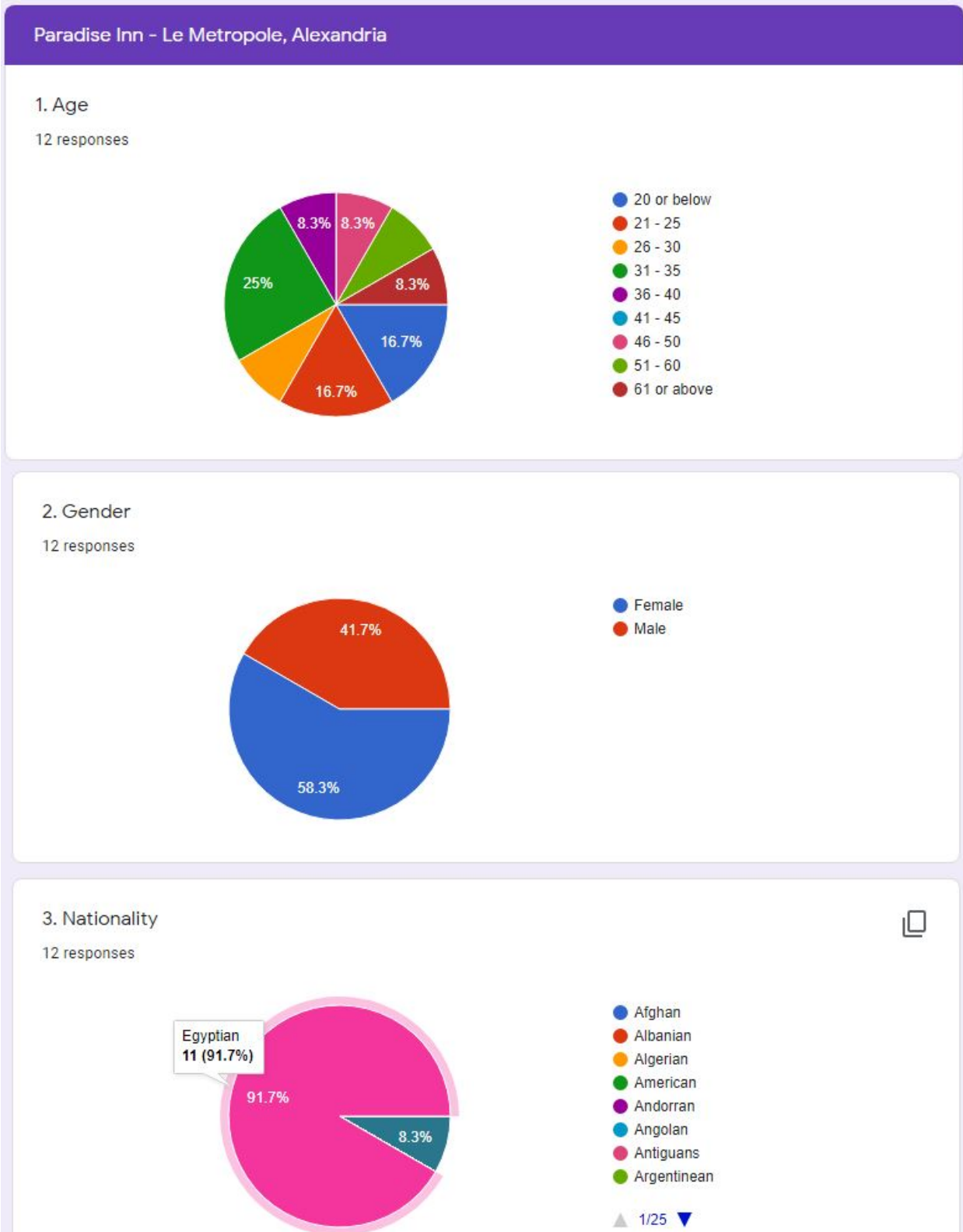


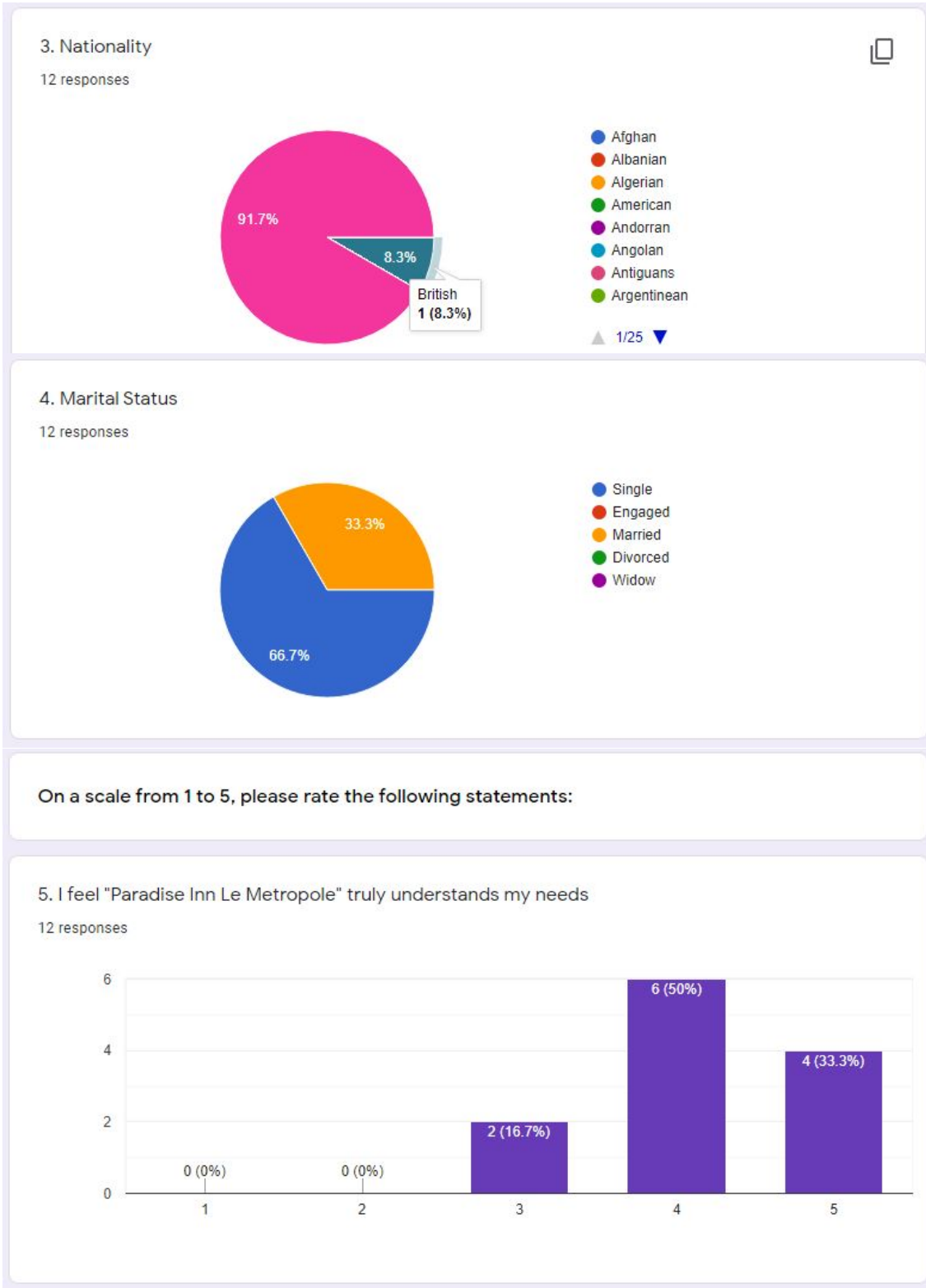
29. Modern business constantly builds a brighter future

41 responses

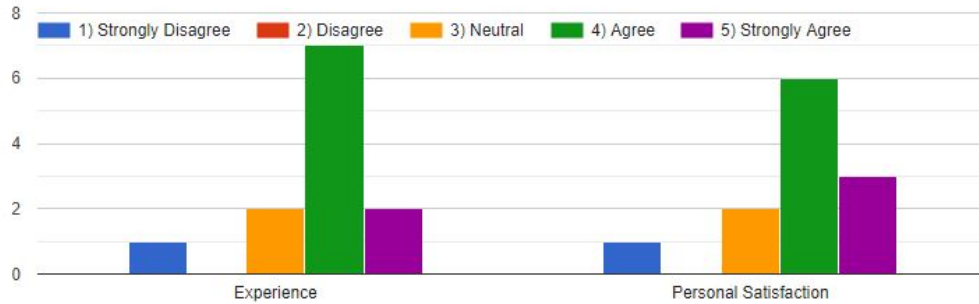


8.1.4 Paradise Inn – Le Metropole

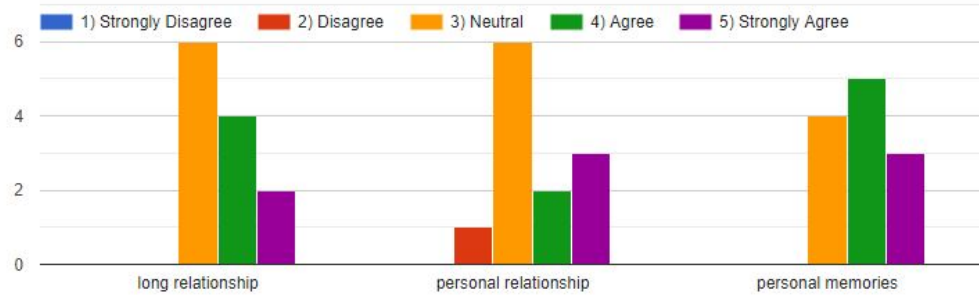




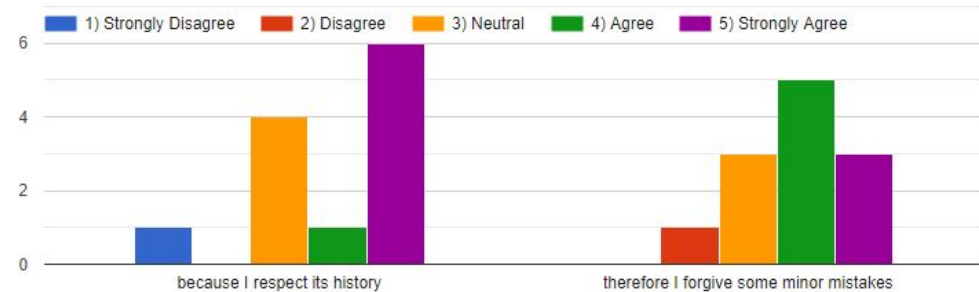
6. I trust "Paradise Inn Le Metropole" to always give me a great



7. With "Paradise Inn Le Metropole", I believe I have

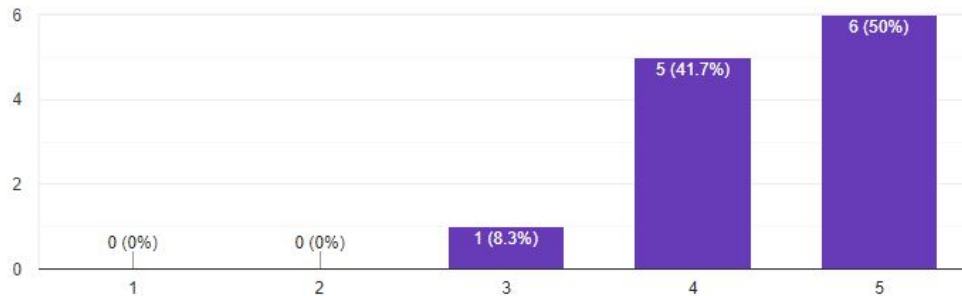


8. I love "Paradise Inn Le Metropole"



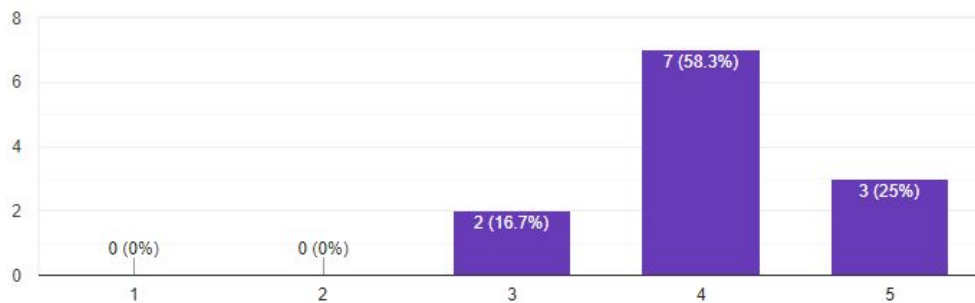
9. I feel inspired when I am in "Paradise Inn Le Metropole"

12 responses

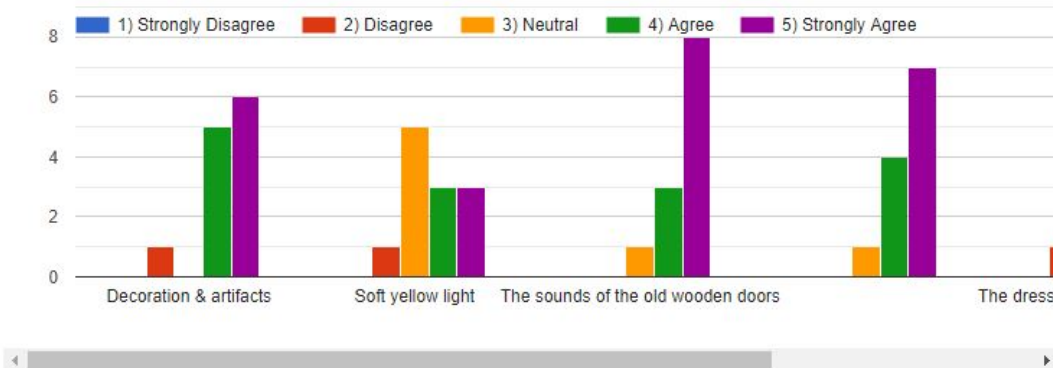


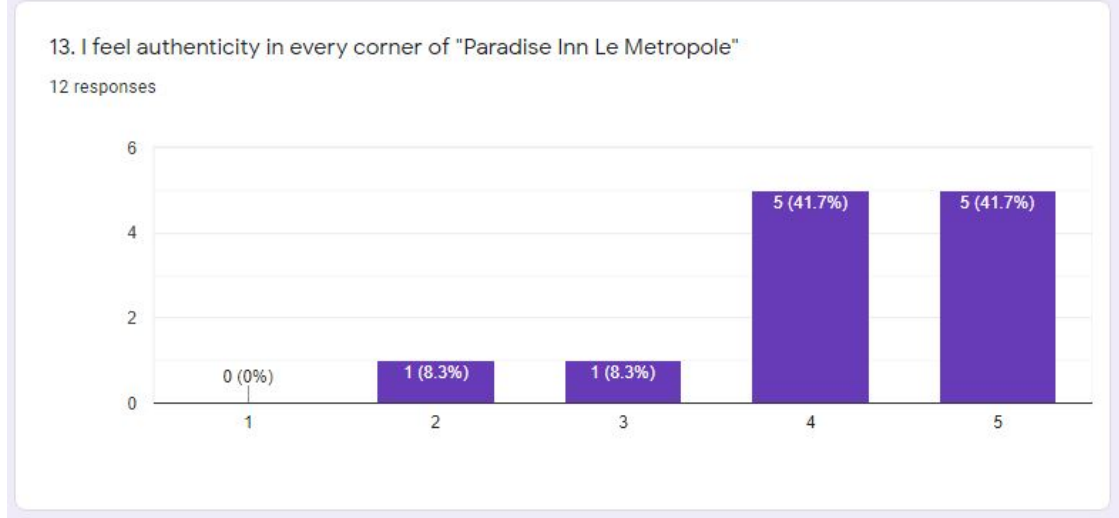
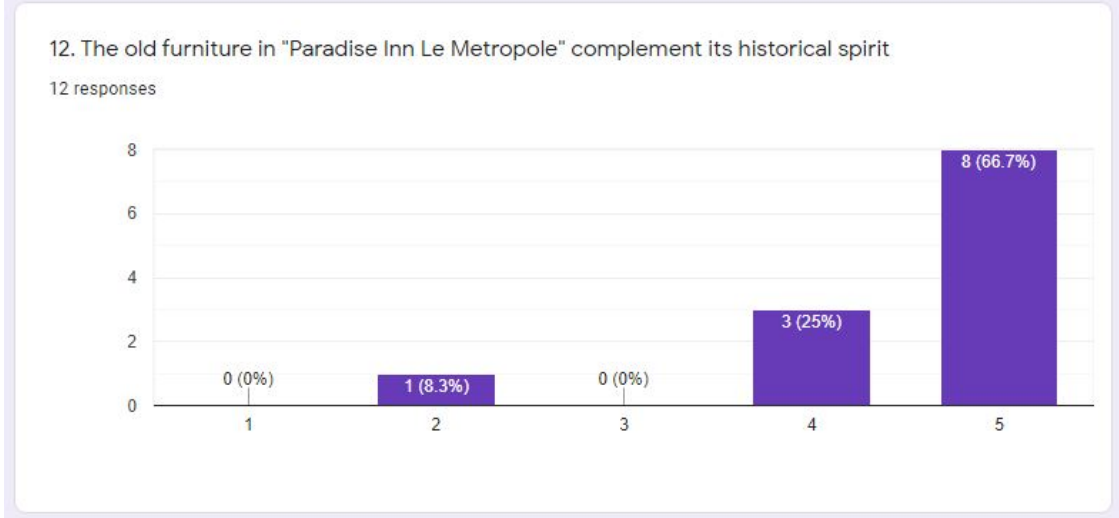
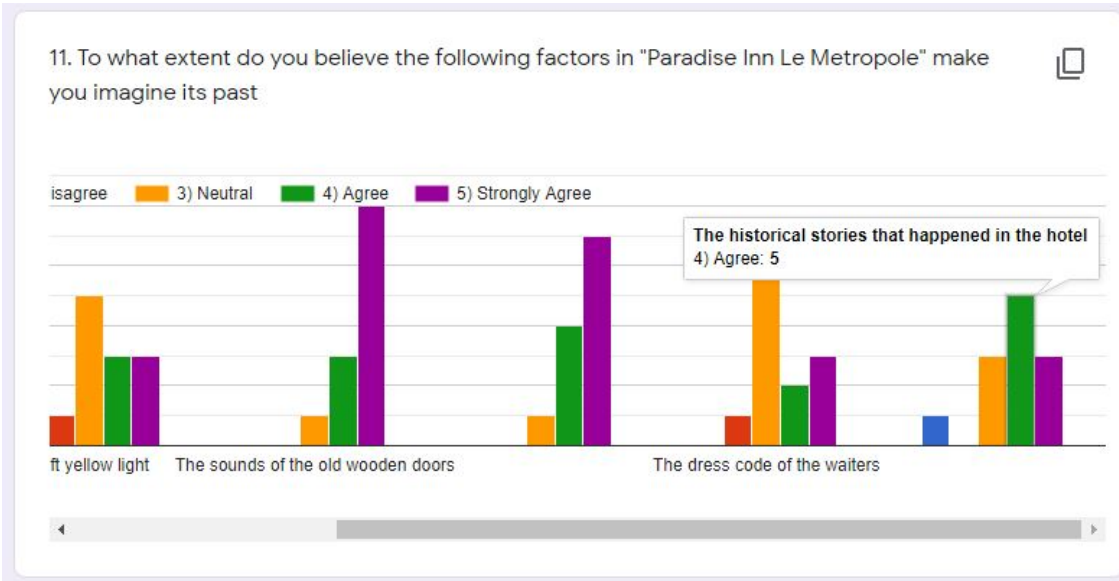
10. The scent of "Paradise Inn Le Metropole" stirs my memories

12 responses

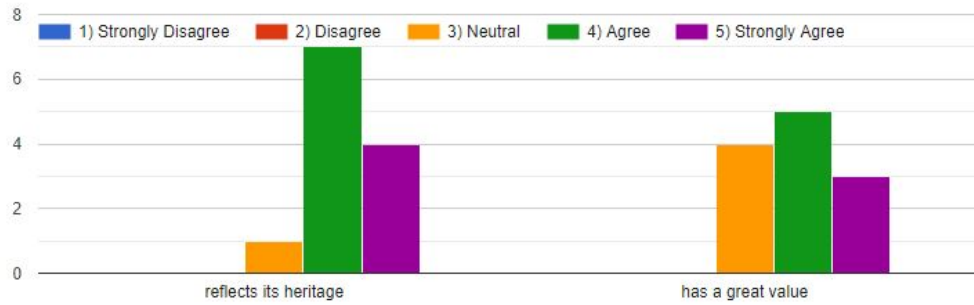


11. To what extent do you believe the following factors in "Paradise Inn Le Metropole" make you imagine its past



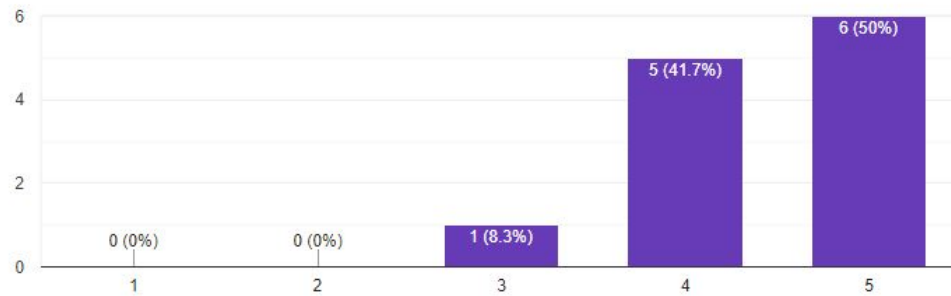


14. The name "Paradise Inn Le Metropole"



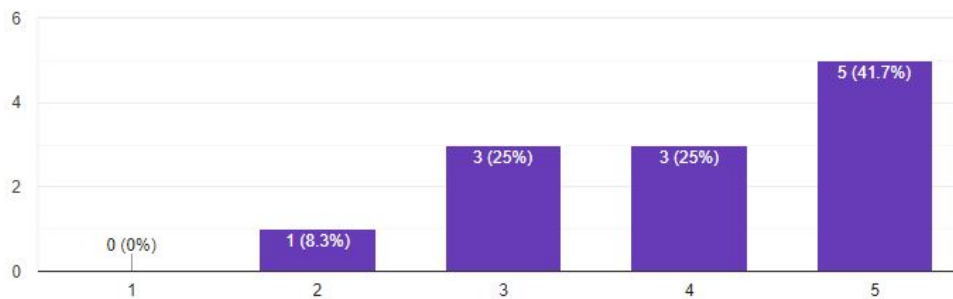
15. To know that so many historical figures were once here in "Paradise Inn Le Metropole" makes it iconic

12 responses



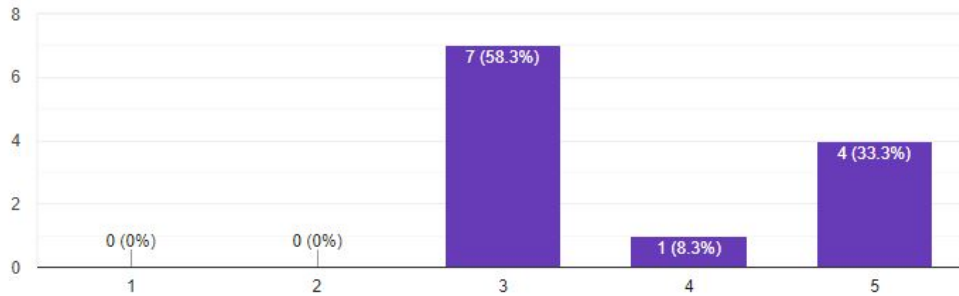
16. I feel that "Paradise Inn Le Metropole" allows me to escape the modern world for a few moments

12 responses



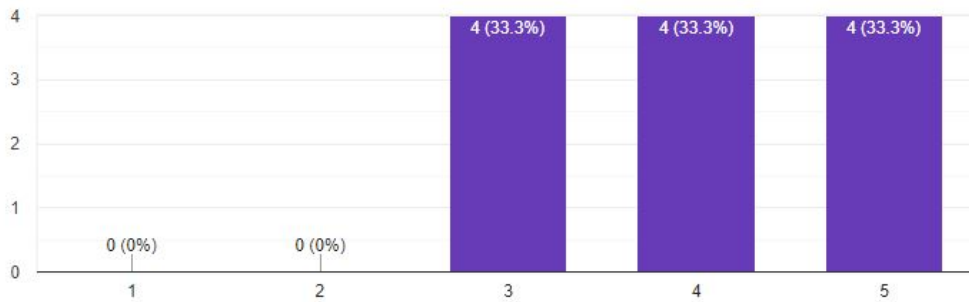
17. The story of "Paradise Inn Le Metropole" always fascinates me

12 responses



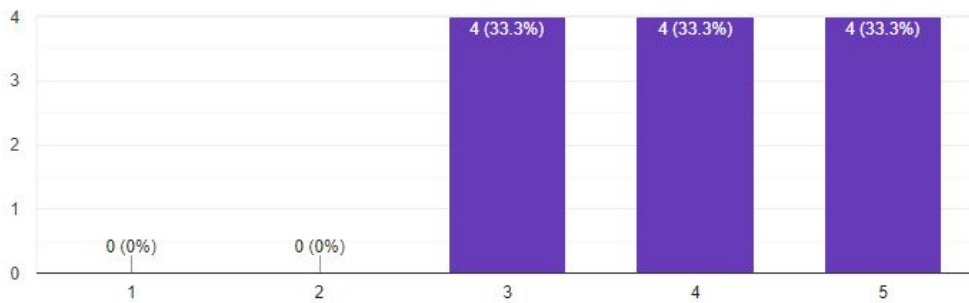
18. Every time I come to "Paradise Inn Le Metropole" I still feel surprised by the fine details

12 responses



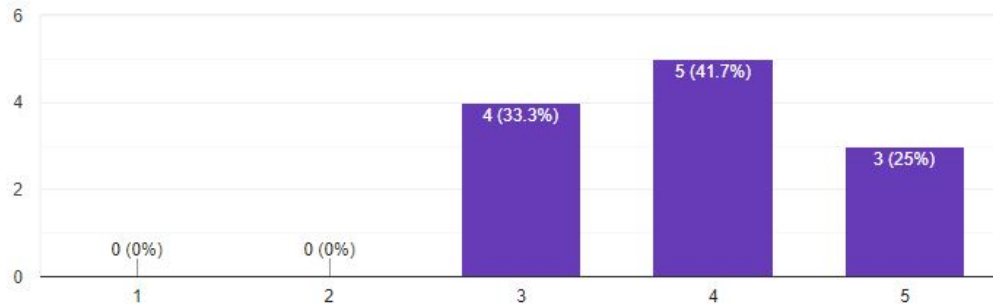
19. I sometimes feel the aura of historical characters who once were in "Paradise Inn Le Metropole"

12 responses



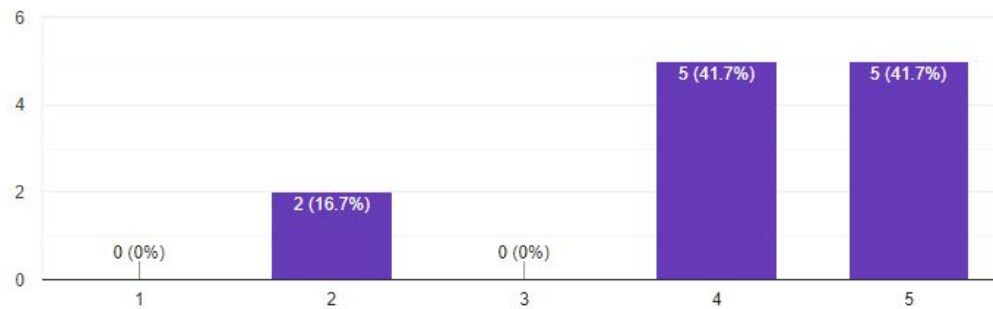
20. I am passionate about "Paradise Inn Le Metropole"

12 responses



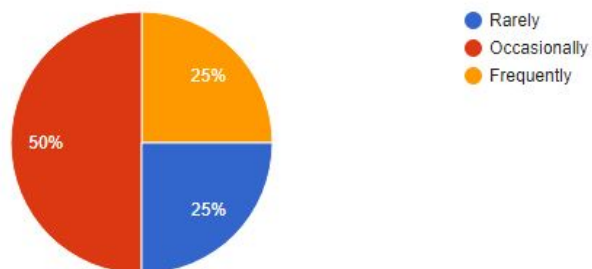
21. I like to invite friends and colleagues to meet at "Paradise Inn Le Metropole"

12 responses



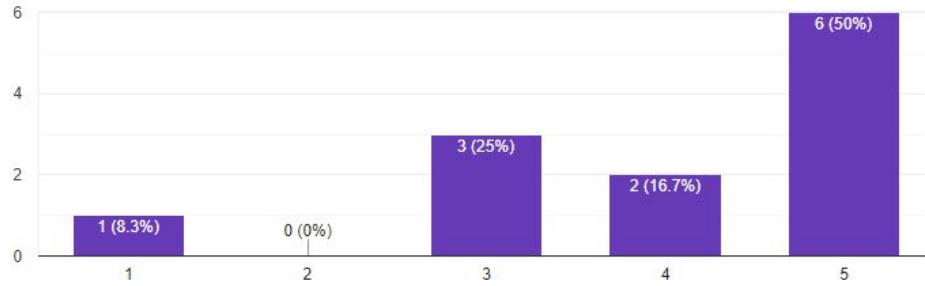
22. How often do you go to "Paradise Inn Le Metropole"?

12 responses



23. "Paradise Inn Le Metropole" is well known for its long history

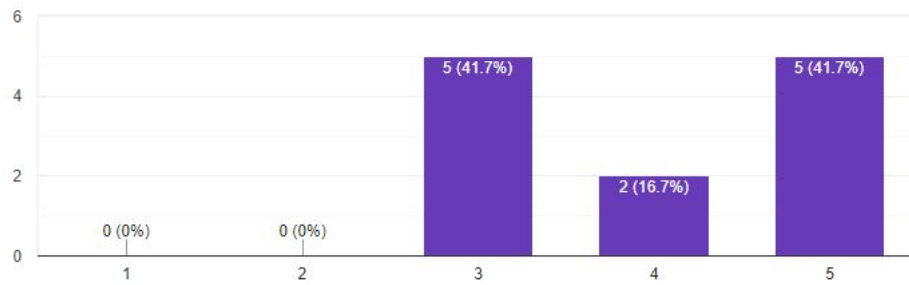
12 responses



The following statements are asking about your attitude towards the past:

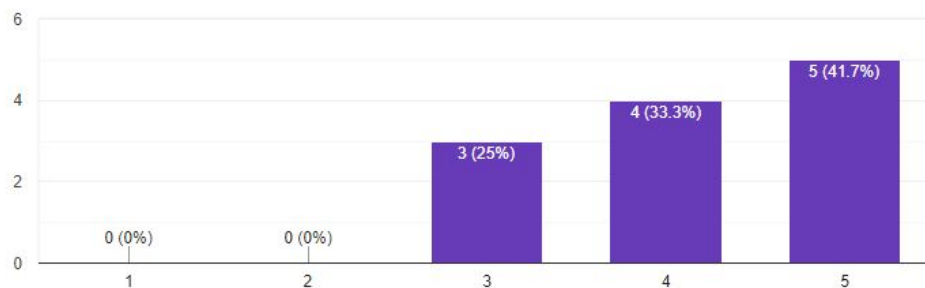
24. Things used to be better in the old days

12 responses



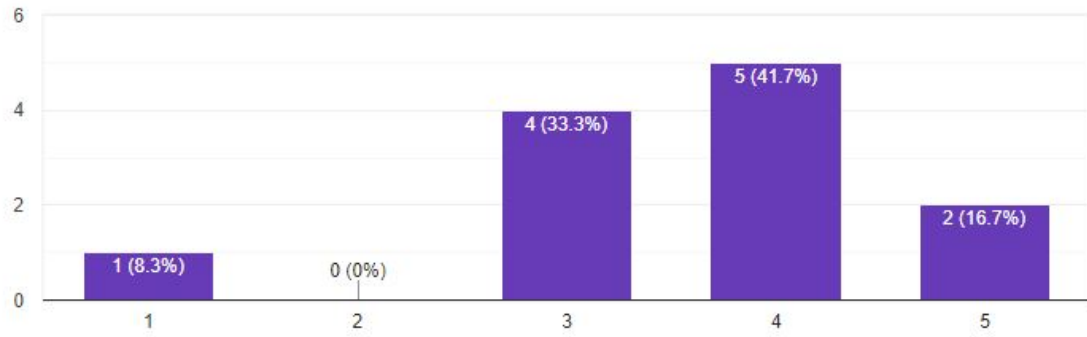
25. Products are getting less and less durable

12 responses



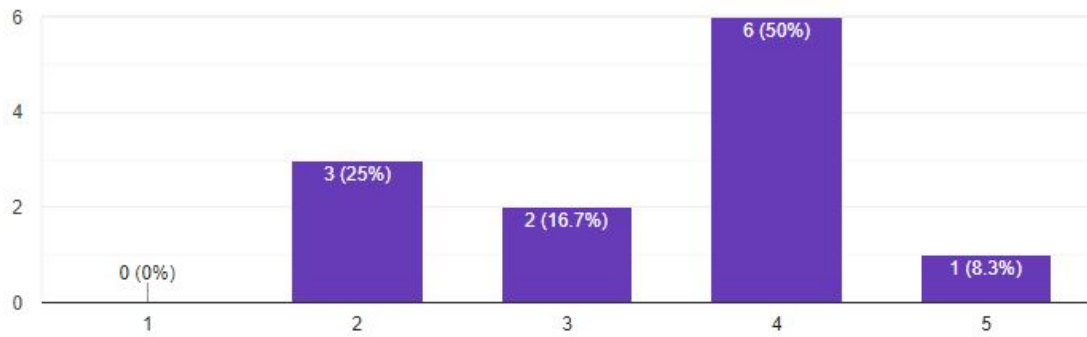
26. Technological change will insure a brighter future

12 responses



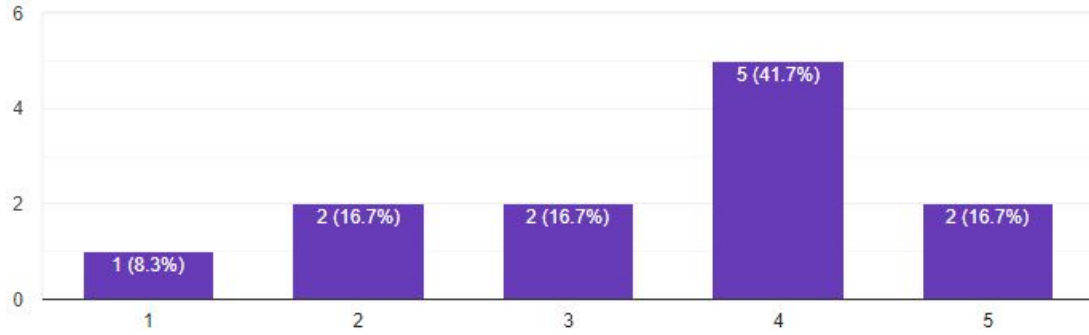
27. There is a steady improvement in human welfare

12 responses



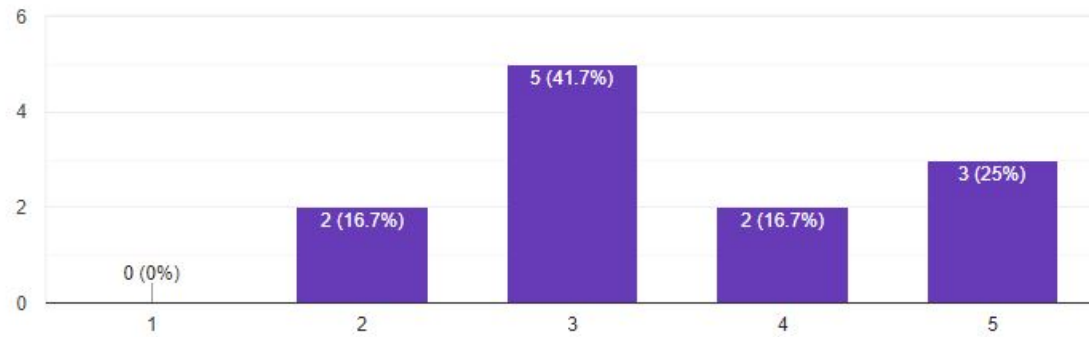
28. We are experiencing a decline in the quality of life

12 responses



29. Modern business constantly builds a brighter future

12 responses

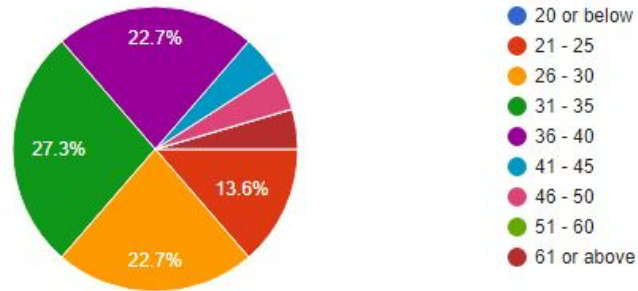


8.1.5 Paradise Inn – Windsor Palace

Paradise Inn - Windsor Palace

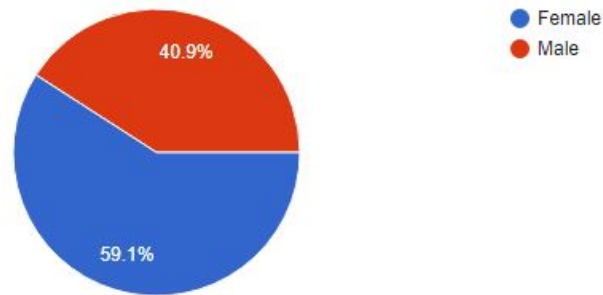
1. Age

22 responses



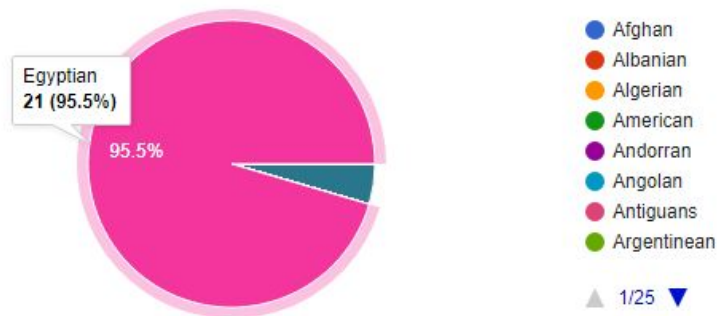
2. Gender

22 responses



3. Nationality

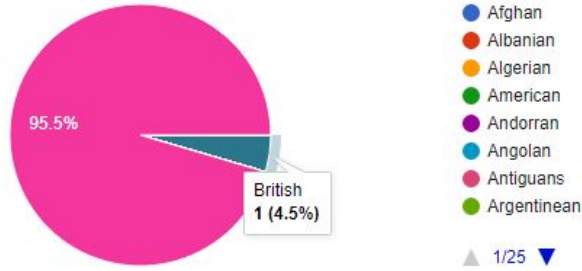
22 responses



▲ 1/25 ▼

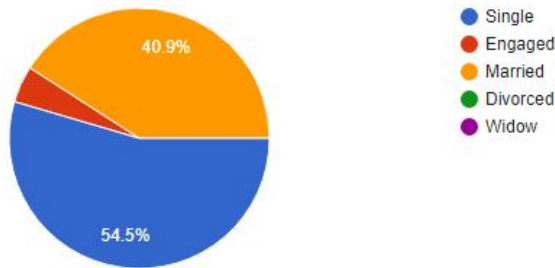
3. Nationality

22 responses



4. Marital Status

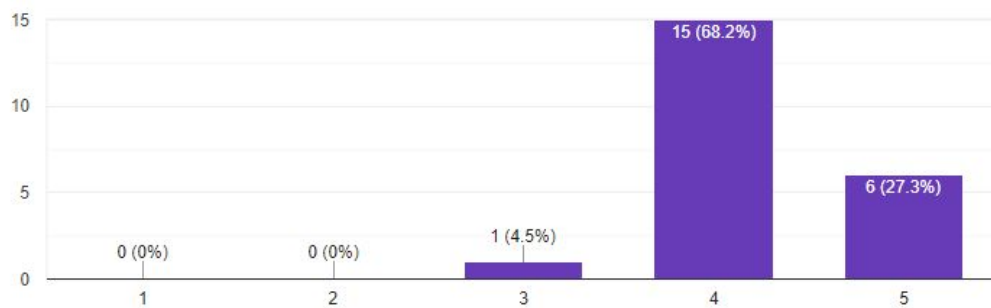
22 responses



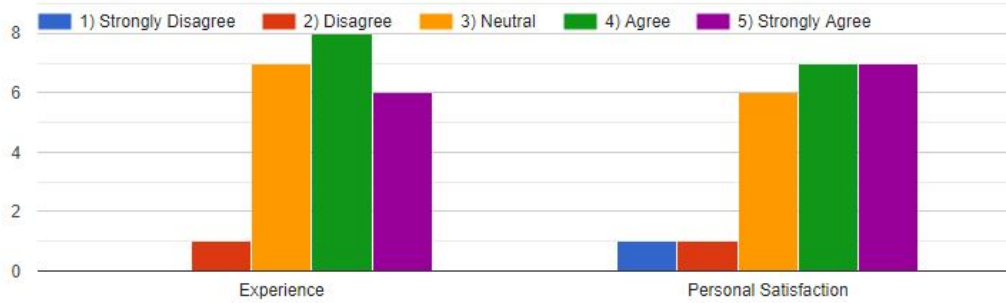
On a scale from 1 to 5, please rate the following statements:

5. I feel "Paradise Inn Windsor Palace" truly understands my needs

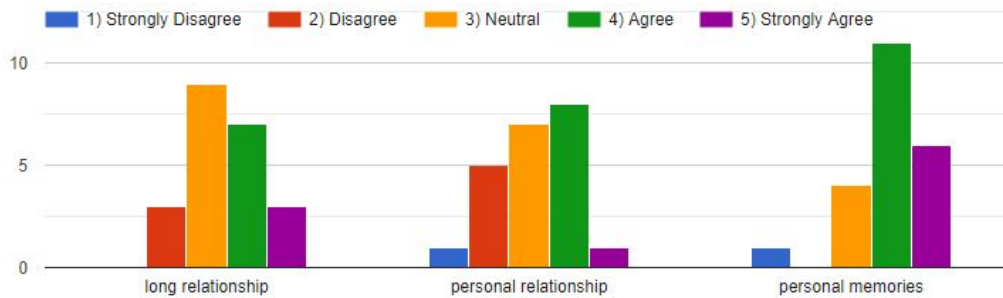
22 responses



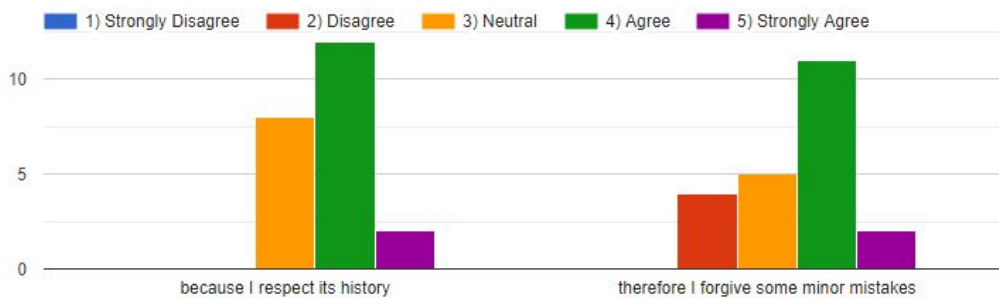
6. I trust "Paradise Inn Windsor Palace" to always give me a great



7. With "Paradise Inn Windsor Palace", I believe I have

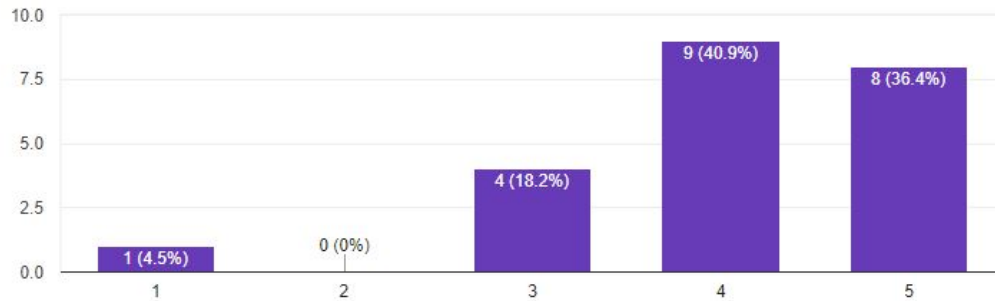


8. I love "Paradise Inn Windsor Palace"



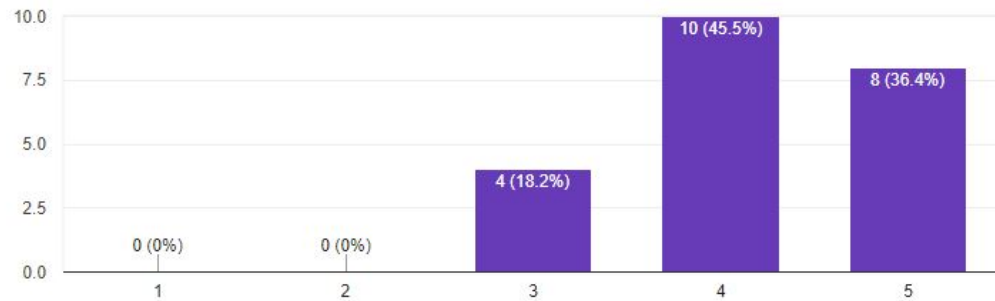
9. I feel inspired when I am in "Paradise Inn Windsor Palace"

22 responses

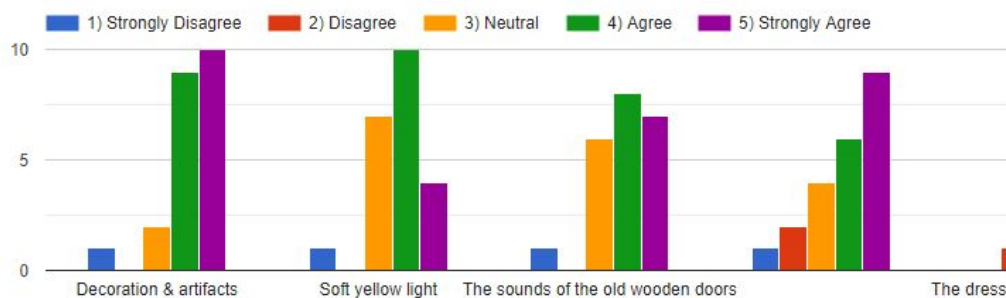


10. The scent of "Paradise Inn Windsor Palace" stirs my memories

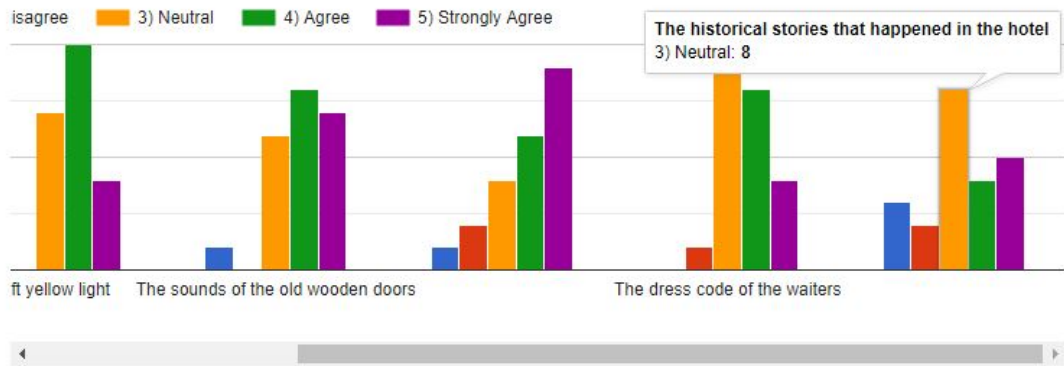
22 responses



11. To what extent do you believe the following factors in "Paradise Inn Windsor Palace" make you imagine its past

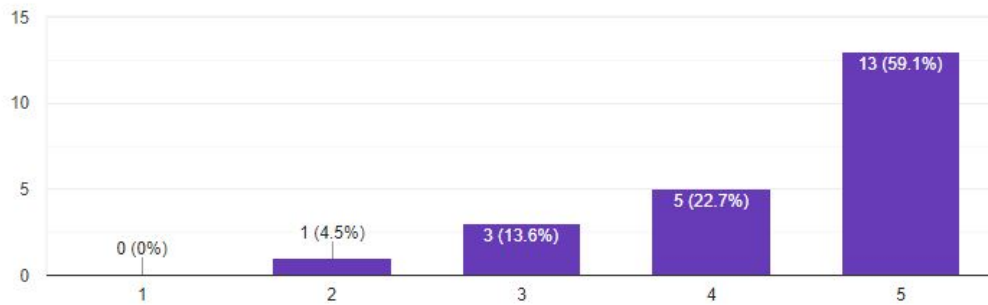


11. To what extent do you believe the following factors in "Paradise Inn Windsor Palace" make you imagine its past



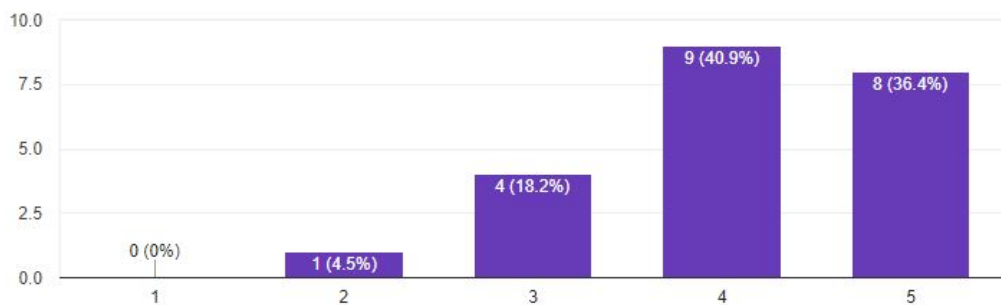
12. The old furniture in "Paradise Inn Windsor Palace" complement its historical spirit

22 responses

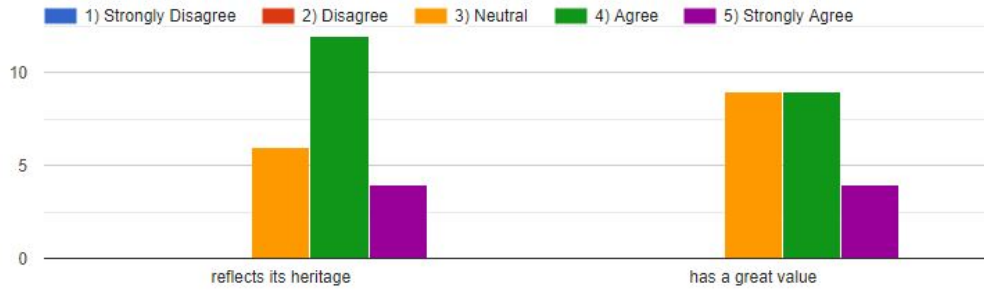


13. I feel authenticity in every corner of "Paradise Inn Windsor Palace"

22 responses

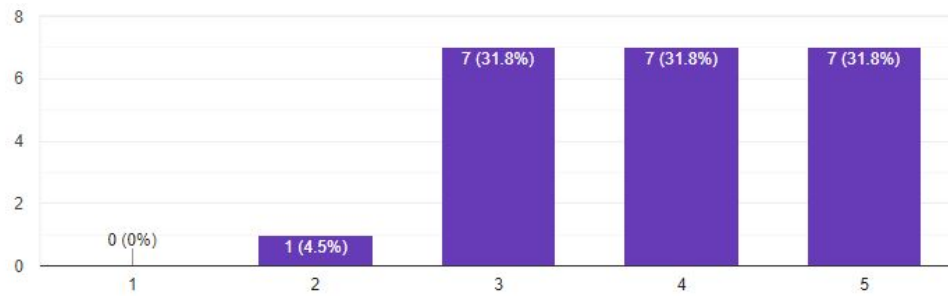


14. The name "Paradise Inn Windsor Palace"



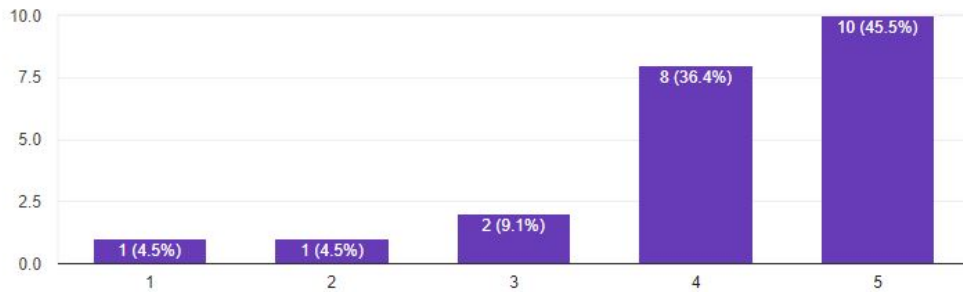
15. To know that so many historical figures were once here in "Paradise Inn Windsor Palace" makes it iconic

22 responses



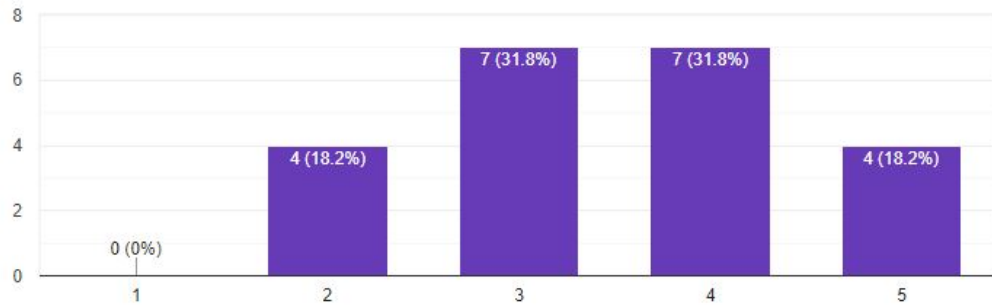
16. I feel that "Paradise Inn Windsor Palace" allows me to escape the modern world for a few moments

22 responses



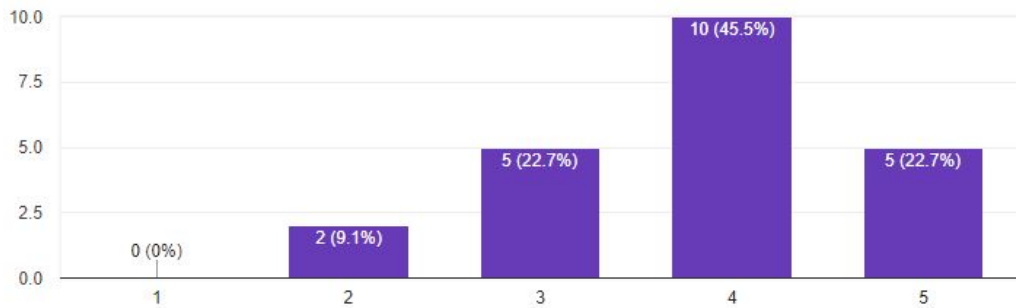
17. The story of "Paradise Inn Windsor Palace" always fascinates me

22 responses



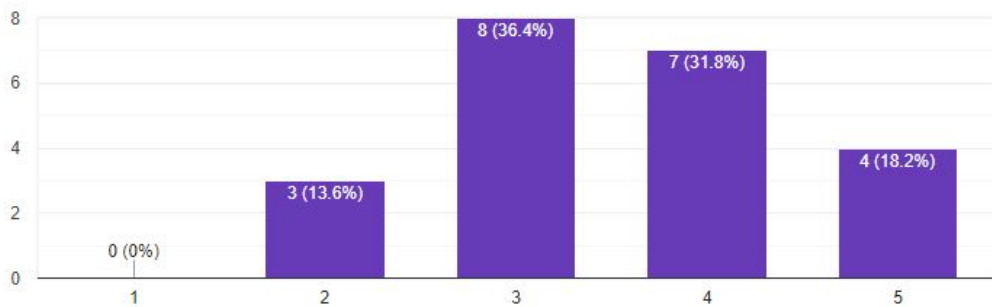
18. Every time I come to "Paradise Inn Windsor Palace" I still feel surprised by the fine details

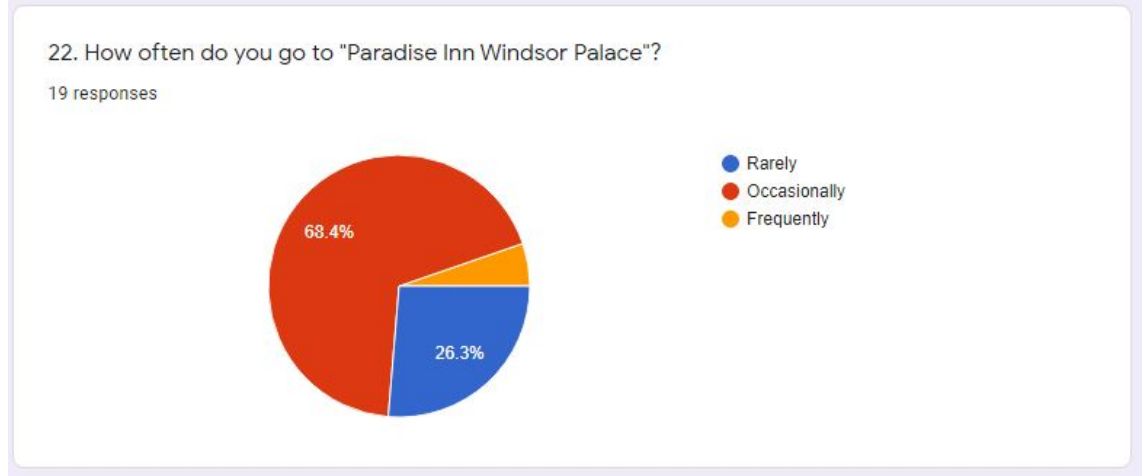
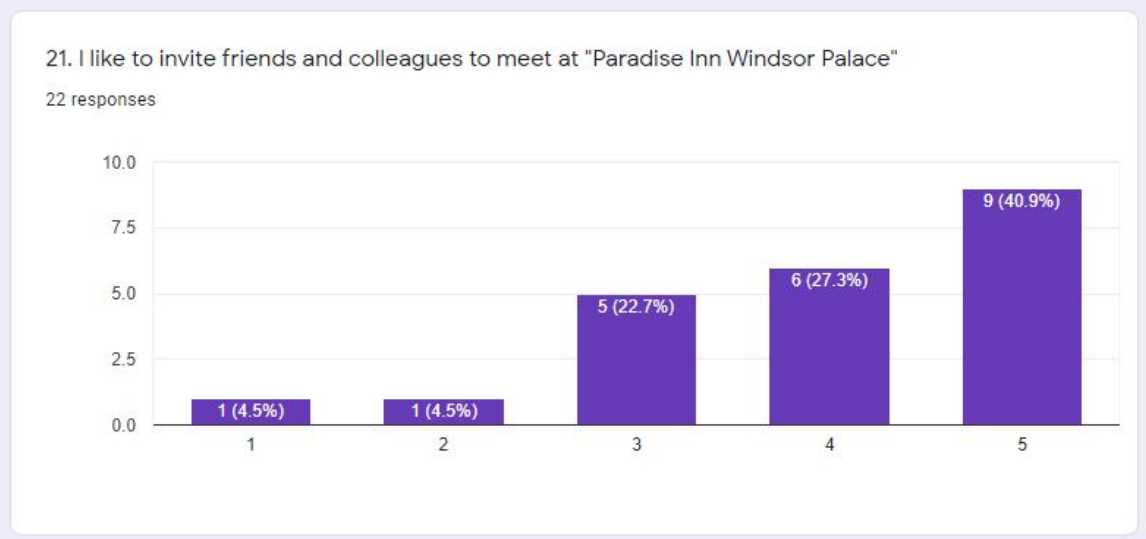
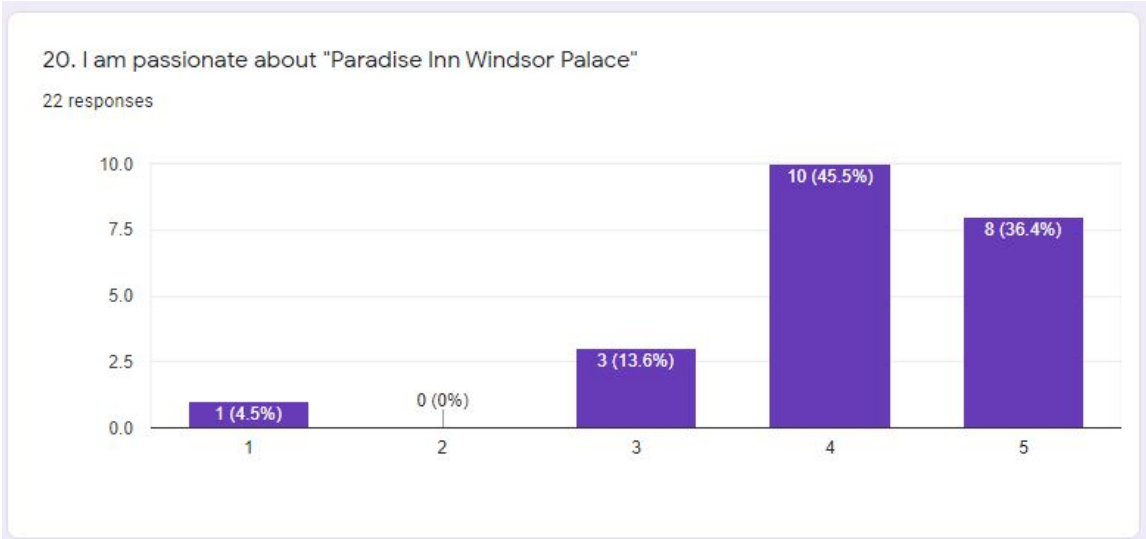
22 responses



19. I sometimes feel the aura of historical characters who once were in "Paradise Inn Windsor Palace"

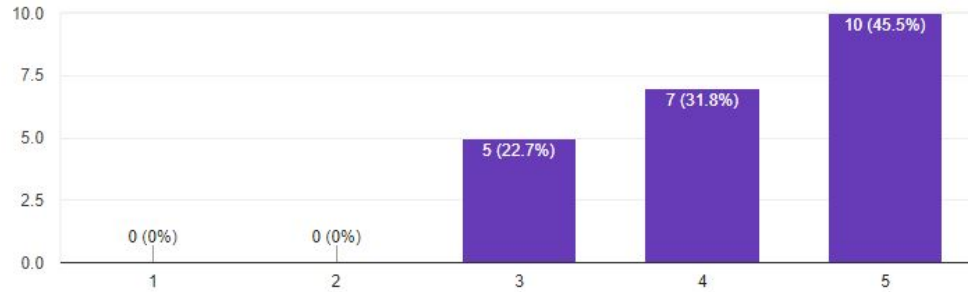
22 responses





23. "Paradise Inn Windsor Palace" is well known for its long history

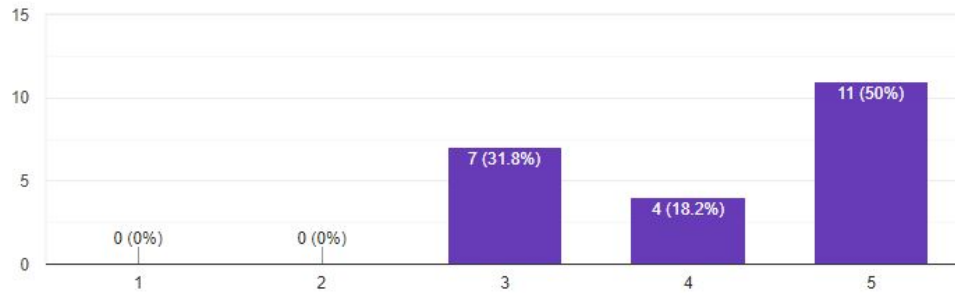
22 responses



The following statements are asking about your attitude towards the past:

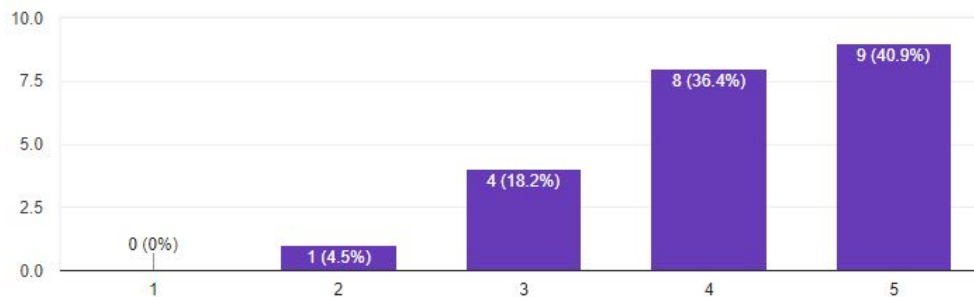
24. Things used to be better in the old days

22 responses



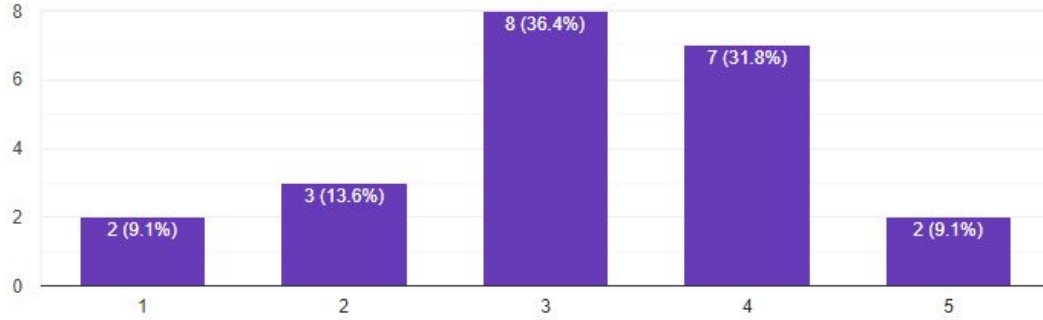
25. Products are getting less and less durable

22 responses



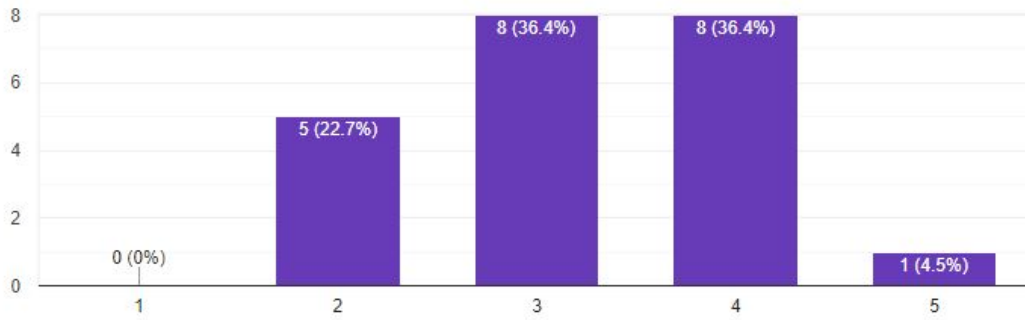
26. Technological change will insure a brighter future

22 responses



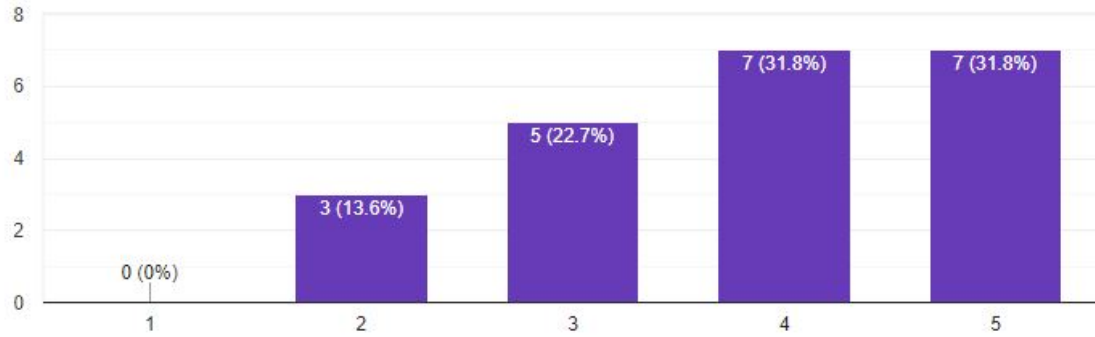
27. There is a steady improvement in human welfare

22 responses



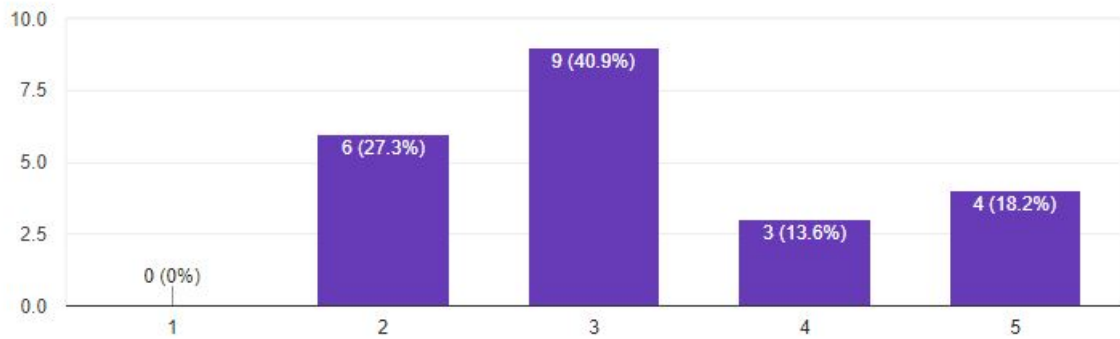
28. We are experiencing a decline in the quality of life

22 responses



29. Modern business constantly builds a brighter future

22 responses

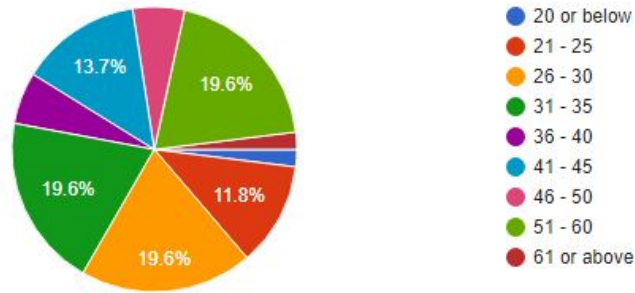


8.1.6 Sofitel Legend Old Cataract

Sofitel Legend Old Cataract, Aswan

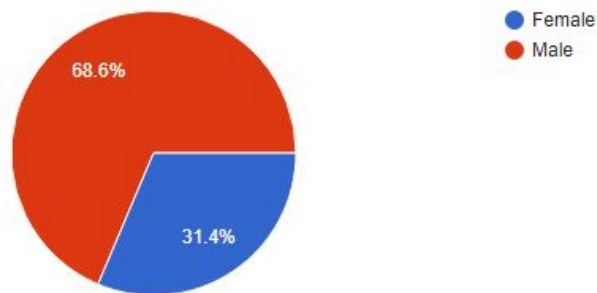
1. Age

51 responses



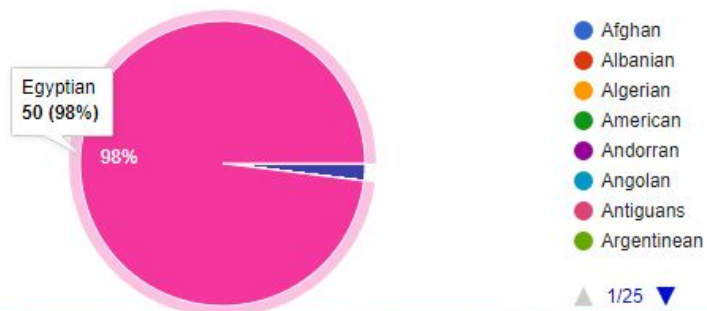
2. Gender

51 responses



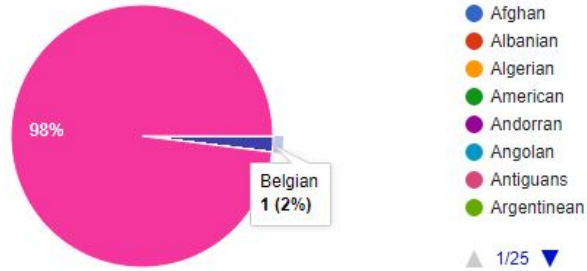
3. Nationality

51 responses



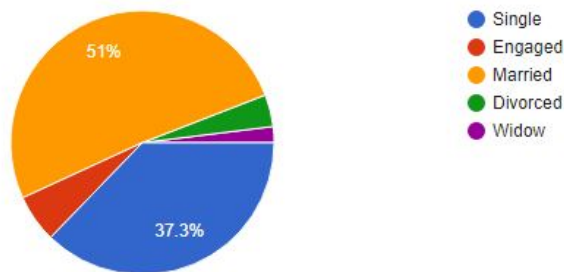
3. Nationality

51 responses



4. Marital Status

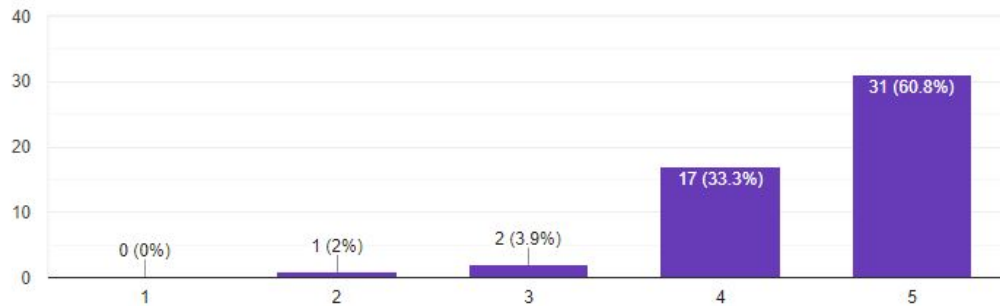
51 responses



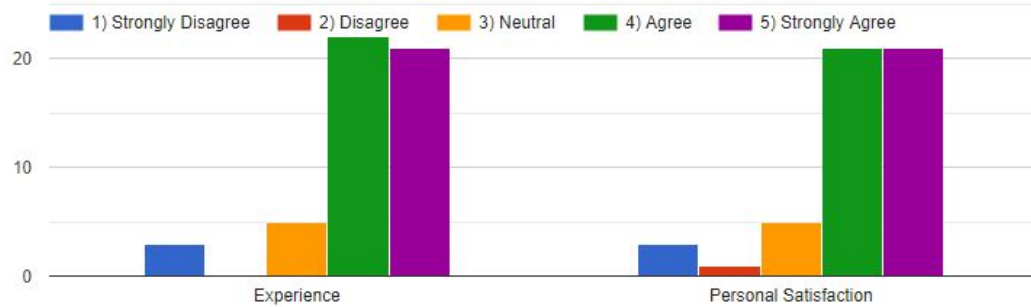
On a scale from 1 to 5, please rate the following statements:

5. I feel "Sofitel Legend Old Cataract Aswan" truly understands my needs

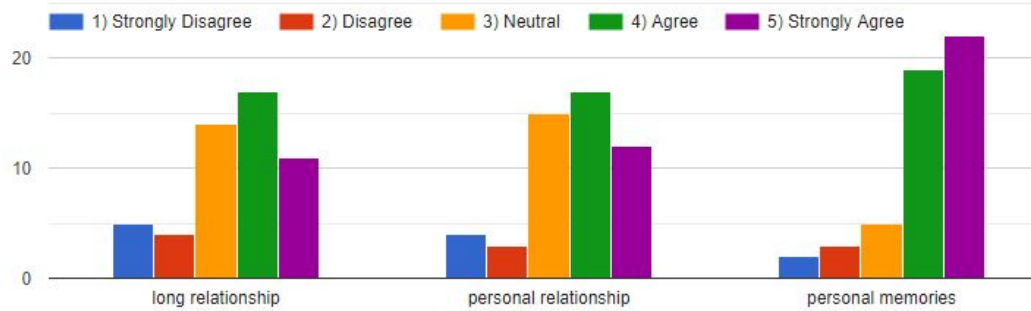
51 responses



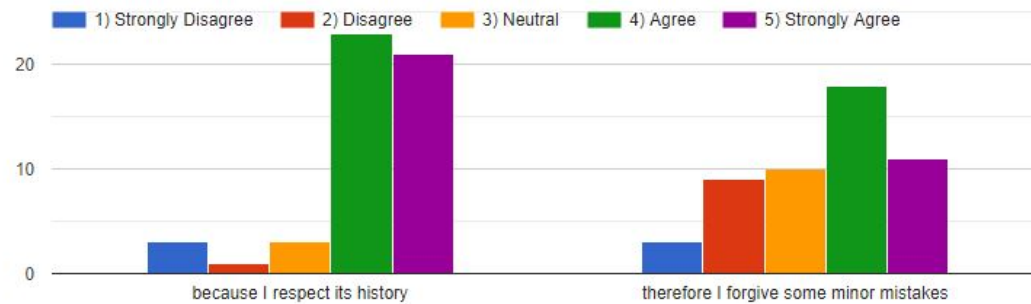
6. I trust "Sofitel Legend Old Cataract Aswan" to always give me a great



7. With "Sofitel Legend Old Cataract Aswan", I believe I have

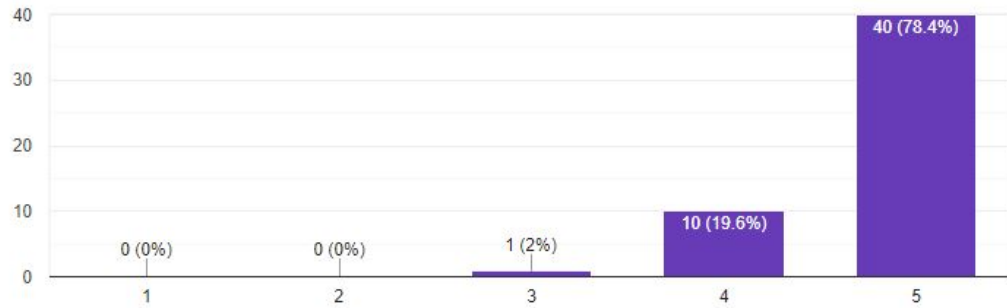


8. I love "Sofitel Legend Old Cataract Aswan"



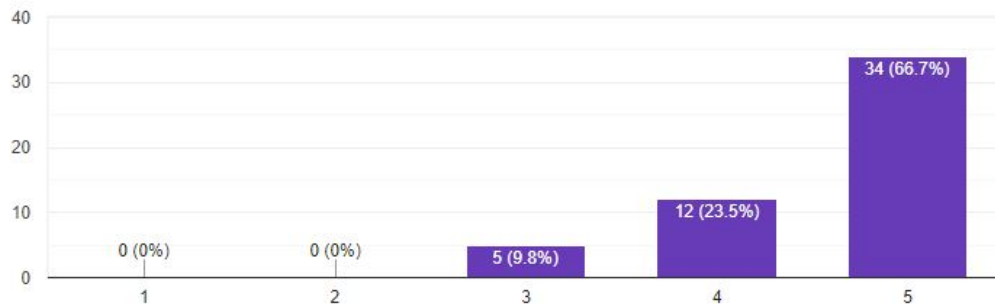
9. I feel inspired when I am in "Sofitel Legend Old Cataract Aswan"

51 responses

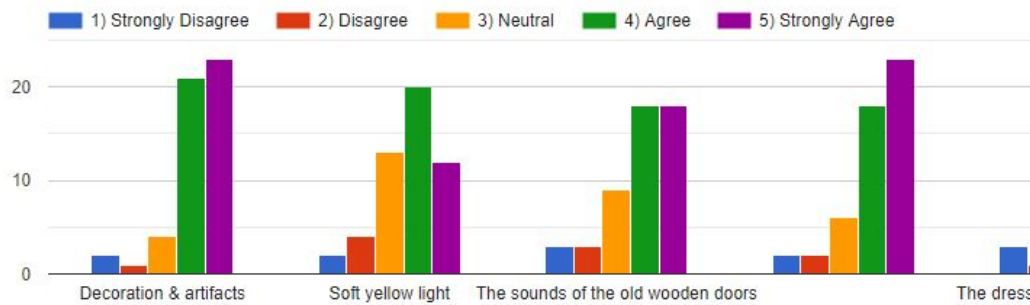


10. The scent of "Sofitel Legend Old Cataract Aswan" stirs my memories

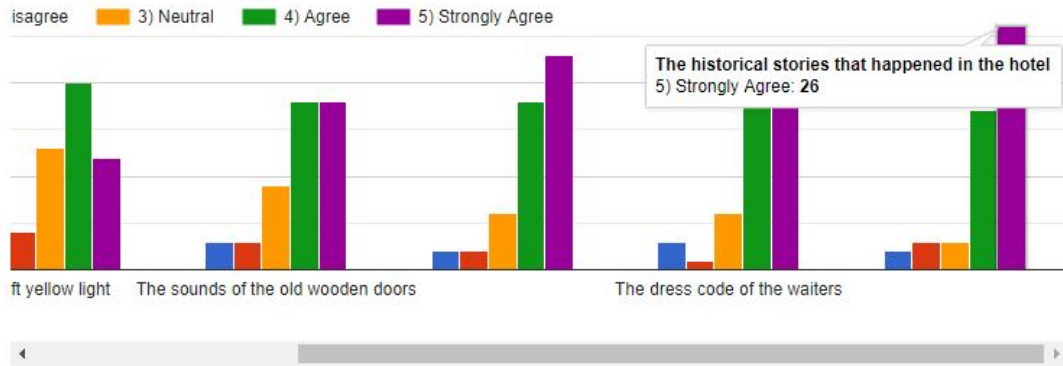
51 responses



11. To what extent do you believe the following factors in "Sofitel Legend Old Cataract Aswan" make you imagine its past

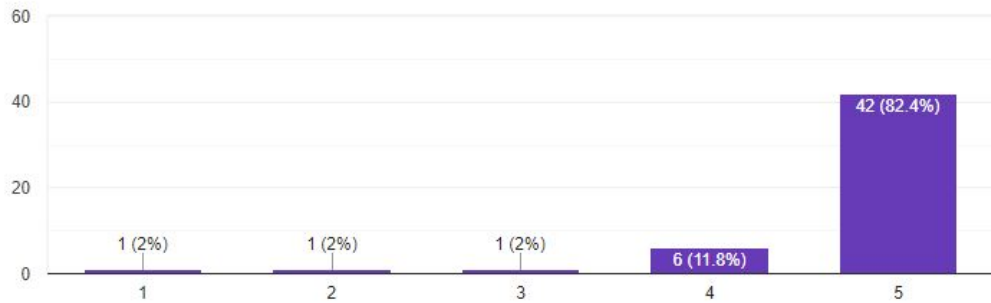


11. To what extent do you believe the following factors in "Sofitel Legend Old Cataract Aswan" make you imagine its past



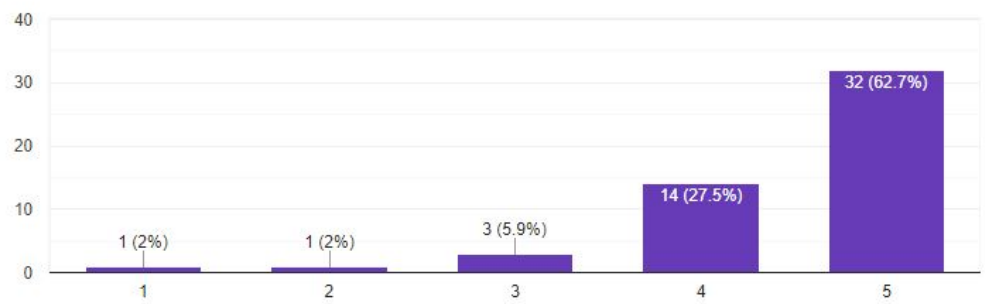
12. The old furniture in "Sofitel Legend Old Cataract Aswan" complement its historical spirit

51 responses

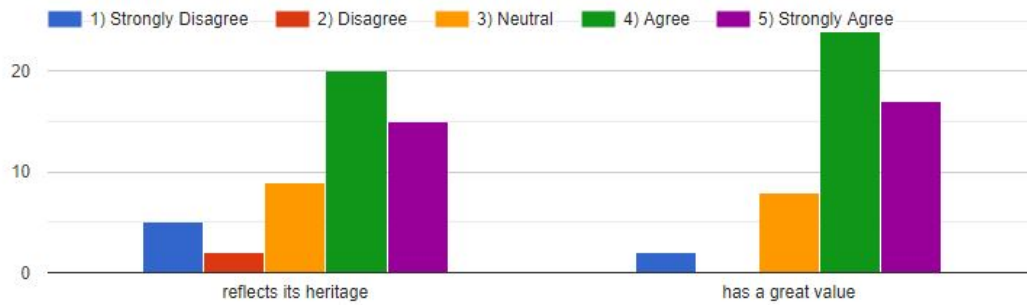


13. I feel authenticity in every corner of "Sofitel Legend Old Cataract Aswan"

51 responses

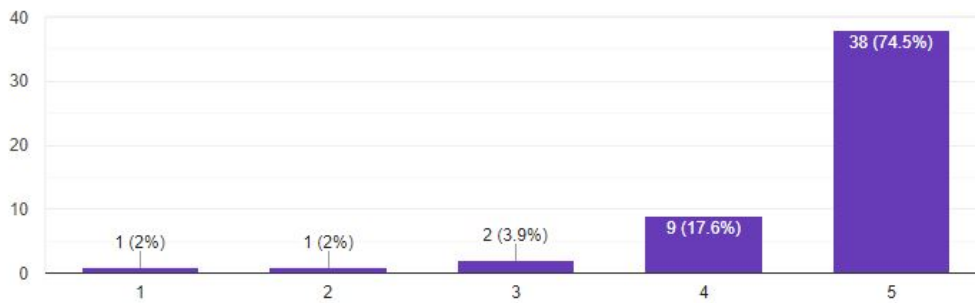


14. The name "Sofitel Legend Old Cataract Aswan"



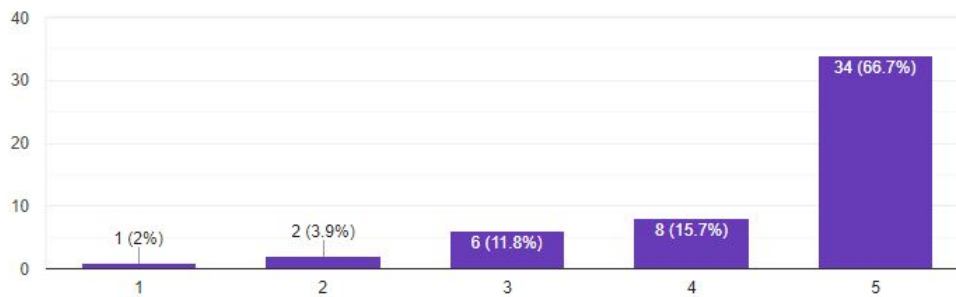
15. To know that so many historical figures were once here in "Sofitel Legend Old Cataract Aswan" makes it iconic

51 responses



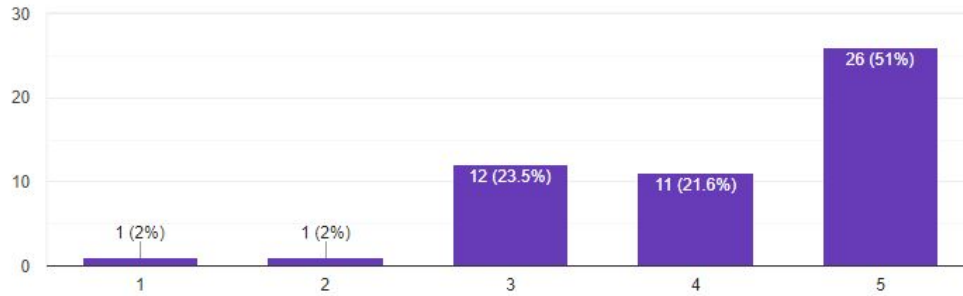
16. I feel that "Sofitel Legend Old Cataract Aswan" allows me to escape the modern world for a few moments

51 responses



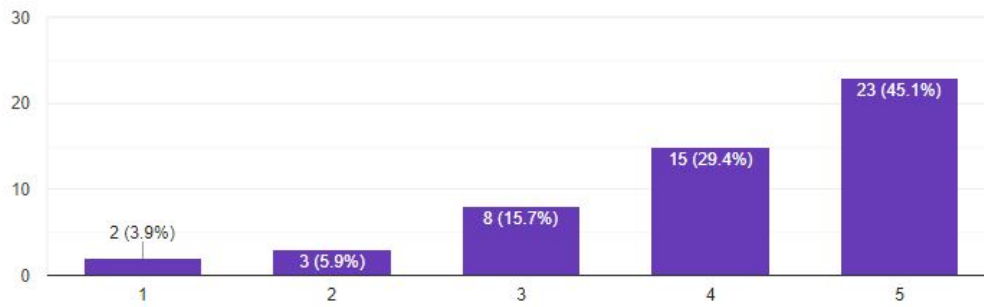
17. The story of "Sofitel Legend Old Cataract Aswan" always fascinates me

51 responses



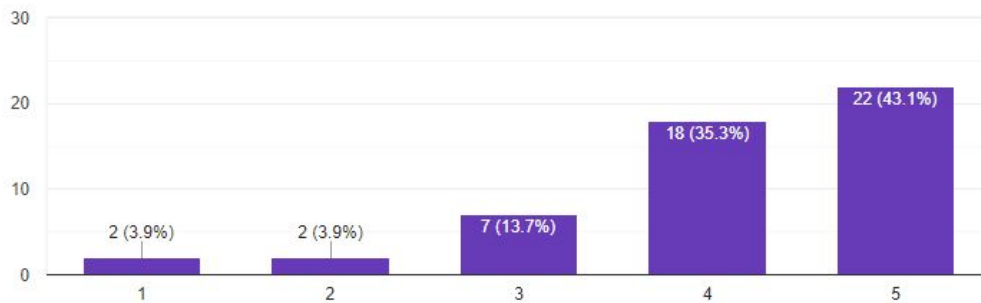
18. Every time I come to "Sofitel Legend Old Cataract Aswan" I still feel surprised by the fine details

51 responses



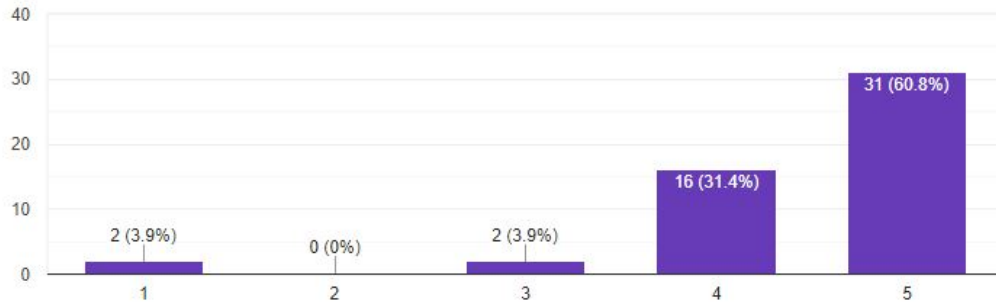
19. I sometimes feel the aura of historical characters who once were in "Sofitel Legend Old Cataract Aswan"

51 responses



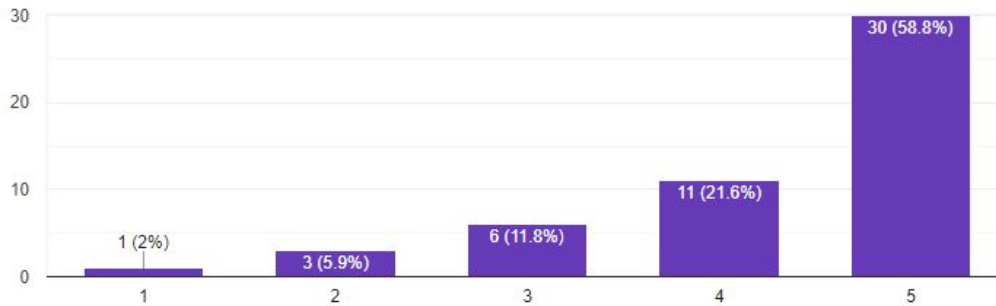
20. I am passionate about "Sofitel Legend Old Cataract Aswan"

51 responses



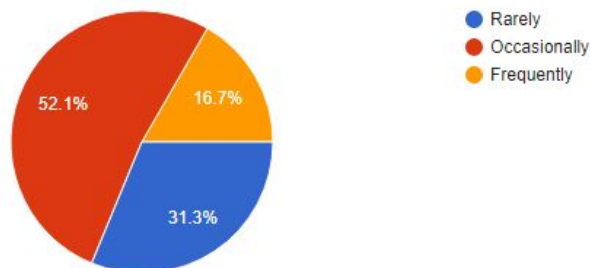
21. I like to invite friends and colleagues to meet at "Sofitel Legend Old Cataract Aswan"

51 responses



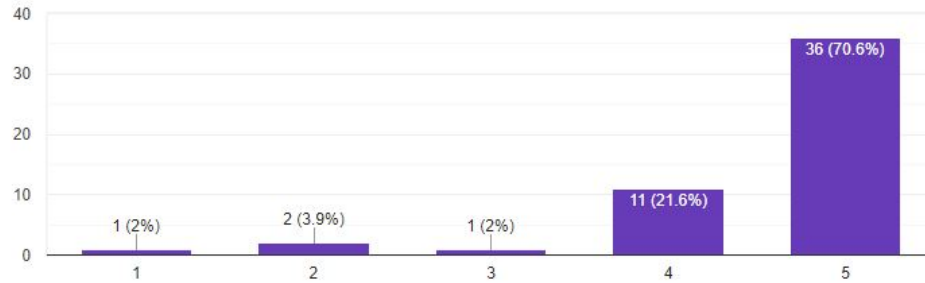
22. How often do you go to "Sofitel Legend Old Cataract Aswan"?

48 responses



23. "Sofitel Legend Old Cataract Aswan" is well known for its long history

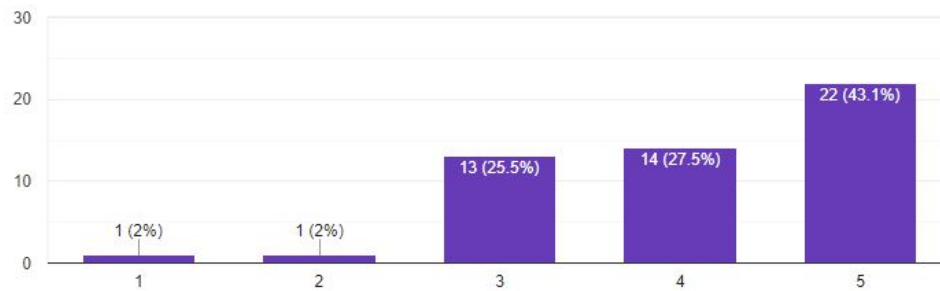
51 responses



The following statements are asking about your attitude towards the past:

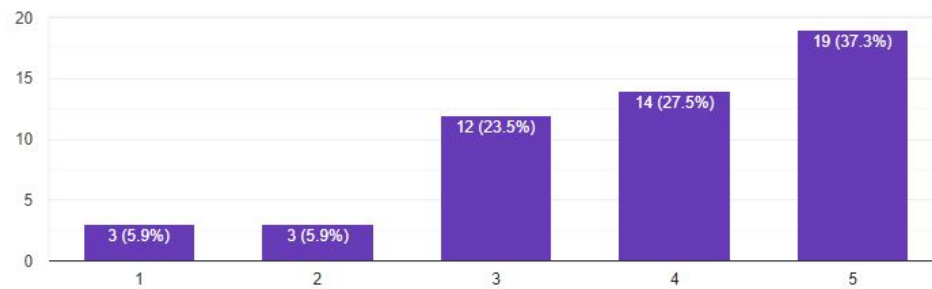
24. Things used to be better in the old days

51 responses



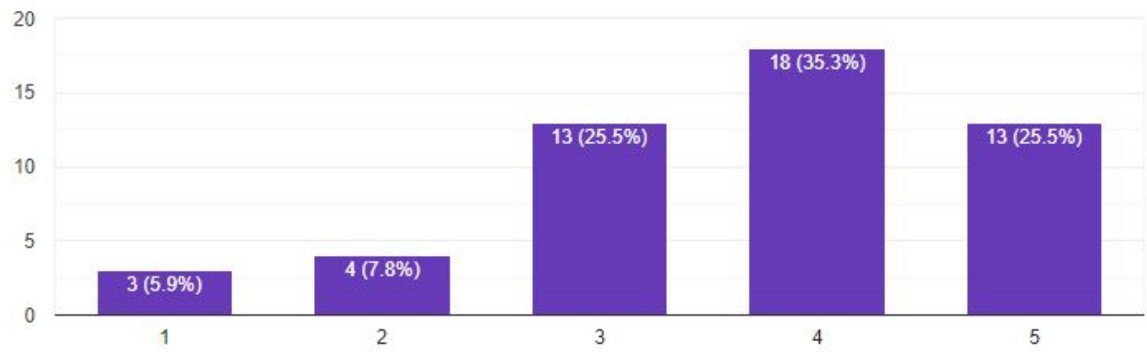
25. Products are getting less and less durable

51 responses



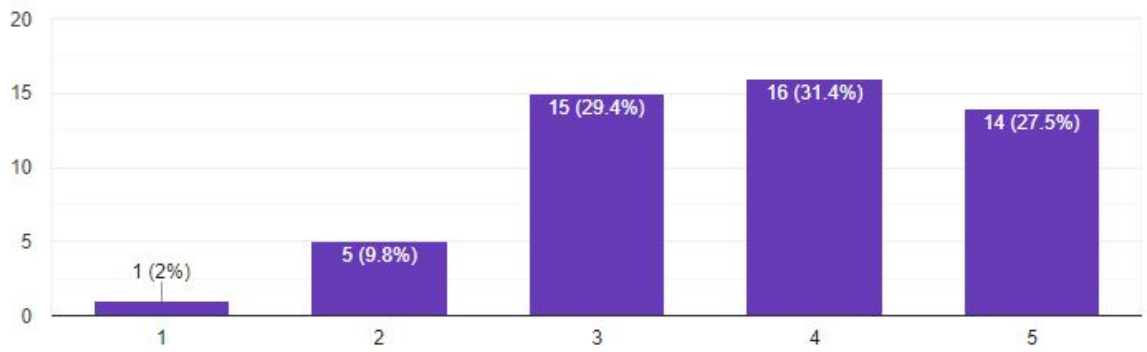
26. Technological change will insure a brighter future

51 responses



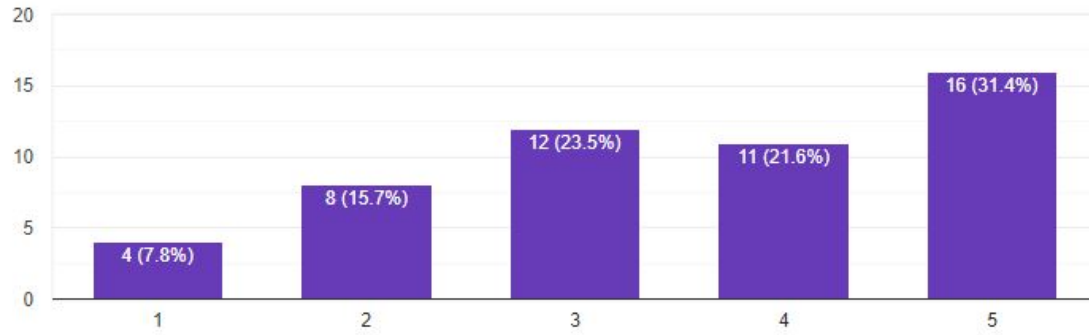
27. There is a steady improvement in human welfare

51 responses



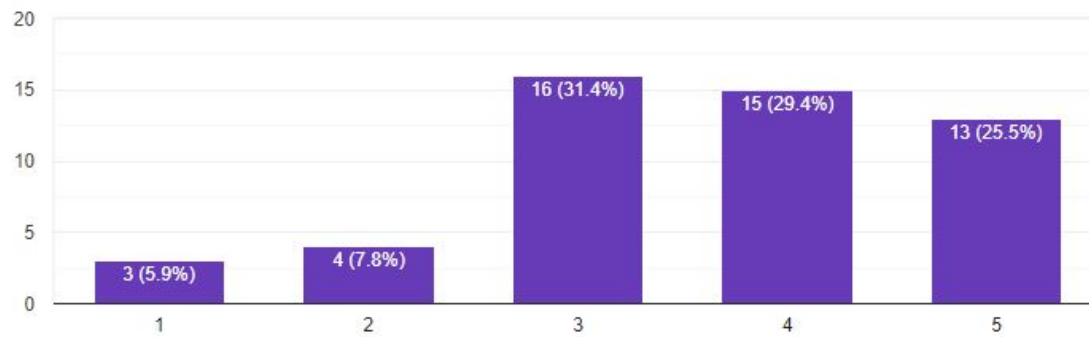
28. We are experiencing a decline in the quality of life

51 responses



29. Modern business constantly builds a brighter future

51 responses

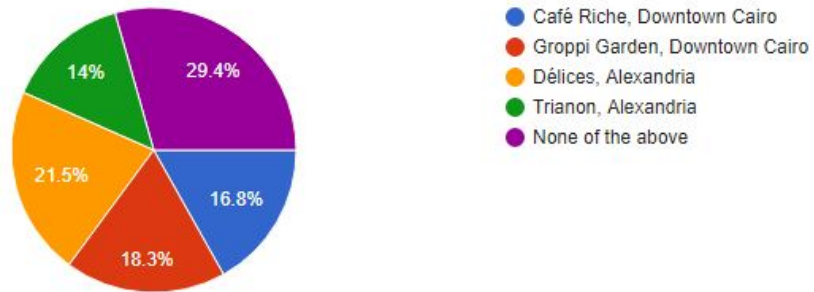


8.2 Restaurants and Cafés

8.2.1 Café Riche

Which of the following restaurants & cafés you occasionally visit?

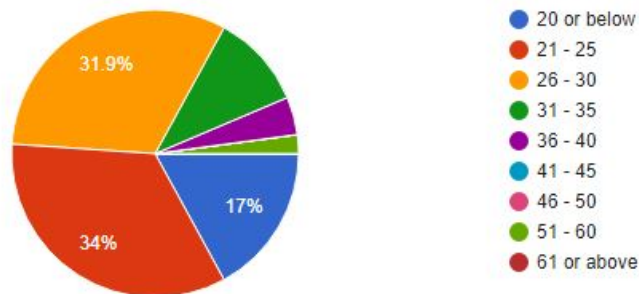
279 responses



Café Riche, Downtown Cairo

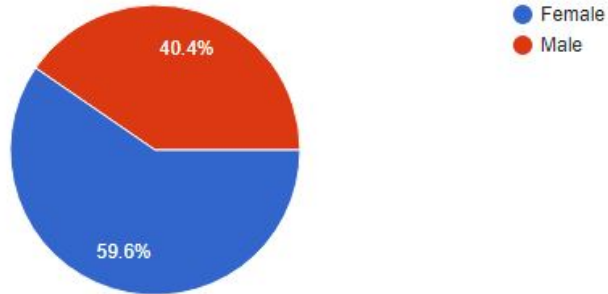
1. Age

47 responses



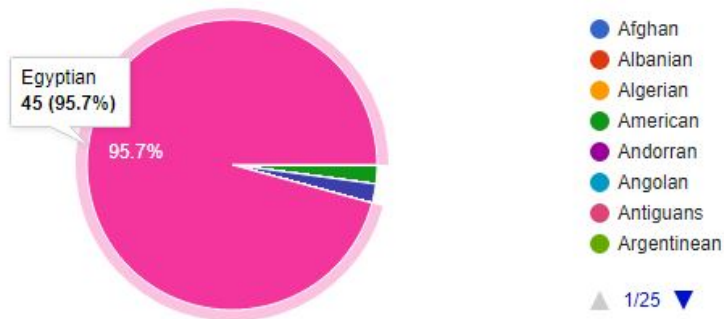
2. Gender

47 responses



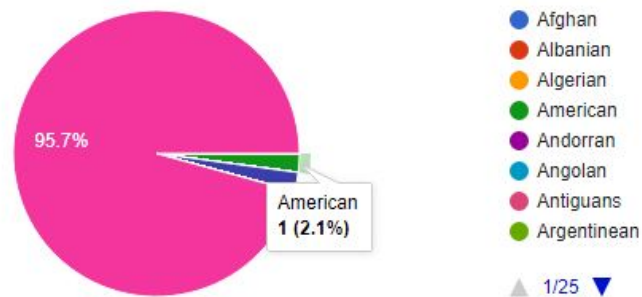
3. Nationality

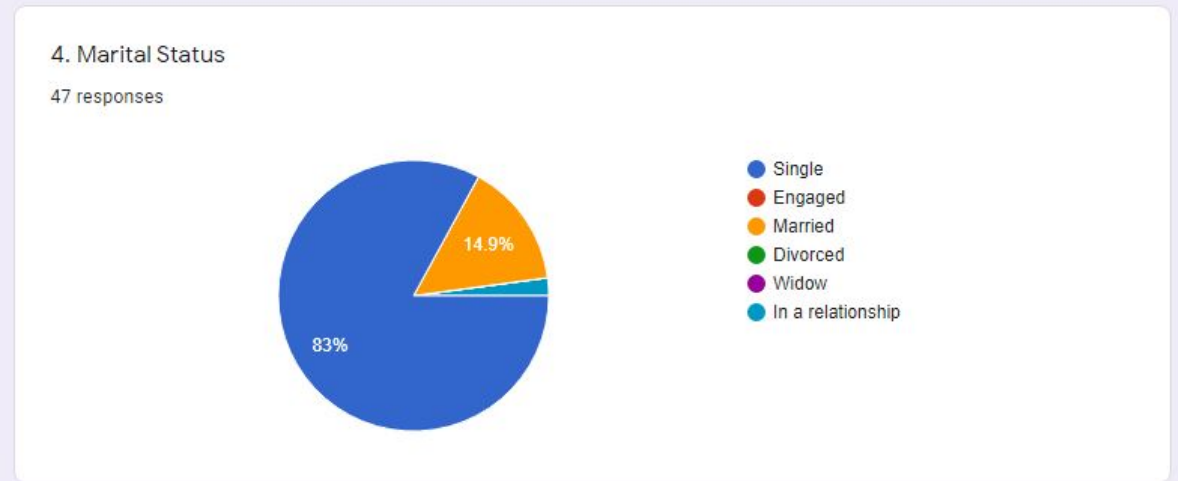
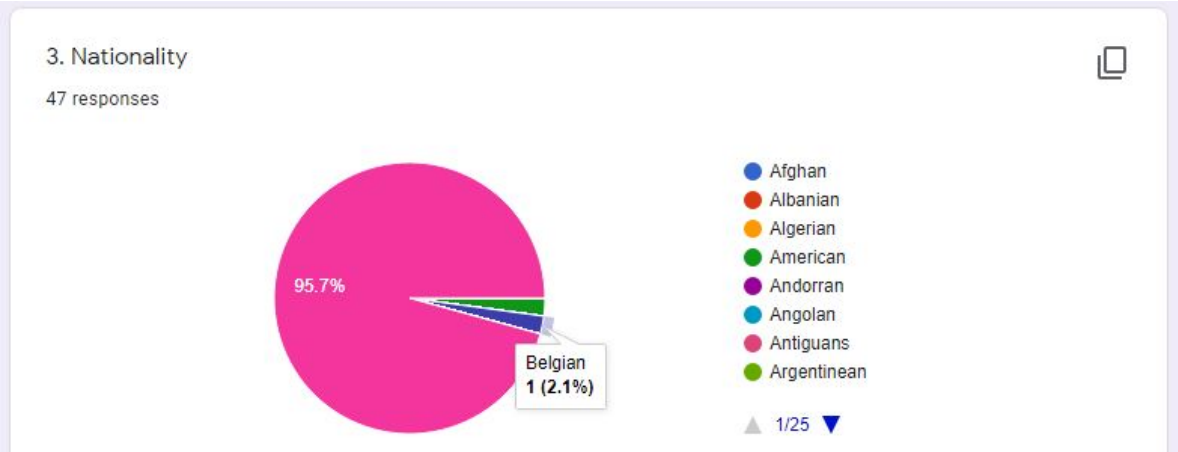
47 responses



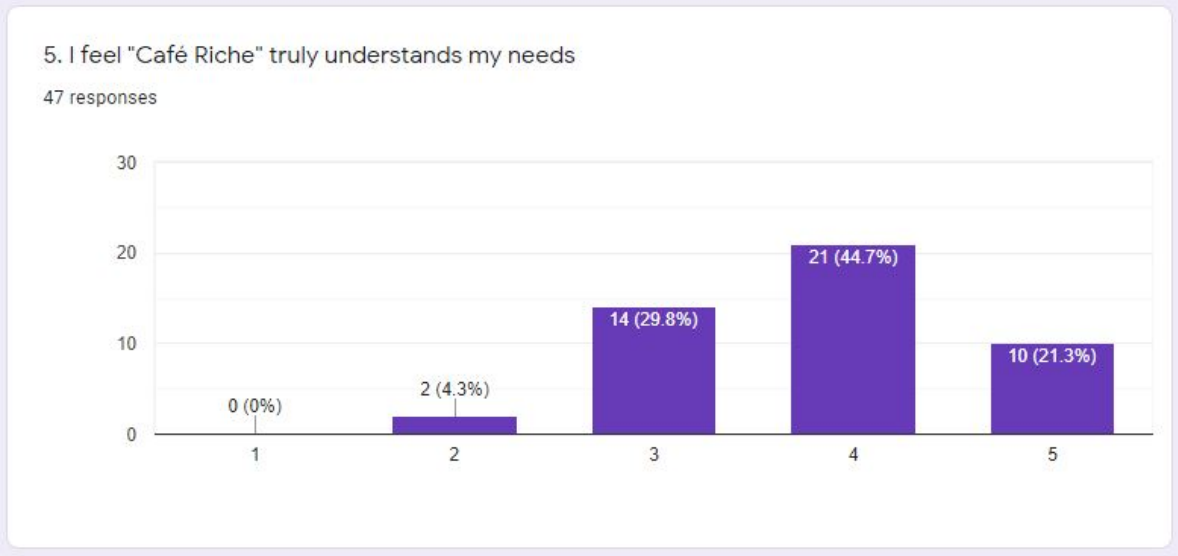
3. Nationality

47 responses

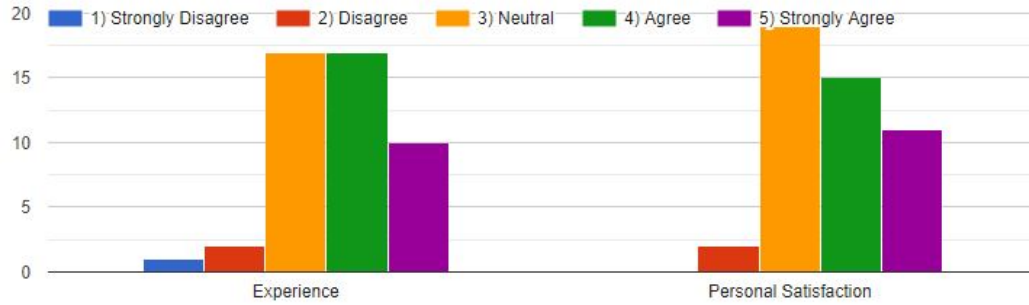




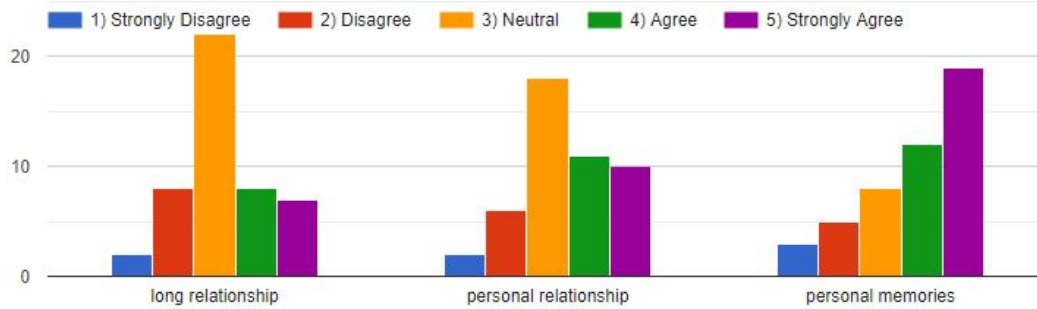
On a scale from 1 to 5, please rate the following statements:



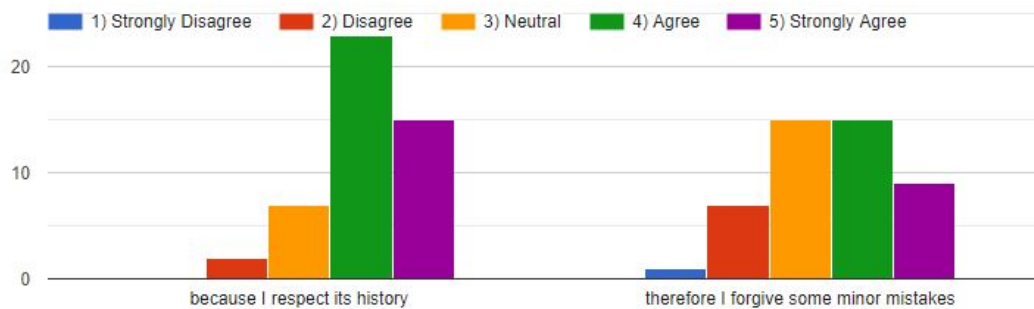
6. I trust "Café Riche" to always give me a great



7. With "Café Riche", I believe I have

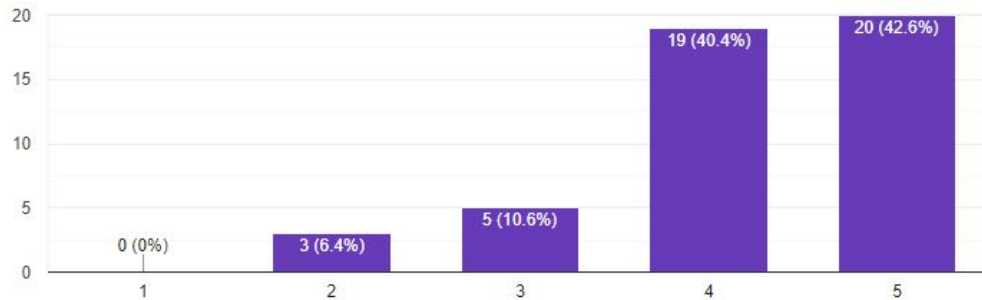


8. I love "Café Riche"



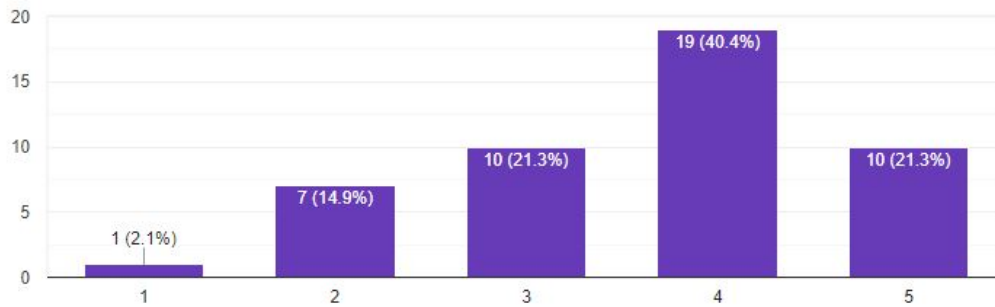
9. I feel inspired when I am in "Café Riche"

47 responses

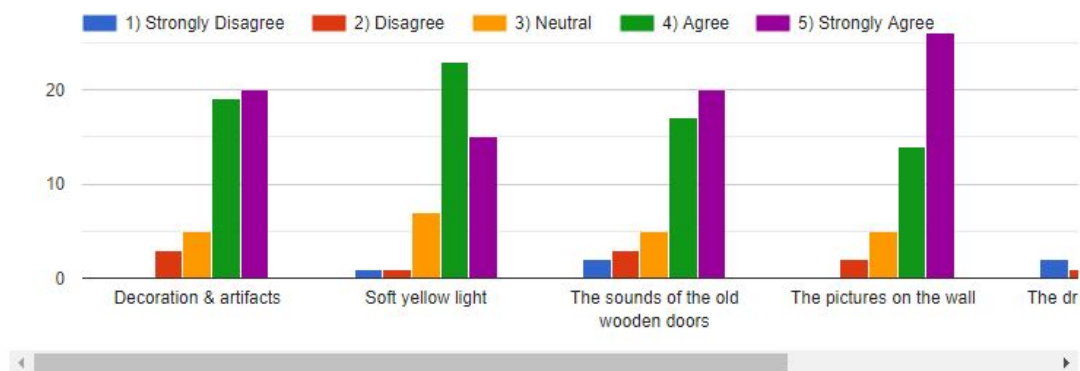


10. The scent of "Café Riche" stirs my memories

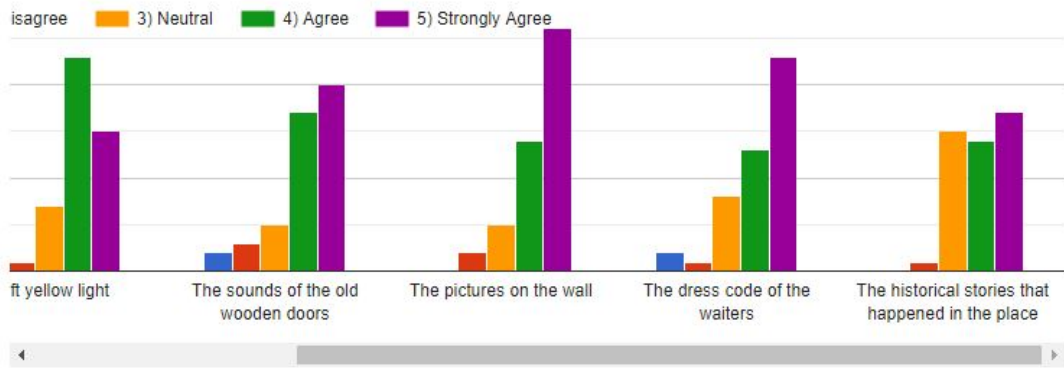
47 responses



11. To what extent do you believe the following factors in "Café Riche" make you imagine its past

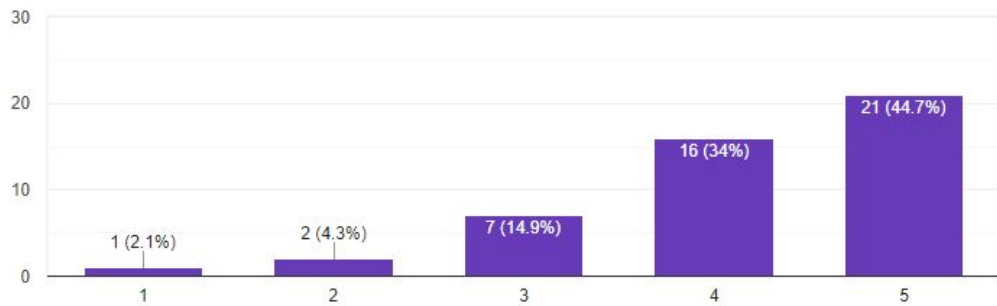


11. To what extent do you believe the following factors in "Café Riche" make you imagine its past



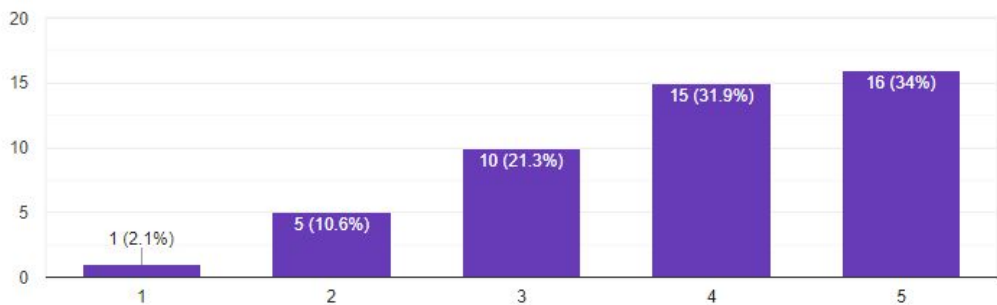
12. The old furniture in "Café Riche" complement its historical spirit

47 responses

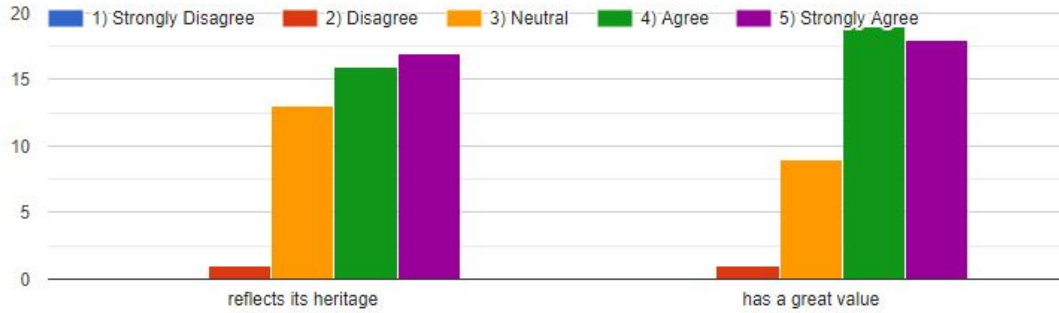


13. I feel authenticity in every corner of "Café Riche"

47 responses

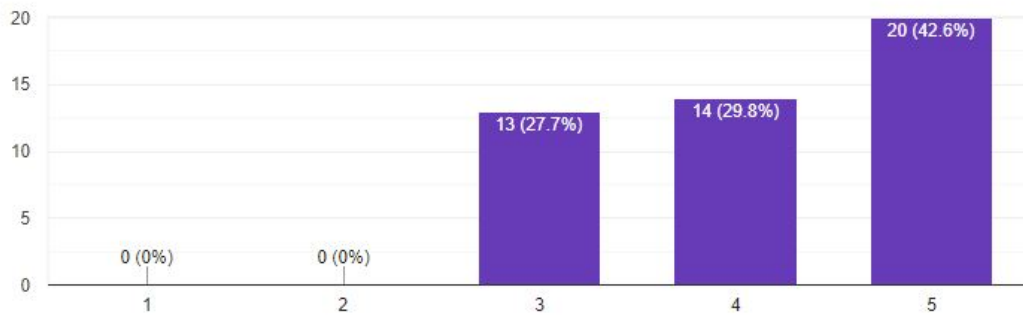


14. The name "Café Riche"



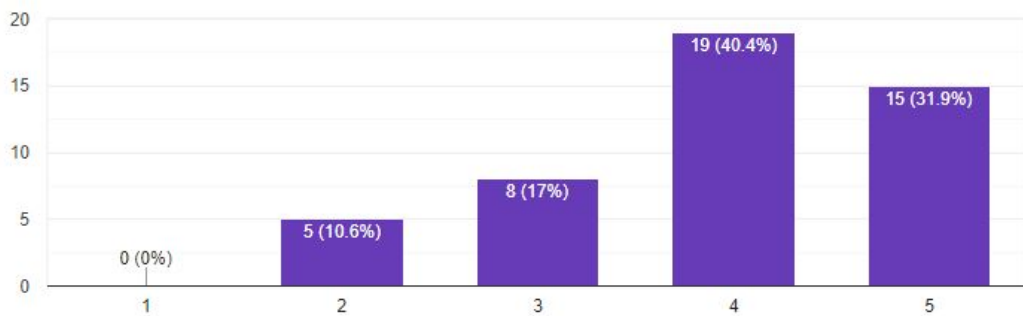
15. To know that so many historical figures were once here in "Café Riche" makes it iconic

47 responses



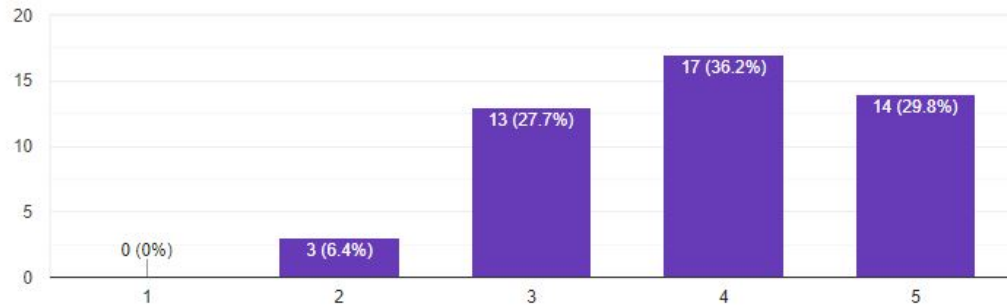
16. I feel that "Café Riche" allows me to escape the modern world for a few moments

47 responses



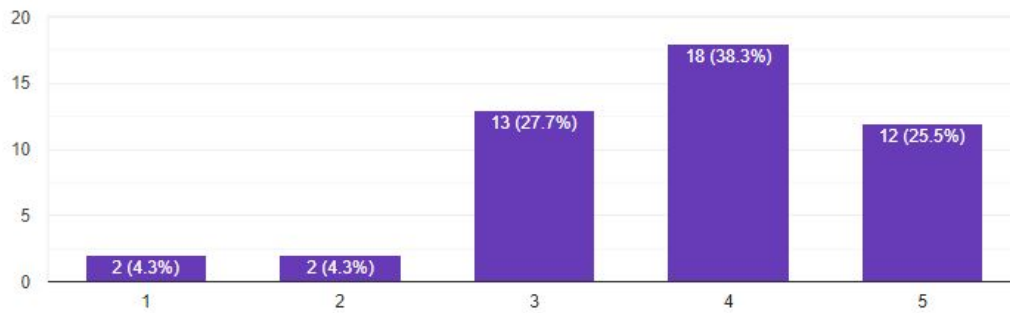
17. The story of "Café Riche" always fascinates me

47 responses



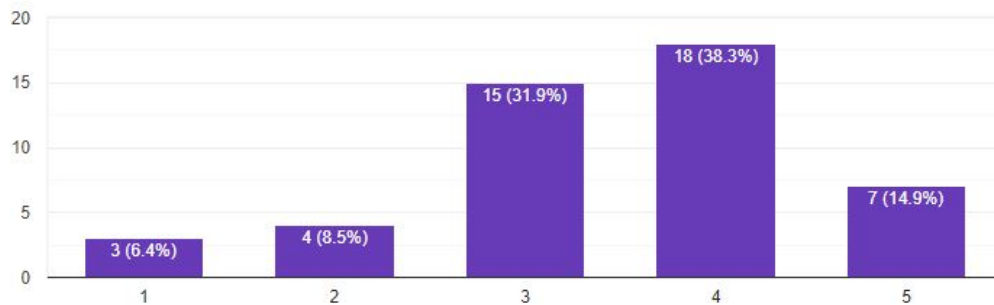
18. Every time I come to "Café Riche" I still feel surprised by the fine details

47 responses



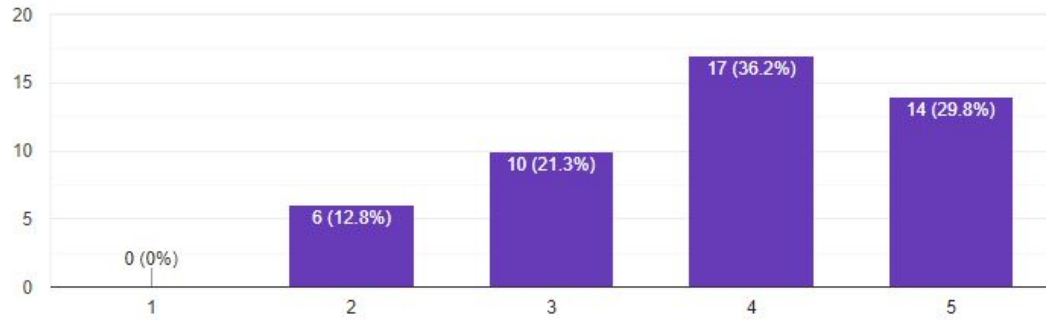
19. I sometimes feel the aura of historical characters who once were in "Café Riche"

47 responses



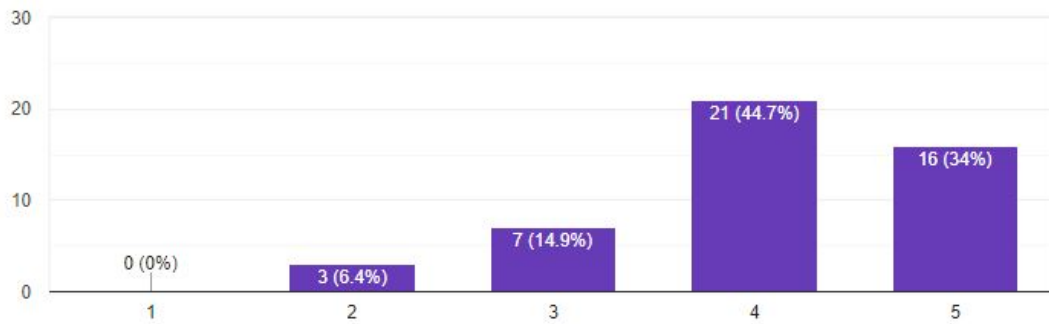
20. I am passionate about "Café Riche"

47 responses



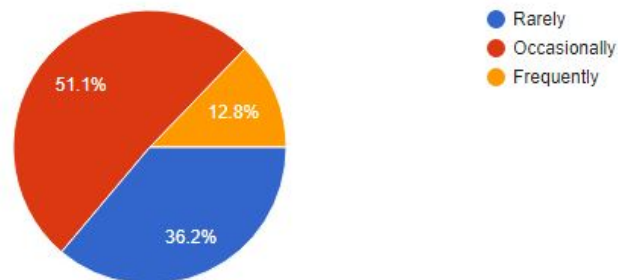
21. I like to invite friends and colleagues to meet at "Café Riche"

47 responses



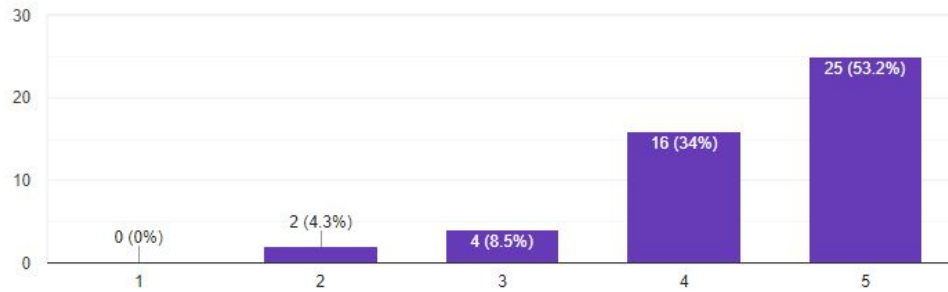
22. How often do you go to "Café Riche"?

47 responses



23. "Café Riche" is well known for its long history

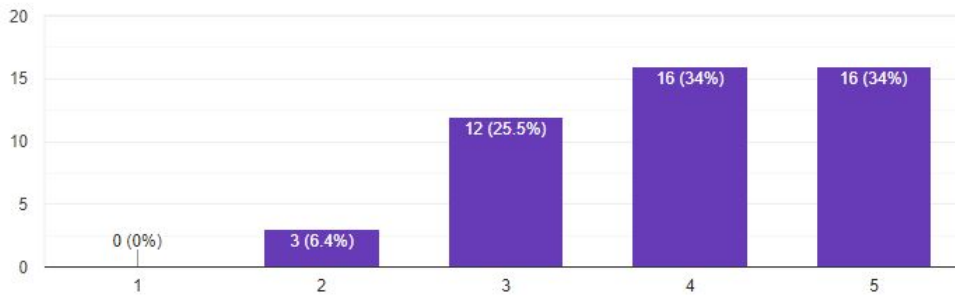
47 responses



The following statements are asking about your attitude towards the past:

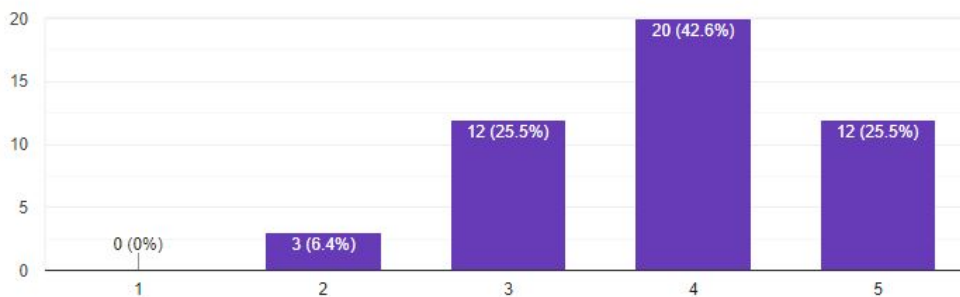
24. Things used to be better in the old days

47 responses



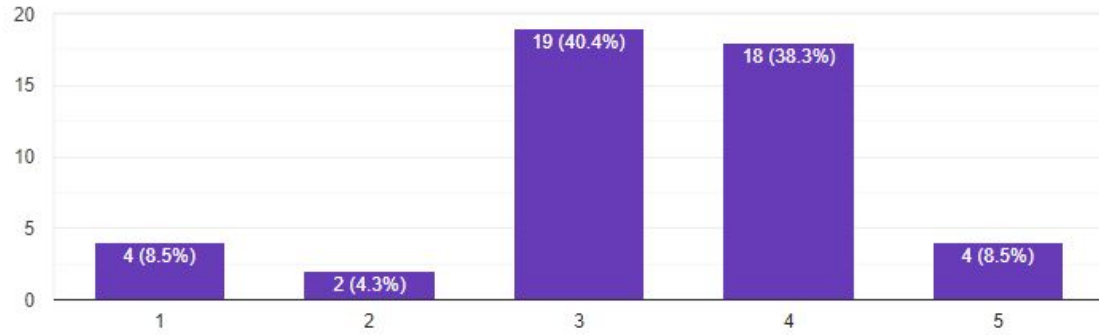
25. Products are getting less and less durable

47 responses



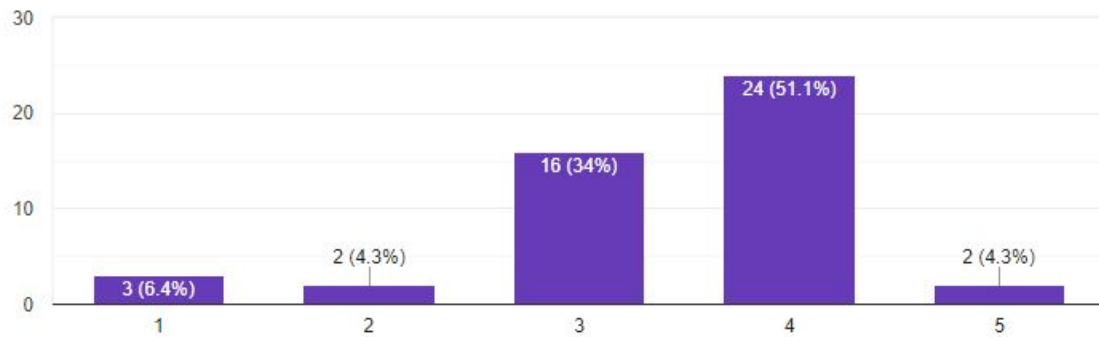
26. Technological change will insure a brighter future

47 responses



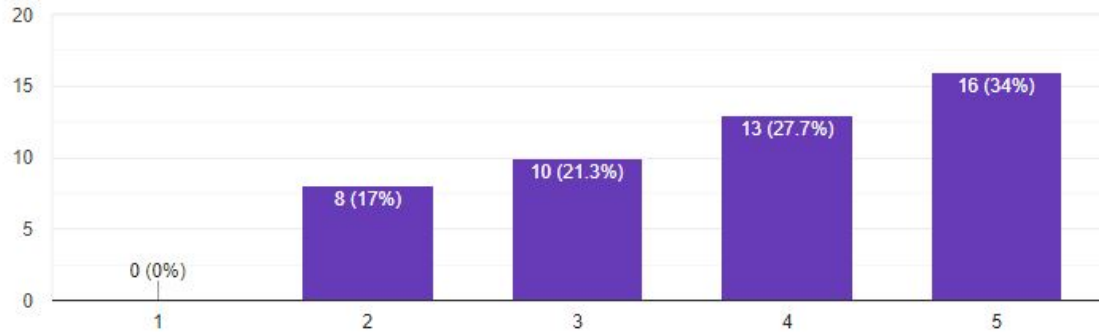
27. There is a steady improvement in human welfare

47 responses



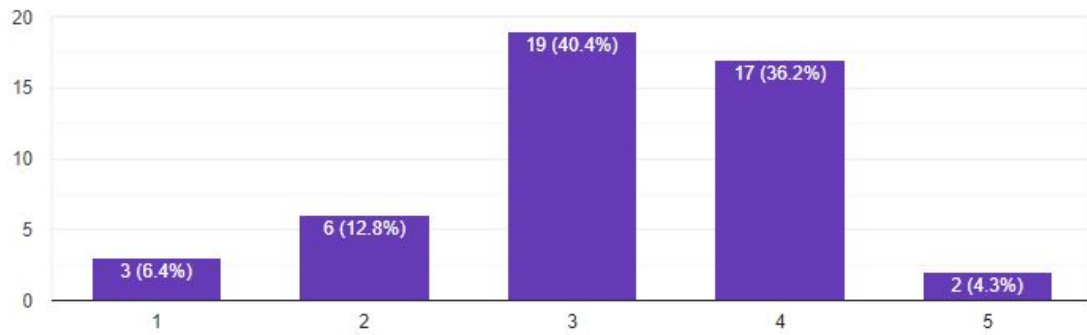
28. We are experiencing a decline in the quality of life

47 responses



29. Modern business constantly builds a brighter future

47 responses

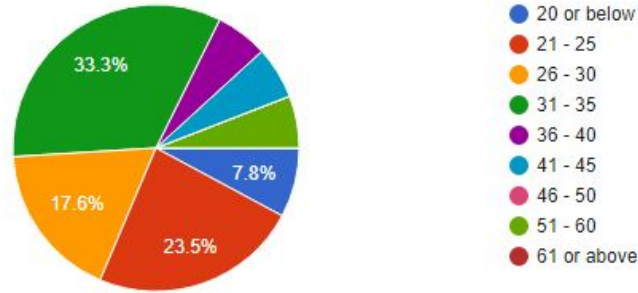


8.2.2 Groppi Garden

Groppi Garden, Downtown Cairo

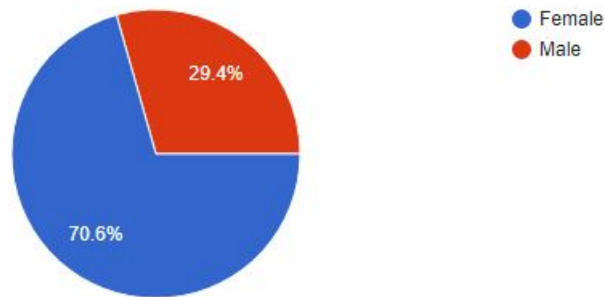
1. Age

51 responses



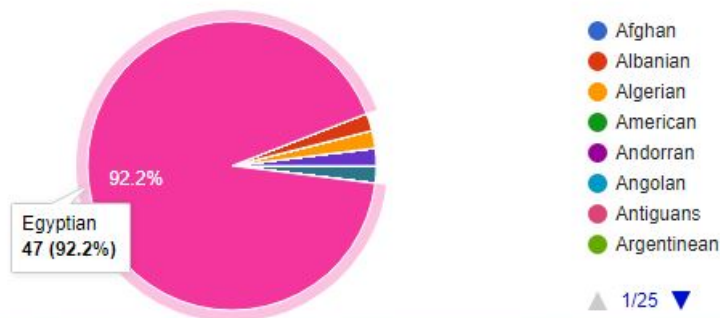
2. Gender

51 responses



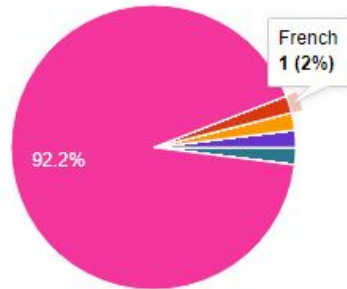
3. Nationality

51 responses



3. Nationality

51 responses

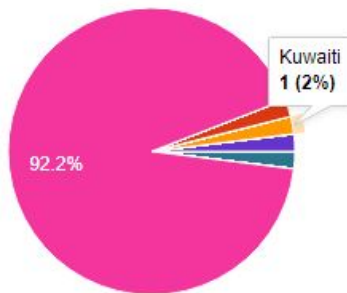


- Afghan
- Albanian
- Algerian
- American
- Andorran
- Angolan
- Antiguans
- Argentinean

▲ 1/25 ▼

3. Nationality

51 responses

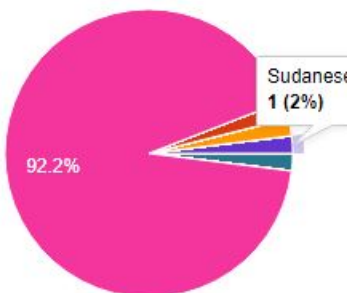


- Afghan
- Albanian
- Algerian
- American
- Andorran
- Angolan
- Antiguans
- Argentinean

▲ 1/25 ▼

3. Nationality

51 responses

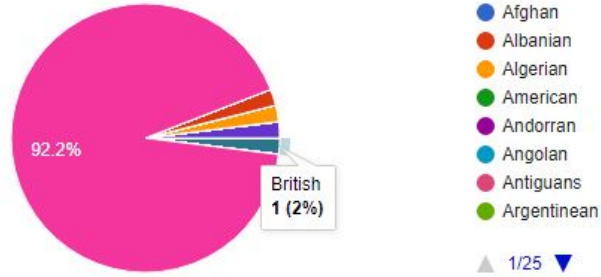


- Afghan
- Albanian
- Algerian
- American
- Andorran
- Angolan
- Antiguans
- Argentinean

▲ 1/25 ▼

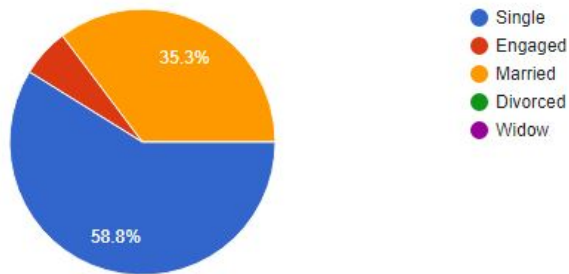
3. Nationality

51 responses



4. Marital Status

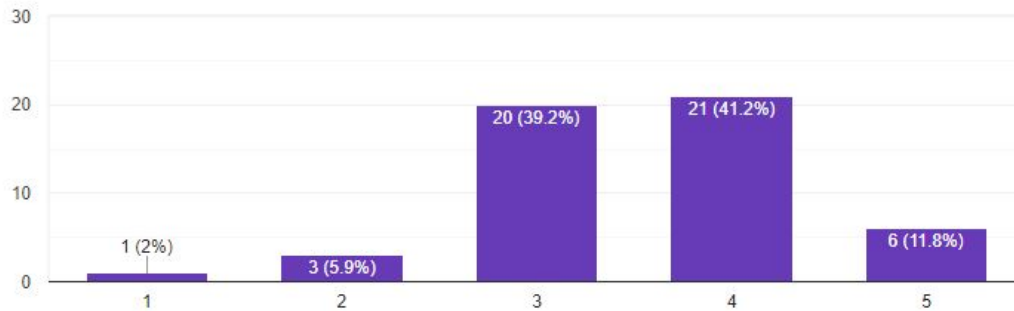
51 responses



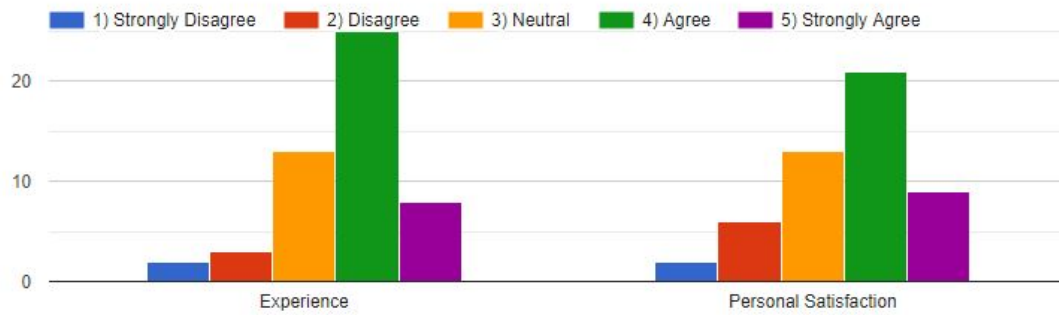
On a scale from 1 to 5, please rate the following statements:

5. I feel "Gropi" truly understands my needs

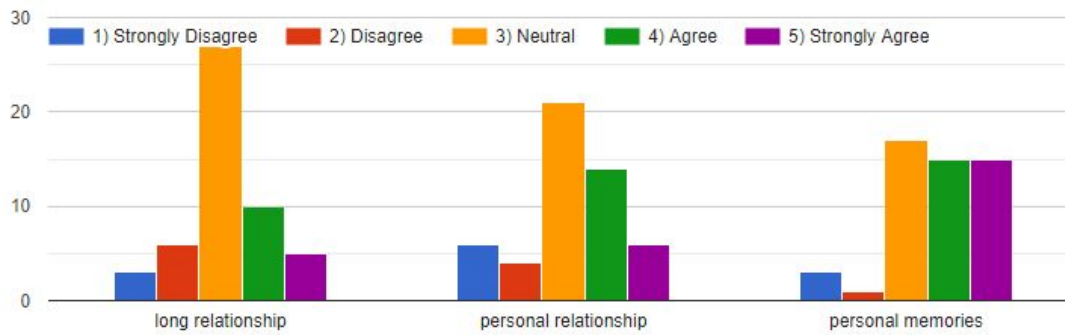
51 responses



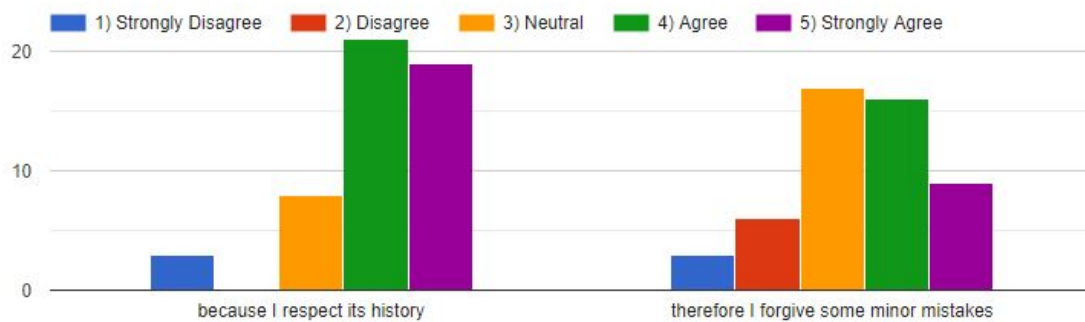
6. I trust "Groppi" to always give me a great



7. With "Groppi", I believe I have

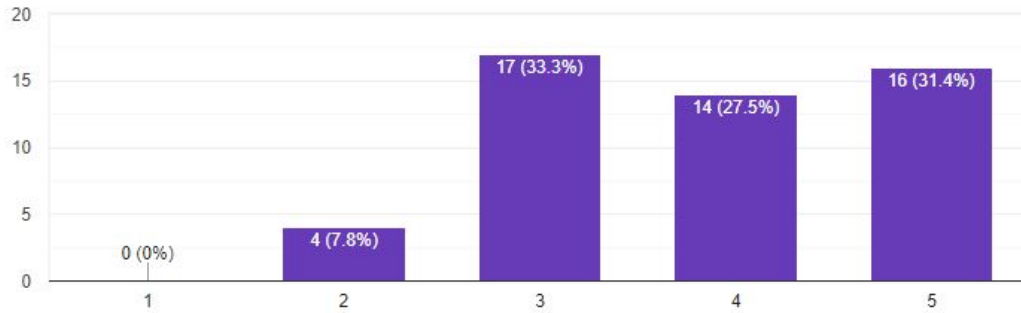


8. I love "Groppi"



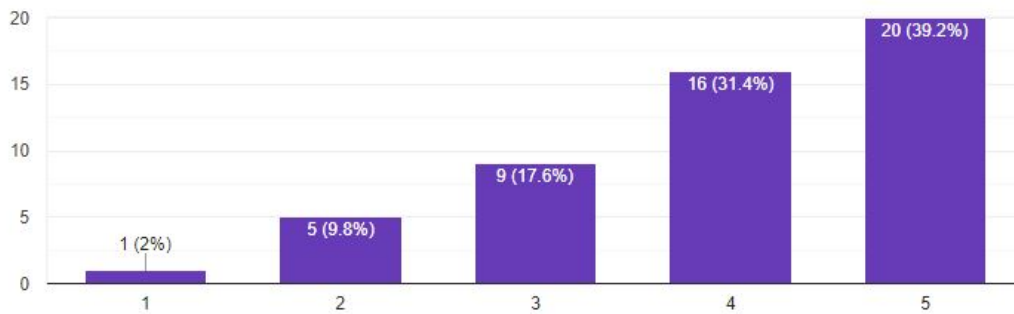
9. I feel inspired when I am in "Groppi"

51 responses

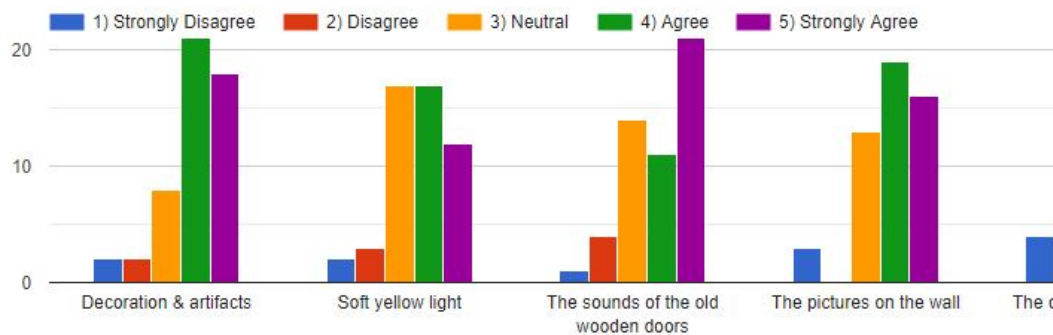


10. The scent of "Groppi" stirs my memories

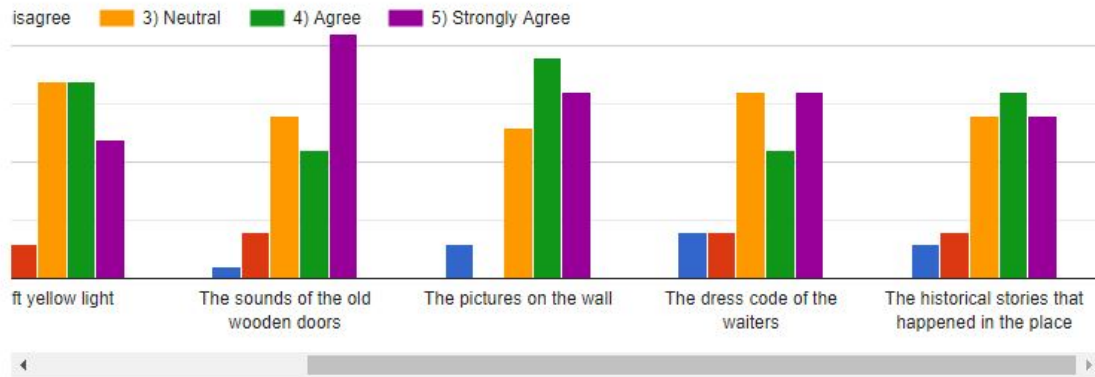
51 responses



11. To what extent do you believe the following factors in "Groppi" make you imagine its past

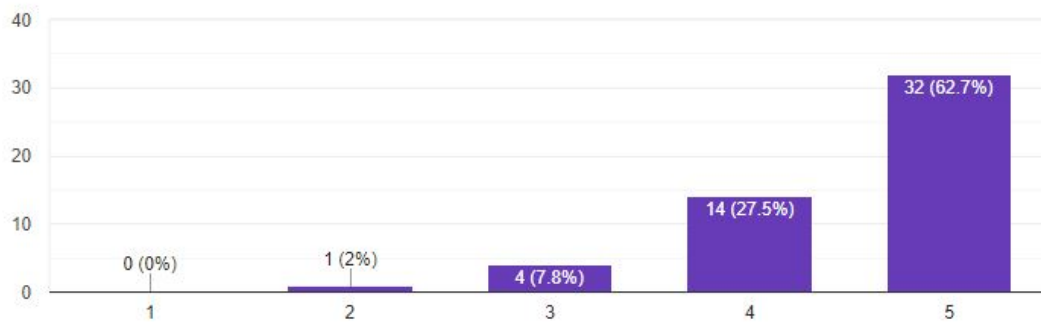


11. To what extent do you believe the following factors in "Groppi" make you imagine its past



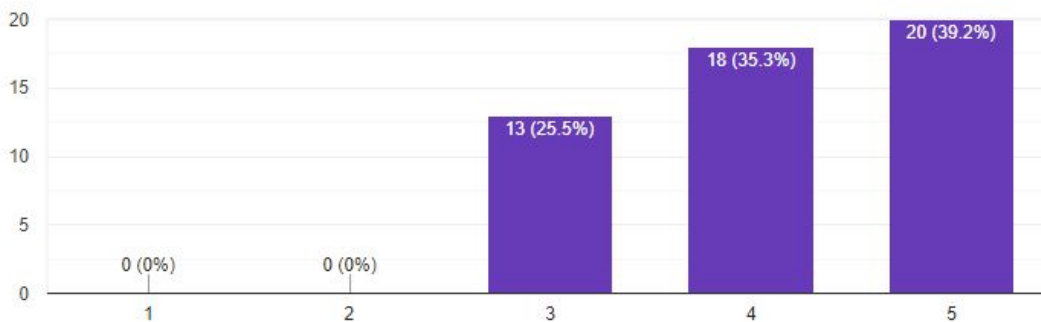
12. The old furniture in "Groppi" complement its historical spirit

51 responses

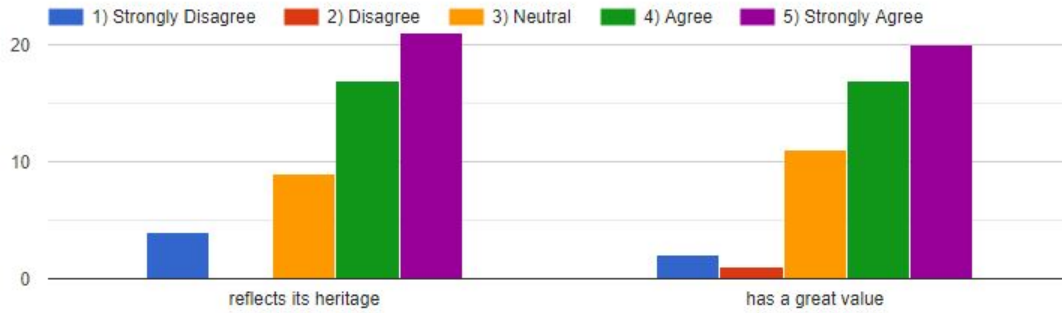


13. I feel authenticity in every corner of "Groppi"

51 responses

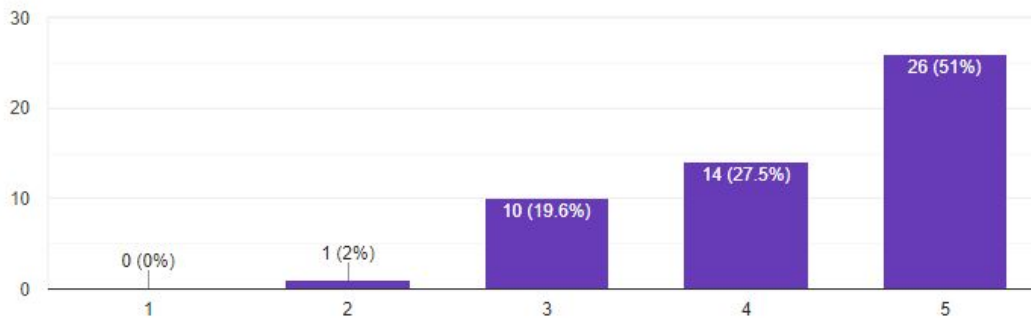


14. The name "Groppi"



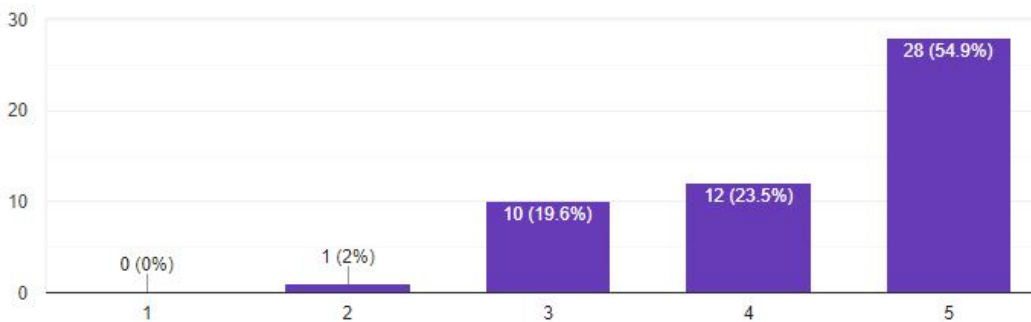
15. To know that so many historical figures were once here in "Groppi" makes it iconic

51 responses



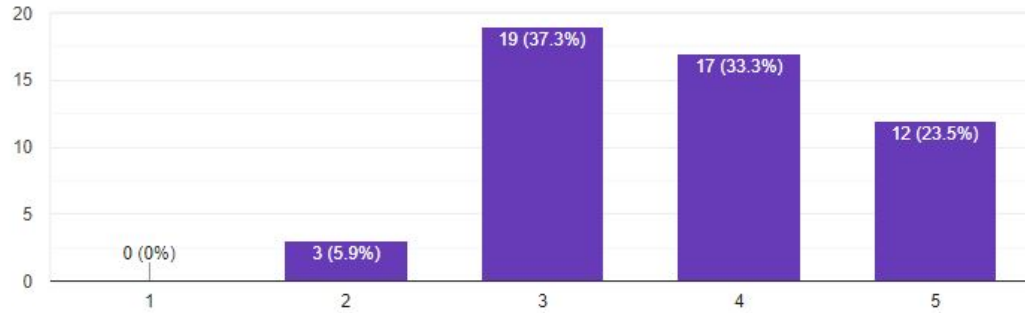
16. I feel that "Groppi" allows me to escape the modern world for a few moments

51 responses



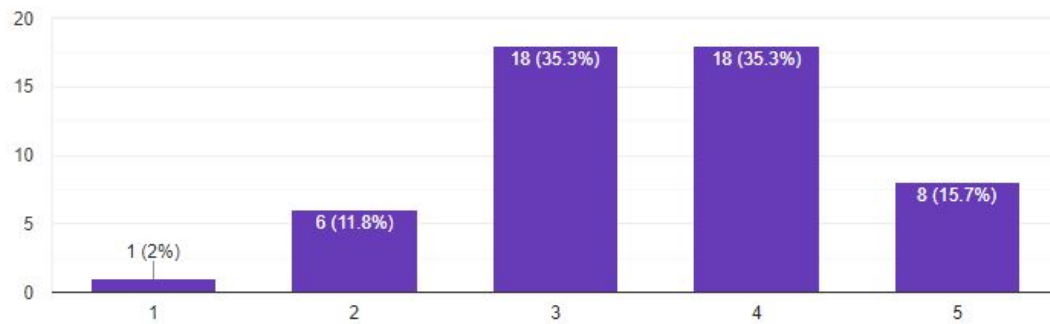
17. The story of "Groppi" always fascinates me

51 responses



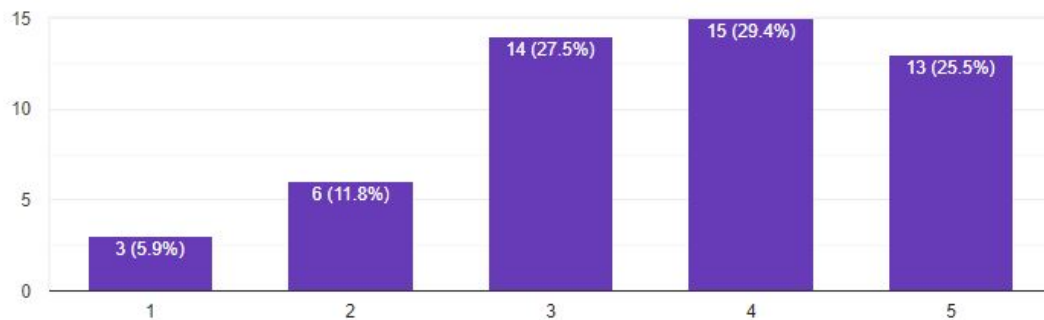
18. Every time I come to "Groppi" I still feel surprised by the fine details

51 responses



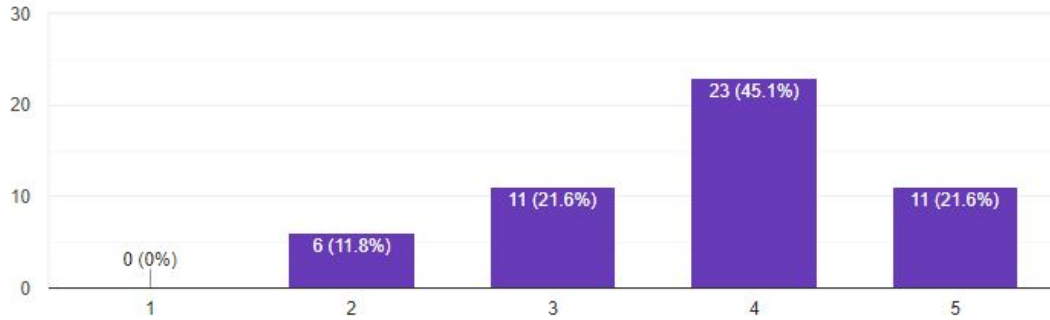
19. I sometimes feel the aura of historical characters who once were in "Groppi"

51 responses



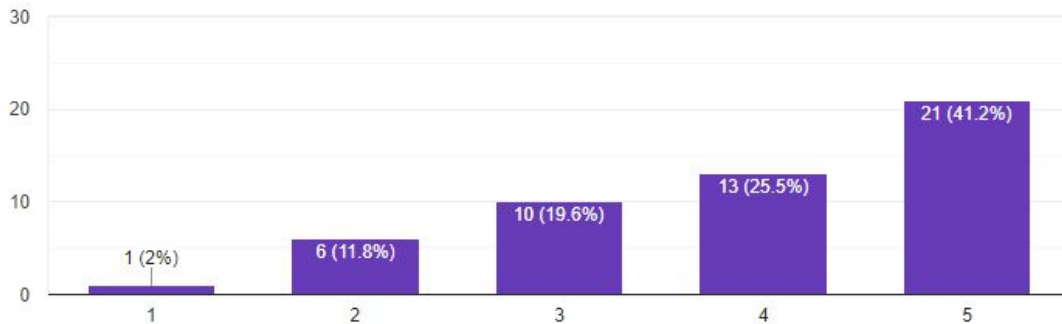
20. I am passionate about "Groppi"

51 responses



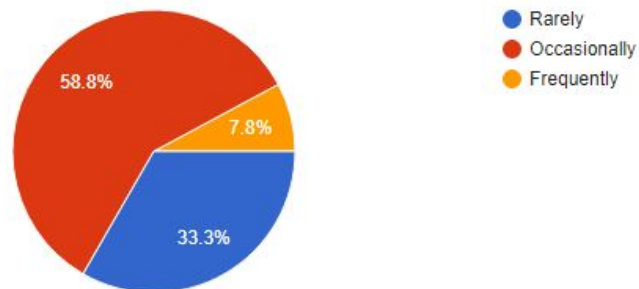
21. I like to invite friends and colleagues to meet at "Groppi"

51 responses



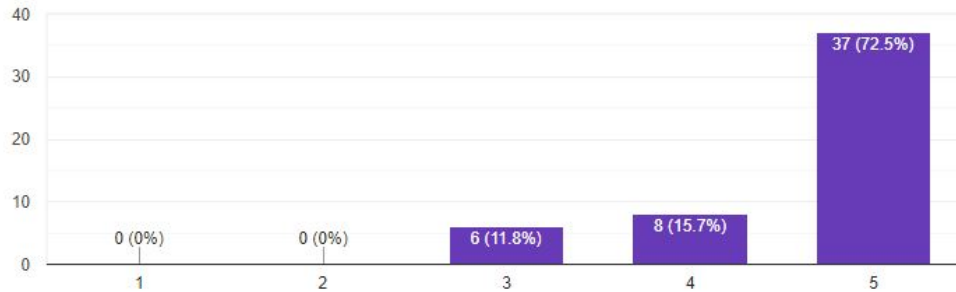
22. How often do you go to "Groppi"?

51 responses



23. "Groppi" is well known for its long history

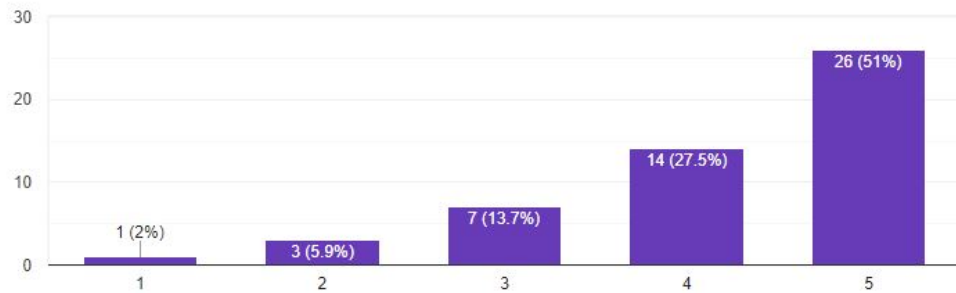
51 responses



The following statements are asking about your attitude towards the past:

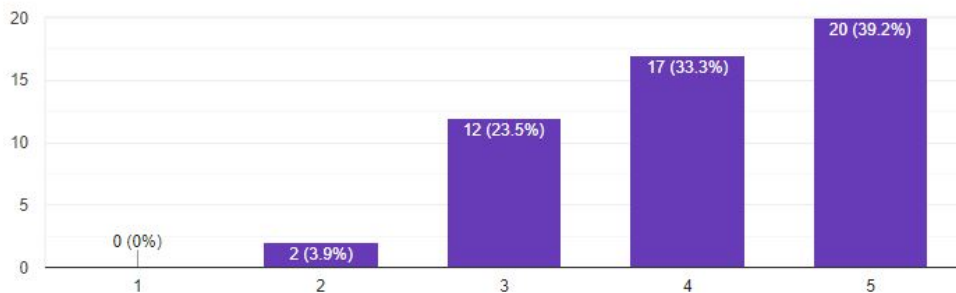
24. Things used to be better in the old days

51 responses



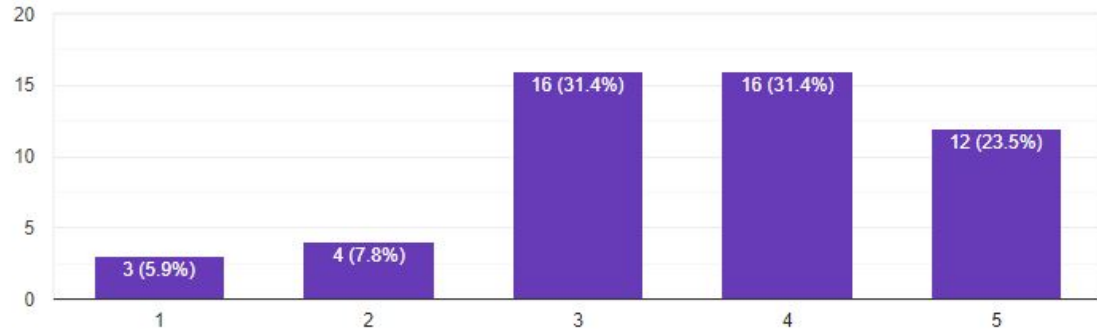
25. Products are getting less and less durable

51 responses



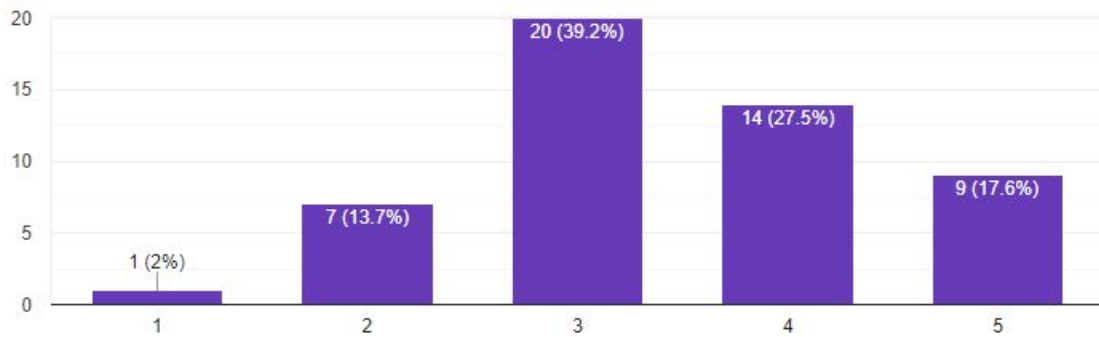
26. Technological change will insure a brighter future

51 responses



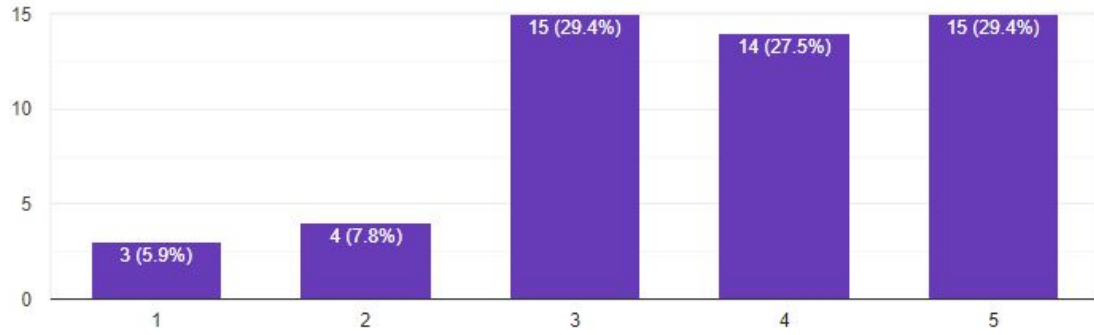
27. There is a steady improvement in human welfare

51 responses



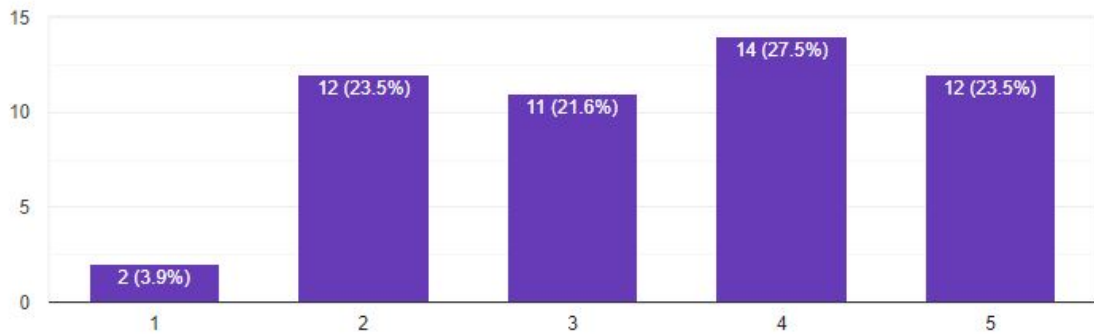
28. We are experiencing a decline in the quality of life

51 responses



29. Modern business constantly builds a brighter future

51 responses

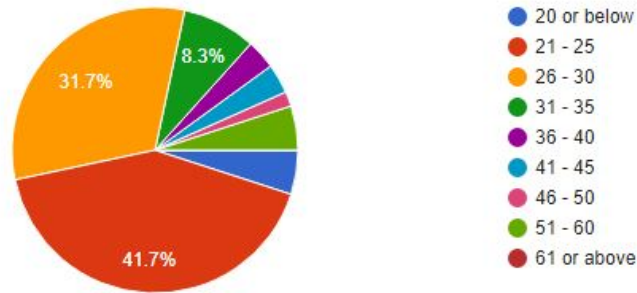


8.2.3 Délices

Délices, Alexandria

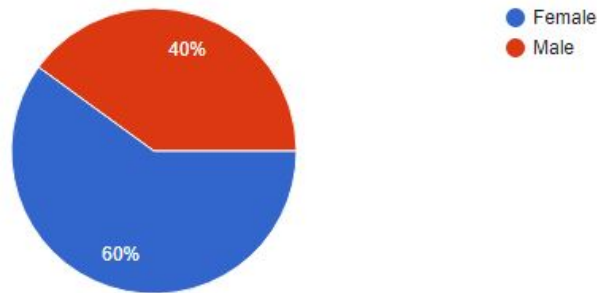
1. Age

60 responses



2. Gender

60 responses



3. Nationality

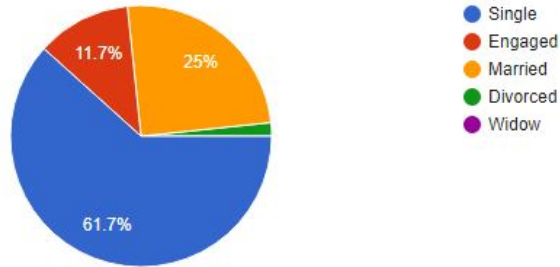
60 responses



▲ 1/25 ▼

4. Marital Status

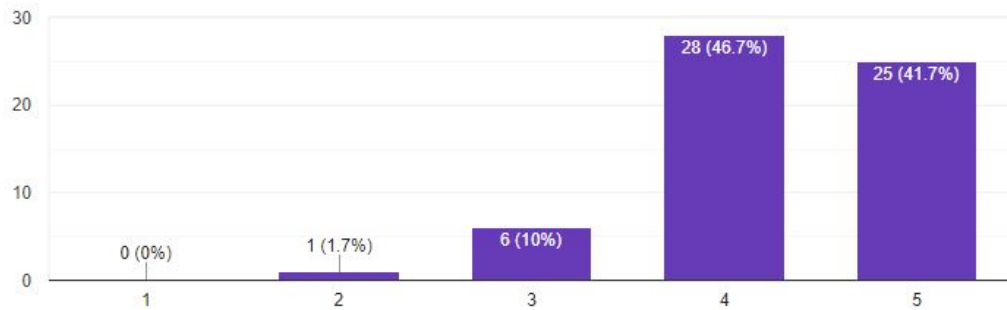
60 responses



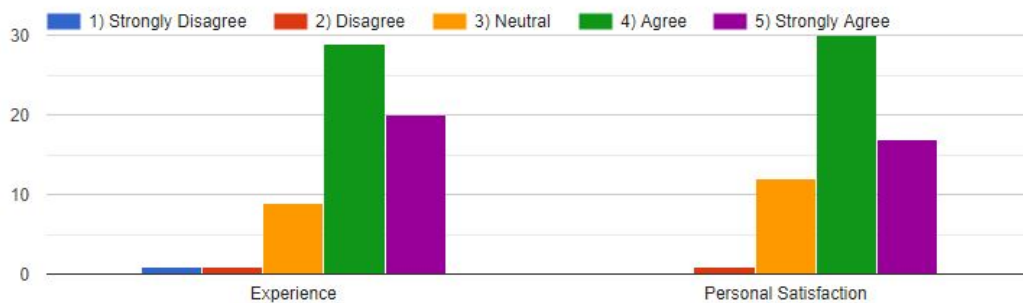
On a scale from 1 to 5, please rate the following statements:

5. I feel "Délices" truly understands my needs

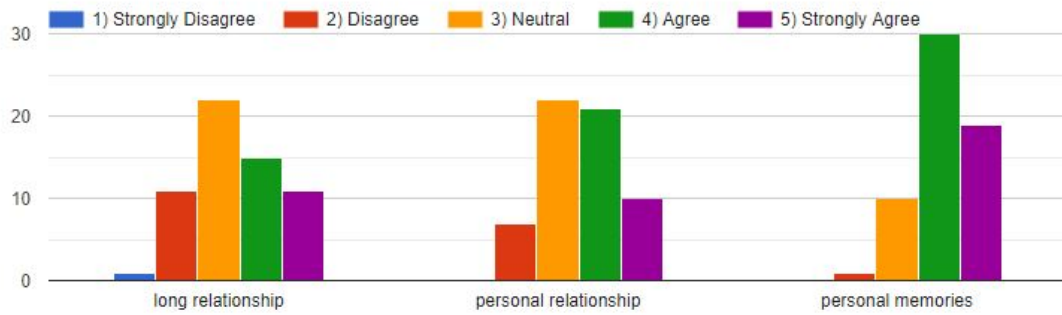
60 responses



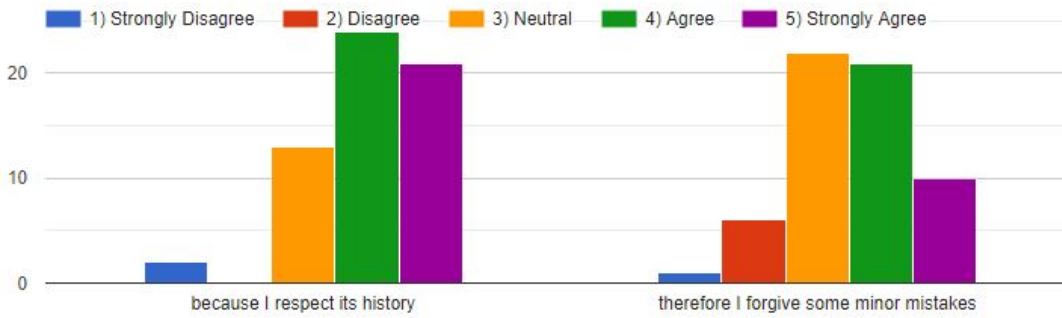
6. I trust "Délices" to always give me a great



7. With "Délices", I believe I have

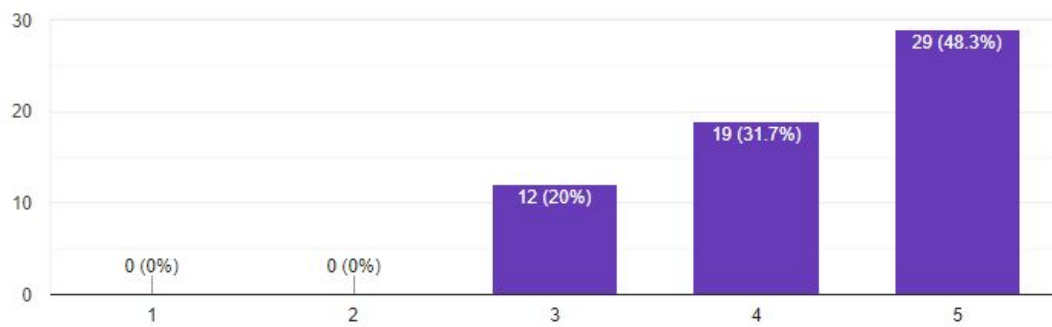


8. I love "Délices"



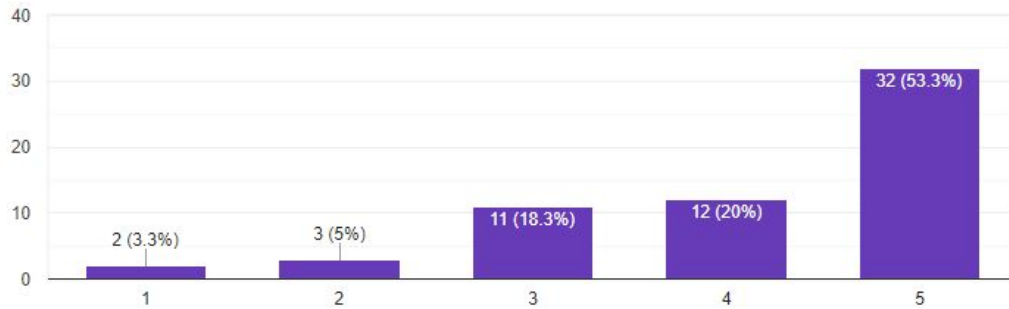
9. I feel inspired when I am in "Délices"

60 responses

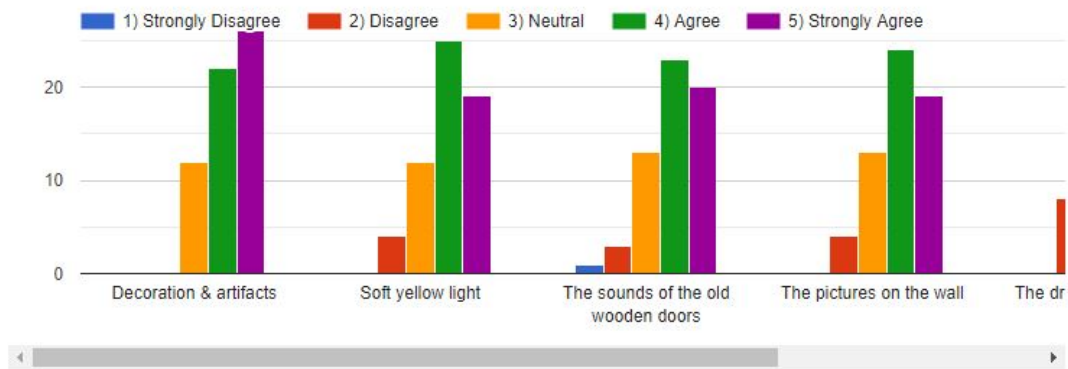


10. The scent of "Délices" stirs my memories

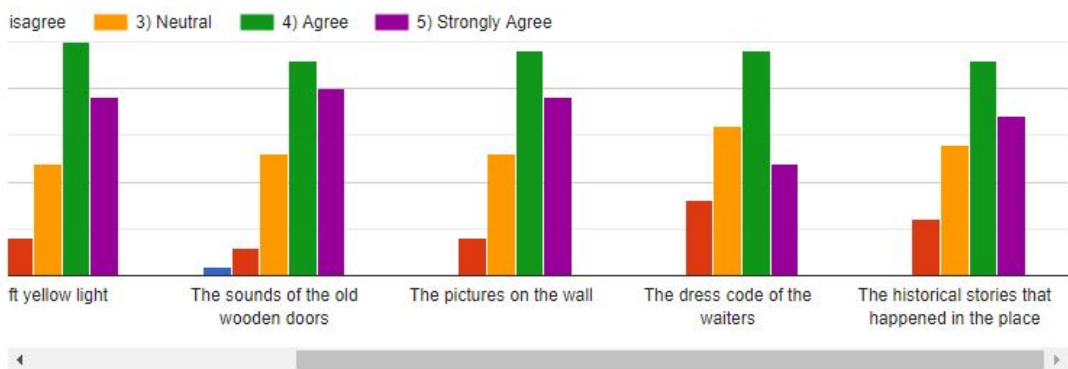
60 responses



11. To what extent do you believe the following factors in "Délices" make you imagine its past

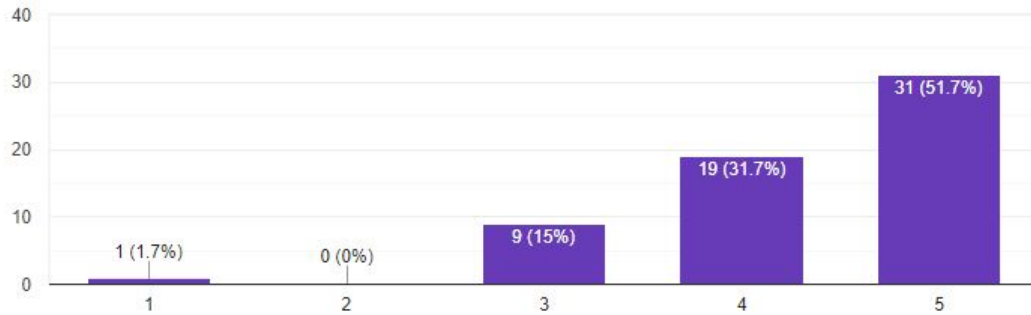


11. To what extent do you believe the following factors in "Délices" make you imagine its past



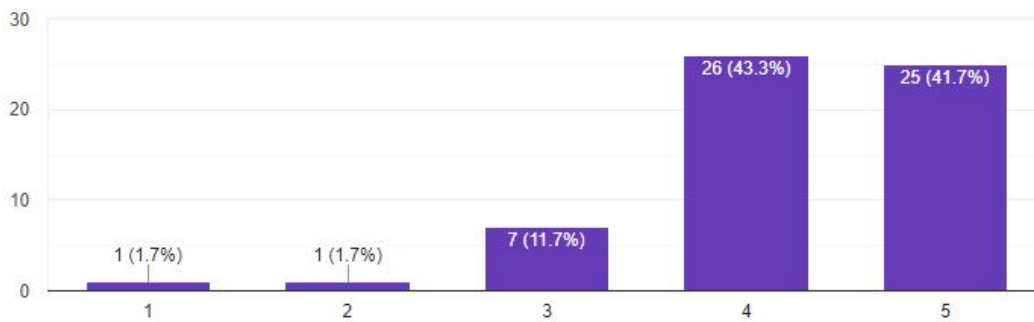
12. The old furniture in "Délices" complement its historical spirit

60 responses

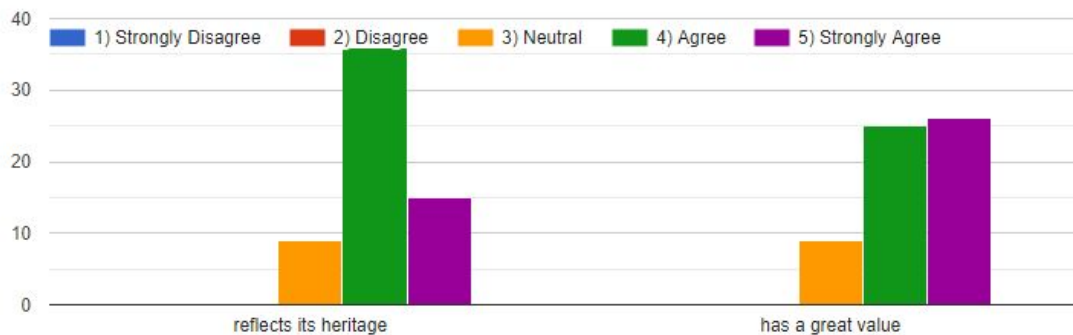


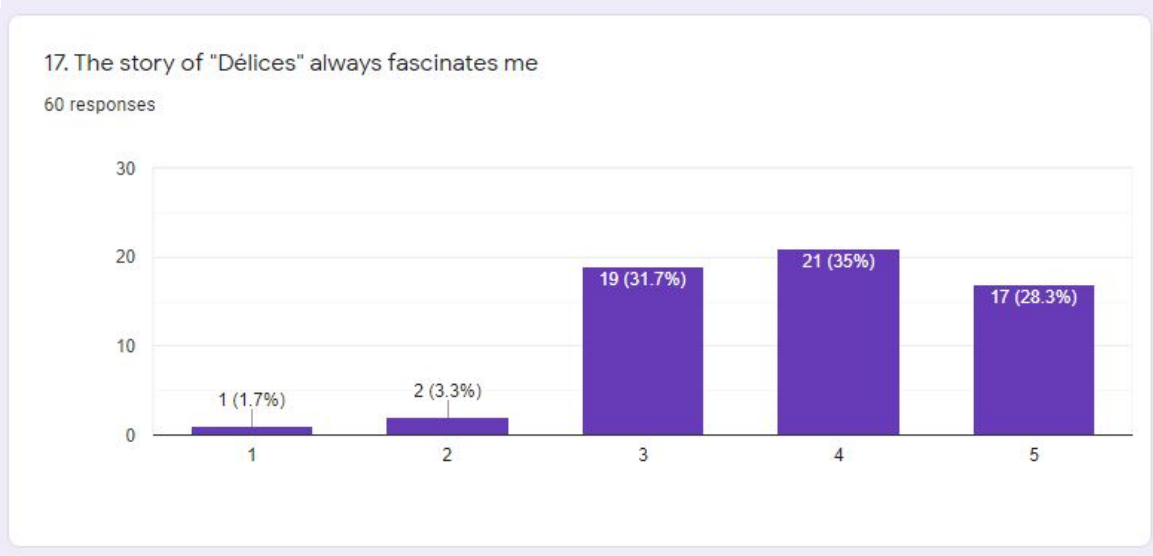
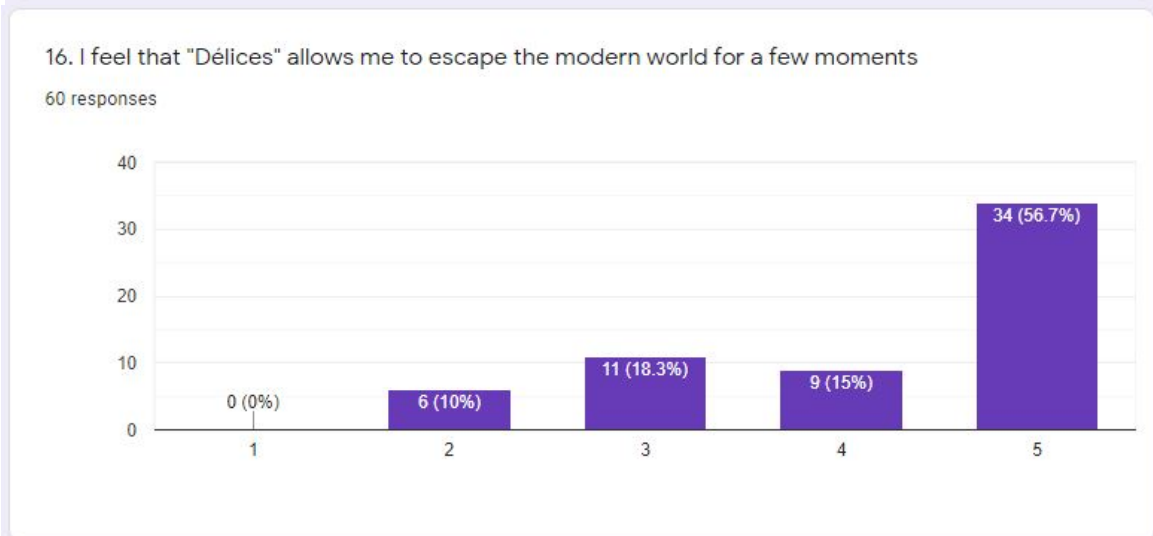
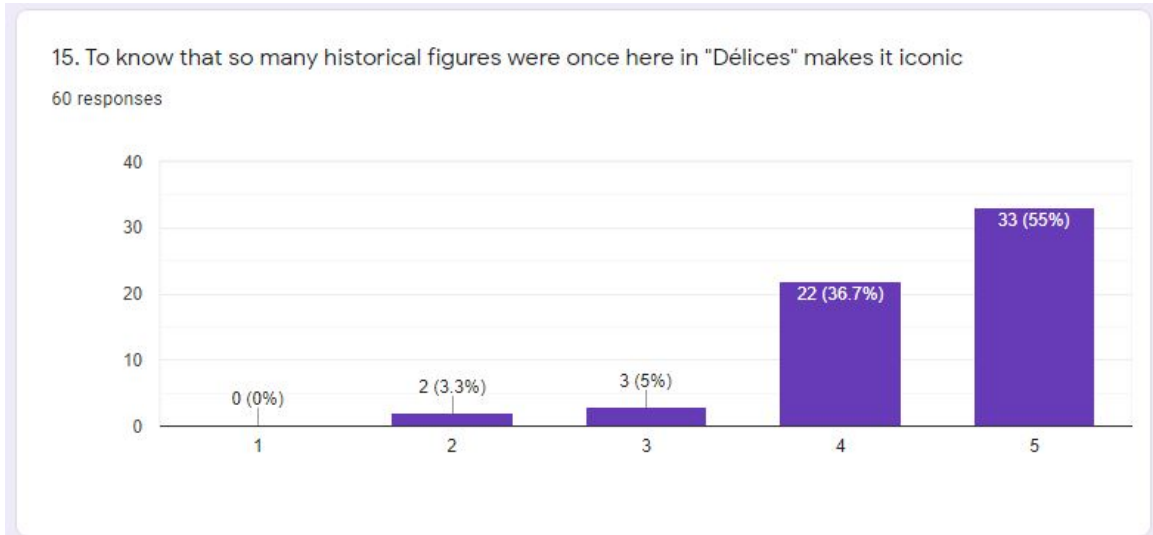
13. I feel authenticity in every corner of "Délices"

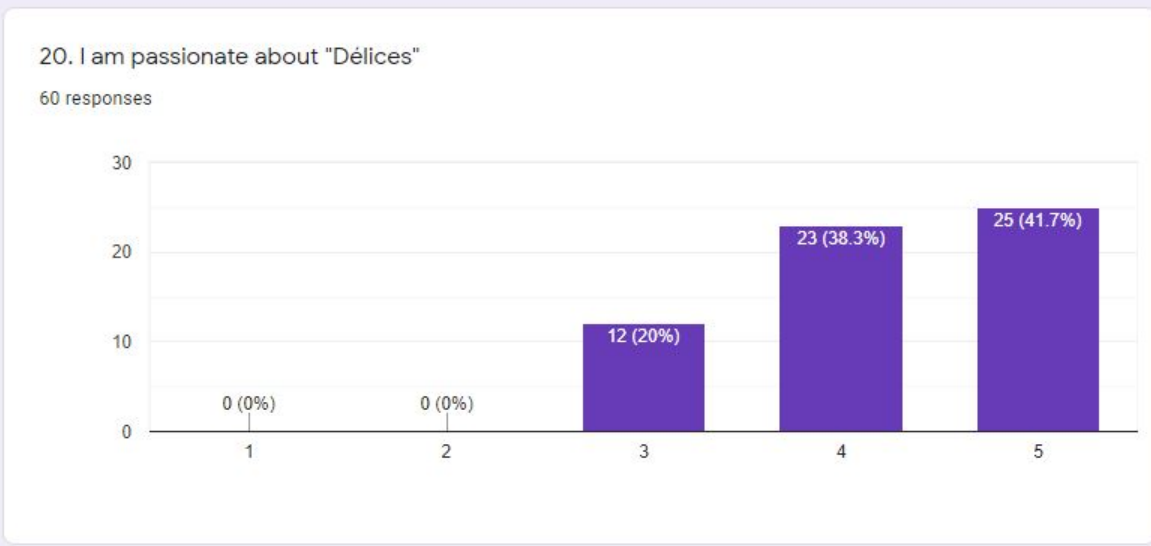
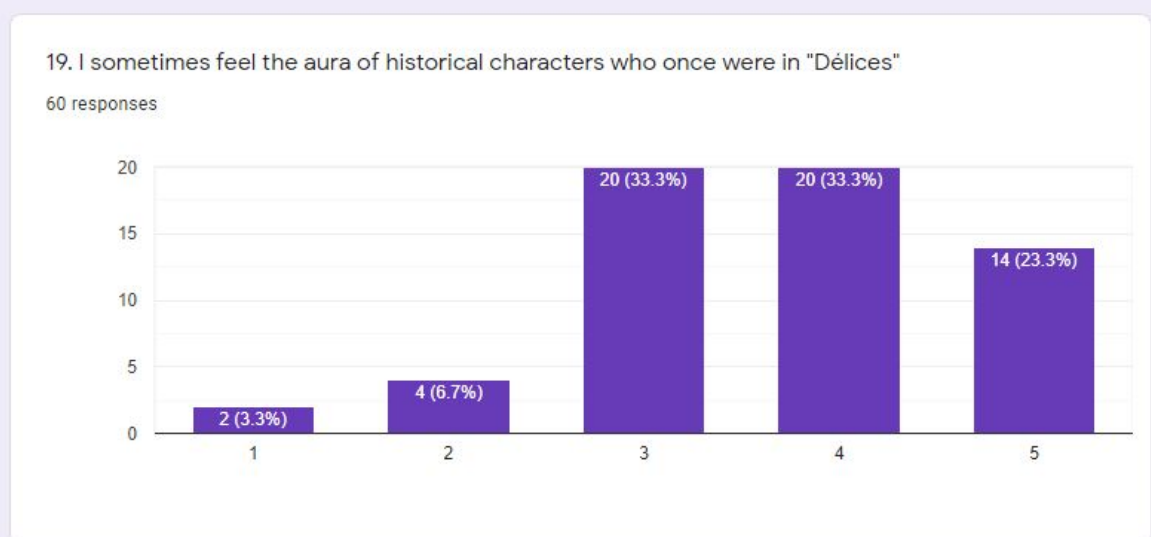
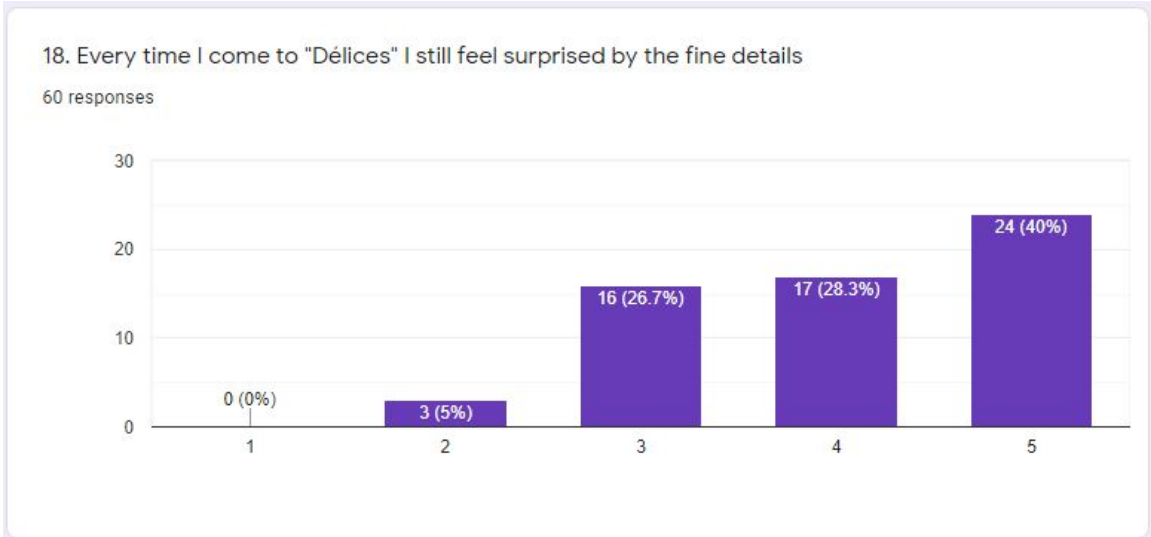
60 responses



14. The name "Délices"

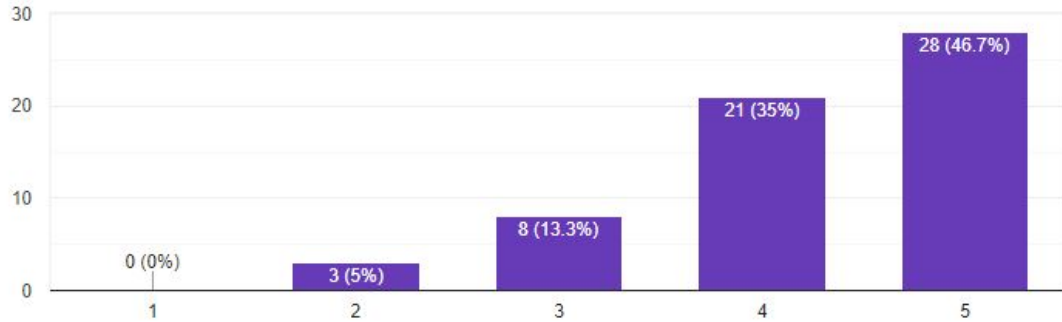






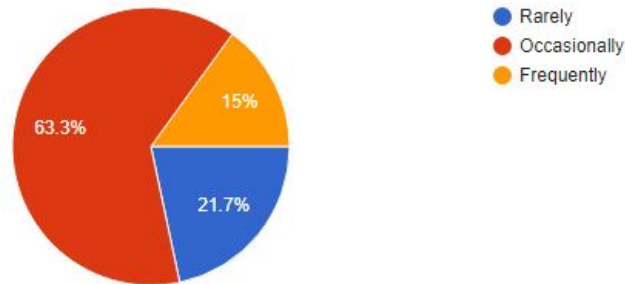
21. I like to invite friends and colleagues to meet at "Délices"

60 responses



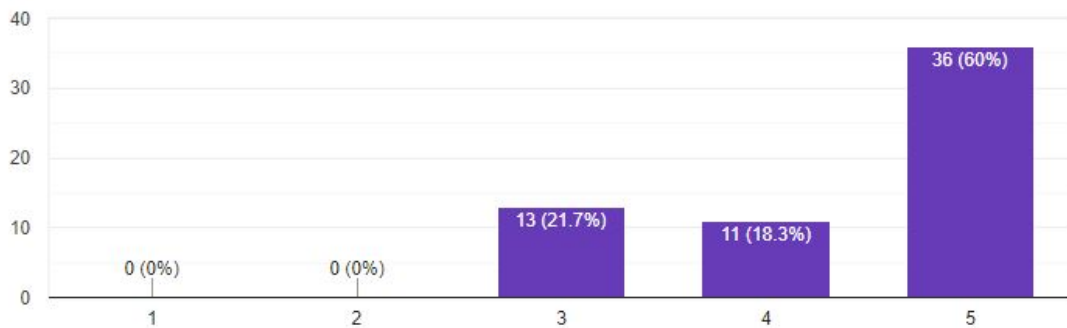
22. How often do you go to "Délices"?

60 responses



23. "Délices" is well known for its long history

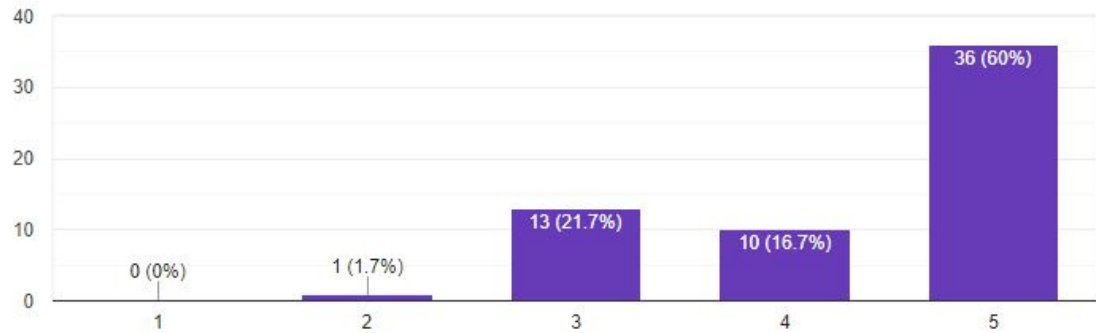
60 responses



The following statements are asking about your attitude towards the past:

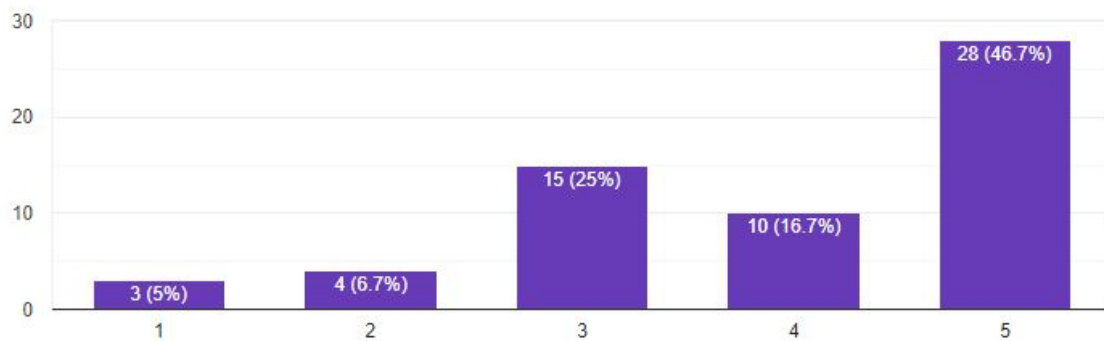
24. Things used to be better in the old days

60 responses



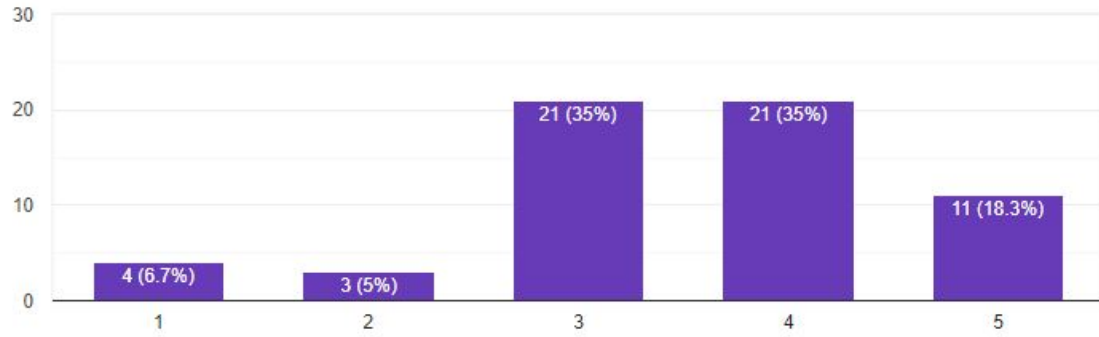
25. Products are getting less and less durable

60 responses



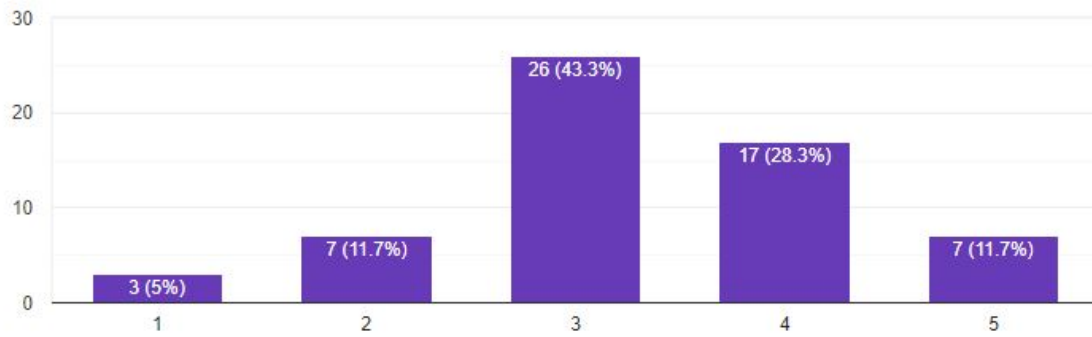
26. Technological change will insure a brighter future

60 responses



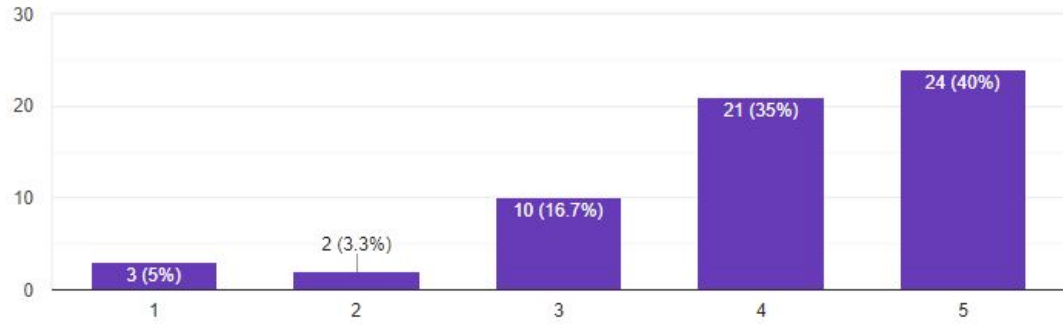
27. There is a steady improvement in human welfare

60 responses



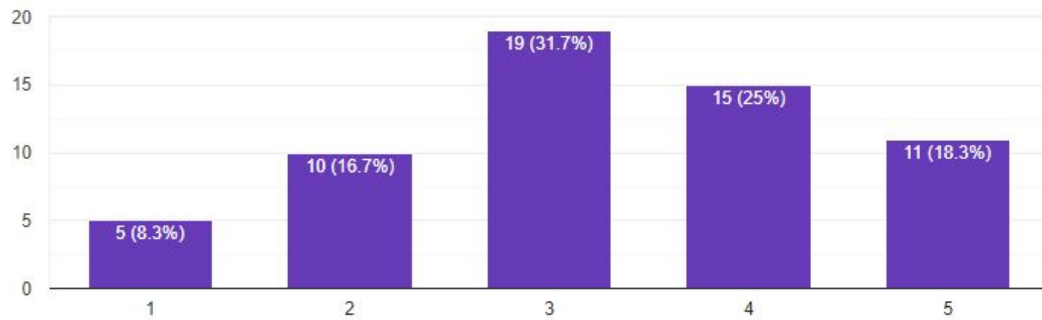
28. We are experiencing a decline in the quality of life

60 responses



29. Modern business constantly builds a brighter future

60 responses

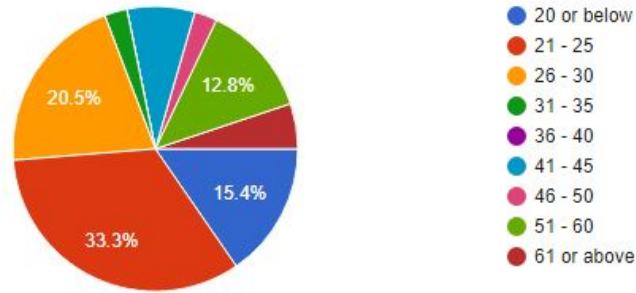


8.2.4 Trianon

Trianon, Alexandria

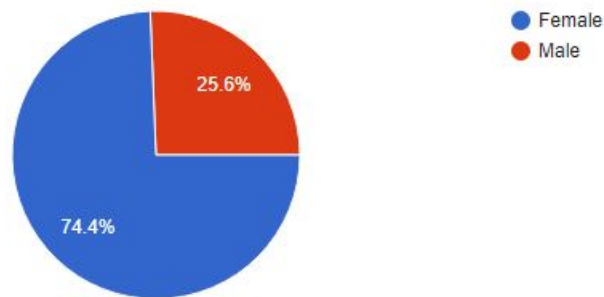
1. Age

39 responses



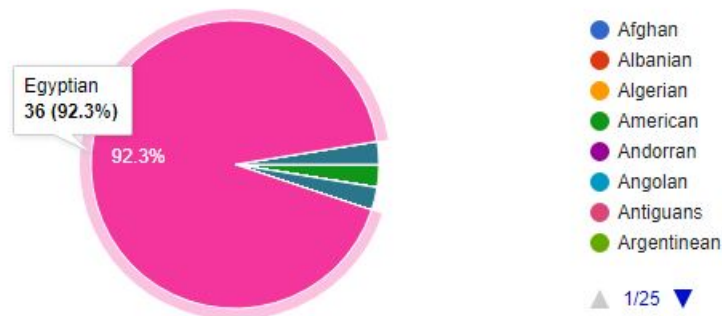
2. Gender

39 responses



3. Nationality

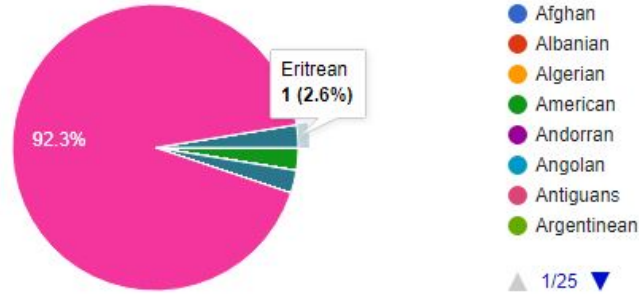
39 responses



▲ 1/25 ▼

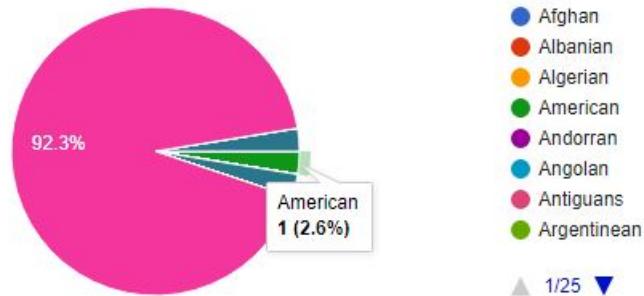
3. Nationality

39 responses



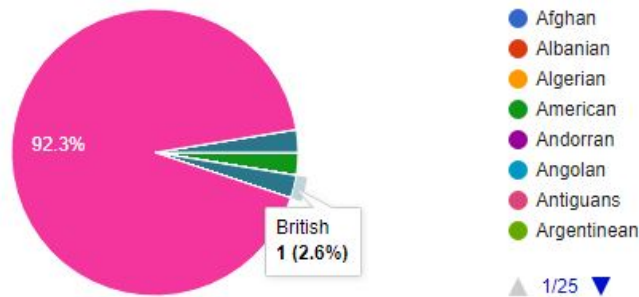
3. Nationality

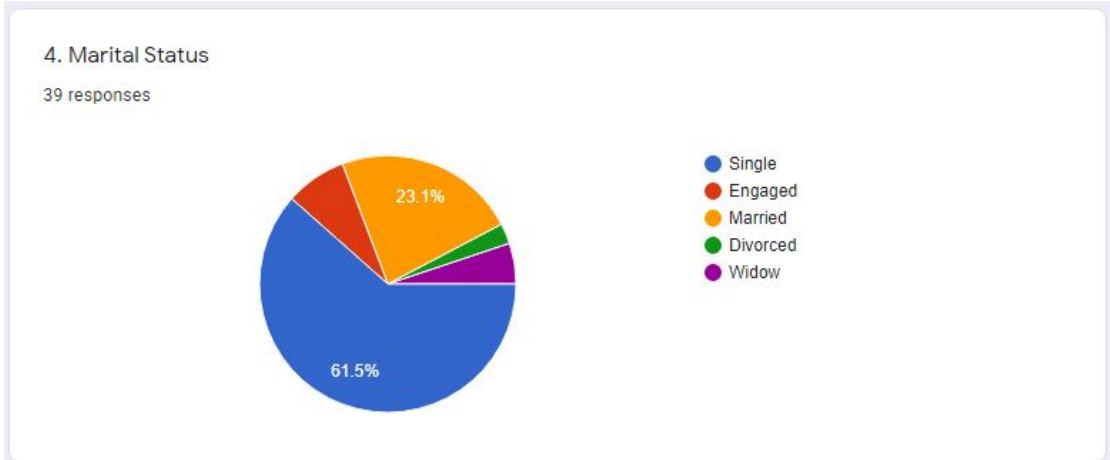
39 responses



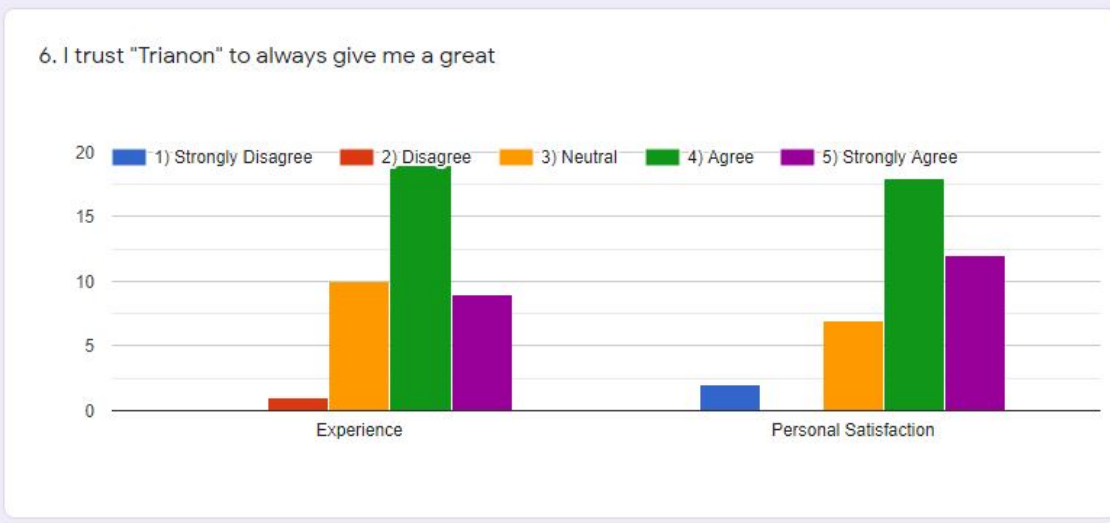
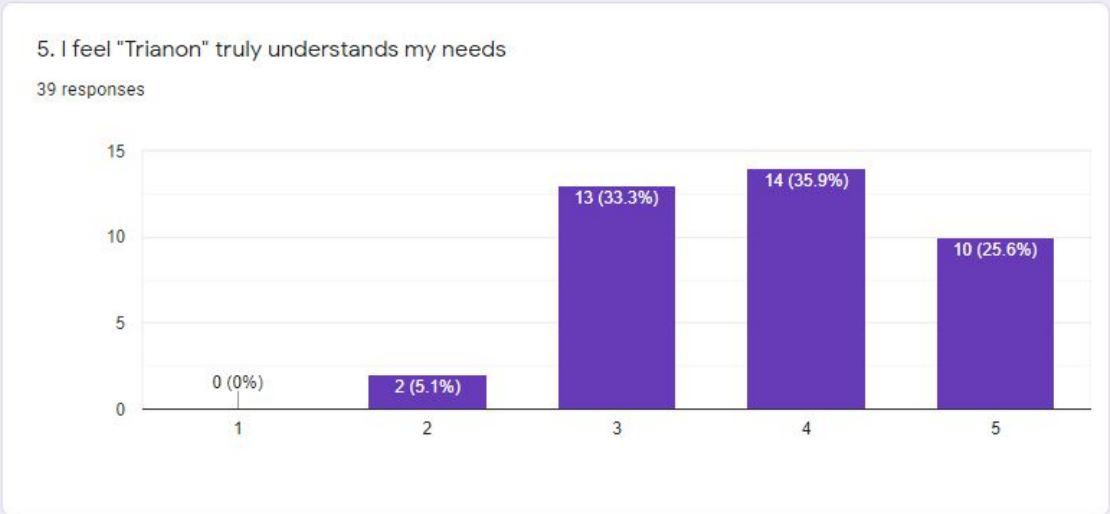
3. Nationality

39 responses

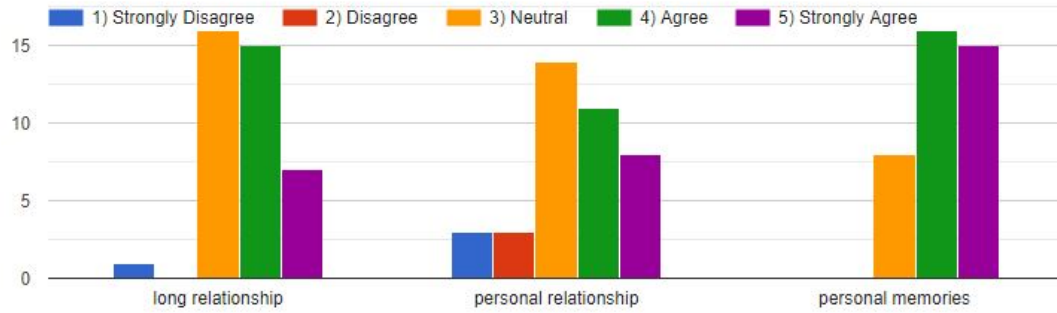




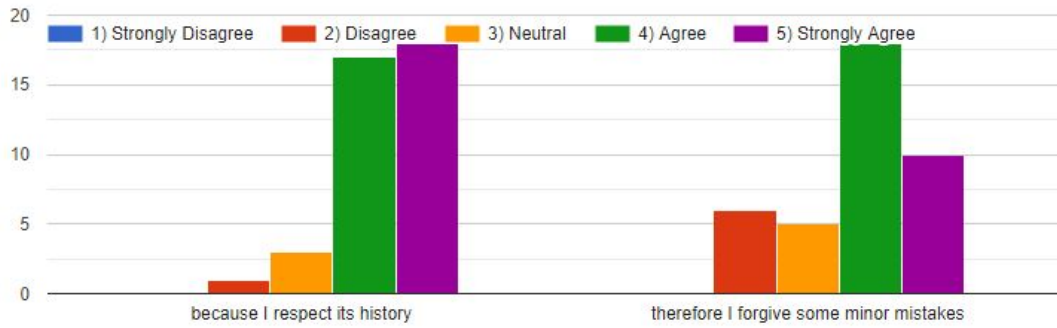
On a scale from 1 to 5, please rate the following statements:



7. With "Trianon", I believe I have

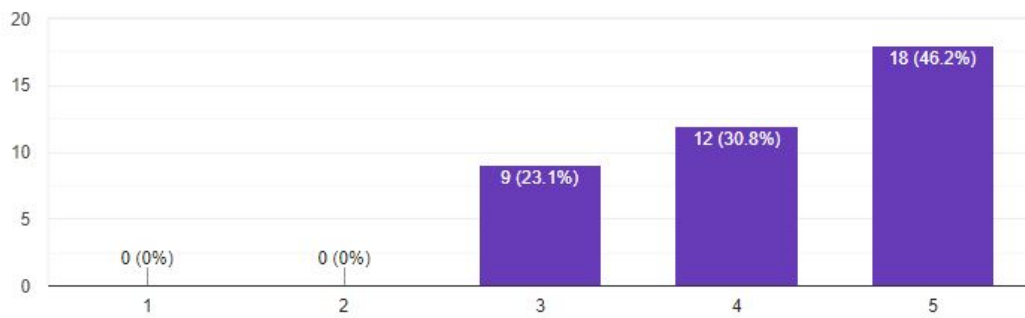


8. I love "Trianon"



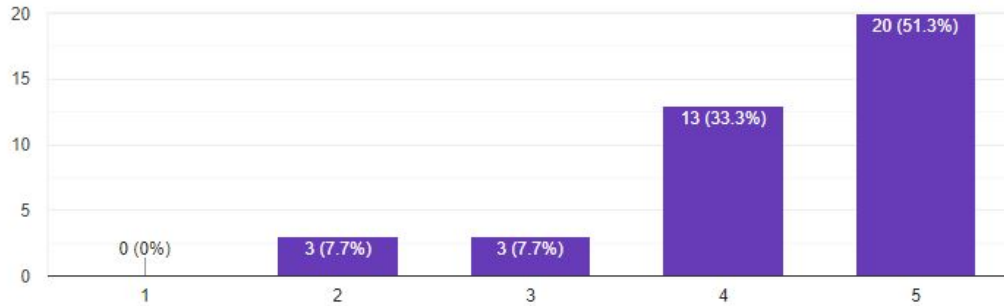
9. I feel inspired when I am in "Trianon"

39 responses

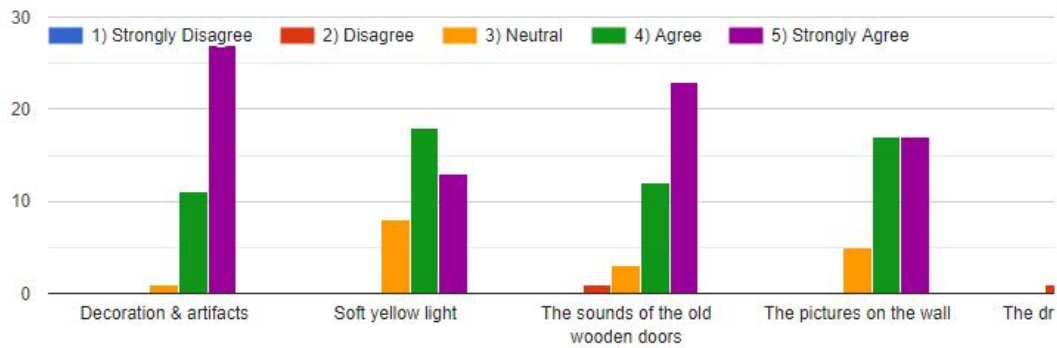


10. The scent of "Trianon" stirs my memories

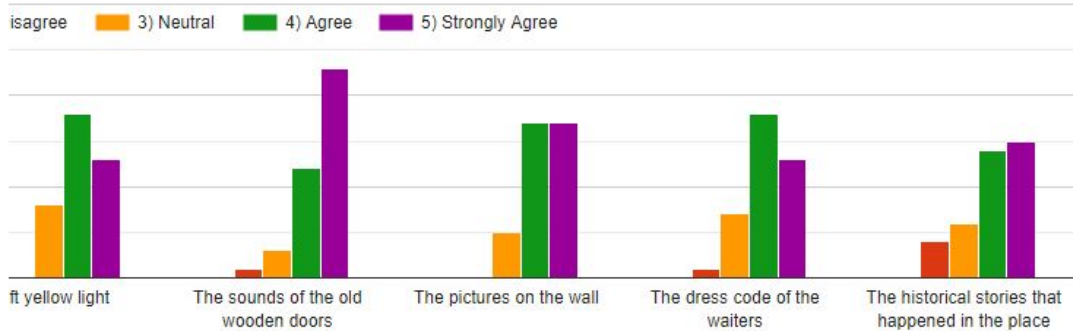
39 responses



11. To what extent do you believe the following factors in "Trianon" make you imagine its past

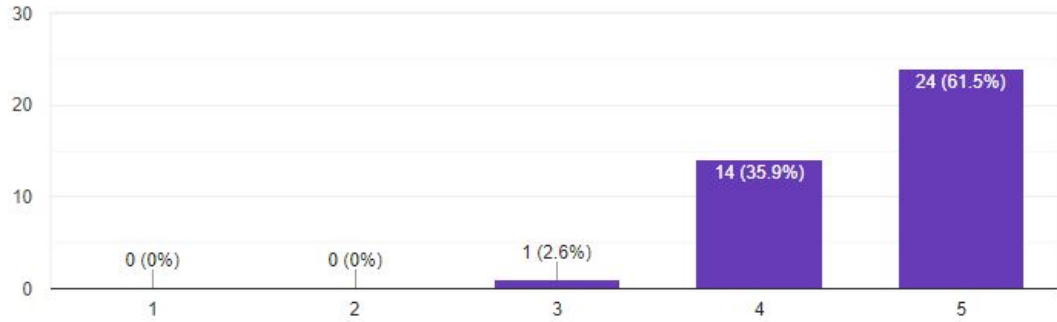


11. To what extent do you believe the following factors in "Trianon" make you imagine its past



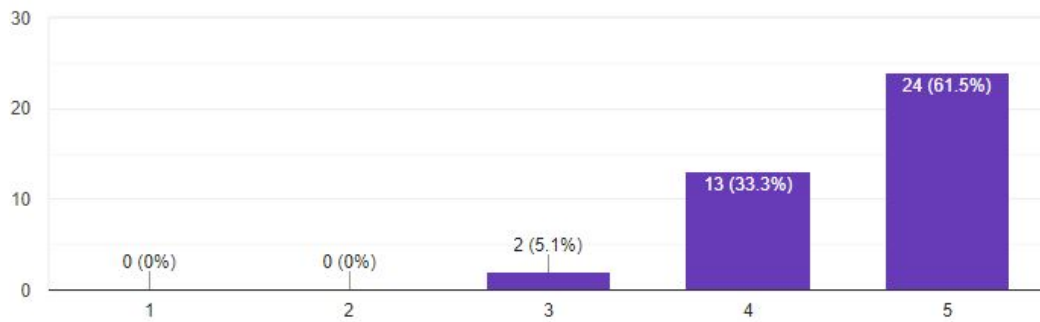
12. The old furniture in "Trianon" complement its historical spirit

39 responses

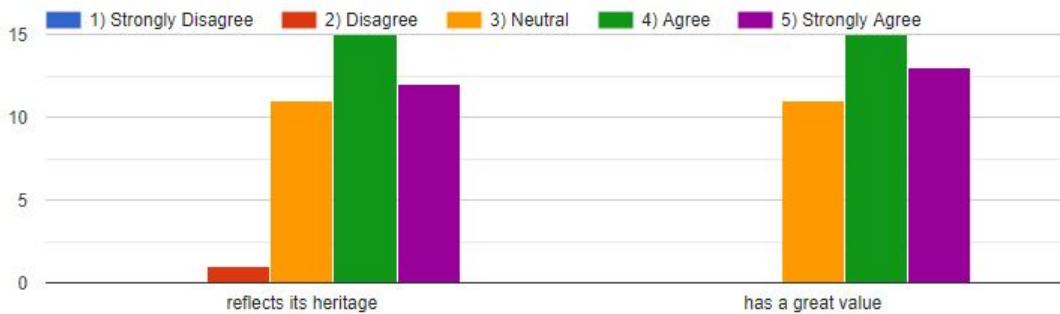


13. I feel authenticity in every corner of "Trianon"

39 responses

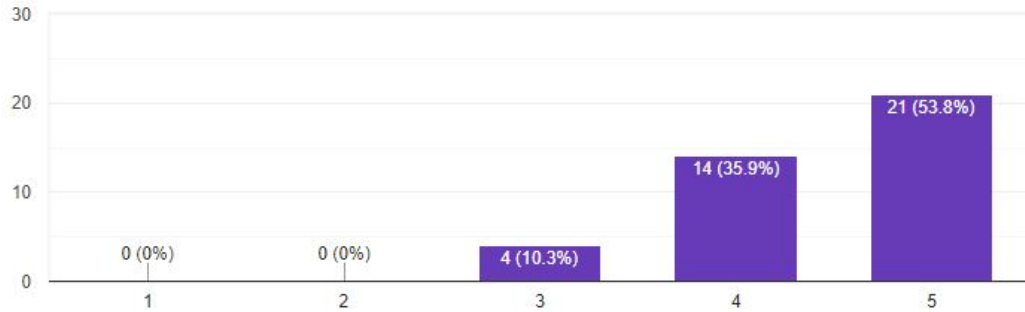


14. The name "Trianon"



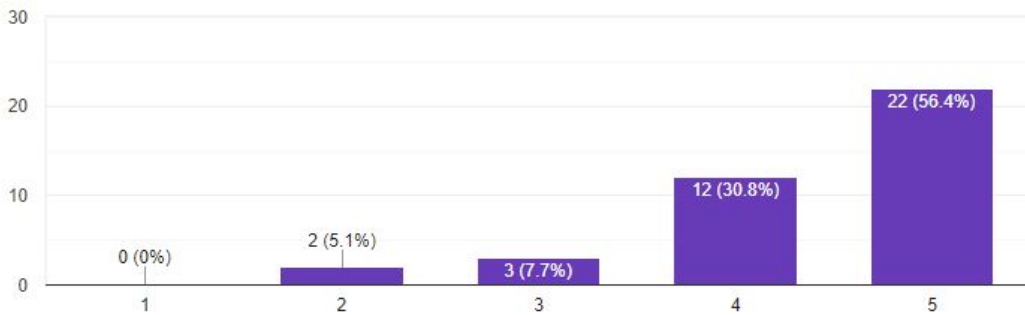
15. To know that so many historical figures were once here in "Trianon" makes it iconic

39 responses



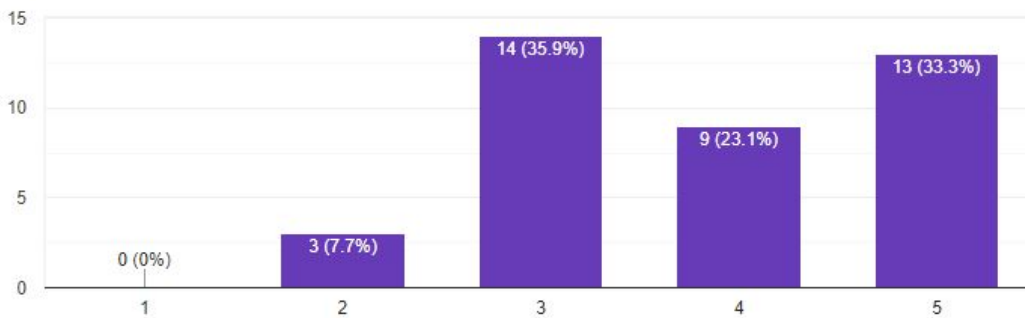
16. I feel that "Trianon" allows me to escape the modern world for a few moments

39 responses



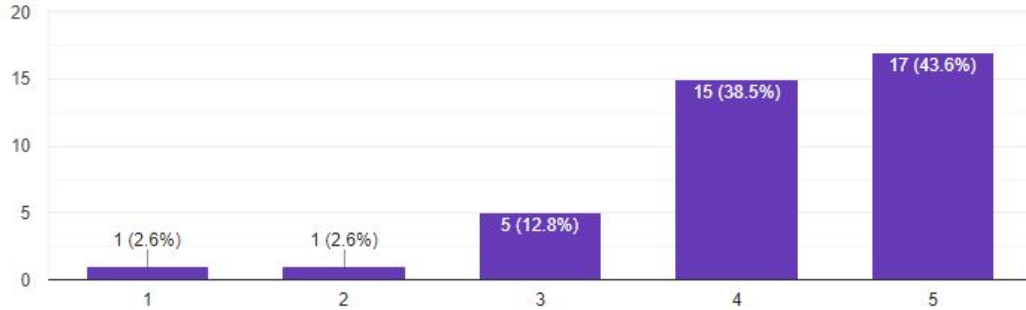
17. The story of "Trianon" always fascinates me

39 responses



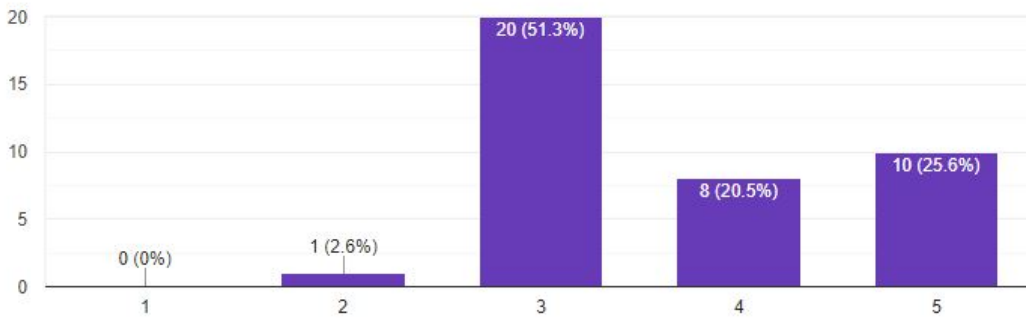
18. Every time I come to "Trianon" I still feel surprised by the fine details

39 responses



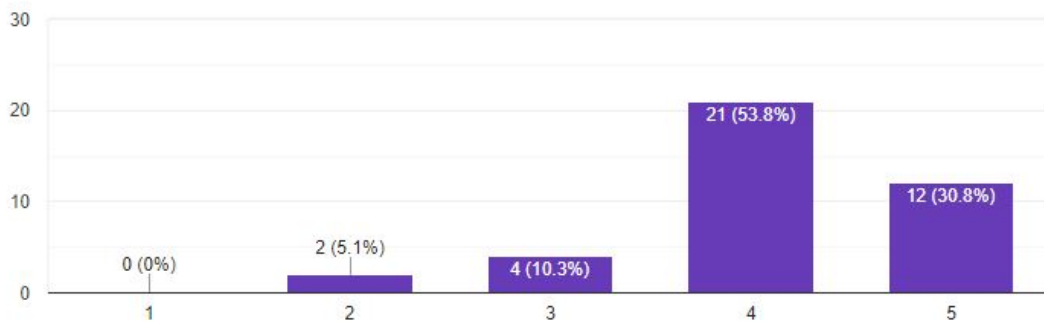
19. I sometimes feel the aura of historical characters who once were in "Trianon"

39 responses



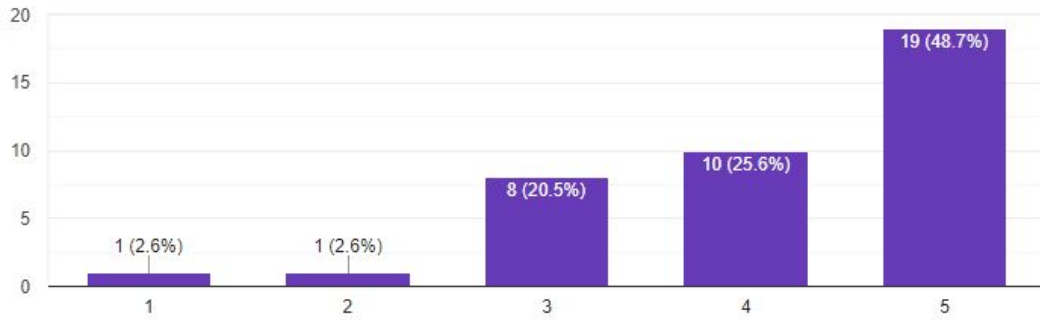
20. I am passionate about "Trianon"

39 responses



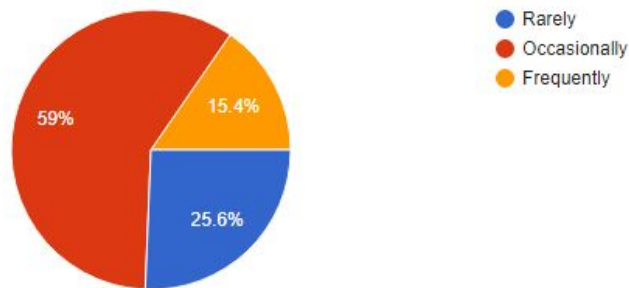
21. I like to invite friends and colleagues to meet at "Trianon"

39 responses



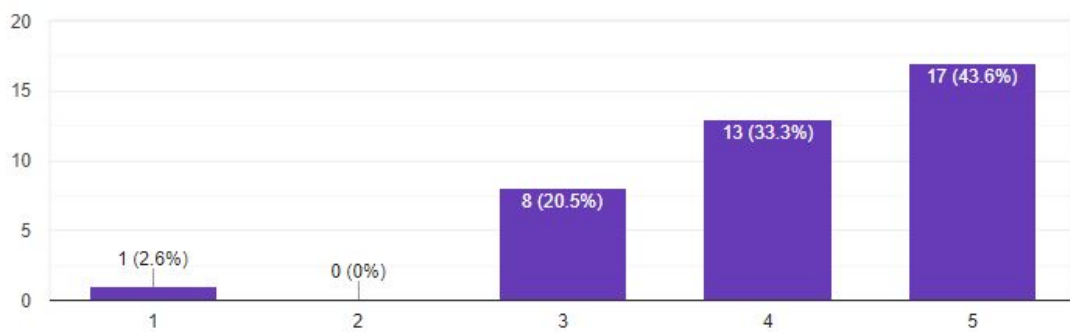
22. How often do you go to "Trianon"?

39 responses



23. "Trianon" is well known for its long history

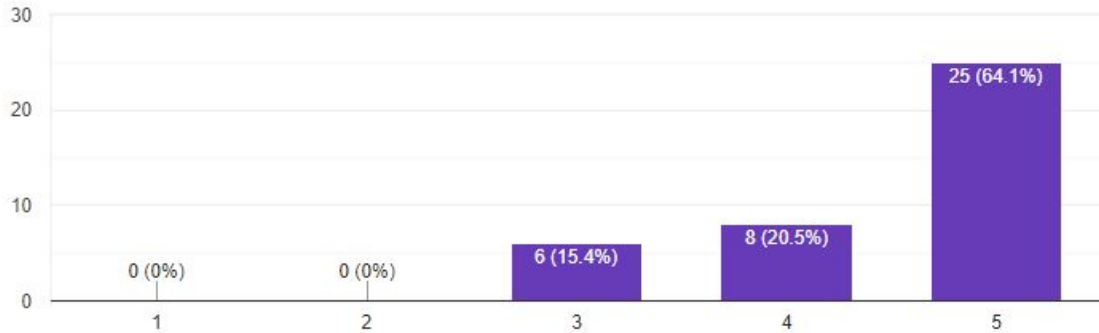
39 responses



The following statements are asking about your attitude towards the past:

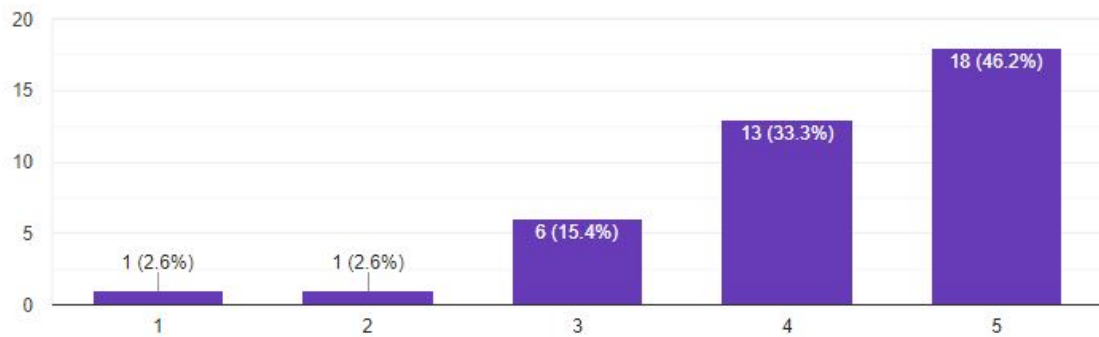
24. Things used to be better in the old days

39 responses



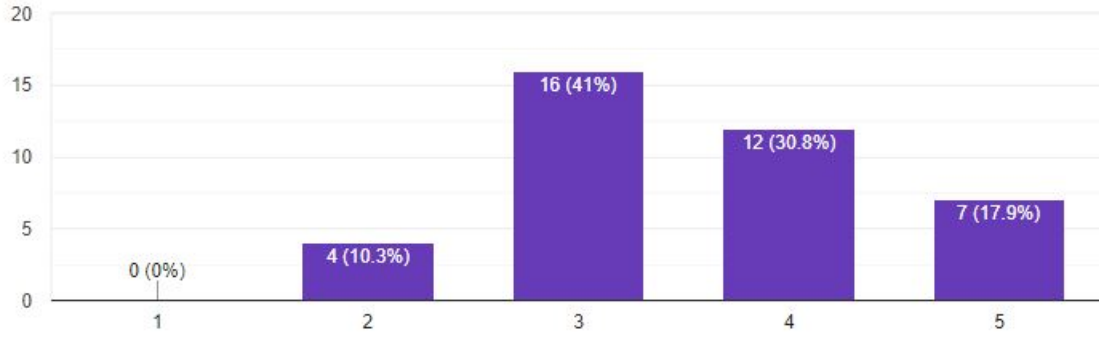
25. Products are getting less and less durable

39 responses



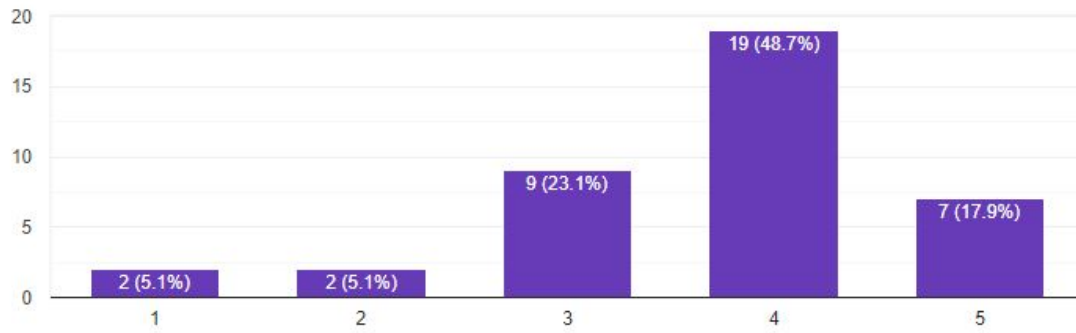
26. Technological change will insure a brighter future

39 responses



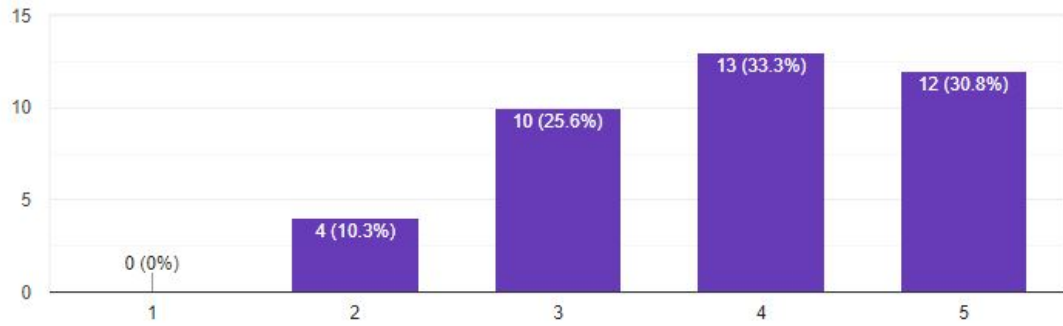
27. There is a steady improvement in human welfare

39 responses



28. We are experiencing a decline in the quality of life

39 responses



29. Modern business constantly builds a brighter future

39 responses

