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Cultivating Transmedia Storytelling: Real World Perceptions Derived From Popular Media

Tabitha Lynn Cassidy
Wayne State University, tabithalynncassidy@gmail.com

CULTIVATING TRANSMEDIA STORYTELLING: REAL WORLD PERCEPTIONS DERIVED FROM POPULAR MEDIA

by

TABITHA LYNN CASSIDY

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DEDICATION

This dissertation is dedicated to my husband, Paul Richard Abraham. Without his support and encouragement, this would have been much more difficult.

This dissertation is also dedicated to my dog, Shakespeare Aloysius, who missed out on more than his fair share of walks while I worked.

Finally, this dissertation is dedicated to God.

ACKNOWLEDGEMENTS

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CHAPTER ONE: INTRODUCTION

"Words are, in my not-so-humble opinion, our most inexhaustible source of magic. Capable of both inflicting injury, and remedying it."
—Albus Dumbledore, *Harry Potter and the Deathly Hallows*

"We're all stories, in the end. Just make it a good one, eh?"
—The Doctor, *Doctor Who, Season 5, Episode 13*

Some narratives affect people so deeply that entire worlds are crafted from their scripts. They dance in your mind, making you imagine epilogues stretching for decades, expanding upon the stories of those who received less attention from the initial creators. There are stories where a small boy finds out he's a wizard, enters a magical world where staircases move and paintings talk; stories where fantastic beasts can be kept in magical suitcases; and stories where time and space travel are possible, but only when you have the right companion and a blue police telephone box that is much bigger on the inside.

These narratives, which stick with us years after we first encounter them, have a few things in common: the worlds created by the authors are well crafted. They contain enough detail that the rules of the universe, such as languages, laws of nature, and culture, are known while still leaving space for future creators to work with, though this is not a necessity. These stories are told on a variety of platforms—film, television, books, websites, video games, etc.—allowing for the world to be enjoyed by as many people as possible. This expansion of story worlds into additional channels is a reflection of the world's growing appetite for entertainment media.

With this desire for more story and constant technological advancement, the importance of understanding how media affect consumers is significant. Traditional cultivation theory findings purport that individuals who consume more violent television programming are more apt to view the world as a dangerous place (Gerbner & Gross, 1976). Other scholars have wondered how increased involvement with more interactive media and the conjunction of several storylines might

have an effect on consumers (Graves, 2011; Potter, 1993; Morgan and Shanahan, 2010). Transmedia storytelling is one of many entertainment methods that answered the consumer's call for "more," adding complexity to storylines and delivering great profits for industry, while some of the academy has been playing catch-up in order to understand how this onslaught of messaging might affect consumers.

This dissertation addresses how seemingly unified messaging across a variety of channels within two transmedia storytelling universes—the Harry Potter Universe and the Doctor Who Universe—affects the public's perception of the real world. The primary questions concern whether second-order cultivation beliefs (perception of justifiable violence in the real world, beliefs concerning bullying, etc.) are significantly different when people consume a unified message through different channels (television, film, mobile app) in high volumes than when they do so in lower volumes.

To answer these questions, I completed a review of the literature, which revealed minimal research related to transmedia usage and cultivation theory, and performed a two-part study on transmedia storytelling and cultivation theory. Gerbner and Gross (1976) necessitated a three-step process when examining cultivation effects: institutional analysis, message analysis, and a cultivation analysis that uses a longitudinal series of questionnaires. Since an institutional analysis pertains more closely to the larger observation of technological advancement and the progression of channels/media platforms, most scholars tend to forgo it, answering most questions related to such analysis by grounding their studies in a comprehensive literature review concerning the state of media (Potter, 2014, p. 1024). Additionally, scholars also debate whether a longitudinal survey approach is necessary (Potter, 2014). Instead, many scholars take either a micro, experimental approach (Bilandzic & Busselle, 2008; Morgan & Shanahan, 2010; Williams, 2006; Shanahan &

Morgan, 1999) or the initial macro survey approach with only a single survey distribution. The two-step process of a message analysis and a macro, single-survey method as supported in literature provided the answers to the questions asked for this dissertation.

Research into both transmedia storytelling and cultivation theory is examined in Chapter Two, the literature review. In addition, Chapter Two explicates the concept of transmedia, proposes a model of transmedia categorization, and summarizes the foundational aspects of each transmedia universe being explored. Research into transmedia storytelling is still a growing area of interest, though not much has been examined through non-rhetoric methodologies. Currently, most scholars adhere to Henry Jenkins' description (2006), operationalizing the term as being an overarching story that "unfolds across multiple platforms, with each new text making a distinctive and valuable contribution to the whole" (pp. 95-96). While the minute details of each contribution to the description of transmedia storytelling are discussed in Chapter Two, the working definition of the concept for this project will be the one previously outlined by Jenkins (2006).

Cultivation theory is more straightforward than transmedia storytelling, with differences of opinion based more around the methodological approach than anything else. Gerbner and his colleagues originally suggested a macro-analytic approach to cultivation, stating that cultivation requires a series of questionnaires over time to most accurately record individuals' viewing habits. As previously stated, a shift in the theory quickly came when critics began proposing a micro-analytic approach to cultivation through the use of experimentation (Morgan & Shanahan, 2010; Shanahan & Morgan, 1999; Bilandzic & Busselle, 2008). Currently, both methods are still being utilized, even mashed together, and both have found significant success. This study takes a blended approach was taken, with cultivation effects measured through a single distribution questionnaire directing participants to self-report their media habits.

Perhaps most important to Chapter Two were the hypotheses and research questions. For the message analysis, questions centered on which variables/themes were primarily present in each transmedia storytelling channel and which variables/themes were present in all channels of each universe. Step two addressed questions and hypotheses related to cultivation effects based on the previous step's findings. Overall, these addressed the levels of consumption participants have of media, and their beliefs of the real world related to the same themes present within the content. Familiarity of the transmedia storytelling universes and identification with the characters present in the universes served as mediating variables between consumption amount and first and second-order cultivation beliefs.

Chapter Three outlines the methodological approach taken for the message analysis of this dissertation while Chapter Five outlines the survey approach. Discussed within each chapter is how the data was collected, what process previous scholars have used, and the step-by-step process of implementation for both stages of this study. Participants and content are discussed together, as the two are both the focal point of the study depending on which step is being examined. Finally, measures and variables conclude the survey methodology chapter, and include information on the variables for this study, consisting of media variables (such as viewing habits, hours of media consumption, etc.), transmedia storytelling variables (such as fanship, including familiarity with the universes, point-of-entry, etc.), and first and second-order cultivation variables (which were discovered as a result of the message analysis).

Chapter Four contains the results of the message analysis in full. The chapter is divided into four sections (the research questions answered, results of the Doctor Who Universe, results of the Harry Potter Universe, and a discussion related to the findings of this stage) with sub-sections throughout. These sub-sections detail the overall findings as well as the smaller, harder-to-

categorize findings related to each respective universe. Examples of the overall themes or messages present within the content for each universe are also given in detail.

Chapter Six details the results of the second step of this study, the survey method. This chapter follows a quantitative approach to writing, including statistical statements, figures, and tables which further elaborate on the findings.

Finally, Chapter Seven details the findings and implications of Chapter Six. Also in this chapter is the overall conclusion to this study, as well as limitations, directions for future research, and implications for application of theory and results to practice.

CHAPTER 2: LITERATURE REVIEW

In order to understand the complexities of transmedia storytelling through the lens of cultivation theory, it is important to discover what research already exists related to both topics, as well as the foundational aspects that helped create transmedia storytelling. The development and current research existing within cultivation theory are described first, followed by a similar analysis of transmedia storytelling, including how this topic has played out within various theoretical traditions. Next is a concept explication and operationalization of transmedia storytelling. Afterward, a categorization of transmedia storytelling types is proposed. Finally, the current study is discussed in terms of the universes being analyzed, and the hypotheses and research questions presented within this project.

<div align="center">

Transmedia Storytelling

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While there is some limited debate within the professional world as to the exact definition of transmedia storytelling (Phillips, 2012), Jenkins' (2006) definition has served as the primary working construct for most, if not all, transmedia storytelling studies to date. In short, most scholars accept Jenkins' (2006) definition and point to transmedia storytelling as being a single story world told across several channels with each individual narrative being self-contained while also contributing to the whole. With the addition of the Producers Guild of America's (n.d.) requirement of a transmedia storytelling franchise needing to consist of at least three narrative storylines on three or more distinct media, Jenkins' (2006) definition of transmedia storytelling is an excellent place to begin.

Several entertainment scholars have discussed transmedia storytelling in many contexts concerning multiple media channels and narrative technique, all of which have concluded that this particular type of media convergence is the new wave in both communication research and practice

(Ballinger, 2014; Sangalang, Quintero, Johnson, & Ciancio, 2013; Swanson, 2015; Ryan, 2015; Jansson & Lindell, 2015; Alexander, 2007). With successful transmedia storytelling ventures such as the Marvel Cinematic Universe and the Harry Potter Universe, it is no wonder that some scholars have become intrigued with the practice. Still, in comparison to older, more researched theories, transmedia storytelling has been studied in limited numbers and through only a handful of methodologies, mostly including rhetoric, narrative, and qualitative approaches. Film and media scholars appear to research transmedia storytelling in terms of entertainment narratives, such as the previously mentioned Marvel Cinematic Universe and Harry Potter Universe, whereas mass communication scholars, and a few media scholars, tend to study transmedia storytelling in terms of journalistic endeavors which are more akin to integrated marketing approaches, all of which will be discussed in detail later.

Transmedia allows for participants to search for more information and to discover the story world in new and interesting ways, giving a holistic experience. Fans of an entertainment source— those considered to be more than just casual watchers or readers—search for more information. They want "interactive, participatory, and communicative multi-platform engagement" that meets their desire to fully engross themselves in this fictional world (Graves, 2011, p. iii). Such transmedia oftentimes includes the original content, such as a book or movie, and then adds in subsequent material, such as webisodes, podcasts, television shows, computer games, and so on as time progresses.

Of prime interest, transmedia scholars have looked at audience participation and engagement within several transmedia universes and within different genres and fields. Fan investment in organic ways, as opposed to forced gimmicks and marketing techniques from producers, have been suggested to be more effective when a goal in production is to reach larger

audiences and encourage more interaction (Swanson, 2015). Entertainment professionals' desires to explore the transmedia storytelling structure for both narrative and marketing purposes can be seen as a direct result of audience members' transition away from single media exposure to the convergent media they crave (Alexander, 2007).

Transmedia "facilitates the move from passive viewing to participation" (Hayati, 2012, p. 196) in such a way that audiences are able to become fully immersed in the culture they wish to emulate, sometimes even adopting the lifestyle choices, dress, and characteristics of those in the story world. The participatory-culture of transmedia allows for the content creators to breed an audience more devoted than just casual fans (Edwards, 2012), and to create ancillary content related to the story world they enjoy. Fans breathe life into the story arcs they adore, keeping it alive on fan-based channels such as mashup videos, fanfiction, fan art, etc.

The integration of old and new media into a transmedia universe richly affecting audiences on multiple levels of intellect and emotion has been discussed by researchers (Ruppel, 2012). Transmedia allows for audiences to fully engage in a story world to whatever extent they might choose, afford, or be allowed. Whether that means only with the original source material or by incorporating several platforms into this experience is up to the audience members and their ability or means. They do not lose anything by engaging in only one medium, but instead gains by expanding their experience by furthering their knowledge and enjoyment of the narrative universe.

While in the tech-savvy 21st century these channels might immediately be considered anything digital, there is no distinction that excludes traditional writing in the form of books or novels; in fact, the publishing industry welcomes transmedia storytelling with a book as a central narrative. Comics have long been successful transmedia endeavors accepted by the niche culture surrounding their universes (Fagence, 2013), but the varied fans of reading are not as unified as

"comic book nerds," and many have been slow to accept the adaptation of these stories to different channels.

Despite this, several popular "fandoms," the fans of a story world or universe, began as novels or expanded into book series as a result of their success in an initial digital channel. *Pride and Prejudice,* by Jane Austen, was recently adapted into an Emmy Award-winning webseries called "The Lizzie Bennett Diaries" and later expanded into the transmedia universe by including video blogs of supporting characters and social media efforts of each character (Tepper, 2012). This type of involvement introduces a concept that is not central to transmedia storytelling—that is, it is not required of transmedia storytelling—but that is closely related to studies surrounding transmedia: participant demand.

What makes transmedia storytelling successful is the "implicit promise to decentralize authorship and promote collaboration, both between creators in different mediums and creators and fans" (Scott, 2010). The creation of a fan world, including information that eventually becomes official canon, is essential in making a successful transmedia universe (Scott, 2010). That being said, it is not always without opposition from producers, or a corralling of the fans by producers who wish to steer fans into what they deem to be appropriate channels or creation.

Interaction with a story, whether it be from a comic book, novel, television show, or movie, is harder than engagement with a brand that is attempting to stay relevant in the everyday lives of its consumers. While companies allow for a free-flowing conversation and are able to answer questions about their products, a single movie franchise might find it more difficult. That is, some story worlds go beyond just the initial publication or production only because of fan involvement—whether that be in the form of a fan who purchases the rights to a piece of work and creates a large scale production on a different channel (such as Peter Jackson and *The Lord of the*

Rings trilogy) or through small scale fan involvement on boards, forums, or fanfiction sites. Participation, then, becomes something for which the fan is wholly responsible. That is, participation is only possible if a fan or casual consumer wishes to engage with the media.

Transmedia gives an audience member the most successful and enjoyable experience when the member is considered a fan, or an expert viewer wishing to know more about the mythology of a show (Bourdaa, 2013). One of the easiest ways for a 21st century fan to engage with a transmedia story he or she appreciates is to take to the Internet. Here, fans can interact with one another, discussing plot themes, theories, and even create "fanfiction," which expands the story world into amateur territory meant purely for enjoyment.

Perhaps one of the best series to first implement a transmedia storytelling world, *Doctor Who*, originally saw enough success from its cross-platform series that it initiated a reboot of the once canceled television show (Newbold, 2010). Out of necessity, *Doctor Who* transcended the media barrier and began integrating its television show into a series of radio dramas, books, and comics after it was initially canceled on the television station BBC One in 1989 (Newbold, 2010). What happened to the titular character, "the Doctor," in a book would translate to the radio drama, which would deal with the aftermath of the event or vice versa. As the radio show and content on other channels began to gain popularity from fans, the BBC decided to reboot the classic science fiction story with great success (Newbold, 2010). However, instead of starting from scratch and creating a whole new series, as many television and movie remakes do, the executive writers of the series decided to pick up where the books and radio show left off (Newbold, 2010) — a decision that proved to be successful and more easily accomplished with such a storyline. While the Doctor Who Universe primarily follows the story of the Doctor on television, it often contains

episodes or miniature dramas concerning ancillary characters or the Doctor's home planet on other television shows or different media channels.

With the creation of an encyclopedic universe of transmedia storytelling, Bourdaa (2013) found that transmedia storytelling serves the purpose of providing background and foreground stories on media outside of the original platform on which the media was published or broadcasted. By including this additional information, producers engage audiences in a more complete experience. This "insider information" can increase loyalty to a show.

Transmedia Storytelling within Theory

Transmedia storytelling has not been looked at through the framework of many already established theories—neither in communication nor other closely related fields. Instead, most scholars have examined the phenomenon or working constructs of transmedia. Because of this, little literature exists that pairs transmedia storytelling with concepts outside itself. What follows are the few areas of research and already established theories which researchers have so far paired with transmedia storytelling, and their findings.

Cultural Studies. Transmedia storytelling might best find its home in cultural studies, which is a broad field that looks at how culture informs individual experience, including the entire user-experience and the context around every aspect of media being produced, including time of release, current political powers, societal demands, and anything related to the actuality of the world. Ringlestein (2013) studied transmedia storytelling as a religious experience through the "Hunger Games" franchise. Spectators who consumed this story world are capable of overcoming the fragmentation of real life by experiencing reintegration through fan culture (Ringlestein, 2013). However, there is currently little research related specifically to cultural studies and transmedia storytelling.

McLuhan. Marshall McLuhan's theories center on "hot" and "cold" media and the "global village." At least two scholars have taken McLuhan's concepts and applied them to transmedia storytelling. Bociurkiw (2008) looked at several theoretical constructs in conjunction with transmedia, but focused on hot and cold media. Transmedia storytelling can have aspects of both hot and cool media, meaning that some forms of the narrative world would consist of harder to decipher or more involved viewers (cool media) versus less active venues like movies (hot media). In contrast, Kalamar (2016) applied McLuhan's concept of the global village to transmedia storytelling. Briefly, the global village was McLuhan's belief that the world would be reduced down to the size of a "village," connected via technology and electronic media. The convergence of media might trigger the formation of the global village, raising questions concerning the homogenization of culture into a purely informational society in terms of journalistic endeavors entering the realm of more immersive media practices (Kalamar, 2016). Kalamar (2016) looked at transmedia storytelling from a user-experience approach, focusing less on the content of what is being delivered, and more about the mediums creating an oversaturation of media into one, large global village.

Entertainment Education. The study of entertainment-education within transmedia storytelling is lacking. Despite this, there is concern over how entertainment education might fit into a narrative strategy as immersive and integrative as transmedia storytelling. Because of the already multimedia environment which online education provides, Kalogeras (2013) suggested that transmedia storytelling has a needed place in educational convergence. Entertainment has been acknowledged as an effective way to teach students for years and serves as a reinforcement for topics covered in class (Raybourn, 2014; Cronin, 2010). Transmedia storytelling and entertainment

education together serve "as entry points into a comprehensive training pipeline and education for mass audiences" (Raybourn, 2014).

Educating individuals using transmedia storytelling is justification for the need to look at entertainment-education topics within transmedia storytelling. While it is difficult to find scholarship related to this crossing of two relatively new media topics, at least two studies have done that. Sangalang, Quintero Johnson, and Ciancio (2013) were the first to address these topics together, though they did so in a limited way. Focusing on how audiences become involved with story elements within a transmedia narrative, the authors assessed health themes within a transmedia story. They concluded that in order for entertainment education to be effective within transmedia storytelling, transportation of the narrative, or the suspension of disbelief, must first take place in each medium to which the participant is exposed (Sangalang, Quitnero Johnson, & Ciancio, 2013).

Pamment (2016) was interested in entertainment that addressed ways to end sexual violence and did a case study investigating the ways that advocacy campaigns did so. The researcher found that "shared values through transmedia engagement techniques perform a disciplining role" (Pamment, 2016). The transmedia engagement discussed throughout this study did not include that of a fictitious narrative, but instead can be categorized as a diplomatic campaign. There is a strong need for further research looking at entertainment-education topics within an entire transmedia storytelling universe.

Classic Literary Theories. Transmedia storytelling is often looked at through the lens of literary theories, as the two frequently cross in terms of actual story. Rodríguez-Ferrandiz (2017) applied the more advanced literary theory concepts of paratext and transmedia. Paratext refers to things that accompany the primary text, such as the preface, introduction, or illustrations. This

theory was coined by Gerard Genette, whom Rodríguez-Ferrandiz (2017) discussed in conjunction with transmedia storytelling. Rodríguez-Ferrandiz (2017) argued that transmedia storytelling paratexts that are properly narrative and actual "content" should be considered cross-promotion of the other paratexts within the franchise, and that the non-narrative or non-textual merchandising (what we might consider the marketing aspects of the transmedia franchise) are actually paratextualized merchandising.

Weedon and Knight (2015) argued that transmedia storytelling should primarily be looked at through a literary scope. They stated that classical English studies and narrative perspectives allow for a better perspective on what is actually occurring within transmedia storytelling, as the message can be better understood through this lens. They stated that narrative perspectives gives way to the theory of world building, which is necessary for transmedia storytelling and is what Jenkins (2003) was first considering while developing his concept.

Cultivation Theory. Currently, no studies have linked transmedia storytelling and cultivation theory, though the logical connection between the two is there. As discussed, cultivation theory relies on overt consumption of media and the perceptions viewers have concerning the real world, and transmedia storytelling presents the opportunity of having a centralized message told through several narratives on several channels. Connecting the two, then, is easy. While there are surely other theories that scholars have applied to transmedia storytelling in the past, the lack of application of cultivation theory to the otherwise popular concept of transmedia storytelling is telling. It is under-researched, under-developed, and in drastic need of a centralized definition.

Concept Explication of Transmedia Storytelling

Transmedia storytelling has been a paradigm in shift. Being utilized by scholars in different ways—not fully understanding the minute details of the term Jenkins first conceptualized in 2006—transmedia storytelling has become a muddied term in need of re-establishment and operationalization in terms of practice and study. The review of literature above outlined current trends in research. This concept explication builds on that by doing three things: it defines and operationalizes transmedia storytelling—tracing it from its origins to the fractured paradigm in which it now exists— and then categorizes it.

First, I explicate transmedia storytelling as it first existed: from the time the idea was coined in 1991 to Jenkins' more concrete description (2006), as well as the addition of the Producers Guild of America's requirements and how transmedia storytelling has begun to diverge in new ways. The second section looks at the operationalization of transmedia storytelling as it exists in the academy, as well as the foundational theories out of which it was developed. This section also includes the similar media concepts with which it has since become confused. Finally, a categorization of transmedia storytelling, based on findings within the literature and practice, will be proposed.

Transmedia Storytelling: Explication

Credit for the term "transmedia" belongs to Marsha Kinder, whose 1991 research addressed children's media, gameplay, and marketing. While the concept was not fully defined by Kinder—and has since gone on to mean something else entirely—her contributions are worth noting because they paved the way to the development of Henry Jenkins' (2006) central description most commonly used by scholars today. In her 1991 book *Playing with Power in Movies, Television and Video Games: From Muppet Babies to Teenage Mutant Ninja Turtles*, Kinder wrote that the

Teenage Mutant Ninja Turtles (TMNT) were extraordinarily successful as a result of their "commercial supersystem of transmedia intertextuality," meaning that TMNT surpassed other popular children's shows of its time as a result of its ability to disguise its marketing as new game play. She mentioned transmedia in terms of intertextuality, remarking that children watch cartoons in the context of related gameplay, and that this never occurs in a vacuum. The foundational elements of transmedia storytelling, then, go back further than Kinder's 1991 coining.

Influencing the structure and operationalization of transmedia storytelling within academia, intertextuality is one of the foundational theories behind the topic. Kinder (1991) was one of the first to bring in the idea of intertextuality to this new wave of media studies, claiming that it:

> [H]as come to mean that any individual text (whether an artwork like a movie or a novel, or a more commonplace text like a newspaper article, billboard, or casual verbal remark) is part of a larger cultural discourse and therefore must be read in relationship to other texts and their diverse textual strategies and ideological assumptions (p. 2).

This assertion comes from Gerard Genette's (1997) extension of Kristeva's (1980) transtextuality, initially coined in the 1960s. Kristeva developed intertextuality from de Saussure's semiotics—the study of signs and symbols—and Bahktin's dialogics—the connectedness of shared words and meanings—explaining that no text is ever understood or read in a vacuum. For instance, one might read *Ulysses* with knowledge of the Homeric epics, interpreting and understanding the text based on this knowledge as well as other authors and texts one has read. Shortly after Kristeva, Fiske (1987) distinguished between two types of intertextuality: horizontal—when text refers to something within the same channel, such as a movie referencing a movie or a book—and vertical—when a text refers to something from a different channel, such as a movie referencing a book.

While Kinder brought intertextuality to the new wave of media studies, it was Gerard Genette (1997), working in a similar vein as Fiske (1987), who developed the theory—immediately calling it transtextuality instead—into more expressive types:

1. Hyper/Hypo-textuality: This occurs when a text (the hypertext) relates back to a previous text (the hypotext) while not deliberately naming it.

2. Intertextuality: Not to be confused with Kristeva's overall term, this refers to quotations, paraphrases, or plagiarism of other texts within one single text.

3. Metatextuality: This occurs when a text directly speaks of another by name.

4. Paratextuality: This refers to the things outside the text that inform the initial text, such as cultural traditions and societal norms.

5. Architextuality: This occurs when text relates to an overall genre or "archetype" that it fits into, then is understood through that specific frame.

It should be noted that the above work of Genette (1997) was discussed by him in his original manuscripts in French, but as I do not speak French, the 1997 reference is where this information came from.

Research into transmedia storytelling laid dormant for over a decade until Jenkins began playing with the concepts of convergence, mentioning transmedia in these terms in 2004, and then ultimately defining it in his 2006 book, *Convergence Culture: Where Old and New Media Collide.* According to Jenkins (2006):

> A transmedia story unfolds across multiple platforms, with each new text making a distinctive and valuable contribution to the whole. In the ideal form of transmedia storytelling, each medium does what it does best—so that a story might be introduced in film, expanded through television, novels, and comics; its world might be explored through game play or experienced as an amusement park attraction. Each franchise entry needs to be self-contained so you don't have to see the film to enjoy the game, and vice versa. Any given product is a point of entry into the franchise as a whole.

Here, one can notice several distinctions from what Kinder (1991) referred to, as well as a formulaic representation of what Jenkins (2006) considered to be transmedia storytelling. First, transmedia storytelling should exist on multiple platforms, or channels. The number of channels (as in film, television, streaming, video games, novels, etc.) is not established, but the Producers Guild of America (2010), discussed in greater detail later, does require a certain number of channels to be represented. Next, each story should make a "distinctive and valuable contribution to the whole" (Jenkins, 2006, pp. 97-98). In other words, content cannot simply be adaptation, and it must *add* something to the storyline. For instance, while several characters from Marvel Comics are considered to be transmedia, simply *adapting* one storyline from the comics for film does not constitute transmedia storytelling. Instead, additional elements need to be included that meet the above criteria. Lastly, each point-of-entry—a term that refers to the media format the fan first interacts with and becomes interested in the story world because of—needs to stand alone, while also tying into the overall story. That is, if an individual first came across a Marvel movie, he or she would be able to enjoy the movie by itself *without losing* any aspect of the narrative within this single channel. The difference, though, is that when the individual becomes a fan, he or she gains enjoyment in ways that the concepts of intertextuality and transmedia storytelling help to better understand. With each new channel and piece of content, new information and enjoyment are gained; however, if an individual wants to remain only a consumer of the product, then no understanding of the current story is lost*;* the person can still enjoy the media as a singular narrative. A formula for transmedia storytelling, then, might look something like this:

Multiple Channels + Distinct Content Contributions + Self-Contained + Part of a Story

World = Transmedia Storytelling

A proposed visual representation of transmdia storytelling, as shown through the lens of the Marvel Cinematic Universe, might look something like Figure 1 (see below):
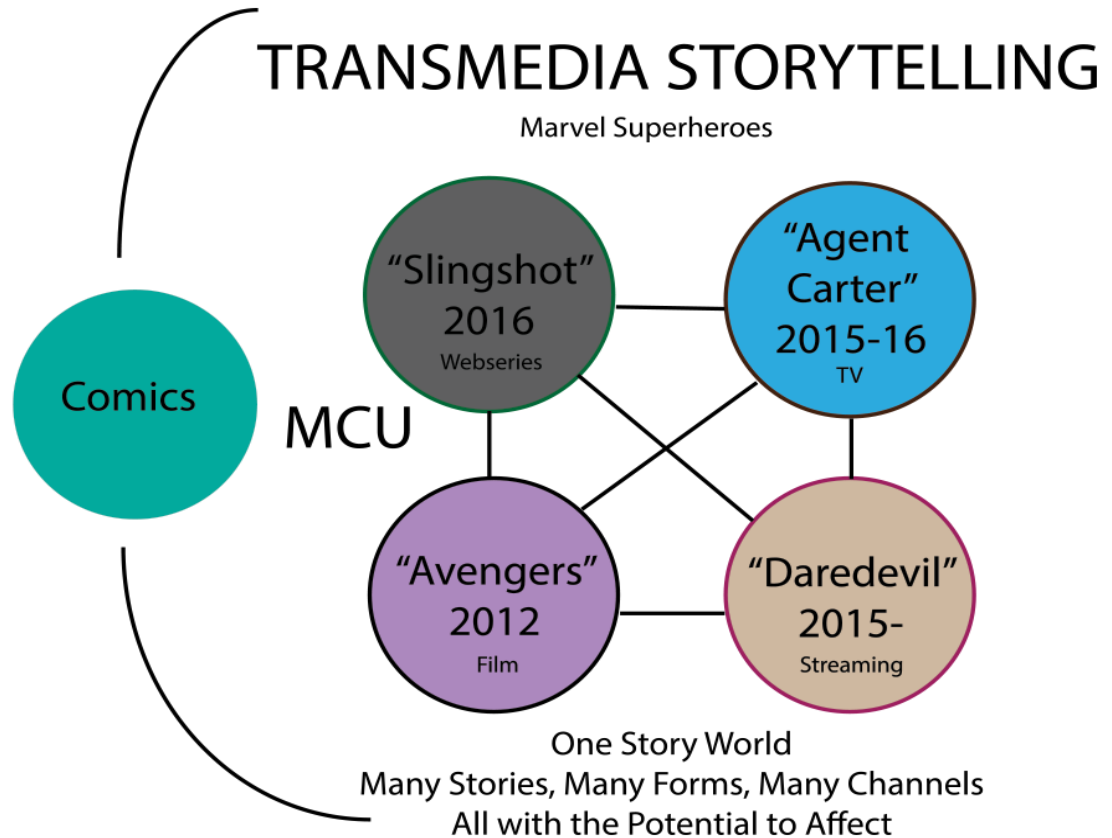
Figure 1. A visual representation of transmedia storytelling.

In the figure above, the comics inform the transmedia storytelling universe, as they themselves are not part of the universe produced content listed. Instead, they serve as inspiration for the stories being told on other channels. The content listed [*Slingshot* (2016), *Agent Carter*, *Daredevil*, and *Avengers* (2012)], as well as other content within the Marvel Cinematic Universe, are related. Characters can cross over into the content of another, or, the impact made in their own story can be seen in another character's story.

Since his 2006 book, Jenkins has gone on to tweak his definition of transmedia storytelling, though the original still serves as the more cited and more widely accepted definition. In a blog

post, Jenkins (2007) defined transmedia storytelling and then discussed nine additional elements related to the concept, what was necessary to have a successful project, and what generally constitutes a proper environment for transmedia to develop from. First, he redefined it as representing:

"a process where integral elements of a fiction dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinate entertainment experience. Ideally, each medium makes it [sic] own unique contribution to the unfolding of the story." (Jenkins, 2007, p. 2).

While at its base level this definition is just an echo of the earlier, a few elements were added. The most glaring of these is "integral elements." At its root, the Oxford Dictionary defines "integral" as something "necessary to make a whole complete" or that is "essential or fundamental." Earlier, Jenkins (2006) did not necessitate that one of the elements within a transmedia storytelling universe needed to be "important." It simply needed to exist on a media platform different from the others, be unique and self-contained, and part of the story. Adding the requirement of integrality eliminates some of the smaller points-of-entry from which some fans might enter the universe, particularly social media channels, random pop-up or live-action events, and one-offs. The second addition to this new definition is that the story should be "dispersed systematically," alluding to the need of producers and content creators to have a plan of distribution in mind. This, unfortunately, discredits some transmedia storytelling universes that were not originally intended to be such, but that developed organically over time, as the connotation of systematic dispersement necessitates forethought.

The nine other elements Jenkins (2007) brought to the explanation of transmedia storytelling do not play into the exact definition itself but are instead features in which transmedia becomes most successful. These elements are:

1) "Reflects the economics of media consolidation."

2) The stories tend to be based on the world and not necessarily a specific character.

3) The media platforms, or what Jenkins (2007) calls "extensions," do not serve a single function. That is, they can simply be a continuation of a story or they can fill in holes.

4) Expands the market for a fanbase by introducing several points-of-entry for different types of media consumers.

5) Each individual story is unique and self-sustaining.

6) It works best within independent projects with a single content creator, or in projects with strong collaboration between creators.

7) Transmedia storytelling is a reflection of the "ideal aesthetic form of an era of collective intelligence."

8) It provides roles and goals that are consistent across each storyline.

9) The stories within contain gaps for potential plots which can be addressed by fans.

In his follow-up blog post, Jenkins (2011) acknowledged that the term was still evolving. The blog post noted that different groups define the term in different ways, that some confuse the term with similar though different concepts, and that all of this has served to blur the operationalization of what transmedia storytelling is. He also distinguished between other forms of transmedia—that is, media on a variety of channels—and what transmedia storytelling is *not*. According to Jenkins (2011), content creators can engage in transmedia branding, performance, ritual, play, activism, and spectacle, but they are not the central aspects of what transmedia actually

is. What makes transmedia storytelling special is that it is connected and is intended to expand the story for the sake of the story, not necessarily for the sake of a franchise, revenue, or promotion, though all of these are results of a successful project.

With the hype of such immersive and successful transmedia storytelling ventures (such as the Marvel Cinematic Universe's commercial success), and the emergence of a developing field, the Producers Guild of America (PGA) officially approved the addition of "transmedia producer" to the producers' code of credits in 2010, creating a new category of professional media recognition. With this addition came clear-cut guidelines about what would constitute a "transmedia producer," with similarities to Jenkins' (2006) original definition. The PGA (2010) defined a transmedia narrative as a project or franchise that:

> [C]onsists of three (or more) narrative storylines existing within the same fictional universe on any of the following platforms: Film, Television, Short Film, Broadband, Publishing, Comics, Animation, Mobile, Special Venues, DVD/Blu-ray/CD-ROM, Narrative Commercial and Marketing rollouts, and other technologies that may or may not currently exist.

The PGA (2010) also made it clear that the "narrative extensions are NOT [sic] the same as repurposing the material from one platform to be cut or repurposed to different platforms." Put more simply, adaptation does not count. What is interesting about this definition is that the PGA does not discredit transmedia marketing as being part of the overall story world, whereas Jenkins (2011) attempted to distinguish between the two. What is also interesting to note is that the PGA recognized the need to leave room for future technologies on which stories could take place.

Operationalization of Transmedia Storytelling

As Jenkins (2011) stated, transmedia storytelling appears to be used in different ways by different communities, creating a fog around what constitutes this concept. Alexander (2007) noted that consumers are transitioning away from single-media exposure to more media-convergent

attitudes and demands, necessitating the need for a better understanding of this development. While Alexander (2007) did not discuss transmedia storytelling by name—as it was still a relatively new term at the time—he did mention something similar to it, convergence—another foundational block of transmedia storytelling on which Jenkins (2006) writes heavily. Here, Alexander (2007) wrote about the intertwining nature of new storytelling practices, using multiple media to narrate stories. Alexander (2007) discussed this in terms of literary studies, going on to define media convergence as a representation of "not just the convergence of different media, but also the convergence of educational institutions and for-profit corporations, popular culture and 'high culture.'"

As the conceptualization of transmedia storytelling was developing, Jenkins and others used several terms in its place. At the beginning, scholars mostly referred to the concept of transmedia storytelling by calling it convergence or describing convergence and calling it transmedia storytelling. For instance, Raphael and Lam (2016) discussed the highly successful Marvel Cinematic Universe—unarguably a transmedia storytelling universe—in terms of convergence. Here, they defined convergence as "not only a 'coming together' of technological platforms and media distribution, but also of concepts, of practice and of behaviour." However, their article does not mention transmedia storytelling, the very concept they are describing.

While Jenkins (2006) fleshed out the idea of transmedia storytelling, several scholars examined the same phenomenon, but gave it different monikers—or, at least establishing the foundation on which it was built. This new multi-platform approach to storytelling was sometimes referred to as "cross-media" (Burn, 2004; Davidson, 2010), cross-sited narrative (Ruppel, 2009), and "repurposing" (Klinger, 2006).

Burn's (2004) definition focused heavily on the literary, particularly children's literature, which he described as the "cross-media craze." This, he wrote, was a phenomenon in "which children's engagement extends across novels, films, computer games, the internet, and a range of merchandise worthy of StarWars." The cross-media culture extends past the book and into the participatory nature of fans, something which several scholars have cited as something significant to transmedia storytelling itself (Graves, 2011; Edwards, 2012; Bordwell, 2010; Pamment, 2016; Voigts & Nicklas, 2013).

Repurposing, on the other hand, is driven more by capital gain than narrative structure, something Jenkins (2006) acknowledged is also present within transmedia storytelling, but not always the motive. Repurposing, as explained by Klinger (2006), is usually referred to as the media industry's pursuit of as much revenue as possible for any property. For film specifically, Klinger (2006) speculated that it may include "marketing tie-ins across a range of businesses and media" (p.7) and can include "cartoon series spin-offs based on a film's original characters" (pp.7-8). This, however, is still slightly off the mark to what Jenkins (2006) described as more of an aesthetic, narratively driven phenomenon of transmedia storytelling.

Writing after Jenkins, and perhaps slightly influenced by him, Ruppel (2009) wrote of "cross-sited narratives," defined as "stories told across multiple media platforms, or what I will refer to as 'sites of meaning…'that are used as instruments to enact a network binding locationally separate content into whole, coherent expressions" (p. 283). He distinguishes this from the franchising and "repurposing" practices Klinger (2006) and others discussed by stating that the term "cross-sited" is used:

> [T]o signify a specific mode or genre of narrative structuring, one where the interplay between media platforms is unified through a sequential and causal distribution of story information, and not simply a more generalized diffusion of content marked with potential associative narrative meaning.

That is to say, T-shirts, action figures, and other marketable material goods do not count as an aspect of the cross-sited narratives. This is the only distinction between Jenkins' (2006) definition and Ruppel's (2009) later attempt to discuss the sharing of a story world across multiple media platforms.

Concerning cross-media itself, Davidson (2010) argued that the two terms are interchangeable, but that "the main difference would be one of emphasis on interactivity" (p. 6). He stated that "cross-media communications require a pro-active role by the audience to interact with the experience and get more directly engaged and involved" (p. 6). However, cross-media is far different from transmedia storytelling in that it originates in advertising, though it does tell a story—or a brand—through many different media. Here, channel is most important (Maloney, 2014).

Maloney (2014) argued that cross-media, transmedia, and multimedia all exist within a fluid spectrum, oftentimes mingling with one another, but ultimately defined the differences between the three in simple language. Multimedia is one story that takes many forms on one channel. Cross-media is one story on many channels. And transmedia is one *story world* with many stories, taking many forms, on many channels (Maloney, 2014). The distinction is clear: Cross-media and multimedia tell only one story, whereas transmedia tells multiple stories from one story world.

In an attempt to clarify the study of transmedia storytelling, Mora (2014) looked at the terminological problems associated with it and categorized the major confusion surrounding the term—the mistake of calling transfiguration and adaptation of narrative transmedia storytelling. In doing so, she summarized her own rumination about the concept as a reaction against Jenkins and other scholars, simply stating that transmedia storytelling requires research of a different caliber

and that "for some authors it cannot be said to be a strategy or a structure, but rather 'a language.'"

Mora (2014) explained that literary scholars have more appropriately explained the complexities

that exist between two narratives, while Jenkins and other media scholars have used and developed

terminology "previously devised as separate works or compositions, aimed at creating different

and complementary effects on different supports, without one being the mere extension or

continuation of the other" (p. 65). While this seems like a jab at media scholars and a simple cop-

out of "redefining" transmedia storytelling almost exactly as Jenkins did (i.e., separate works on

multiple channels that are not adaptation), it missed the mark on truly getting at the phenomenon

Jenkins and others have discussed. There is no shared story world in this definition, which is,

perhaps, the one consistent aspect of most transmedia storytelling research.

At the same time, just as Jenkins (2011) discussed, transmedia storytelling has merged with

multiple *types* of transmedia, often with the necessary acknowledgment to the original description

Jenkins (2006) conceptualized. Jansson and Lindell (2015) were inspired by Jenkins' 2006 book,

and therefore adapted his term to address news media and textuality. They defined transmedia

storytelling as "the increasingly inter-connected and open-ended circulation of media content

between various platforms, where social agents are increasingly involved in the production of

flows" (p. 82). At first glance, this definition appears to reflect the original formula. However, an

additional element was added: that of the social agent, which is similar to the approach early

cultural studies and media studies scholars took. Unfortunately, while Jannson and Lindell's

(2015) research does look at the consumer of news media, they fail to elaborate on this addition to

the definition any further.

In terms of more concrete definitions scholars have used for transmedia, Raybourn (2014)

defined overall transmedia as "the scalable system of messages representing a narrative or core

experience that unfolds from the use of multiple media" (p. 472). Again, we see the common thread of Jenkins' original definition—core experience across multiple channels—but with new additions, specifically, the "system of messages" and "core experience." Here, transmedia does not limit itself to narrative structure—though it is present—but rather, can transcend stories into reality. Additionally, the concept of systematic messages, as discussed by Jenkins (2007), is present once more.

While the operationalization of transmedia storytelling has been foggy, to say the least—with scholars from different fields holding tight onto borrowed terms from other concentrations—the one description that has primarily stuck to the wall is Jenkins' original 2006 conceptualization.

Categorization of Transmedia Storytelling

While conceptually the operationalization of transmedia storytelling is mostly similar (with a few differences within the connotation of each additional stipulation new scholars bring), the application of this concept has played out in several ways within several fields, suggesting the need for categorization. As the previous review of the literature revealed, two primary types of transmedia storytelling, with a third less prominent type, have emerged: fictional and non-fictional, with a third type being a "blended" approach to these.

Fictional

Within fictional transmedia storytelling, two primary subcategorizations appear to exist: intentional and organic. A classification within each of these subcategorizations, however, brings a third consideration to fictional transmedia storytelling. This is the media technology itself, in the form of channel bias, but this does not warrant its own subcategorization. It does, however, deserve a note.

Intentional transmedia storytelling is that which conceptually began as a transmedia project with the strategic planning and dissemination of messages at the onset. The most relevant example of this is the Marvel Cinematic Universe (MCU), which has been looked at through the lens of marketing (Raphael & Lam, 2016), ontological approaches (Branch et. al, 2017), fan studies (Beaty, 2016), and industry (Johnson, 2012). The MCU has been broken up into phases focusing on movies, but including one-shots, TV series, streaming series (from Netflix, Hulu, and others), web series, video games, artbooks, novelizations, and canonical comic books (Marvel Cinematic Universe, n.d.). These phases were strategically distributed, planned, and conceptualized, indicating their intentional transmedia nature.

Organic transmedia storytelling, which fan reception and success fueled to grow out of a single narrative into a transmedia universe, appears to be far more common than intentional transmedia storytelling. Examples include the Harry Potter Universe, the Stars Wars Universe, the Lord of the Rings Universe, the Star Trek Universe, and to some extent, the Doctor Who Universe. Each began as a single narrative on a single channel (respectively, books, movies, books, television show, and television show), but later developed more channels and additional narratives as popularity grew. The attribution of its transmedia nature, therefore, is based solely upon success and popularity with fans and less on the strategic planning of creators. *Doctor Who* exists in the middle ground of these two categorizations, as it initially did not begin as a transmedia venture, but upon its reboot did. That is, when the BBC canceled the *Doctor Who* television show, the story continued through radio, books, comics, and other channels. Eventually, the BBC decided to bring the story world back to the television set in a reboot, but did so with the strategy of releasing complementary material on multiple channels to enrich the experience, in a truly intentional transmedia storytelling nature.

Although "format bias" is not its own subcategorization, it deserves note. This refers to the overuse of one channel, or similar platforms/channels, to tell the main story and can be either organic or intentional. This can exist in terms of print, digital, cinematic, or other forms. An example of digital format bias can be seen through the popular web series "The Lizzie Bennet Diaries." This story is an adaptation of Jane Austen's novel *Pride and Prejudice*, and follows the vlog (video blog) of titular Lizzie Bennet. The main story exists on a YouTube channel, but is expanded upon on Twitter as well as video blogs, or "vlogs," of other characters (primarily, Lydia Bennet, Lizzie's younger sister). While the series does not meet the PGA's (2010) rule of three, it does center on a story world that exists on more than one medium, while bringing in a unique perspective and story on these separate media channels. Despite this, the series overly relies on digital channels (though the actors within the vlogs do make appearances at several comic conventions, or "comicons"). Another example of format bias exists in terms of the Marvel Cinematic Universe. As previously discussed, Marvel has a history of adaptations of the comic content, and the comics themselves do not constitute transmedia storytelling when only adaptations are created. Instead, the Marvel Cinematic Universe has to be classified exactly as that: cinematic. Because of the complexity and rich history of this franchise, canon exists differently depending on what leg of Marvel one is consuming. That is, the comic books have a different "history" than the movies, television shows, streaming channels, and those other media with a strategic backing.

Non-fictional

Non-fictional transmedia storytelling is the antithesis of fictional. The primary non-fictional themes in the literature include branded, pedagogical, and historical.

Jenkins (2011) claimed transmedia branding does not constitute the transmedia storytelling he was discussing, but he failed to describe what it is and acknowledge how scholars use it

interchangeably with transmedia storytelling. There is a solid distinction, however, between what Jenkins (2011) implies isn't transmedia stroteylling in terms of branding and what could potentially be transmedia storytelling. Branded transmedia exists within overall transmedia storytelling when and if it tells a narrative. Most marketing focuses on selling a product through calls-to-action, a brief message, or individualized campaigns which are short in nature and do not interrelate well. Branded transmedia storytelling, though, is different. It can be defined as a central narrative that exists in an overall story world, but that comprises elements of traditional marketing in order to sell a central piece of content. Take for example the 2006 World Cup. Goldschmitt (2011) looked at advertising for the soccer championships that linked music as an auxiliary channel to draw people in and create an overall narrative for the highly publicized, live-action event. People who wanted to know more about these constructed, though very real, narratives could find that information elsewhere—which was all being handled by a single unit. Another, perhaps better, example of branded transmedia storytelling comes in the form of the Coca-Cola Company. Coke has done an excellent job of marketing itself in terms of shared meaning. The company tells several narratives which are all shared with one another, but at the same time, take place on different channels. For instance, the Coca-Cola polar bears are used to advertise for Coke during the holiday season, are seen in their commercials, have interactive children's games on websites, and can be purchased as stuffed animals, allowing for Kinder's (1991) game play to occur. Branded transmedia storytelling, then, is that which is more closely aligned with Klinger's (2006) repurposing, but still contains that central, interconnected and participatory element transmedia storytelling requires.

Pedagogical transmedia has perhaps been looked at the most extensively in this category, and is simply the efforts of teachers to employ a "transmedial approach" to their classroom. While

it does not necessarily *have* to exist only in the classroom, it tends to do so. Several scholars have used a narrative, transmedia approach to subjects in order to help elicit better learning and retention with their students (Raybourn, 2014; Cronin, 2010; Rodríguez-Illera & Molas Castells, 2014; Kalogeras, 2013). An example of this technique can be applied to the basic speech communication classroom at a university. A professor can lecture from a textbook via any method in-person, distributing the first point of entry of the content to the student. Wanting to further affect the students and help them retain the information, the professor can set up a website that contains additional details related to the information present, but that is unique in itself. For example, when lecturing on communication apprehension in the classroom, the professor can then use a website to share stories of triumph of students who overcame their fear of public speaking, while discussing the key terms related to this concept and providing details on where to find help. Both can be narrative in structure, both stand alone, and both are related to the same overall content area.

Finally, historical transmedia storytelling is more complex in that it draws inspiration primarily from religious examples, as well as the lives of historical figures who have been turned into narratives. It has only been addressed by scholars a few times (Edwards, 2011; Bordwell, 2010), and warrants more research. Bordwell (2010) suggested that certain ancient texts were transmedia, first starting with oral communication, moving onto written story, and then developing into a large participatory culture. This is not to say that each is an adaptation of the former, but rather, an oral story began, was then written down with additional facts drawn in from several different oral stories, and then, after distribution of these texts, a culture formed in response. The Bible, the Homeric epics, and the Bhagavad Gita are examples of such historical transmedia. The Bible and Bhagavad-gita are current "historical" transmedia storytelling as they exist with a following centering on a series of texts, but that contain several live-action events (church services

or *sanskara*—rites of passage in Hinduism), architectural places (such as cathedrals and temples), and rituals necessary for the continuation of these narratives. While both have been adapted into stories over and over again, the live-action practice of these two religions (Christianity and Hinduism) are what the historical transmedia storytelling actually is.

Blended

Blended transmedia storytelling is content that does not necessarily fit into either of the above categories and uses both a fictional and non-fictional approach to sharing its universe. While both fictional and non-fictional transmedia storytelling can contain elements of live action (such as the Harry Potter theme park in Florida), a blended transmedia storytelling approach tends to use more non-fictional channels to inform people of a fictional channel. A prime example of this is found within the *Blair Witch Project*, which, under the guise of a missing person PSA, drew in viewers through clever marketing and "found footage." At the conclusion of the story, this example was seen purely as a marketing ploy. However, at the onset, the venture was a realistic transmedia storytelling experience.

The importance of clarifying and categorizing different types of transmedia storytelling can help lift the fog of confusion that has settled in over the term. Additionally, it can better define the areas of research in which some scholars are interested, which in turn would make it easier to compile past research on the topic.

While the term transmedia storytelling has been muddied, confused, and replaced with other theoretical scholarship from past researchers, Jenkins' (2006) definition, with the additional stipulations set forth by the Producers Guild of America (2010), appears to be the most tested and conceptualized ruminations of the term. Because of the nature of different scholars from different fields discussing the concept of transmedia storytelling by other names, there exists a need to

establish consistency within fields sharing content, participants, and interest, as well as the necessity to classify at what exactly everyone is looking. This can be done through the proper explication of transmedia storytelling, a roundup of operationalization from previous scholars, and the categorization of different types of transmedia storytelling proposed above.

Cultivation Theory

Originally, cultivation theory scholars analyzed the media messages in television (particularly violent television) and the beliefs individuals had of the world concerning violence, crime, and fear. It first evolved through a series of studies done by George Gerbner in the late 1970s and early 1980s. He was commissioned by the U.S. government to investigate violent television programs' effects, particularly on developing children. The rationale was that television was seen as a more invasive, easily accessible medium compared to what had previously been studied. In 1976, Gerbner and Gross published their initial findings and elaborations of cultivation theory in one of their first "violence profile" articles. There, they outlined the three methods used for their study:

1. Institutional analysis, which has been regarded as being the least looked at area of cultivation research (Potter, 1993) and includes the institutions, or companies, that develop the media.

2. Message analysis, or the study of each message being portrayed in the specific content being examined.

3. Cultivation analysis, initially looked at through a longitudinal series of questionnaires.

Gerbner and Gross (1976) found that the television programming they were examining was violent, and that viewers who watched TV four or more hours each day, categorized as "heavy viewers," were more likely to believe that the world was more violent than it actually was

compared to light viewers, those who viewed two or less hours of television in a single day. Gerbner called this the "mean world syndrome."

Before critiques of cultivation theory began occurring, Gerbner continued publishing research on cultivation and violent television programs. In 1978, Gerbner et al found that heavy television viewing was more to blame for lower IQs than other social factors, which led to the development of "mainstreaming," or the belief that heavy television viewing tends to moderate the political, racial, religious, and other social beliefs of audiences who would otherwise have more extreme beliefs toward more moderate beliefs (Gerbner, Gross, Morgan, & Signorielli, 1980; Gerbner, 1998). As Gerbner and his team continued to develop cultivation theory, other scholars began to question several aspects related to his method and the content being viewed.

Doob and Macdonald (1979) were among the first critics of cultivation theory. They attempted to replicate Gerbner's findings but controlled for crime in the neighborhood being studied. They found that there were no significantly higher levels of fear for heavy television viewers when controlling for crime in a Toronto neighborhood than those with lower television consumption. This led the way for several more scholars to address moderating variables, control variables, and the overall approach to cultivation analysis.

Potter (1993) brought into question the analysis of violence, explaining that heroic violence on television should be looked at differently from unprecedented violent acts against a protagonist. In the study, Potter also offered suggestions for improving cultivation theory itself as a result of analysis of the theory and studies being published at the time. Two common themes were found in each study: topic and order. "Topic" was defined as the variable being examined "Order" was more complex. Order included first and second types. First order was the quantifiable amount of a variable, such as "How often do you think someone is mugged in your neighborhood out of every

100,000 people?" Second order was the generalizable belief about the world, which is where Gerbner's "mean world syndrome" falls. Potter (1993) also explained that cultivation is a non-linear relationship, something Gerbner briefly mentions without elaboration in his 1979 article, and that mediating and control variables needed to be better studied.

A large shift in cultivation theory came when scholars began suggesting and attempting a micro-analytic approach (Bilandzic & Busselle, 2008; Shanahan & Morgan, 1999; Morgan & Shanahan, 2010). Traditionally, cultivation theory relies on a macro-analytic approach, one that looks at viewers' overall consumption of television through a time-series questionnaire. Those who suggest a micro-analytic approach, however, believe that cultivation theory should be looked at through other perspectives, including more segmented media types and through experimentation. Gerbner, et al (1979) responded to some of the early calls for experimentation, stating that it is difficult to replicate an individual's daily viewing habits over a series of time in an experimental setting, because cultivation calls for the oversaturation of, or repeated and consistent exposure to, messages through time. Others (Morgan & Shanahan, 2010) disagree, stating that the immediate overstimulation of message can replicate this setting if a survey is immediately administered directly after the consumption occurs. Additionally, scholars suggest that analyzing messages in specific media narratives, as opposed to all prime-time television and children's programming, is essential because not all television shows have the same message. Therefore, differences in types of shows viewers select are possible (Potter, 1993).

As previously stated, between 1956 and 2000, cultivation theory was one of the three most popular theories to be researched in mass communication (Bryant & Miran, 2004). Understandably, then, several scholars have deviated from the traditional approach to cultivation and have begun looking at both variables and media types to better understand media consumption

and its effects. Variables other than violence and fear that have been studied include mental illness (Diefenback & West, 2007; Granello & Pauley, 2000), substance abuse (Minnebo & Eggermont, 2007), romanticized views (Segrin & Nabi, 2002), risk-taking behavior (Beullens, Roe, & Van den Bulk, 2011), memory (Riddle, et al., 2011), acceptance of homosexuality (Calzo & Ward, 2009), sexualization (Fox & Potocki, 2015), views of the elderly (Gerbner, Gross, Signorielli, & Morgan, 1980), rape (Kahlor & Eastin, 2011), materialism (Good, 2007; Good, 2009), and, in some instances, genre-consistent beliefs (Bilandzic & Busselle, 2008). Of these, genre appears to be a popular aspect of cultivation research, serving as both a variable and as a moderator (Bilandzic & Busselle, 2008; McKinley, 2012; Shrum, 1995; Placide & LaFrance, 2013). Within genre, Bilandzic and Busselle (2008) found that heavy viewers of a genre—this study examined science fiction, romantic comedies, and crime thrillers—held genre consistent beliefs about the real world. This helps to support the ideas that messages matter and that overall consumption of television does not solely rely on violence or channel.

Not specifically setting out to do a genre study, though ultimately categorizing types of messages based on genre, Beullens, Roe, and Van den Bulk (2011) found a positive relationship between heavy viewing of action programming and joyriding and speeding. The study found that there was a negative relationship between TV crime shows and joyriding, and that there was no relationship between action programming and consumption of alcohol before risky driving behavior. Another non-specific genre study looked at the acceptance of the belief that rape occurs as a result of anything other than the perpetrator's own actions(the rape myth belief) and false rape accusation in soap opera viewing compared to television news viewing (Kahlor & Eastin, 2011). The scholars found a positive relationship between rape myth belief and soap opera viewing, a first-order relationship, as well as between the false rape accusation belief and soap opera viewing,

a second-order relationship. However, they also found a negative relationship between the rape myth belief and TV news viewing (Kahlor & Eastin, 2011). These studies show a clear difference between type of program or genre, and how cultivation plays out. Because of similar studies as this, Morgan and Shanahan (2010), in addition to reviewing the literature and finding that most scholars are interested in how cultivation occurs, stated that genre is not clearly defined in any literature (nor in the field itself), but that scholars will continue to center their research around genre.

While the traditional approach to cultivation analysis centered on television, several scholars have moved past this platform and looked at other channels. These include film (Shanahan & Morgan, 1999; Placide & LaFrance, 2013; O'Guinn & Shrum, 1997), video games (Fox & Potocki, 2015), magazines (Ainsworth, 2006; Lewallen, et al, 2016), and others. While cultivation theory was specifically designed to address oversaturation of television viewing, scholars have argued that this alone is not the only channel individuals are consuming, and that messages can be absorbed through a variety of ways. Now, as media continues to change, it is essential to understand cultivation theory through an even broader lens than just television alone.

Several scholars have paired cultivation theory with other theories in an effort to better understand it, including knowledge gap theory (Niederdeppe, Fowler, et al., 2010), theory of reasoned action (Beullens, et al., 2011; Nabi & Sullivan, 2001), elaboration likelihood model (Schroeder, 2005; Williams, 2006), and spiral of silence (Shanahan, et al., 2004). Additionally, scholars have looked for ways to help increase cultivation theory's predictive power by combining it with narrative transportation (Bilandzic & Busselle, 2008; McKinley), perceived reality (Busselle, et al., 2004; Potter, 1986), and distance (Bilandzic, 2006). And, finally, some scholars

have argued that other scholars should examine more than generalized beliefs, including knowledge, belief, and emotion (Shanahan & Morgan, 1999).

Potter (1993) was one of the first to suggest that cultivation theory needs to be looked at during a time when non-selective viewing and uniform messages are no longer accurate. Non-selective viewing means that audiences watch television based on time rather than specific shows (Gerbner, et. al 1979, p. 180). Uniform messaging refers to the larger concept of cultivation theory, which is that a consistent message is being presented across all television. Gerbner et al. (1978) believed that the world displayed on television was uniform across all programming at the time in such a way that viewers eventually came to believe that the real world operated consistently with the televised world. Potter (1993) predicted that neither non-selective viewing nor uniform messages would be a trend in future entertainment, and that cultivation theory should be readdressed. Morgan and Shanahan (2010) echoed this suggestion, stating that cultivation should be looked at in the time of more engaging media, instead of relegated only to passive television viewing. "Passive" media consumption, similar to McLuhan's explanation of how people interact with cold media, means content is delivered in a non-interactive medium that does not necessarily require the viewer to engage at great depth. The difference between what makes passive and active media consumption, however, is up for debate, and transmedia storytelling allows for this critique of cultivation theory to be addressed.

Current Study

Transmedia Storytelling Universes

When looking at the transmedia storytelling universes analyzed for this dissertation—*Doctor Who* and *Harry Potter*—both have at least three things in common: they are sustainable, they are expandable, and they took decades to mature and tell their stories. Narratives which can

be expanded upon are sustainable, and those which take a longer time to develop their individual characters are able to tell additional stories in order to milk out more profit (Carredu, 2018), which ultimately allows them to produce even more stories. This is where ventures of similar source material, such as the DC Universe, tend to fall flat; the producers fail to take the necessary time to truly build this fantasy world for a new audience, while at the same time staying true to the original content (Frost, 2018).

Both of the transmedia storytelling universes analyzed for this study have been looked at through a few different lenses, though not extensively, and certainly not within the scope of cultivation theory. Not even the broad subject of transmedia storytelling has been studied in conjunction with cultivation theory. While all of the research which exists on *Doctor Who* and *Harry Potter* will not be summarized below, a decent representation of what is most pertinent to the present study will be discussed. Additionally, the general explanations of the history, development of the universes, and overall scope of the narratives will be included.

Harry Potter Universe. *Harry Potter* as a literary source has been studied, analyzed, and taken apart piece-by-piece. As a transmedia storytelling universe, however, the boy wizard and the magical world presented in J. K. Rowling's work has yet to receive much attention. This is, perhaps, because *Harry Potter* has only recently entered the classification of transmedia storytelling. Initially, J. K. Rowling's work focused on seven books surrounding the story of the eponymous Harry Potter as he studied at Hogwarts School for Witchcraft and Wizardry and worked to defeat the evil wizard, Lord Voldemort. The immense success of the books ($7.7 billion as of October 2016; Wells & Fahey, 2016) prompted adaptation of the narrative into film form (not transmedia). With even more success, the story was expanded into a play: *Harry Potter and the Cursed Child*; a theme park: Universal's The Wizarding World of Harry Potter; an interactive

website where fans could discover things like their Hogwarts House: Pottermore.com; an app (which ultimately took the original features of the website and gamified them): Harry Potter Hogwart's Mystery; and now an expanding film series based on additional characters from the books whose stories have not yet been told: the *Fantastic Beasts* or *Grindelwald* series. Altogether, the magical world of Harry Potter is worth over $25 billion (Wells & Fahey, 2016), and steadily growing.

With so much success, scholars took notice and began dissecting the content and examining it under various lenses. *Harry Potter* has been analyzed under the context of race, culture, and ethnicity (Anatol, 2003; King, 2009; Peters, 2009; Behr, 2005; Vezzali et al., 2014), human rights (Dempsey, 2009; Patterson, 2004), gender studies (Cordova, 2015; Nylund, 2007; Pugh & Wallace, 2006), feminism (Heliman & Donaldson, 2009; Yeo, 2004), bureaucracy (Barton, 2006; Barton, 2009), sexual orientation (Duggan, 2017; Nylund, 2007; Pugh & Wallace, 2006), terrorism (Starr, Tomasky, & Kuttner, 2009), religion (Alderton, 2014; Barber, 2012), fan writing (Duggan, 2017), fear (Norman, 2012), and so much more. The series has even been the subject of study when scholars looked at how the left amygdala responds to descriptions of magical events in reading (Chun-Ting et al., 2015). However, as previously stated, very few scholars have taken the time to look at the Harry Potter Universe as a transmedia storytelling venture.

Behr (2005) dissects the entire narrative of the *Harry Potter* books, focusing primarily on the transformation of characters throughout the series, as well as the complex ideology each faction has. She draws comparison of J. K. Rowling's wizarding world to the problems in our actual society, pointing to the difficulty in sometimes distinguishing between good and evil with certain characters, and how each reveal themselves by their reactions to the same events. Good wizards in the series tend to be tolerant and treat others with decency, though at the same time utilize creatures

as slaves or pets, whereas the evil characters are intolerant of all and treat every creature as a slave (Behr, 2005), often with a stern, unforgiving hand. Other variables within the *Harry Potter* text Behr (2005) points out are cruelty, class/ethnic hatred, and the corruption of power.

Also looking at the *Harry Potter* books, Cordova (2015) analyses the character of Hermione through a feminist lens, attesting that the viewpoint Harry has of her is clouded by the mythos he created surrounding his deceased mother. Cordova (2015) argues that proximity to Harry dictates the level of harsh judgment he has on the female characters, with Hermione receiving the strictest. Hermione, Cordova said, is poorly presented through Harry's eyes, her potential and knowledge being left at the wayside.

Few scholars have looked at the world of Harry Potter as a transmedia storytelling universe. Brummitt (2016) explained the details of Pottermore in the context of its branding strategies through transmedia storytelling, but did not discuss the complexities of the entire universe. Alberti and Miller's (eds., 2018) book *Transforming Harry: The Adaptation of Harry Potter in the Transmedia Age* is the most concrete reading of the Harry Potter Universe in the context of transmedia storytelling to date. With several chapter authors contributing, the book details the fan culture of this universe, and tackles questions of power, feminism, literary critique, and the movement towards a more media-centric world transformed through additional channels and an expanding universe. Unfortunately, the chapters on transmedia offer no new knowledge on Harry Potter's transmedia exploration, and instead only explains the channels associated with it.

These variables found within the text of the *Harry Potter* books, though not necessarily the additional channels constituting the transmedia storytelling universe, served as base guidelines for the message analysis for this study.

Doctor Who Universe. *Doctor Who* was a largely successful television series on the British Broadcasting Corporation (BBC) in England from 1963 to 1989, ultimately revived in 2005. The science-fiction show follows the titular Doctor, a "Time Lord" from the fictional planet Gallifrey, as he travels with his companions through time and space in his spaceship, the TARDIS. Having the ability to regenerate into a new form after each death, the Doctor has taken on several guises played by, at the time of this study, 14 different people, the most recent of whom is female.

The BBC general director at the time of the show's cancellation, Michael Grade, decided to cancel the series because "the show was ghastly. It was pathetic. … It lost its way" (Dowell, 2013, p. 4). Revived interest from producers, writers, and fans resulted in *Doctor Who* being brought back (Blair, 2012). Rights needed to revert to the BBC, and Mel Young, fan and controller of continuing drama series (essentially, a controller is responsible for programming strategy and development of new shows), and his team needed to convince everyone at the BBC that *Doctor Who* was profitable with a new market of fans to utilize. With an already well established fan base from the previous run of the show, and the new fans from the ancillary content being published and produced on different channels, reviving *Doctor Who* was an easy decision for producers (Blair, 2012). According to Young, this "in-between" content—the books, radio show, a 1996 movie, and more—was what "helped convince everyone there could still be an audience" (Blair, 2012, p. 18).

Instead of just rebooting the series, though, the BBC decided to continue the story of the time-traveling titular Doctor—radio drama, books, and all. So when the series was revised in 2005, it was with all of the back knowledge and history of the previous Doctors included, even the 8th Doctor who had only one on-screen appearance in the 1996 film, and whose story mainly continued through audio dramas and other channels. As the revived television series continued, so too did

the narratives on different channels. This is what makes *Doctor Who* a unique example of transmedia storytelling. It was ultimately the outside channels and immense fan interest which saved the show and allowed it to continue.

Because of the unique nature of *Doctor Who*, several scholars have looked at the series in terms of its narrative (Fiske, 1983; Jenkins & Tulloch, 1995), marketing strategies and brand management (Hills, 2015a), fandom (Jenkins & Tulloch, 1995; Hills, 2015b), its success in popular culture (Leach, 2009), and even transmedia (Perryman, 2008; Hills, 2016; Evans, 2011). In one of the earliest analyses of the show (if not the first), John Fiske (1983) noted that there was an emphasis on heroes liberating feudal society through science.

> In story after story in *Doctor Who*, "pure" or "cold" science is used to maintain or establish a totalitarian political order. The Doctor typically defeats a totalitarian, scientific antagonist and replaces him or her with a liberal democratic humane scientist to take over and bring justice and freedom to the oppressed serf class. (p. 74)

In their book on science fiction audiences, Jenkins and Tulloch (1995) discussed a six-part episode during *Doctor Who*'s first series, wherein they note elements of power structure, harmony, state capitalism, and gender roles (through the female companion of the Doctor, Sarah-Jane Smith), all of which they sum up as representing social order and modernity. Modernity allows for liberation of both sexes and a "new wealth created from natural resources" (p. 32). In this book, Jenkins and Tulloch (1995) noted that the series is laden with multiple layers of discourse in politics, economics, individualism, science, and morality (p. 34).

Justification concerning the inclusion of *Doctor Who* in transmedia storytelling studies comes from Perryman (2008), who stated that this show became a "flagship franchise for mainstream transmedia practices that eschew passivity for participation and static simplicity for multi-platform complexity" (p. 22).

Hypotheses & Research Questions

Based on the foundation of cultivation theory, the hypotheses and research questions in this study inquire into the prevalence of explored variables within three transmedia storytelling universes, and the alignment of these variables with individuals' everyday beliefs of the real world based on amount of consumption of said narratives. Because of the vast scope of this study, it has been broken up into three methodologies, discussed in detail in the next chapter. This three-step study of transmedia storytelling and cultivation includes a message analysis, content analysis, and survey approach.

Based on classic cultivation theory literature, a message analysis for the variables being looked at was first completed, with these variables informing the rest of the study. The questions that arose for this section consist of:

RQ1: What themes were present within each of the two transmedia storytelling universes being studied?

RQ2a: Were the main themes discovered present in all channels being studied?

RQ2b: If not, which themes were present on which channels?

RQ3a: What, if any, themes were present in both transmedia storytelling universes?

RQ3b: What, if any, themes were exclusively present in just one of the transmedia storytelling universes?

Potter (1993) mentioned that there is a need to assess heroic violence in cultivation studies, expressing that this particular variable has yet to be examined and that there are minute differences between this versus villainous violence. Thus, heroic violence, in addition to the variables that the message analysis reveals, will be explored further with a content analysis. While each research question above will be answered in Chapter 4, the hypotheses and research questions for the rest

of the study will focus on only those variables which are primarily present as overarching themes within each transmedia storytelling universe, and any variables which are present within all three.

Based on cultivation theory and the increased amount of shared meaning within a single story world within any single transmedia storytelling universe, this study seeks to understand whether consuming increased amounts of narrative on multiple channels is associated with an increased perception of heroic violence and the other explored variables (those which are discovered after the message analysis) in the real world. Classic cultivation theory findings suggest that those who consume more media will be more likely to rate the world as reflecting the primary variables present within the majority of the media they are consuming. The operationalization of what constitutes a heavy/light viewer will be elaborated upon in the survey methodology chapter.

H1: Participants who self-report as heavy users will be more likely to rate the world as having increased levels of each theme measured.

H2a: Participants who self-report as heavy users will be more likely to have a higher acceptance of Heroic Violence.

H2b: Participants who self-report as heavy users will be more likely to have a higher acceptance of Bullying.

H2c: Participants who self-report as heavy users will be more likely to have a lower acceptance of Classism.

H2d: Participants who self-report as heavy users will be more likely to have lower scores of Ethnocentrism

H2e: Participants who self-report as heavy users will be more likely to have higher scores of Machiavellianism.

H2f: Participants who self-report as heavy users will be more likely to help others as measured by Social Responsibility.

H3a: Familiarity with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Heroic Violence.

H3b: Familiarity with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Bullying.

H3c: Familiarity with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Classism.

H3d: Familiarity with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Ethnocentrism.

H3e: Familiarity with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Social Responsibility.

H3f: Familiarity with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Machiavellianism.

H4a: Identification with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Heroic Violence.

H4b: Identification with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Bullying.

H4c: Identification with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Classism.

H4d: Identification with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Ethnocentrism.

H4e: Identification with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Social Responsibility.

H4f: Identification with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Machiavellianism.

While not a focus of this study, it is still of interest to the academic community to look at measures of fan involvement with transmedia storytelling universes. Fan studies is too large of a field to also include in this study, but one question and one hypothesis have been formulated with acknowledgment of the importance of this type of research. This question can serve as the foundation of future studies.

RQ4: How does point-of-entry affect participants' consumption of the transmedia storytelling worlds being studied?

RQ4 was answered by comparing the self-reported measures of participant consumption (amount of channels, rate, and times), level of attachment and affinity toward the transmedia storytelling universe, and self-assessed knowledge levels of the universe.

CHAPTER 3: MESSAGE ANALYSIS METHODOLOGY

This study used a two-stage process looking at cultivation within the two transmedia storytelling universes of *Harry Potter* and *Doctor Who*. The intention of this study was to have the first portion—a message analysis—inform the second part—a traditional survey approach to measure cultivation effects. The primary themes/messages discovered in the message analysis of the content informed the first and second-order cultivation variables within the survey. Non-theme variables include variables related to transmedia storytelling, media consumption, fan studies, and demographics. Methods were divided into two chapters, with the results for that particular method immediately following. Chapter Three discusses the methodology for the message analysis, Chapter Four contains the results for the message analysis, Chapter Five consists of the methodology for the survey approach, and Chapter Six discusses the results for the cultivation study.

The purpose of this study was to investigate the significance that over saturation, or high media use, of a consistent message on various channels might have on individuals' perceptions of the real world, and to further transmedia storytelling scholarship. As of writing this, there have been no studies that pair cultivation theory with transmedia storytelling, and very few that look at the effects of such invasive narrative in its complete, transmedia form.

Design and Procedures

In this two-stage study, cultivation within the two transmedia storytelling universes discussed in the introduction and literature review, *Harry Potter* and *Doctor Who*, was measured. The first stage consisted of a message analysis of each transmedia storytelling universe; this revealed the primary themes within the two separate universes and answered RQs 1-3. This informed the rest of the study.

The research questions and hypotheses for the message analysis are as follows:

RQ1: What themes were present within each of the three transmedia storytelling universes being studied?

RQ2a: Were the main themes discovered present in all channels being studied

RQ2b: If not, which themes were present in which channels?

RQ3a: What, if any, themes were present in all three transmedia storytelling universes?

RQ3b: What, if any, unique themes were present in any of the three transmedia storytelling universes?

Because there is little research on cultivation within transmedia storytelling universes, an exploratory message analysis was completed. The literature review discussed the extant research on both universes being looked at in this study, but the methodologies used to find these results are generally rhetoric (though not exclusively) and offer little empirical insight into each universe as a whole. A message analysis essentially follows the same procedural steps as a qualitative thematic analysis with elements of a narrative analysis, but instead focuses on the overlying "message" being presented to participants with the primary themes the focal point. As such, "message analysis" is better related to media studies and will be used here, though both terms will be used interchangeably. A message analysis identifies patterns within content and then organizes it with overarching categorizations. This type of qualitative analysis better "captures the context within which a media text becomes meaningful" (Newbold et al., 2002, p. 84), and allows for the discussion of multiple meanings of a text to different readers, while still determining the overall themes presented within (Macnamara, 2005).

Similar to the thematic analysis, this methodological approach does not have a clear process to follow (Braun & Clarke, 2006; Macnamara, 2005). Instead, the researcher outlines the

process he or she follows as well as the theoretical framework from which data are being analyzed. Mayring (2000) developed several procedures for qualitative scholars to follow when completing a qualitative content analysis, or message analysis. Of these, Mayring (2000) gives the most precedence to inductive category development and deductive category application. The first of these refers to beginning with specific observations of patterns to a broader theory or conclusion. The second is the reverse, beginning with a broad theory and moving toward a specific observation to confirm or disprove the theory or position (Mayring, 2000 in Macnamara, 2005).

For the present study, unifying themes among all channels as well as individualized themes within each channel were assessed in an inductive category-development process. Unifying themes are conceptualized as patterns that present themselves throughout the entire narrative of the transmedia universe across all channels. Individualized themes are those patterns that are unique to a particular channel within a transmedia storytelling universe. Two channels within each transmedia storytelling universe were analyzed by the primary coder (me) and a co-coder to help eliminate some questions of validity for the findings. The co-coder was trained on how to complete a message analysis. Primary characters, narrative, and artistic representation through the medium were assessed based on the overall messages being presented in the content.

Each of the above was analyzed using the constant comparative method, which is based on grounded theory (Lindlof & Taylor, 2002) and involves categorization of the content by a researcher. After each element was studied, overarching themes based on each of the individual categorizations were formed. For instance, one main theme found within the message analysis was Ethics, which included the sub-theme of Machiavellianism, which included the sub-sub-code of Machiavellianism-lying. Once individual themes were assessed with each of the individual

elements outlined above, main themes were organized for each transmedia storytelling universe as well as within each channel.

With the constant comparative method, there are a limitless amount of themes which can be found. However, after time, content becomes representative of the main themes discovered (Lindlof & Taylor, 2002), and eventually the point of saturation is reached (Ferguson, 2012). As such, content was analyzed until either there was no more left, or the point of saturation was met. For the Doctor Who Universe, this included five episodes of Series One, three episodes of Series Two, and three episodes of Series Five for the television show, and the entirety of the film, *Day of the Doctor* (2013). For the Harry Potter Universe, this included the entire films *Harry Potter and the Sorcerer's Stone* (2001) and *Fantastic Beasts and Where to Find Them* (2016) as well as the entire first "year" of gameplay for the mobile app *Harry Potter: Hogwarts Mystery*.

Scenes were recorded using a descriptive method of what was occurring (action) or what was said (dialogue). To aid in clarification, coders summarized their thoughts and the primary themes found within the content at the end of each coding session. The context surrounding actions and dialogue were recorded in an effort to help further understand the true meaning of the narrative, and to serve as a reminder when categorization of the themes occurred.

Content

As this study is broken up into two stages of data collection, so is the content being analyzed. Again, the following two universes were studied: *Harry Potter* and *Doctor Who.* Each of these universes is popular among fans—as evidenced by their following and appearance in popular culture—is financially successful, and is easily accessible for this study. Each also meets this study's definition of a transmedia storytelling universe: having three or more channels on which stories are expanded upon and interconnected.

The message analysis included multiple works on two channels within each universe. For *Harry Potter*, the film adaptation of the first book (*Harry Potter and the Sorcerer's Stone*), the film *Fantastic Beasts and Where to Find Them*, and the app game *Harry Potter: Hogwarts Mystery* were all analyzed. The second installment of the *Fantastic Beasts* series was not released until analysis had already begun; thus it did not make the deadline for this stage of the study. While transmedia storytelling does not include adaptation, a caveat is given to *Harry Potter*. Only the overall themes present within the content will discussed in this study, and the films should be representative of the books enough that there will be no primary difference between these categories. Additionally, the films were chosen instead of the books in order to allow for adequate time to dive into the content, and to keep the message analysis on a similar artistic plane: that of visual media. Books require a different form of analysis, and time does not allow for a full analysis of the entire universe for this particular study.

Representing the *Doctor Who* universe, five episodes within the first season of the first series and three episodes of series two and five of the rebooted series were analyzed. These series were selected as they were the introduction to three different Doctors—Nine, Ten, and Eleven— and were available to the researcher and co-coder. The film *Day of the Doctor* was also analyzed. While the Doctor Who Universe contains several more channels and much more content, time did not allow for a full analysis of the universe. Access to elements of this content was also very limited to a scholar not in the United Kingdom.

As discussed, two coders were responsible for analyzing the messages in the content above. As the primary coder, I analyzed all of the content. The secondary coder analyzed the film *Fantastic Beasts and Where to Find Them* and the first five chapters of the mobile app in the Harry Potter Universe, as well as the film and the episodes in series five (5) in the Doctor Who Universe.

Having a co-coder helps to eliminate some questions of reliability and allow for discussion related to any differences between the coders.

All content was examined until the point of saturation occurred for each story within each channel for both coders.

Justification for choosing all of this content is threefold. First, all content was readily accessible and inexpensively obtained. Second, each was a significant portion or representation of the universes being studied while remaining on a similar visual scale. Finally, the amount of content was enough that the point of saturation occurred and was not so much that it was impossible to finish in the time frame needed to complete this before the next stage began.

CHAPTER 4: MESSAGE ANALYSIS

The fictional worlds of *Harry Potter* and *Doctor Who* began very differently, but both have grown to become a large transmedia storytelling universe, incorporating several storylines on multiple channels of distribution. *Doctor Who* is a more character centralized story world. It primarily follows the adventures of a Time Lord—a human-like, extraterrestrial being from the planet Gallifrey—known as "the Doctor" and his various companions, usually human, as they travel through time and space in the Doctor's stolen TARDIS, or "Time and Relative Dimension in Space." The story has been told through literature, comic books, films, an animated TV series, video games, stage productions, radio/audio serials, animated webseries, and its original channel, television. The story of the Doctor is unique in that the original producers of the television series made the race of Time Lords able to regenerate. This was done as a result of the failing health of William Hartnell, who played the first Doctor, and his troubles with one of the producers. Regeneration allowed Hartnell to step down from his role and for a continuous recasting of new actors to take on the role of the Doctor. As such, the Doctor is able to have a long life, spanning several millennia. In contrast to this, the Harry Potter universe is centered more around the world in which the story takes place. The original stories concerned Harry Potter, his education at Hogwarts School of Witchcraft and Wizardry, and his quest to defeat the dark lord "Voldemort," an evil wizard bent on genocide of non-magical humans and those who were not pureblooded witches or wizards. The rest of the transmedia storytelling universe, however, centers on the "Wizarding World." After the great success of the *Harry Potter* books, the story was adapted for film and the author, J. K. Rowling, began plans for an extended look into the universe she created. As such, the Harry Potter Universe was born, now taking place in literature, film (both as

adaptations and original storylines written exclusively for this channel), video games, a live action theme park, a studio tour, a website, and a mobile app.

While each universe began on different channels and the centralized aspect of each varies, they also share many things in common. Both have large fan bases, both were originally produced in England, both have had large scale critical and financial success, and both have well-developed worlds for fans to explore. Most importantly for this study, both take place on multiple channels, allowing for their classification of transmedia storytelling. All of these reasons make the analysis of these two story worlds important. A message analysis on two channels of the Doctor Who Universe and Harry Potter Universe was completed for step-one of this research.

This chapter will be broken up into four sections: the research questions answered for the message analysis, the results concerning *Doctor Who*, the results concerning *Harry Potter*, and a conclusion discussing the limitations of this analysis, as well as the themes used for the survey step of this study. As previously stated in the methodology chapter, a constant comparison method was employed for the qualitative section of this dissertation. The constant comparison method was based on grounded theory (Lindlof & Taylor, 2002) and involves categorization of the content into codes and sub-codes—or themes and sub-themes—until the point of saturation occurs (Ferguson, 2012). The point of saturation for each universe is discussed in the individual results section of the DWU and HPU below.

The operationalization of the terms used in this study are as follows:

- Themes: the overarching, recurring patterns of messaging across the content analyzed.
- Sub-themes: the smaller patterns that make up the overarching/main themes within the content.
- Heroic Characters: those characters in the content who are both a protagonist and who perform acts of bravery or go above and beyond to help someone else or to "save the day."

- Villainous Characters: those characters in the content who act against the protagonist, behaving in ways that the protagonist finds to be offensive, unjustified, or bad. Often an antagonist of the content, but not always the main one.

Research Questions Answered

In an effort to make the answers to the research questions more easily understood and retrieved, a direct statement or explanation is given for each RQ below.

RQ1: What variables or themes were present within each of the two transmedia storytelling universes being studied?

Within the Doctor Who Universe, the following themes and sub-themes were discovered:

- **Social**: social responsibility, discrimination (ethnocentrism, classism), knowledge as power, appreciation of life, and feminism.

- **Ethical**: Machiavellianism (or the "ends justify the means"), sacrificial heroism, consequences of action, morality (one over the many, many over the one, etc.), non-violence to solve a problem, logic over emotion, kidnapping, and questioning the meaning of life.

- **Violence**: justified and unjustified violence and threat of violence from heroes and villains, and consequence of war.

- **Political & Media**: nationalism, mistrust of government/media, corruption of the system.

- **Religion**: doubt of a higher power, simpletons believe.

Within the Harry Potter Universe, the following themes were discovered:

- **Social**: bullying and shaming, discrimination, appreciation of life, social responsibility, diversity, knowledge as power, group think, and respect or recognition of authority.

- **Ethical**: Machiavellianism, consequences of action, duty over empathy, sacrificial heroism, morals, kidnapping, non-violence to solve a problem, and determinism.

- **Violence**: justified and unjustified violence and threat of violence from heroes and villains, and violence of sports.

- **Political & Media**: trust in a higher institution, media has power, banks are evil.

- **Religion**: stereotyping of religious people.

RQ2a: Were the main variables/themes discovered present in all channels being studied?

The main themes found within both the DWU and HPU were mostly present in all channels being studied. However, the Harry Potter Universe app did not include two of the main themes (and several of the sub-themes) that the films did.

RQ2b: If not, which variables were present on which channels?

Broken down by universe and channel, the main themes and sub-themes are listed below, with differences between channels within both universes discussed at the conclusion of the list:

HPU, Film

Ethical: Machiavellianism, consequences of action, duty over empathy, sacrificial heroism, morals, kidnapping, non-violence to solve a problem, and determinism.

Social: bullying and shaming, discrimination, appreciation of life, social responsibility, knowledge as power, group think, and respect or recognition of authority.

Violence: justified and unjustified violence and threat of violence from heroes and villains, and violence of sports.

Political & Media: trust in a higher institution, media has power, banks are evil.

Religion: stereotyping of religious people.

HPU, App

Ethical: Machiavellianism, morals, consequence of action.

Social: bullying, diversity, sympathy, social responsibility, and appreciation of life.

Violence: unjustified threat of violence from villain, justified threat of violence by hero, justified violence by hero, unjustified violence by villain.

Within the HPU, the differences between channels included two less main themes in the app than the films. Additionally, the app only included three of the ethical sub-themes of the film, and four of the sub-themes within the social theme, with the new sub-theme of diversity. The violence theme in the app also did not include violence of sports, or unjustified violence from hero, justified violence from villain, unjustified threat of violence from the hero, or justified threat of violence from a villain.

DWU, Film

Ethical: morals.

Social: knowledge is power, feminism.

Violence: consequence of war, unjustified and justified violence of hero and villain.

Political & Media: mistrust of government/media.

Religion: simpletons believe.

DWU, Television

Ethical: Machiavellianism, sacrificial heroism, consequences of action, morality, non-violence to solve a problem, kidnapping, questioning the meaning of life..

Social: knowledge is power, discrimination (ethnocentrism, classism), social responsibility.

Violence: justified and unjustified violence and threat of violence from heroes and villains, and consequence of war.

Political & Media: nationalism, mistrust of government/media, corruption of the system.

Religion: simpletons believe, doubt of a higher power.

The DWU had the same main themes across channels, but some sub-themes were different. The film only included the sub-theme of morals in ethics. The social category did not include feminism for the television channel, and the film channel did not include discrimination. The political/media theme did not include corruption of the system or nationalism for the film, and the doubt of a higher power was not included in the film for the religion theme. Finally, the film did not include any threat of violence within the violence theme.

RQ3a: What, if any, variables were present in both transmedia storytelling universes?

All five main themes were present within both transmedia storytelling universes. The following sub-themes were present within both universes: Machiavellianism (taking the form of lying in both), sacrificial heroism, consequences of action, social responsibility, knowledge as power, discrimination, justified and unjustified violence and threats of violence, and social responsibility.

RQ3b: What, if any, themes were exclusively present in just one transmedia storytelling universe?

There were no main themes exclusively present in either transmedia storytelling universe. However, there were some sub-themes present only in each of the universes. These are as follows:

Harry Potter Universe:

Social: bullying and shaming, group think, respect/recognition of authority, diversity.

Ethical: determinism.

Violence: violence of sports.

Political & Media: trust in a higher institution, media has power, banks are evil.

Doctor Who Universe:

Social: feminism.

Violence: consequence of war.

Political & Media: nationalism, mistrust of government/media, corruption of the system.

Religion: doubt of a higher power.

The sub-themes "stereotyping of religious people" in the HPU and "simpletons believe" in the DWU were similar enough to be excluded above.

Overall, the most prevalent difference between universes was bullying in the HPU and a prevalent political/media message being present in the DWU. Between channels, the biggest difference was a lack of development within the channel the universe did not primarily focus on (film for the DWU and the mobile app for HPU).

Doctor Who: It's Bigger on the Inside

As previously mentioned, the Doctor Who Universe (DWU) primarily follows the adventures of a Time Lord called the Doctor. Time Lords are humanoid, extraterrestrial beings who regenerate into a different form when they perish. Time Lords are capable of time and space travel by using a spaceship, or TARDIS—Time And Relative Dimension In Space. Most TARDISes are able to adapt to their surroundings, changing their appearance in order to blend in with each new surrounding. However, the chameleon circuit in the Doctor's TARDIS broke, causing it to resemble only a blue police box, which is a public kiosk or callbox in the United Kingdom that was common in the 20th century. TARDISes contain an infinite number of rooms, corridors, etc. but appear to be smaller on the outside.

The Doctor travels throughout space and time, usually accompanied by a number of companions. Together they combat several different antagonists while attempting to save the civilizations they come across, and help any person in need. Because of the Doctor's ability to regenerate, each incarnation of the Doctor is played by a different actor or actress. To date, there have been thirteen actors and one actress to take up the role. To distinguish between the different

faces of the Doctor, each are numbered one through thirteen, with one incarnation being named the "War Doctor," who existed canonically between the eighth and ninth Doctors, but did not appear until the film, *The Day of the Doctor* (2013).

The film *The Day of the Doctor* (2013), oftentimes categorized as a "special episode" despite being 77 minutes in length and cinematic in nature, follows the last day of the Time War. The Time War is a war between the Time Lords of the planet Gallifrey and the Daleks, an extraterrestrial race determined to conquer the universe and exterminate anything non-Dalek, which they see as inferior. In this film, the War Doctor makes the decision to use a special weapon known as "the Moment" to destroy both the Daleks and Gallifrey in order to end the Time War and save the rest of the universe. This is paralleled with the United Nations Intelligence Taskforce (UNIT) leader Kate Stewart's decision to destroy London in order to save Earth from an invasion by Zygons, aliens capable of taking on the appearance of any other creature. In an effort to dissuade the War Doctor from activating its interface and destroying Gallifrey, the Moment opens a fissure in time and space, bringing together the Tenth Doctor—who is in 16th century England—and the Eleventh Doctor—who is in, at the time present day, London. Together with the Eleventh Doctor's companion Clara, all three Doctors are able to save Gallifrey—though the Tenth and War Doctor will not remember doing so—and negotiate a peace treaty between UNIT and the Zygons.

Episodes of Series One (2005), Series Two (2006), and Series Five (2010) of the rebooted television show and the film *Day of the Doctor* (2013) were analyzed for the Doctor Who Universe (DWU). For Series One, a total of five episodes were analyzed, while for Series Two and Five, only three were. As is mentioned in the methodology chapter, episodes were chosen at random by using a computer generated number picker, whereas the entirety of the film was analyzed.

A total of five main themes were present in both the film and television series—"ethical," "social," "violence," "religious," and "political/media"—while several sub-themes and even more sub-sub-themes were present on both channels. While qualitative analysis generally doesn't concern itself with numbers, a brief overview of the quantity of sub-themes might better enlighten this research. Twenty-one sub-themes were present across the television series and only nine were within the movie. All nine of the sub-themes within the film were also present in the television series. While RQ2a asked if the *main* themes were consistent across all channels being studied, this finding partly illuminates the delicate aspect of this thematic analysis in that each sub-theme paints a different picture for each main theme. Since the sub-themes and main themes were consistent across both DWU channels analyzed for this study, it is asserted that the transmedia storytelling nature of these channels are consistent.

To further address RQ2a within the context of the Doctor Who Universe, only four of the five main themes were present within the film. However, all four which were found in the film were also present in the television series. The "religious" theme was not heavily present within the film—though one piece of dialogue pointed toward religion in *Day of the Doctor* (2013)—while the "political/media" theme only included one sub-theme within the film. A breakdown of each of these primary themes with the sub-themes found within are detailed below.

Political/Media Theme

The single sub-theme within the "political/media" theme of *Day of the Doctor* (2013) was a large "mistrust in the government," coded mostly from the perspective of the hero. That is, the hero, or those positively associated with the hero, had a strong mistrust in the governments present in the plot, and were shown to be wise for it. For instance, in one scene, the Doctor's companion, Clara, is being led to a secret room in a governmental building where it is revealed that her memory

will be wiped after the encounter. Despite the memory wipe being logically explained as a security protocol to protect the lives and safety of all citizens, Clara expresses alarm with this practice. However, a government employee (United Nations Intelligence Taskforce, or UNIT, head Kate Stewart) reveals that this exact exchange had occurred several times previous. Later, Kate is revealed to be a Zygon replica of the real Kate, her appearance stolen by this alien race who intends to take over the lives of every human on Earth. While human Kate would have (and did on several occasions) wiped the memory of Clara and all those who entered that particular room, the revelation that the current Kate on screen was in fact an alien directly *after* the distaste in the actions of the governmental team paired the two negatively. This is, of course, in addition to a heroic character's immediate distaste with what the government was doing.

This is a particularly interesting find as elements of the television series show a mixture between "nationalism" (a sub-theme of "political/media") and "government mistrust," with "nationalism" only presenting itself during times of war in episodes set in the past and "government mistrust" in those episodes that take place in present times, or, those set in the future. This could be partially due to a variety of reasons, some of which are quite contradictory. For instance, Max Weber (as cited in Little & McGivern, n.d.) discusses the three types of authority and why people might obey. In *Doctor Who*, traditional authority's power is accepted. This results in the fictional society simply accepting what was once standard as a result of being invested in the past and the obligation of perpetuating "the status quo." This type of authority can be romanticized, despite a normalization of militarization (Geyer, 1989) during the time. When the British government goes to otherwise extreme lengths to win a war in the past, *Doctor Who* television tends to present the actions as being necessary, though regrettable, and in a neutral light or, even nostalgic. To balance out the negative implications of war, nationalism is inserted as a

way to bind society together within *Doctor Who*. For instance, in Series Five, Episode 3, Winston Churchill gives a speech on the importance of an Allied Power victory in WWII.

Following a similar pattern, many of the television episodes within the DWU had a sub-theme of "systematic corruption." Again, these instances were primarily present in episodes set in the future. They included instances of the heroes rightfully mistrusting authority, heroes mistrusting the media, the overall idea that "Big Brother" was always watching, and a lack of autonomy of people as a whole. This last element can be seen in episode 12 of Series One, "Bad Wolf." In this episode, the three protagonists (the Doctor, Rose Tyler, and Jack Harkness) are kidnapped and placed on reality television shows mimicking those that were popular when the episode aired, such as "Big Brother," "Extreme Makeover," and "The Weakest Link." A large control room is central to the plot of this episode, in which it is revealed that each person on all of the thousands of shows in this world are randomly picked via a main controller, wherein no contestant actually ever applies. The losers of each show are killed on screen. As the story progresses, the visual elements in association with a key piece of dialogue by the Doctor reveal the implication that humans are brainless sheep, only watching TV and nothing else. As a result, the government has become corrupt and people have no autonomy.

Religious Theme

As previously mentioned, the "religious" theme in *Doctor Who* was mainly present only within the television series and was insignificant in terms of overarching storyline or message. The only times religion was present was when people (mostly non-heroes and non-villains) who believed in a higher power were shown to be simpletons by associating them with the uneducated working class (such as in episode three of Series One, "The Unquiet Dead") or the ignorantly stubborn, when nationalism was intertwined with it, when there was trust in the Doctor to save the

day despite no tangible evidence that he could do so (a belief that a higher power would sacrifice himself for you, if you will), and when there was "doubt or disbelief" in a higher power. The one instant of potential religiosity in the film was when the three Doctors were speaking to Clara through a vortex as knights of Queen Elizabeth I approached them. The Eleventh Doctor tells Clara to pretend to be, essentially, a wicked witch of the well in order to trick the knights and keep them from causing any great harm. This played on the hysteria usually created when one was accused of witchcraft during the 16th century in England. However, this was an insignificant moment of the film that had little repercussion as it was more of a one-off comment to showcase the "simple-mindedness" of these unenlightened people of the past. The sub-theme occurred at no other instant in the film, and as such, was not regarded as being significant.

Social Themes

"Social responsibility" refers to a character's strong desire (as a result of society) to do "the right thing" or, in ethical theory (which begs the question of whether this is a social construct or an ethical one—to be elaborated on in a moment), it is the suggestion that an individual has the obligation to act in such a way that it benefits society as a whole. For this study, the working definition of "social responsibility" is a mixture of the two and is this: an individual's urge to behave in such a way that society deems correct, and to go out of one's way to help in a situation. This definition rightly places the idea of "social responsibility" in the "social" theme of this study instead of the "ethical" one, as it is more of a reflection on society as a result of societal pressures. One example of "social responsibility" within the Doctor Who Universe can be found in Episode 11 of Series Five, "The Lodger." In this episode, several minor characters' sympathies are played upon by an unknown force calling for help. The unknown force takes on the shape of more sympathetic appearances: that of a little girl, a fragile elderly gentleman, or a father asking for help

for his daughter. Each time a minor bit character offers to help, he or she is immediately disposed of off screen. The visual representation of a figure whom society deems to be less than capable of helping itself plays on several ideas. One is that members of society have a responsibility to help those in need despite being unaware of potential consequences. This episode of *Doctor Who* twists that idea. The new connotation of social responsibility here would be that only those who are properly equipped with knowledge and ability (such as the Doctor) should rush in to help.

"Social responsibility" is also presented as being necessary and good through a heroic viewpoint. For instance, in Series One, Episode 9, "The Empty Child," there are several instances of heroic social responsibility that results in ethical consequence of action. Toward the beginning of this episode the Doctor's companion, Rose, notices a child calling for help trapped on a roof. Rose rushes in to help without forethought and ends up trapped and stuck dangling from a rope attached to a zeppelin as a result. She is quickly rescued by an attractive suitor, Captain Jack Harkness. While the immediate consequence of rushing into a situation without knowledge of potential dangers might be construed negatively at first, the eventual rescue paints this encounter as being positive and beneficial to the hero. A similarly coded instance occurs with a different outcome in Series One, Episode 3, "The Unquiet Dead." In this episode, a supporting character, the maid Gwen, states that despite the dangers to herself, she wants to help others because it is the right thing to do. Ultimately, this decision leads to the "ethical" code of "sacrificial heroism," with Gwen's actions painted in a positive light.

"Discrimination" was placed in the "social" category instead of the "ethical" one since discrimination itself is more than often considered bad, but it is society that is responsible for highlighting the particular group or groups which are being discriminated against. Within the Doctor Who Universe, there were elements of both "classism" and "ethnocentrism." "Classism"

was a simple code in that it characters who acted negatively towards characters of different classes were usually villains or at the very least, presented as being undesirable in that moment. For example, in Series Two, Episode 2, "New Earth," a previous villain by the name of Cassandra returns. Throughout the episode, she treats her servant, Chip, poorly because of his lesser social standing and his origin as a clone. Later in this episode, she also abandons Chip to be infected by mutated humans for similar reasons. In Series Two, Episode 6, "The Rise of the Cybermen," classism is again present. In this episode, the homeless are being kidnapped and essentially murdered without any concern by the public. This episode has direct parallels to current society in that only certain populations receive mass media attention when a member goes missing, but those without voices or high standings in society are ignored or brushed under the rug. "Classism" was not present within the film.

"Ethnocentrism" was a much trickier code in that both heroes and villains were associated positively and negatively with it. This sub theme was in both the film and television series. For the most part, "ethnocentrism" was usually presented as being an undesirable trait. In Series Five, Episode 8, "The Hungry Earth" (not coded, but relevant for plot explanation), and episode 9, "Cold Blood," a group of humans are at odds with a lizard-like race from deep within the Earth called the Silurians. Both groups engage in cyclical violence, making assumptions about the other based on appearance, species, and believing that only their own kind is enlightened enough and deserving enough to inhabit the Earth. Neither group is sympathetic to a viewer; as the primary protagonists, the Doctor and his companions, Amy and Rory, are not in favor of one side over the other. Eventually, the main problems of the episode are solved by showing the enlightened belief that while the two come from different species, neither is better than the other. This same theme was

present with the Zygons and humans in the film: Both species believe themselves to be the better, and both must compromise to save the world.

This theme is complicated by the positive association of "ethnocentrism" through the Doctor's hatred toward the Dalek race. The Daleks are among the main villains throughout several series of *Doctor Who* and are known for their complete lack of empathy and complete love for extermination of all things not Dalek. The Doctor, while mostly being categorized as a non-combatant character willing to see the better side of all races and species in the rebooted series, hates the Daleks to the point of showing extreme biases towards any single Dalek. For instance, in Series Five, Episode 3, "Victory of the Daleks," the Doctor and his companion meet Winston Churchill, who reveals his "ironside," a Dalek working with the British Army to help defeat the Germans during WWII. Given the Doctor's past relationship with the Daleks, and his mistrust of them, he attempts to convince Churchill of their true motives by acting erratically and violently toward the seemingly harmless Dalek. The Doctor tries to persuade everyone to destroy the Dalek, claiming that they are no good creatures. While the Doctor is eventually justified in this behavior and belief—the Dalek is in fact tricking everyone and does threaten to "exterminate" all of humanity—the point remains that the Doctor, when it comes to this particular species, believes mostly all others are "better," which is a belief of ethnocentrism. Additionally, in the film analyzed for this universe, the Doctor also reacts violently against the Daleks; violence is something the Doctor generally speaks out against. This is discussed in greater detail in the violence themes section below. It should also be noted, that in terms of ethnocentrism, that the Daleks themselves are the extreme definition of the act, believing that only they are deserving of life, even going so far as to sacrifice themselves if they become inferior to another Dalek.

"Knowledge as power" is the idea that those who hold the truth or conceal information from others are the ones in a position of power, and can use that power for their own advancement or the obstruction of others. This sub-theme was present in both the *Doctor Who* film and television series, and reveals itself in both subtle and obvious ways. For instance, in Series One, Episode 7, "The Long Game," one of the Doctor's companions, Adam, has a procedure that allows him to receive information on successful business ventures and inventions during his own time so that he can manipulate the system and become rich when he returns from the future. This is a more subtle showing of the theme, but is present throughout the episode as a subplot. The primary plot of this episode plays with this sub-theme much more obviously. Set in the year 200,000, Satellite 5 is a space station orbiting Earth that provides the planet with news. Each lower floor employee hopes to be promoted to Floor 500, believed to be the top position at the station. A few bit characters are promoted to Floor 500, which is revealed to be a tundra-like atmosphere where one human, the Editor, controls the entire station—and the information passed down to Earth in order to manipulate the population—through several dead humans. The Editor, in turn, answers to the Editor-in-Chief, a large, slug-like alien creature called a Jagrafess, which was a stratagem for a larger plot for this series of *Doctor Who*. The sub-theme of knowledge as power is revealed further when the Editor says the Doctor is dangerous because he has knowledge of the Satellite, Earth, and the future, whereas they themselves have no knowledge about the Doctor.

This sub-theme is revealed in the film twice, once at the start of the film when UNIT leader Kate tells the Doctor that Queen Elizabeth the First hid art that was deemed to be too dangerous for public consumption, indicating that both art and knowledge can be dangerous. It was present once more but in relation to the "mistrust of government" sub-theme, when Kate revealed to Clara

that the government wipes the memory of those deemed potentially dangerous and those who have knowledge of the secret room in their base.

There were light elements of "feminism" or "female empowerment" in both analyzed channels of the Doctor Who Universe. There have been arguments over the role of women in *Doctor Who* for decades (Colgan, 2018; Williams, 2011; Cherry, 2013). In 2014, student and fan Rebecca Moore stated that *Doctor Who* was becoming more sexist over time. However, a flaw in this research is that the analysis fails to account for the story associated with each female character. The researcher based her research on the Bechdel test (1985) and female companion speaking time and does not acknowledge that the titular character was only a man during the time of analysis. The roles of the female characters expand and adapt as their individual story arcs develop. The series has established that Time Lords, such as the Doctor, are fluid when it comes to gender before the 2014 publication of Moore's research. While the gender-fluidity of Time Lords was not fully addressed in Classic Who, it has been suggested since the 2010 episode, "The End of Time" wherein the 11th Doctor checks for an Adam's apple. Additionally, in the 2011 episode, "The Doctor's Wife," the Doctor speaks of a Time Lord who had at least two female incarnations. Of course, Moore's research was completed before the Master became Missy and well before Jodie Whittaker took over the titular role of the Doctor. Now, however, with Jodie Whittaker playing the role of the Doctor, the idea that the women in Moore's (2014) study often speaking about the Doctor to one another and not passing the Bechdel test seems flawed. That is, since these women were speaking about the Doctor, who is neither male nor female but rather both at once, they were simply engaging in conversation about another, not necessarily just men.

In both channels analyzed for the present study, women and girls were given significant roles or spoke critically about their position in society. For instance, in Series One, Episode 3,

"The Unquiet Dead," Rose and Gwyneth, a clairvoyant maid at a funeral home, discuss the role of women in society. Gwyneth, who can essentially read Rose's mind, sees the positions, clothing, and interactions women are allowed to have in the future, and the two discuss the place of women. Additionally, females are given roles of leadership and power in several episodes (Series Five, Episode 9 wherein the military leader is a female and the Doctor's companion Amy is tasked with the responsibility of helping to negotiate peace for Earth's humanoid creatures; Series Two, Episode 2 wherein the doctors and nurses are all female; Series Two, Episode 12 wherein the main antagonist is a powerful girl). Within the film, female leaders are present once more. Queen Elizabeth I is presented as a strong, capable leader who does not need the protection of others to fend for herself; Kate Stewart is the leader of the secret government agency UNIT; Osgood is an intelligent scientist who helps save the day and does not reveal who is a Zygon and who is a human, essentially saving the world by allowing the two opposing species to reach a consensus on peaceably living on Earth together. Finally, in the film, Clara is the one who rescues the Doctors from their imprisonment in the Tower of London when they are trapped in the past.

Finally, throughout the film and television series, there was a distinct "appreciation of life." The Doctor and his companions made it apparent that they saw little difference between humans, Time Lords, and other alien species. The Doctor in particular made it his mission to address the importance and sanctity of all life, commenting on what his human companions might deem to be a lesser existence—such as when the Doctor fights for the rights and lives of the clones in series 2, episode 2, "New Earth"—and even going so far as to address the temporality of life in season 1, episode 3, "The Unquiet Dead." In the film, this is seen through the Doctor's attempt to save the Zygons, who have unrightfully invaded the planet, and his negotiation strategy in an attempt to save everyone.

Ethical Themes

"Machiavellianism," or a morality that has as a central tenet that "the ends justify the means," was a complex sub-code within the ethical category. Neither heroes nor villains exhibited this trait more frequently, positively, or negatively when it came to this code. The original idea of Machiavellianism was developed by author of *The Prince*, Niccolo Machiavelli. He stated that "a wise lord cannot, nor ought he to, keep faith when such observance may be turned against him, and when the reasons that caused him to pledge it exist no longer" (Machiavelli in Marriott, 2005, p. 92). This idea, among others presented in *The Prince*, brought forth the idea of political realism, which is the belief that "a ruler should do what works, regardless of whether it is right or not" (Philosimply, n.d.). Personality theorists paint Machiavellianism negatively, putting forth the idea that only those individuals who are considered "master manipulators" are Machiavelli in nature (Hartley, 2015). While many characteristics of Machiavellianism do fit this description, and while many individuals who might consider themselves to be Machiavellianists, the original philosophical concept of it is more akin to the idea that the "ends justify the means," and is the working definition for this dissertation.

"Machiavellianism" was primarily present within the television channel of the Doctor Who Universe. That being said, any negative action that results in a positive outcome or gain to a character could be construed as "Machiavellianism" (such as justified violence) and was present in both channels. For the sake of simplicity, though, true "Machiavellianism" was only present in the television series. Villainous accounts of "Machiavellianism" were typical within the television channel: antagonists would skirt the rules to gain power or an advantage, they would justify their less-than-ethical actions—such as neglect, harm to others, or going against one's oath to protect— if the result of such actions would benefit themselves, the greater good, what they deemed to be

the greater good, etc. Supporting characters would behave in similar ways, though often not to the point of great harm coming to any particular person. For instance, in Series One, Episode 9, "The Empty Child," the supporting character Nancy is presented as an opportunist. She steals food to feed the hungry children she watches over whenever an air raid is announced in World War II Britain, and people abandon their homes to seek shelter. Also in this episode, Jack Harkness, a human time traveler from the future, cons the Doctor and his companion Rose in order to profit financially.

Of particular fascination for this study is the "Machiavellianism" from the Doctor. Several times throughout the television series the Doctor skirted the laws and rules in order to achieve a greater goal. In Series One, Episode 7, "The Long Game," the Doctor takes money from an ATM so that he and his companions have the correct currency for the time period and land. This theme presents the idea that stealing is acceptable if you have the authority to do so, and if it does not hurt a single person but rather a large, faceless corporation. Also in this episode, the Doctor lies by pretending to be someone he is not in order to gain information. In Series One, Episode 3, "The Unquiet Dead," the Doctor procures Charles Dickens' carriage at the latter's initial protest in order to pursue the individuals who kidnapped his companion, Rose. In Series One, Episode 12, "Bad Wolf," the Doctor damages property in order to be forcibly evicted from the game show he is trapped in and again does so in order to access information to save his friends. While these last examples are in less of an ethical gray area—damaging property to save a life seems quite justified, and taking food to save your "family" has been an ongoing question of morality for ages—the first and second examples are much more black-and-white. Stealing money and impersonating an authority figure to trick someone else has consequences to those affected. While these examples are not meant to paint the Doctor as a corrupt, morally gray character, they do present the

complicated notion that certain actions that harm others can at times be admissible, as long as the ends justify the means.

"Sacrificial heroism" was also a prevalent sub-code within the ethical category. While elements of "sacrificial heroism" are present within other codes, actions or dialogue were only considered to be such if a character had to give up something (including a deeply held value, belief, or even his or her life) to save the day. This was closely paired with the sub-theme of morality when characters had to save the one over the many, the many over the one, or try to save everyone by sacrificing some other aspect of him or herself. "Morality" was a difficult sub-theme and mostly consisted of sub-sub-themes that could not be better classified, such as the ones discussed above as well as self-preservation and violence in the interest of the majority. Both "sacrificial heroism" and "morality" were present in both the film and television channels. Sacrificial heroism usually only occurred through the actions of a heroic character, or through an anti-hero who was looking for redemption. An example of the latter is Jack Harkness, in Series One, Episode 10, "The Doctor Dances." Jack had previously abandoned everyone to avoid being blown up by a bomb he was responsible for bringing to Earth, but returns to intercept the bomb in an act of sacrificial heroism. He is, of course, eventually saved by the Doctor as well. The Doctor continuously places himself in harm's way to save others, and, in some instances, compromises his beliefs in order to save a life. For instance, in Series Five, Episode 3, "Victory of the Daleks," the Doctor sacrifices his personal values and vendetta against the Daleks in order to save the Earth. In one instance, an antagonist sacrifices herself to promote her own cause. In Series Five, Episode 9, "Cold Blood," a Silurian named Alaya allows herself to die by the actions of a human so that the two species will go to war.

As its name suggests, the "consequence of action" sub-theme appeared after a character did something which resulted in repercussions either later in the plot, or immediately following the action or dialogue. This sub-theme was unique to the television channel for *Doctor Who.* For instance, Series Five, Episode 9, "Cold Blood," had several consequences of action, both delayed and instantaneous. In one scene, Ambrose, a human who is being antagonized by the Silurian Alaya, zaps the creature with a taser, which results in Alaya's death. Immediately, Ambrose's father criticizes his daughter, chastising her because of her actions. Later in the plot, some of the Silurians are unwilling to make peace with the humans because of Alaya's death while in the care of the humans. While the plot ends with most of the Silurians agreeing that the world was not yet ready for their presence, Ambrose loses her father, who must stay behind to be healed by the Silurian technology after they are reawakened from their cryogenic slumbers in the distant future. Had Alaya not been killed by Ambrose, then the Silurians would not have gone back into slumber and could have healed Ambrose's father.

There were also additional small sub-themes throughout DWU, but they made nearly insignificant appearances. These include "non-violence to solve a problem," "logic over emotion," "kidnapping," and "questioning the meaning of life."

Violence Themes

"Violence" consisted of three primary sub-themes: "justified and unjustified violence," "justified and unjustified threats of violence," and the "consequences of violent war." Of these, the first two sub-codes included "justified/unjustified violence" or the "threat of violence" from both villains and heroes alike. Within the Doctor Who Universe, elements of "justified and unjustified violence" or the "threat of violence" were present within both the film and TV episodes, as was

the "consequence of war." Though, this last sub-code was featured more prevalently within the film.

"Justified violence" ties in closely with the idea of heroic violence, but it also includes violence by a villain that might be considered an appropriate response to previous action. Heroic violence also includes unjustified violence by a hero. "Violence" as a whole was the most prevalent theme in both the television series and the film. While the Doctor tends to use non-violent measures, such as his wit, intelligence, or negotiating skills, to solve problems, it has been noted that at times he becomes violent. In an analysis of the series as a whole, Blair (2014) remarked:

> While it's a general trend for the Doctor to be non-violent, it's worth noting that the First Doctor laughed as Rome burned, the Second Doctor caused a Martian fleet to fly into the sun, the Third Doctor shot an Ogron, the Fourth blew up the Graff Vynda K, the Fifth Doctor smiled as London burned and Tereleptils melted, the Sixth Doctor used fatally poisonous vines as a trap, the Seventh refused to use guns but plotted genocide, the Eighth's determination to adhere to an absolute morality collapsed in the face of the Time War, the War Doctor almost committed genocide because he'd had enough, the Ninth Doctor watched as bitchy trampolines exploded, the Tenth wreaked terrible revenge on the Family of Blood, the Eleventh let Solomon die because he was angry. (para. 6)

All that to say, the Doctor has had many moments of violence throughout the original and rebooted series, and as such, some of his teachings are contradictory.

Most of the Doctor's violent actions or threats of violence were determined by the coders to be justifiable. That is, he had exhausted all other means to find a solution and as a last-ditch effort had to use violence defend himself against an attack or had to use violence to escape a situation that a villain had placed him or his companions in. There were several instances of this throughout the television series and film. In *Day of the Doctor*, the War Doctor—a particular incarnation of the Doctor not distinguished by a number like the rest—destroys a Dalek on his home planet of Gallifrey during the great Time War as the Daleks attack several Time Lords. In Series One, Episode 12, "Bad Wolf," the Doctor and Jack Harkness use violence and force to

escape a prison so that they can save Rose from death. Several other heroic characters also used similar violence in defense. For instance, in *Day of the Doctor*, it is implied that Queen Elizabeth I killed her Zygon counterpart who first attempted to steal her identity and kill her. In Series One, Episode 7, "The Long Game," one of the dead humans grabs the Editor after another character blocks the cooling system to the floor so that he too will die in the aftermath of the Jagrafess' eventual explosion.

There were moments in the series when the Doctor was unjustifiably violent. For instance, in Series Five, Episode 3, "Victory of the Daleks," the Doctor discovers that Winston Churchill is using an "ironside" to help win the war, which is really just a Dalek pretending to be under the control of the British. The Doctor first threatens and acts aggressively toward the Dalek to provoke it into revealing its true motive and nature, and then, when that fails, attacks it with a giant wrench, repeatedly hitting it. While the Doctor's actions are justified later in the plot—the Dalek is indeed trying to annihilate all the inhabitants of Earth—his immediate actions are still unjustified in the context of the situation.

With villains, violence was mostly unjustified from the point of view of the heroes, and was usually present as the antagonizing or catalyst event, which begins the main story arc. In the film, the Zygons attack the humans in order to steal their identities. While they don't kill the humans, they do incapacitate them through force and keep them prisoner in pod-like cocoons. When villain violence was justified, it was usually cyclical violence, which wasn't a sub-theme itself but did occur frequently enough that it was worth mentioning. This cyclical violence was also unjustified at times, but it occurred in such a pattern that two sides tended to be violent toward one another continuously. This was present during storylines mostly during times of war, but also when two opposing sides did not understand the other's point of view. For instance, in the episode

"Cold Blood," both the Silurians and humans act violently toward one another or threaten the other with violence after the opposing side does something they deem to be an attack. Each instance of violence or threat slowly escalates until both sides feel justified in their hatred towards the other.

The "threat of violence" was present in similar ways as actual violence, but was more prevalently used by heroes. Villains tended to actually perform the violent act, whereas heroes tended to threaten but never actually carry out the threat, although both sides did threat each other. Unjustified "threat of violence" by a hero occurred as infrequently as actual violence and was not a prevalent theme of the content. The justified "threat of violence" from a hero was much more prevalent, though it did not occur in the film. One instant of this was when the Doctor verbally threatens the Editor in Series One, Episode 7, "The Long Game." The Doctor is shackled and being tortured by the Editor. In response, the Doctor threatens the Editor, implying that if he ever gets out of his manacles, the Editor will get to experience how tough the Doctor really is. Villains tended to exhibit more unjustified threats of violence; though, they did have justified threats as well. This was again present in the cyclical-type violence during times of war, but was also present in Series Two, Episode 2, "New Earth." The recurring villain Cassandra is threatened with violence by a humanoid feline nun who serves as a health caretaker after Cassandra attempts to bribe them. The feline nuns, The Sisters of Plenitude, are also villains in this episode, so the episode explores the idea of degrees of "wrongness" in relation to what others do or allow to happen by their inaction.

"Consequences of war" was a sub-theme that was only present when the *Doctor Who* episode or film concerned itself with war or great battles. The film had several subplots, one of which was centered around the great Time War on the Doctor's home planet of Gallifrey. This was a prevalent sub-theme throughout the film that presented itself in both visual elements and within

the dialogue. The War Doctor was contemplating on whether or not to make the decision to erase his home planet from existence in order to end the Time War and save countless others as the Tenth and Eleventh Doctors discussed the fallout of the War Doctor's decision to do so. Images of dirty and injured children were prevalent during battle scenes and, at the end of the film, the War Doctor discussed how violence and villains destroy themselves, ultimately burning themselves to the ground as a result of their great battles. The film ends with all of the Doctors finding a way to preserve Gallifrey, save the Time Lords, and effectively end the Time War without using great force or a cataclysmic weapon. However, the social commentary on the destruction and "consequences of war" is still evident.

Within the television series, similar visual cues are present during war episodes. In series 5, episode 3, "Victory of the Daleks," a young secretary receives news that her boyfriend died in battle, the framing of the shot focusing on her shocked and distraught face while the others relay the information with a heavy tone. In the same episode, the Doctor's companion, Amy, reflects on the tragedy of war as she views the iconic Zeppelins hanging over London. In Series One, Episodes 9 and 10, "The Empty Child" and "The Doctor Dances," respectively, the consequences of war (particularly World War II) are shown again to be the children who are left without families and are forced to take to the streets, alone and hungry, as well as the parents who lose their sons and grandsons to the fighting. This sub-theme focused heavily on the tragedy associated with loss during war, and less on the political ramifications of war, which is why it was placed in the violence theme instead of the political/media theme.

Harry Potter: Mischief Managed

The films *Harry Potter and the Sorcerer's Stone* (2001) and *Fantastic Beasts and Where to Find Them* (2016) and the mobile app "Harry Potter: Hogwarts Mystery" were analyzed for the

Harry Potter Universe (HPU). For the app, the complete first "year" of gameplay was analyzed, with the first five chapters of the first year co-coded. The films were analyzed in their entirety, with *Fantastic Beasts and Where to Find Them* (2016) being co-coded.

Harry Potter and the Sorcerer's Stone (2001) is an adaptation of J.K. Rowling's novel of the same name (originally titled *Harry Potter and the Philosopher's Stone*, but released to American audiences under the previous name). The story follows the adventures of Harry Potter, an orphan in England who, on his eleventh birthday, discovers he is a wizard. Harry is invited to attend Hogwarts School of Witchcraft and Wizardry, a British wizarding school located in the Scottish Highlands that teaches students how to control their magical abilities, brew potions, and various other magical subjects. Students progress through seven years of education before graduating and moving on to various positions within the magical and non-magical community.

Harry Potter and the Sorcerer's Stone (2001) is the first film of the Harry Potter series. At the start of Harry's time at Hogwarts, he is sorted into his Hogwarts house (the living and learning communities for students), Gryffindor, and makes friends with various other students, primarily Ronald Weasley, a pureblood though poor wizard, and Hermione Granger, a muggle-born witch. Within the HPU, muggles are humans incapable of magic. Harry discovers that his parents, James and Lily Potter, were murdered on the orders of Lord Voldemort, an evil wizard bent on killing all muggle-born witches and wizards and establish dominion over both the muggle and wizarding worlds. As the film progresses, Harry, Hermione, and Ron become suspicious of some happenings around the school, and find that Harry is the target of malicious intent. They initially believe Severus Snape, potions professor and head of the Slytherin House, is the culprit as his dislike of Harry and suspicious behavior make him suspect. However, at film's end, Harry discovers that another professor, Quirinus Quirrell, is the one to blame. Under the orders of Voldemort, Quirrell

is searching for the Philosopher's Stone, which is capable of granting its user immortality. Voldemort needs the stone in order to resurrect his physical form and separate from Quirrell, who is acting as a host to Voldemort's spirit. Harry defeats Quirrell and Voldemort escapes to an unknown location.

The film *Fantastic Beasts and Where to Find Them* (2016) takes place in 1926 in New York City. The story begins as Newt Scamander, a British wizard and magizoologist—or zoologist of magical creatures—arrives in NYC en route to Arizona so that he can release one of the magical creatures in his magical suitcase back into its native territory. Newt accidentally runs into a No-Maj—the American version of a muggle—named Jacob Kowalski and unwittingly swaps suitcases with him. As Newt works to retrieve his suitcase, he performs magic in front of No-Majs and gains the attention of Tina Goldstein, a former auror—magical law enforcement—who wants to turn Newt in in an effort to regain her position. As Newt is apprehended by Tina, Jacob accidentally releases some of the magical creatures in Newt's briefcase. Tina is dismissed by her boss and Newt convinces her to allow him to seek out his suitcase. After saving Jacob and locating one of the magical creatures, Tina takes Newt and Jacob back to her apartment to heal Jacob's wounds and wipe his memory of all things related to magic. They meet Tina's sister, Queenie, a Legilimens, a person capable of reading another person's mind. Meanwhile, it is revealed that a magical parasite known as an Obscurus (also called Obscurial) is terrorizing the city. Obscurials are uncontrollable, dark parasites created by magical children who repress their abilities. Tina's boss, Percival Graves, meets with Credence Barebone, the adopted son of Mary Lou Barebone, and asks him about the Obscurus, believing one of his adopted sisters might be the source. Mary Lou is the narrow-minded leader of the New Salem Philanthropic Society (also, "Second-Salemers"), a group whose goal is to expose and kill all witches and wizards. Back at Tina's apartment, Newt and Jacob escape in an

effort to preserve Jacob's memory of magic and to locate the rest of the missing magical creatures. Tina and Queenie discover that Newt and Jacob are missing and Tina apprehends them. She turns in Newt and Jacob to the Magical Congress of the United States of America (MACUSA), where she hopes Newt will be held responsible for his actions and Jacob will have his memory wiped. Instead, Tina and Newt are accused of releasing the Obscurial and are sentenced to death. Queenie and Jacob help rescue the two and the four venture off to find the real culprit. Eventually, it is revealed that Credence is the Obscurial and is acting out of uncontrollable rage, abuse from his adopted mother, and suppression of his powers. It is also revealed that Graves is attempting to use Credence to expose the magical community to No-Majs. Aurors eventually arrive as Newt, Tina, and Graves battle to control Credence and they attack and seemingly kill Credence's Obscurus. However, a fragment of the Obscurus escapes. At the end of the film, Graves is revealed to be Gellert Grindelwald, a dark wizard bent on establishing a new world order where wizards would rule over muggles. Grindelwald is apprehended and the president of MACUSA instructs Newt to help erase the memories of all No-Majs who witnessed the events.

"Harry Potter: Hogwarts Mystery" is a mobile app where users can create a playable character and attend Hogwarts School of Witchcraft and Wizardry. The app follows a central story where the playable character attempts to find his/her missing brother and break a series of secret vaults. Each vault holds clues to the whereabouts of the player's brother and what he was up to during his time at Hogwarts. There are several recurring characters that the player makes friends with, and side quests where the player can engage with different storylines. The game was developed by Jam City and published by Portkey Games, but is not yet completed.

The same five main themes as the Doctor Who Universe were present within the Harry Potter Universe content as a whole. However, the app only included the "ethical," "social," and

"violence" themes, and *Harry Potter and the Sorcerer's Stone* (2001) did not contain the "religious" theme. A total of 24 sub-themes were present within the HPU films, whereas there were only 13 sub-themes within the mobile app. Of these 13, six occurred scarcely throughout gameplay but were still large enough to register as a theme within a part of the story. Three sub-codes were found within the app that were not present in the films, which were all in the social main theme. These will be elaborated on further in the social sub-section below.

For the HPU, the main themes were consistent from the films to the app in that there were no additional or different themes, but since there were not five—or even four—main themes within the app, the consistency across channels is brought into question. The app was more of a shadow or after-image of the films, containing elements of the main HPU themes without going into the same intricate detail or containing as much substance. That being said, the two themes that were not present within the app were also subtle within the film, barely registering as themes, one of them was only present in one of the films. This is discussed below. As such, RQ2a is partially answered as being mostly consistent for the HPU. A breakdown of each of the main themes and several of the sub-themes is detailed below.

Political/Media, and Religion

The "political/media" theme and the "religion" theme were the two main themes found only within the film channel. Of these two, only the "political/media" theme was present within both films. Of the three sub-themes within the "political/media theme," two were related to banks and the politicization of them, whereas the third theme was related to media. Within the film *Fantastic Beasts and Where to Find Them* (2016), banks were presented as faceless, money-hungry institutions that would not bend for the little man. In contrast, within *Harry Potter and the Sorcerer's Stone* (2001), banks and higher institutions (such as Hogwarts itself) were seen as

trustful places to keep high valued assets. Both of these sub-themes were minor in comparison to the rest of the themes present in this content. The third sub-theme within "political/media" was the "power of media." This was present only in the film *Fantastic Beasts and Where to Find Them* (2016), and was used only has a plot device to help move the story forward and to develop other characters.

The "religion" theme was only found within *Fantastic Beasts and Where to Find Them* (2016) but was present throughout the film. There was strong "stereotyping" of religious people throughout this film, painting those who are within the fictional religion/sect of the "New Salem Philanthropic Society" (NSPS) as being bigoted and hateful toward those of other beliefs, particularly witches and wizards. It was not immediately apparent that this group was completely fictional, as the imagery (primarily centered around costuming, hair, and makeup) was consistent with what one might expect how Mormon, Amish, or Mennonite communities—or as a parallel to the modern Puritan—would be depicted on screen. The actions of this group was consistent with what one might expect how proselytizing Baptist fundamentalists or Emma Goldman anarchists would behave. The name of the group and the dress of the characters within this group, of course, drew immediate comparison to the Salem Witch Trials. Within the historical witch trials, though, there was balance from the community, many calling out for the trials to never begin, and others within the religious community also being hung, such as George Burroughs, a Puritan minister (Nichols & Whelan, 2001). While characters who had opposing bigoted views within the magical community (such as Grindelwald, and, to an extent, the main character Tina) were balanced out by either allowing them to grow past their views on screen or including characters who held more tolerant beliefs within their same communities. This was not the case for those associated with the New Salem Philanthropic Society, particularly since J. K. Rowling designed the NSPS to be a

political party derived from a group of "scourers" (a fictitious group of rogue magical mercenaries during the 17th century who turned on their own kind for money) who devolved into a witch/wizard hunting group (Bundel, 2017).

Social

"Social" themes within the Harry Potter Universe (HPU) included "bullying and shaming," "discrimination," "appreciation of life," "social responsibility," "diversity," and small elements of "knowledge as power," "group think," and "respect or recognition of authority." Of these, the last three sub-themes were so sparse that they do not necessitate much elaboration. These three sub-themes were also only present within the film channel. "Bullying," "social responsibility," and "appreciation of life" were all present within both channels, whereas "discrimination" was mostly present only within the film channel (with initially only light "discrimination" in the app) and diversity was only a found in the mobile app. These two last sub-themes, though, were closely related in that they deal with a lot of the same concepts, and were rather large within their respective channels.

"Discrimination" included elements of "classism," "ethnocentrism," and "false assumptions" based on other characteristics, whereas "diversity" consisted of "racial representation" and "feminism." "Classism" was a sub-sub-theme only present within *Harry Potter and the Sorcerer's Stone* (2001) and was always presented in a negative light. That is, only villains exhibited elements of "classism." One such instant was at the beginning of the film, when the Dursley family treated Harry Potter like a servant, belittling him and keeping him in his "place" by not offering him the same advantages as his cousin. This also broaches on elements of discrimination between the non-magical community and magical communities within the HPU, a sub-sub-theme of ethnocentrism that was prevalent within both films. Another instance of classism

occurred when Harry met one of his antagonists at Hogwarts, Draco Malfoy. Draco mentions to Harry that he should hang out with the "right people," and later indicates that his choice of friendship in Ron Weasley is an instance of such as Ron comes from a lower-class family.

As previously mentioned, "discrimination" was primarily represented through the relationship between the magical and non-magical communities and was closely related to "ethnocentrism." For instance, in *Fantastic Beasts and Where to Find Them* (2016), the president of the Magical Congress of the United States of America (MACUSA) stereotypes non-magical people by stating that they will always react with violence when presented with a situation they do not understand. Because magical ability in the Harry Potter Universe is something one is born with, it can be reasoned that such a statement has a direct correlation with similar attributes such as race, gender, intelligence, and disabilities. This respected character is not met with opposition for her statements, and the idea that those who are not "special" in terms of having magical abilities remains un-objected. Discrimination against "muggles," or non-magical people, is further explored in the film *Harry Potter and the Sorcerer's Stone* (2001). The representation of muggles within this first film of the HPU is limited to undesirable characters such as the Dursleys, who abuse Harry. The entire series, however, opposes some of this in that those who are against muggle-born witches and wizards are viewed as bigoted, racist, or evil, as the entire series centers around the battle between those who believe pureblooded witches and wizards are superior, and those who are more inclusive of all.

Elements of "false assumption" related to "discrimination" occurred mostly through the stereotyping of Hogwarts' "houses." Each house was given characteristics that members mostly exhibit. Gryffindor is for the "brave at heart," Hufflepuff for the "just and loyal," Ravenclaw for "those of wit and learning," and Slytherin for the cunning who "use any means to achieve their

ends" (Rowling, 1997, pp. 117-118). Essentially, Gryffindor is for the brave, chivalrous, and daring; Hufflepuff for the just, loyal, and friendly; Ravenclaw for the intelligent and academically accomplished; and Slytherin for the cunning, ambitious, resourceful, and, Machiavellian. Characters throughout the film make snap judgments based on others' affiliation with their assigned houses. For instance, Hermione and Ron, two of the protagonists in *Harry Potter and the Sorcerer's Stone* (2001), make assumptions that Professor Snape is the one attempting to injure Harry during a game because of his being in Slytherin. Furthermore, Ron states that "there's not a witch or wizard in Slytherin who didn't go bad." While it can be said that Ron, Harry, and Hermione were young when they made these judgments, this quote was originally attributed to Hagrid, an adult half-giant, in the corresponding book: "'Better Hufflepuff than Slytherin,' said Hagrid darkly. 'There's not a single witch or wizard who went bad who wasn't in Slytherin. You-Know-Who was one'" (Rowling, 1997, p. 199). One instant of this type of discrimination was also found within the mobile app, and consisted of characters judging the player as being a "bad seed" simply because of his/her brother's reputation.

In contrast to "discrimination," "diversity" was prevalent quite early on in the mobile app. The user is able to choose from eight skin tones, six facial shapes, nine noses, twelve eye shapes with five eye colors, three eyebrow shapes, and three lip shapes with three lip colors also available. Hair options include ten color options and several different types of textures, both at the onset of the game and for purchase through coins or gems (which can be earned or purchased through micro-transactions) as you progress. Additionally, the first character the user's avatar meets is a male or female (the same sex as the user selects as his or her player) of darker skin tone named Rowan, who quickly becomes the player's close friend.

"Bullying and shaming" was the most prevalent sub-theme within the Harry Potter Universe. Whereas "bullying" can be placed in the violence category, for the most part it did not lead to physical altercations and there was no verbal threat of violence associated with it. When a threat of violence was associated, it was categorized as such. This sub-theme occurred within both films as well as the mobile app. "Shaming" was initially coded as its own sub-theme, as there is a slight distinction between the two, but since it was a subtle difference, the two were combined to form the larger sub-theme. "Shaming" occurred primarily between the three main protagonists within *Harry Potter and the Sorcerer's Stone* (2001). For instance, Ron shames Hermione for being a "know-it-all," and Hermione shames Harry and Ron for not knowing something. "Bullying," however, was much more prevalent and found within all three pieces of content analyzed. Within *Harry Potter and the Sorcerer's Stone* (2001), "bullying" occurs both from and to heroes and villains alike. For instance, Draco, a villainous character, bullies several characters throughout the film, including Ron, Neville, and Harry—all heroes or characters aligned with being "good." However, Hagrid, a character who helps the protagonists throughout the film and is also deemed to be "good," bullies Harry's cousin, Dudley Dursley, at the start of the film by giving him the tail of a pig and likening him to being such a creature because of his greed, attitude, and weight. While the bullying in this instant can be seen as justified, it is still an adult character who claims to be good picking on a child with significantly less skill. In *Fantastic Beasts and Where to Find Them* (2016), the bullying is more one-directional. Only villains or characters who are portrayed as being less than admirable seem to bully others. For instance, Henry Shaw—a newspaper owner—and his son, Senator Henry Shaw, Jr., bully the New Salem Philanthropic Society members and calling one of them, Credence, a freak.

In the mobile app, *Harry Potter: Hogwarts Mystery*, "bullying" is a prevalent sub-theme. An early interaction the playable character has with another character is a bullying experience. Slytherin Merula Snyde is seen bullying Rowan, a classmate and friend in the player's own house (which can also be selected as Slytherin). The playable character can either stand up to Merula or distract her. Even earlier in the game, another character bullies the playable character, stating, "I can't believe you're even in HOUSE since your brother got expelled and ruined the reputation of HOUSE," where "HOUSE" is the character's chosen Hogwarts' house. Rowan stands up for the player, saying "NAME will be an outstanding HOUSE. I'm assuming you aren't, since you spend your time bullying first-years." This interaction has a clear anti-bullying message. These types of altercations happen several more times throughout the mobile app, with Merula or another character bullying the playable character for his/her familial connections and the player having a few options to choose from in response, including being mean back to the bully. It should be noted that later in the mobile app, around year 5, Merula and the player begin to bond and Merula's bullying begins to lessen.

"Knowledge as power," "group think," and "respect or recognition of authority will save you" were all only found within the film channel. "Knowledge as power" was the same concept as that in the Doctor Who Universe. "Group think" was an incredibility small sub-theme within *Fantastic Beasts and Where to Find Them* (2016) and occurred only when large crowds gathered. "Respect or recognition of authority" was also prevalent within *Fantastic Beasts and Where to Find Them* (2016), but there were elements of this in *Harry Potter and the Sorcerer's Stone* (2001), particularly with the relationship between the titular Harry Potter and the headmaster of Hogwarts, Albus Dumbledore, though this is not prevalent within this particular film. *Fantastic Beasts and Where to Find Them* (2016) explored authority in terms of characteristics people possess as well

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as the traditional hierarchy that people organize themselves in. That is, authority was recognized as being correct when characters such as Newt took charge and others did not question him, whereas it was respected but not necessarily viewed as righteous when characters such as Tina were punished for actions that would otherwise be ethically correct. For instance, Tina turns in Newt for violating a magical community law in America—witches and wizards cannot use magic in front of non-magical people—but the president of MACUSA tells her that she is no longer an auror (essentially a magical police officer) and dismisses her. Tina does not press the issue and instead respects the authority of the president.

"Appreciation of life" was a small sub-theme found in all content within the HPU, but was particularly prevalent within the film *Fantastic Beasts and Where to Find Them* (2016). The main protagonist, Newt, cares for magical creatures that others deem to be too dangerous. He speaks to other characters throughout the film about saving these creatures. This is the driving force behind Newt's involvement in the film—understanding and caring for all life. In the mobile app and *Harry Potter and the Sorcerer's Stone* (2001), appreciation of life was presented in similar ways, with one or more characters showing that all different types of creatures deserve care and should be treated with kindness.

Just as in the DWU, "social responsibility" refers to a character's urge to do what is deemed right, regardless of having little knowledge of the situation or apparent danger. This was found in both channels, but only within *Fantastic Beasts and Where to Find Them* (2016) for the films, and was not as prevalent as other sub-themes within the social category. Within the film, "social responsibility" is present when protagonists attempt to do the "right thing" based on some form of societal rules. For instance, Newt drops one of the eggs he is caring for and Jacob, another protagonist, tries several times to return the egg despite the chaos that ensues in attempting to do

so. Later, Jacob also tries to discourage Newt from crossing Queenie and Tina by sneaking out of their home late at night. Jacob is one of the characters in the film who has a strong desire to do what is good, but bends when an alternative choice is presented to him that does no harm to others. In the mobile app, the playable character is given the choice to continue helping others in various ways, including at the hospital wing and stepping in and defending bullied characters.

Ethical

The primary sub-themes within the "ethical" category were "Machiavellianism," "consequences of action," and "duty over empathy." There were also less prevalent sub-themes of "sacrificial heroism," "morals," "kidnapping," "non-violence to solve a problem," and "determinism." These, however, played such an insignificant role in the HPU that they won't be discussed. Additionally, of these, only "morals" was found within both channels and it was similar to the sub-theme of the same name in the DWU.

As discussed in relation to the Doctor Who Universe, "Machiavellianism" refers to the belief that the "ends justify the means," or that if the desired outcome is achieved, then any action is justifiable. Within the Harry Potter Universe, "Machiavellianism" was present in the form of lying, manipulation, concealment, and breaking rules. The first of these was present in both channels. Lying was a prevalent sub-theme within the mobile app, but the player has the option of telling the truth when he or she is usually presented with the chance to fib. Within this channel, the antagonist, Merula, lies to a professor about the player on several occasions, and lies to the player in order to place the player in a precarious situation causing him or herself harm. Within the films, it is the protagonists who are generally lying whereas the antagonists conceal information or attempt to manipulate, though neither are exclusive. For instance, in *Fantastic Beasts and Where to Find Them* (2016), the character Queenie lies to her boss in order to help her sister Tina and

Newt escape from death. Earlier in the film, Tina lies to her landlord, who does not allow men in her apartment and tells her that she is not being accompanied by Newt and Jacob, and Credence lies to his "mother," the head of the New Salem Philanthropic Society, in order to try to avoid being beaten. In *Harry Potter and the Sorcerer's Stone* (2001), the Dursleys withhold the fact that Harry is a wizard from him, even going so far as to take away the source of information—letters being delivered—in order to further conceal his identity. Also in this film, Hermione lies to her professors in order to protect her friends, and Harry lies to the main antagonist of the film in order to protect himself from harm. In contrast to this, the villains of the films tend to use manipulation. While the difference between manipulation and lying seems small, intent between the two is vast. Lying is simply not telling the truth (either for your own benefit or the benefit of others), whereas manipulation can involve lying, but also includes trying to persuade someone to do something through situational, verbal, or actionable means. For instance, in *Harry Potter and the Sorcerer's Stone* (2001), Voldemort—on the back of the head of Professor Quirrell—attempts to manipulate Harry through lying AND promising him great gifts should he comply. In *Fantastic Beasts and Where to Find Them* (2016), Mary Lou Barebone, the leader of the New Salem Philanthropic Society, uses her funds and abilities to feed dozens of hungry children, but only if they pass out her sinister literature, manipulating and bribing them to advance her message. "Machiavellianism" is also at play through the breaking of rules, which is shown from both perspectives as well. In *Harry Potter and the Sorcerer's Stone* (2001), both the young protagonists—Hermione, Ron, and Harry—and the young antagonist, Draco Malfoy, repeatedly break school rules in order to achieve their own goals. While the goals differ, the breaking of rules is still occurring. This is true of the mobile as well, both with villain and hero.

"Consequences of action" was also similar to that in the DWU. Again, the consequence of action sub-theme appeared after a character did something that resulted in repercussions either later in the plot, or immediately following the action or dialogue. This was only minimally found in the HPU, but was present in both channels. Within the mobile app, "consequence of action" is an uncomplicated occurrence and takes immediate effect after the playable character or ancillary characters break some sort of rule, or do something against another character. For instance, when the playable character breaks a school rule, he or she loses house points or is threatened with expulsion by a professor. Within the film *Fantastic Beasts and Where to Find Them* (2016), this is at play when Newt and Tina are sentenced to death for breaking wizarding law—though the laws they broke were exaggerated, not entirely broken by them, or an outright lie by the antagonist. Tina receives a double blow here as she was the one who initially turned in Newt for transporting illegal creatures, releasing them upon the non-magical community (accidentally), and for exposing a non-magical human to magic. By not listening and helping her new friend solve his own problems, she winds up lumped together with his crimes, which are further exaggerated, and sentenced to death next to him. In *Harry Potter and the Sorcerer's Stone* (2001), consequence of action is discussed by name when a professor, Firenze, explains that while slaying a unicorn and drinking its blood can revive anyone from the brink of death, that person/creature would only live a cursed, half-life as a result of killing something so innocent and pure.

Unique to the HPU, "duty over empathy" was only present within the film *Fantastic Beasts and Where to Find Them* (2016), but was a large driving factor for one of the protagonists. "Duty over empathy" refers to a character's loyalty to position or law even when another person might be injured or ruined as a result. As stated, this sub-theme was particularly strong within the character of Tina in *Fantastic Beasts and Where to Find Them* (2016). Tina repeatedly chased after

Newt after witnessing him use magic in the presence of non-magical humans, attempting to turn him into MACUSA for his crime. Newt discusses the unjust law and how it is to no one's benefit should he be stopped from collecting his creatures who have escaped, while Tina adheres to the letter of the law despite the problems that occur as a result. Another character within this film that exhibits this trait are the nurses who are responsible for carrying out Newt and Tina's death sentences. The nurses attempt to follow through with the death sentence despite the ruling being obviously biased. They simply follow orders without questioning the source or reason.

Violence

Within the HPU, "violence" consisted of the sub-themes of "threat of violence" and regular "violence"—both justified and un-justified—and the "violence of sports." There was also one element of "self-blame" present within the film channel, but this was not a large element of the particular scene in which it was present. In the films, "violence" was the largest theme, followed closely by "ethical" and "social." However, within the app, "violence" was less prevalent during the first year of game play, though it was closely behind "social" and "ethical."

As stated in the DWU section, "justified violence" is similar to heroic violence, but also includes violence by a villain that might be considered an appropriate response to previous action. On the other hand, heroic violence is violence by a hero, regardless of it being justified or unjustified. Within the Harry Potter Universe, heroic violence was equally as prevalent as villainous violence, and both had moments of justification as well as unjust violence. In the mobile app, though, only villains or antagonists exhibited "unjustified violence." In the film channel, "justified villainous violence" was rare, though present. One example of this can be found in *Fantastic Beasts and Where to Find Them* (2016). The Obscurus/Obscurial, at this point an unknown power from a mysterious character, kills Senator Shaw out of what appears to be revenge.

Shaw had previously bullied the young members of the New Salem Philanthropic Society, and it was implied that the Obscurus was being controlled or released by one of these individuals. This again happens when the Obscurus kills Mary Lou, the matronly figure of the New Salem Philanthropic Society, for beating Credence. It should be noted that while the Obscurus is the immediate villain of the film, a twist at the end of this film shows the anthropomorphic, raw power to be energy released by Credence, who is unwittingly doing so, turning this villain into more of a misunderstood anti-hero of sorts, and that the true villain is the individual trying to manipulate the Obscurus.

"Unjustified violence" to a hero is as equally aberrant as "justified violence" is to a villain, though also present within the HPU film channel. An example of this can also be found in *Fantastic Beasts and Where to Find Them* (2016). At the beginning of the film, Newt assaults non-magical security guards attempting to do their job by protecting the vault he was naively breaking into. Newt casts a spell that paralyzes a security guard who then falls down. This is brushed off by the film—no repercussions of such a fall or having a spell that requires care are shown—as well as the characters within the film—no one appears to be concerned for the security guard. Far more prevalent in the HPU's heroic violence theme, though, was justified violence. Often, protagonists defended themselves using equally violent spells or actions as villains. For instance, in *Harry Potter and the Sorcerer's Stone* (2001), Harry attacks a large troll and shoves his wand up its nose in order to stop it from trying to kill Hermione. Later, Hermione stuns her friend Neville so that she, Harry, and Ron can save the school and stop the villain from accomplishing much darker deeds. Within *Fantastic Beasts and Where to Find Them* (2016), Jacob punches a villainous goblin attempting to apprehend him, Queenie, Newt, and Tina, and the later three use magic to attack the villain and defend themselves several times after the villain first attacks them.

The mobile app, though, has options that the playable character can take to either confront characters or attempt to avoid trouble. For instance, during the first year, the player is challenged to duel other characters, particularly Merula, a minor villain of this year (and many subsequent years), who behaves more like a bully than a downright evil character. The player can attempt to avoid the duel but is ultimately forced into it to defend him/herself regardless. The player can choose one of three options when dueling: attack, sneak, or defend. All three options include a spell or potion that can harm the recipient, though the amount of damage varies depending on the act. The only way to win the duel, though, is by harming one's opponent.

"Unjustified violence" from a villain was as prevalent as "justified violence" from a hero. In the app, it was the antithesis of the above example given, as well as Merula tricking and trapping the player in a room filled with "devil's snare," a plant that can eventually kill someone should they not be equipped to handle it. Within the films, "unjustified violence" included the villain(s) attacking the heroes in order to escape from punishment, to harm to someone, or to harm the heroes. For instance, at the start of *Harry Potter and the Sorcerer's Stone* (2001), Dudley, Harry's cousin, shoves Harry aside to get to his presents, and a flashback is shown of Voldemort, the primary antagonist of the entire series, breaking in and killing Harry's parents. Within *Fantastic Beasts and Where to Find Them* (2016), Mary Lou beats Credence's for unknown reasons—though it is implied that she does so because Credence is drawn to the occult and does not finish the tasks he is assigned in a manner of which Mary Lou approves.

The "threat of violence" was found within both channels of the HPU. In *Harry Potter and the Sorcerer's Stone* (2001), Quirrell, the host of Voldemort's parasitic head and soul, unjustly threatens Harry while attempting to get him to hand over the sorcerer's/philosopher's stone through the fear of violence. In contrast to this, Neville threatens the "trio," Ron, Harry, and

Hermione, with his wand in order to get them to not break school rules and cost their house points. In *Fantastic Beasts and Where to Find Them* (2016), there is no true threat of violence, as those who would otherwise cause violence just acted before attempting to negotiate through words. Within the mobile app, both the antagonists and protagonists threaten one another with violence. For instance, Rowan, the player's first friend, tells the player that he/she will "verbally pummel" Merula if she harms the player. Merula also threatens the player on several accounts with harm throughout the first year (and throughout most of the game, even when the two begin to bond, though this is done more in jest or jealousy).

Unique to the HPU film channel, "violence of sports" was addressed and shown several times throughout *Harry Potter and the Sorcerer's Stone* (2001). The fictitious sport of Quidditch was discussed by the captain of the Gryffindor team, Oliver Wood, to Harry after Harry joined the team as a seeker. Oliver tells Harry about the rules and warns him of the bludgers, animated balls that have the goal of causing harm to other players. Additionally, during one of the Quidditch matches, several characters are injured either by the opposing team, or by the bludgers flying around (or being hit towards others on purpose). During the game, it is the Slytherin team that is being aggressive towards the Gryffindor team, perhaps underhandedly.

Conclusion

There were many similarities between the Doctor Who Universe and Harry Potter Universe, with only minute differences found between channels within each universe. The most prevalent difference between universes was the presence of bullying in the HPU and the more prevalent political/media message within the DWU. Between channels within each separate universe, the main difference was a lack of development on the ancillary channel analyzed. That is, the film channel within the DWU was not the primary focus of producers, and the mobile app

in the HPU is still under construction, and not as fully developed as the films. This resulted in a minimum amount of themes being discovered within these channels, which seemed to serve as an echo of the primary channels.

Because of the similarities between transmedia storytelling universes for main themes, the three most prevalent were chosen to be adapted for step-two, the survey method of this study. Of these three main themes, six sub-themes were selected to become variables: "Heroic Violence"—primarily centering on questions of "justifiable violence"—"Machiavellianism," "Bullying," "Classism," "Social Responsibility," and "Ethnocentrism." These sub-themes make up the "violence," "ethics," and "social" themes found within the content. The operationalization of these variables will be discussed in the next chapter.

This message analysis is not without its limitations. First and foremost, while researchers analyze the content as ethically and reliably as possible, even the most tenured researcher has hidden biases he or she cannot account for. Co-coders help to balance some of these biases, but they can never be completely absent. One of the best ways to combat these biases is to compare findings to similar research. Unfortunately, there is limited research associated with the transmedia nature of the HPU and DWU. However, there has been research completed on some of the channels associated with both of these universes. Within the HPU, several scholars have analyzed the books and films in the context of race, culture, and ethnicity (Anatol, 2003; King, 2009; Peters, 2009; Behr, 2005; Vezzali et al., 2014), feminism (Heliman & Donaldson, 2009; Yeo, 2004), bureaucracy (Barton, 2006; Barton, 2009), religion (Alderton, 2014; Barber, 2012), and fear (Norman, 2012). Many of the findings from these studies are consistent with the main themes and sub-themes found within this study. *Doctor Who* has been analyzed as a transmedia storytelling universe (Perryman, 2008; Hills, 2016; Evans, 2011), though the themes within each channel were

not discussed. In fact, there is little discussion of the main themes present within this research that I can find at the time of writing. However, Jenkins and Tulloch (1995) did discuss a six-part episode of the original *Doctor Who* series and found elements of power structure, harmony, state capitalism, and gender roles. They noted the multiple layers of discourse in politics, economics, individualism, science, and morality (Jenkins & Tulloch, 1995, p. 34). These, again, are similar to the findings in this study.

A final limitation to this step of the present study is the lack of channels analyzed. Time, access, and funding did not allow an in-depth analysis of all channels in the HPU and DWU. As such, only two channels of each transmedia storytelling universe were analyzed, and only limited content within these channels. Additional themes could be present on different channels and content in these universes.

CHAPTER 5: SURVEY METHODOLOGY

Again, this study used a two-stage process looking at cultivation within the Harry Potter Universe and Doctor Who Universe. The first portion—a message analysis—informed the second part—a traditional survey approach to measure cultivation effects. The primary themes/messages discovered in the message analysis of the content informed the first and second-order cultivation variables within the survey. Non-theme variables include variables related to transmedia storytelling, media consumption, fan studies, and demographics. Methods were divided into two chapters, with the results for that particular method immediately following. Chapter Three discusses the methodology for the message analysis, Chapter Four contains the results for the message analysis, Chapter Five consists of the methodology for the survey approach, and Chapter Six discusses the results for the cultivation study.

Design and Procedures

The second stage of this study consists of a survey wherein a group of participants (n=375) were asked questions relating to their general media consumption, transmedia specific consumption, and beliefs about the real world, also known as second-order cultivation. Each stage is discussed in detail below.

The research questions and hypotheses for the survey are as follows:

H1: Participants who self-report as heavy users will be more likely to rate the world as having increased levels of each theme measured.

H2a: Participants who self-report as heavy users will be more likely to have a higher acceptance of Heroic Violence.

H2b: Participants who self-report as heavy users will be more likely to have a higher acceptance of Bullying.

H2c: Participants who self-report as heavy users will be more likely to have a lower acceptance of Classism.

H2d: Participants who self-report as heavy users will be more likely to have lower scores of Ethnocentrism

H2e: Participants who self-report as heavy users will be more likely to have higher scores of Machiavellianism.

H2f: Participants who self-report as heavy users will be more likely to help others as measured by Social Responsibility.

H3a: Familiarity with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Heroic Violence.

H3b: Familiarity with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Bullying.

H3c: Familiarity with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Classism.

H3d: Familiarity with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Ethnocentrism.

H3e: Familiarity with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Social Responsibility.

H3f: Familiarity with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Machiavellianism.

H4a: Identification with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Heroic Violence.

H4b: Identification with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Bullying.

H4c: Identification with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Classism.

H4d: Identification with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Ethnocentrism.

H4e: Identification with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Social Responsibility.

H4f: Identification with the transmedia storytelling universes will serve as a mediating variable between consumption amount and Machiavellianism.

RQ4: How does point-of-entry affect participants' consumption of the transmedia storytelling worlds being studied, if at all?

Stage Two: Survey. Based on the findings of the first stage, stage two measured first and second-order cultivation effects, or generalized beliefs about the real world. This stage answered one research question and four hypotheses. It consisted of a questionnaire with questions relating to demographics, media variables such as viewing habits, transmedia storytelling variables such as familiarity with the universe, and second-order cultivation variables, which were uncovered in the message analysis. These are discussed in detail below.

Participants were recruited through Qualtrics Panel, which allows for recruitment and targeting of specific audiences to allow for richer data. Participants were given $6.66 for their participation in this study, with the total amount of participants equaling 375. This sample size with the specific target settings Qualtrics allows for more generalizable data given the population

sought. A full review of the demographics of the population for this study will be explained in detail below.

Additional questions, such as overall media use not related to the transmedia storytelling universes being studied and basic demographic questions, were also included. The majority of the questionnaire contained interval-level data to make up a scale for each of the main variables. Nominal data was collected for demographic questions as well as point-of-entry and recency.

The questionnaire is included in Appendix A of this chapter.

Content & Participants

Content. The final stage of this study consisted of a questionnaire developed on the messages/themes/variables discovered in the first stage. The questionnaire included scale and single-item questions. Additionally, content was based around viewership and which transmedia storytelling universe participants were most aware of for the survey. An initial filtering question asked participants about which content of *Harry Potter* and *Doctor Who* they had engaged with. Those who indicated that they have consumed some portion of either of the universes were filtered to a second question that first asked which of the universes they are *most* familiar with (i.e., which one have they consumed the most of). A desired total of 150 participants for each universe was sought, but due to a misunderstanding in the recruitment of participants by Qualtrics, additional Harry Potter Universe participants were added. The survey took 10 to 15 minutes to complete.

Participants. As previously stated, participants were recruited through the Qualtrics Panel platform. After the scale and single-question survey items, participants were asked basic demographic questions, consisting of age, gender, employment status, nationality, race, sexual orientation, and education level. The total participants for the study 375, with more Harry Potter Universe participants (N=222) than Doctor Who Universe participants (N=153) present.

The gender breakdown of participants was as follows: male (N=175), female (N=199), other (N=1), with a majority of DWU participants being male (N=91) and a majority of HPU participants being female (N=138). This is reflective of United States census numbers, where females make up 50.8 percent of the population and males make up 49.2 percent (U.S. Census Bureau, 2011). Age range of participants in comparison to U.S. Census Bureau (2011) data can be found in Table 1 on the next page.

The ethnicity of participants was relatively reflective of U.S. Census Bureau (2017) data, except for the representation of the Hispanic population (N=32, 8.5 percent, with U.S. Census Bureau 18.1 percent). The majority of participants were White (N=238, 75.5 percent, with U.S. Census Bureau 76.6 percent) followed by Black/African American (N=53, 14.1 percent, with U.S. Census Bureau 13.4 percent). Asian/Pacific Islander (N=11, 2.9 percent, with U.S. Census Bureau 5.8 percent) and those two or more races (N=7, 1.9 percent, with U.S. Census Bureau 2.7 percent) were underrepresented in this data. Native Americans/American Indians (N=6, 1.6 percent) were relatively reflective of the U.S. Census Bureau (2017) data (1.3 percent).

Table 1

Participant & Total U.S. Population Age Range

Age Range	Participant N	*Participant %	U.S. Census %
18-24-years-old	36	9.6%	9.9%
25-34-years-old	71	18.9%	13.3%
35-44-years-old	77	20.5%	13.3%
45-54-years-old	59	15.7%	14.6%
55-64-years-old	78	20.8%	11.8%
65-74-years-old	50	13.3%	7.0%
75+	4	1.1%	6.0%

* Does not add up to 100 because of rounding

Participants came from all but five states of the United States of America, consisting of Alaska, Arkansas, Hawaii, New Hampshire, and Wyoming. Participants also ranged in educational levels (GED to a Doctorate), sexual orientation (bisexual, gay, and straight), political party (Constitution, Democrat, Green, Independent, Libertarian, and Republican), and employment.

With the exception of a couple age ranges, participants were relatively reflective of the U.S. Census Bureau population samples from 2010 and 2017.

Measures

The final variables within the cultivation section of this dissertation will be discussed in detail in Chapter Four, but those found and included in the survey portion will be detailed below. Additionally, the overall variables consistent with transmedia storytelling, fanship, and media research will be discussed here. For this study, media variables, transmedia variables, and second-order cultivation effect variables will all be measured. The last of the three is where the discoverable variables from the first stage of this study will fall.

Media variables. Media variables centered on viewing habits, namely the number of hours spent engaging with media in general as well as the specific media within this study, and channels primarily utilized. While Gerbner and Gross (1976) used the terms "heavy viewers" and "light viewers" to refer to the amount of television watched per day, the present study uses the terms "heavy users" or "heavy consumers" and "light consumers" or "light users" to refer to the number of transmedia channels and the amount of content participants have engaged with. Participants were asked how much media they engage with in general as well as how much of the transmedia specific media they have consumed period. This variable allowed for participants to select the general amount of media they consumed on a daily basis, with a follow-up question asking them to rank order media from most used to least.

For overall media usage, participants responded to a question asking how often they engaged with some form of media. Responses included "Never (0 hours a day)," "Sometimes (1-3 hours a day)," "Often (4-5 hours a day)," "Frequently, 6-8 hours a day," and "All the Time (9 or more hours a day)." After running frequency scores, it was determined that light media users would be those who selected either "Never," "Sometimes," or "Often" (N=191), and heavy media users would be those who selected "Frequently" or "All the Time" (N=184.

Transmedia variables. Transmedia variables consisted of fan-related topics such as familiarity with universes and identification through level of association, as well as general topics of recency of consumption, affinity toward the universe in question, how many times they have consumed the content in question, and point-of-entry. Except for point-of-entry, all variables constituted five-item scale questions to form interval-level data. Level of association was measured using an adapted version of Cohen's (2001) Identification Scale, which originally contained 10 questions specified for television characters, but has been adapted to generalizable characters and reduced to six overall questions. This scale was included to serve as a potential mediating variable in case further questions arise from the dataset after initial analysis.

The Familiarity scale consisted of five questions asking participants how much they know, or self-report to know, about the particular transmedia storytelling universes in question. Familiarity served as another mediating variable between consumption habits (heavy or light) and first and second-order cultivation beliefs about the real world.

The Identification and Familiarity scales are representative of what this study is considering to be indicative of fan level. To measure reliability, Cronbach's alpha scores were calculated for both the Familiarity and Identification scales. For the Familiarity scale, alpha scores

were considered to be good (DWU α=.869, HPU α=.871). For the Identification scale, alpha scores were considered to be good and excellent (DWU α=.909, HPU α=.892).

Finally, affinity included the single-item question "Please indicate how much you enjoy (INSERT HP or DW)," where responses consisted of: "1-I do not like it at all," "2-I do not like it overall, but aspects of it are ok," "3-A moderate amount," "4-I like it a lot, but would not consider myself the biggest fan," and "5-I love it."

Heavy and light transmedia users were divided based on participant responses to how many times they had viewed content from their respective transmedia storytelling universe. All of the content associated with the HPU and DWU were listed, and respondents selected how often they had engaged with each piece, with responses consisting of: "1-Never (I have not seen/viewed/engaged with this), "2-Once (I have seen/viewed, engaged with this once," "3-A couple times (2-3 times)," "4-A few times (4-5 times)," and "5-Several times (More than 5 times)." A mean score was calculated for each participant, and those who were below or equal to the mean were considered to be light transmedia users, and those above the mean were high transmedia users. For the HPU, the mean was 2.49 (SD=1.06), and for the DWU it was 2.09 (SD=.82). This resulted in 83 light transmedia users for the DWU and 70 heavy, and 126 light transmedia users for the HPU and 96 heavy.

First and second-order cultivation variables. While not all of the findings of the message analysis were adapted to become part of the survey, several were. Details of these findings will be discussed in the next chapter, but overall, there were three larger categories of beliefs measured: Violence, Social, and Ethical. Questions concerning Violence addressed a participant's justification for violence (Heroic Violence) and measured both first and second-order beliefs. The Social belief section consisted of scales for Bullying, Classism, Ethnocentrism, and Social

Responsibility. The Ethical belief section consisted of a single scale for Machiavellianism. Both the Social and Ethical sections only included second-order cultivation measures, as these themes did not lend their hand to being adapted into a first-order cultivation measure. All three scales were measured on a 5-point Likert scale, producing interval data for analysis.

Reliability was measured for each scale using Cronbach's alpha. The Heroic Violence scale was considered to be good, α=.819, as was the scale for first-order Heroic Violence (FOHV), α=.877. The Bullying scale originally had an acceptable reliability score (α=.792), but removal of two reverse coded items (questions 5 and 6 in the Bullying scale found in Appendix A), reliability was improved to good (α=.871). The decision to remove these two items was made after re-reading the questions, and determining that the questions as a reverse coded items might have been ambiguous to participants. The Classism scale had excellent reliability (α=.902), while the Ethnocentrism (α=.835) and Social Responsibility (α=.880) scales were good. The Machiavellianism scale was originally questionable (α=.662), but after removal of another ambiguous reverse coded item (question 2 of the Machiavellianism scale found in Appendix A), reliability scores were good (α=.720).

CHAPTER 6: SURVEY ANALYSIS RESULTS

To begin analyses for this step of the study, the data was scrubbed of any participants who "straight-lined" their responses. Straight lining results in non-differentiation in ratings, and occurs when participants answer questions in one of three ways: in a pattern (such as a sideways "V"), in a single row, or back-and-forth between two responses next to one another. Reverse coded items, text answer items, and completion time for the survey were all used to help determine which participants might have straight-lined their responses. While these methods do not guarantee each participant completed the questionnaire with thought, they do increase the chances of each response being more valid. Twenty participants were removed as a result of straight lining. As discussed in the methodology chapter, Cronbach alpha scores were calculated to measure reliability of the scales for this study. Since each score was within an appropriate range for reliability, analysis was able to take place.

As previously mentioned, there were three primary categories of variables for analysis, as well as demographic variables. The three primary categories consist of those measuring transmedia storytelling specific to each universe, those measuring cultivation effects, and those measuring general media consumption. Before full analysis began, general descriptive tests were performed on the variables to become more familiar with the data, and to determine if directionality was met for the cultivation scale variables. General demographic frequencies were discussed in detail in the methodology chapter, but as a reminder, can be found in Table 2 below.

Overall media use was a single item question with potential answers being Never (0 hours a day) (N=8), Sometimes (1-3 hours a day) (N=71), Often (4-5 hours a day) (N=112), Frequently (6-8 hours a day) (N= 96), and All the Time (9 or more hours a day) (N=88). Participants were then divided into one of two groups, light media users and heavy media users. Light media users

consisted of those participants who answered either never, sometimes, or often (N=191), while heavy media users were those who answered frequently or all the time (N=184).

Table 2

Demographic Information of Doctor Who and Harry Potter Universe Participants

Demographic	Doctor Who Participants	Harry Potter Participants
Gender	—	—
Males	91	84
Females	61	138
Other	1	0
Age Range	—	—
18-24	12	24
25-34	17	54
35-44	25	52
45-54	35	24
55-64	32	46
65-74	28	22
75+	4	0

Transmedia use was calculated for both universes individually, and then also combined into one variable with each participant keeping his or her original designation from the individual scale per universe. Participants answered questions related to only one universe, with all of the channels of each universe being listed for them to select how often they had engaged with it. Answers were on a 5-point scale as follows: Never (I have not seen/viewed/engaged with this), Once (I have seen/viewed/engaged with this once), A Couple of Times (2-3 times), A Few Times (4-5 Times), and Several Times (more than 5 times). The mean of these items was calculated to form the Transmedia Use variable, and then each participant was designated as either a light

transmedia user or heavy transmedia user. Measures of central tendency for each universe are as follows:

- DWU: N=153, M=2.088, MDn=1.941, SD=.817

- HPU: N=222, M=2.499, MDn=2.2000, SD=1.061

Those scores above the mean were considered to be heavy transmedia users and those directly on the mean or below were light transmedia users. This resulted in more light users (N=83, N=126) than heavy users (N=70, N=96) for both the DWU and HPU, respectively.

Prior to testing H1-H4 and RQ4, Pearson's correlation among transmedia storytelling, Familiarity, and Identification were measured in association with the cultivation variables. Overall, the only non-correlational relationship was between Social Responsibility and Identification.

Table 3

Bivariate Pearson's correlation among variables

	1	2	3	4	5	6	7	8	9	10
1. FAM	1									
2. IDENT	.653**	1								
3. BUL	.293**	.140**	1							
4. CLA	.212**	.111*	.611**	1						
5. ETH	.254**	.107*	.563**	.602**	1					
6. SR	-.156**	.097	-.485**	-.373**	-.433**	1				
7. MAC	.242**	.144**	.568**	.423**	.487**	-.657**	1			
8. T.M.	.666**	.511**	.329**	.225**	.263**	-.208**	.287**	1		
9. HV	.359**	.365**	.513**	.397**	.368**	-.130*	.284**	.392**	1	
10. FOH	.296**	.259**	.528**	.349**	.354**	-.154**	.307**	.308**	.590**	1

Two-tailed significance, *p < .05, **p < .01, ***p < .001

Hypotheses 1 and 2

There were four overarching hypotheses and one research question for this step of the study. Each hypothesis consisted of several parts concerning each cultivation variable, and two sections for consumption—general media use and transmedia use. Because H1 and H2 assume that heavy transmedia users would be more likely to exhibit beliefs more closely aligned with the content in the transmedia storytelling universes, direction of relationship was important. Hypotheses 1 and 2 were measured using simple linear regression, with gender and age as the overall control variables, and media as a control variable for transmedia storytelling.

H1: Participants who self-report as heavy transmedia users will be more likely to believe

that should they suffer a violent attack, someone will save them in a heroic manner.

The themes found in part one of this study (the message analysis) determined what cultivation variables would be measured in this part. As a reminder, the variables are as follows: Heroic Violence (HV), Bullying, Classism, Ethnocentrism (ETHNO), Social Responsibility (SR), and Machiavellianism (MACH). First-Order Heroic Violence (FOHV) was also measured. The fan-based variables of Identification (IDENT) and Familiarity (FAM) with the universes were also measured for this study. As also discussed in the methodology chapter, higher and lower mean scores on each scale meant the following:

- Heroic Violence: Lower mean scores indicate a lower tolerance for heroic violence.

- First-Order Heroic Violence: Higher mean scores indicate that participants believe they are more likely to suffer a violent attack, and if so, someone will save them using force.

- Bullying: Lower mean scores indicate lower acceptance of bullying.

- Classism: Lower mean scores indicate lower levels of classism.

- Ethnocentrism: Lower mean scores indicate lower levels of ethnocentrism.

- Social Responsibility: Lower mean scores indicate lower willingness to help others.

- Machiavellianism: Lower mean scores indicate lower levels of Machiavellianism.

- Identification: Lower mean scores indicate lower identification with characters.

- Familiarity: Lower mean scores indicate lower levels of familiarity with universe.

Because of the way H1 is worded, it only concerns first-order cultivation variables, which was only measured through First Order Heroic Violence for this study. To gain better insight into the participants, transmedia was measured as overall transmedia storytelling usage, transmedia storytelling usage for the Harry Potter Universe participants, and transmedia storytelling usage for the Doctor Who Universe participants. Transmedia storytelling usage significantly predicted levels of First Order Heroic Violence, where heavy users of transmedia storytelling indicated higher levels of FOHV (R^2=.130, $F(4, 370)$=13.802, $p <.001$).

Table 4

Regression analysis of First-Order Heroic Violence for Media & Transmedia Storytelling

	R	R^2	R^2 Change	B	SE	β
Block 1	.252	.064***	.064			
Gender				-.285	.079	-.181***
Age				-.092	.025	-.183***
Block 2	.360	.130***	.066			
Gender				-.249	.077	-.157**
Age				-.046	.028	-.091
Media				-.042	.035	-.058
Transmedia				.224	.042	.278***

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

Both heavy HPU transmedia usage (R^2=.208, $F(4, 217)$=14.222, $p < .001$) and heavy DWU transmedia usage (R^2=.052, $F(4, 148)$=2.013, $p = .026$) also significantly predicted levels of FOHV. Thus, H1 was supported. As indicated by Tables X, X, and X below, general media usage was not a predictor of First-Order Heroic Violence.

Table 5

Regression analysis of First-Order Heroic Violence for Media & DW Transmedia.

	R	R^2	R^2 Change	B	SE	β
Block 1	.135	.018	.018			
Gender				-.137	.129	-.086
Age				-.056	.041	-.109
Block 2	.227	.052	.033			
Gender				-.098	.129	-.061
Age				-.027	.043	-.053
Media				-.035	.059	-.048
DW Transmedia				.188	.083	.190*

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

Table 6

Regression analysis of First-Order Heroic Violence for Media & HP Transmedia.

	R	R^2	R^2 Change	B	SE	β
Block 1	.335	.112***	.112			
Gender				-.365	.104	-.225**
Age				-.121	.033	-.237***
Block 2	.456	.208***	.096			
Gender				-.312	.099	-.192**
Age				-.067	.033	-.131*
Media				-.039	.045	-.053
HP Transmedia				.250	.049	.335***

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

As indicated by the regression results for H1, media usage was not a significant predictor of First-Order Heroic Violence scores, indicating that the difference between belief of heroic violence occurring in someone's everyday life could very well be the difference between the oversaturation of a consistent message on multiple channels instead of just general media usage. The implications of this can be found in Chapter 7: Discussion.

Hypotheses 2a-2f predict that heavy transmedia storytelling users will be more likely to exhibit second-order cultivation beliefs more aligned with the content in each universe. As such, the hypotheses are as follows:

H2a: Participants who self-report as heavy users will be more likely to have a higher acceptance of Heroic Violence.

H2b: Participants who self-report as heavy users will be more likely to have a higher acceptance of Bullying.

H2c: Participants who self-report as heavy users will be more likely to have a lower acceptance of Classism.

H2d: Participants who self-report as heavy users will be more likely to have lower scores of Ethnocentrism

H2e: Participants who self-report as heavy users will be more likely to have higher scores of Machiavellianism.

H2f: Participants who self-report as heavy users will be more likely to help others as measured by Social Responsibility.

To measure all hypotheses 2, a simple linear regression was performed with gender and age as the main control variables. General media usage was also measured in Block 3. Once more, overall transmedia storytelling usage and usage related to each specific universe were all measured. Results revealed that transmedia storytelling usage was a predictor for levels of Heroic Violence, Bullying, Classism, Ethnocentrism, Machiavellianism, and Social Responsibility. However, heavy transmedia storytelling users only had reflective scores of each universe in measures of Heroic Violence (R^2=.164, $F(4, 370)$=18.114, p <.001), where heavy users were more likely to support HV; Bullying (R^2=.151, $F(4, 370)$=16.458, p <.001), where heavy users were likely to be accepting

of Bullying; and Machiavellianism (R^2=.172, $F(4, 370)$=19.168, $p <$.001), where heavy users were more likely to be more Machiavellianistic. Surprisingly, light viewers were more likely to exhibit the same beliefs as those within the HPU and DWU than heavy viewers for the remaining variables. Perhaps most interestingly, media usage was not a predictor for Bullying, Classism, Ethnocentrism, or Machiavellianism, but was for Heroic Violence and Social Responsibility. Once transmedia was accounted for, though, media usage no longer predicted Heroic Violence. This is indication that transmedia storytelling causes more of a cultivation effect for these variables than general media usage does. Thus, H2a, H2b, and H2e were all supported. H2c, H2d, and H2f were not supported.

Table 7

Regression analysis of second-order cultivation variables with overall transmedia.

	HV	BULL	CLASS	ETHNO	MACH	SR
Block 1						
Gender	-.115*	-.191***	-.170**	-.171**	-.158**	.215***
Age	-.160**	-.195***	-.116**	-.143**	-.322***	.287***
R^2	.037**	.072***	.041***	.403***	.125***	.124***
Block 2						
Gender	-.118*	-.190***	-.168**	-.170**	-.155**	.211***
Age	-.158**	-.196***	-.118*	-.143**	-.324***	.289***
Media	.105*	-.038	-.074	-.038	-.085	.135**
R^2	.048*	.073	.046	.049	.132	.142**
Block 3						
Gender	-.088	-.165**	-.150**	-.149**	-.137**	.199***
Age	-.036	-.096	-.045	-.061	-.252***	.242***
Media	.042	-.089	-.111*	-.080	-.121*	.159**
Transmedia	.368***	.301***	.219***	.247***	.215***	-.142**
R^2	.164***	.151***	.078***	.101***	.172***	.159**

Note: Standardized beta coefficient reported, except for R^2 row; *$p < .05$, **$p < .01$, ***$p < .001$

Interpretation of the regression table above indicates that general media usage does not significantly predict scores of Heroic Violence, Bullying, or Ethnocentrism, whereas heavy transmedia usage does. This is again indication that it is transmedia storytelling responsible for the

cultivation effects of these variables. This could mean that binging unrelated content does not result in a cultivation effect, whereas binging related content does.

Though not part of Hypotheses 2a-2f, transmedia storytelling usage was also looked at individually for each universe in order to obtain better insight into these worlds. The same results were found for each individual universe. Specifics can be found in Tables 8 and 9.

Table 8

Regression analysis of second-order cultivation variables with DW transmedia

	HV	BULL	CLASS	ETHNO	MACH	SR
Block 1						
Gender	-.058	-.127	-.148	-.090	-.106	.155*
Age	-.098	-.265**	-.136	-.176*	-.485***	.342***
R^2	.012	.083**	.038	.037	.240***	.135***
Block 2						
Gender	-.061	-.125	-.144	-.087	-.099	.147*
Age	-.104	-.262**	-.129	-.169*	-.474***	.329***
Media	.089	-.055	-.108	-.097	-.172*	.203**
R^2	.020	.086	.050	.046	.270*	.176**
Block 3						
Gender	-.019	-.081	-.107	-.056	-.072	.124
Age	-.004	-.160*	-.045	-.098	-.409***	.274***
Media	.051	-.088	-.136	-.120	-.194**	.221**
DW Transmedia	.350***	.359***	.296***	.252**	.226**	-.194*
R^2	.131***	.202***	.129***	.104**	.316**	.210*

Note: Standardized beta coefficient reported, except for R^2 row; *$p < .05$, **$p < .01$, ***$p < .001$

For transmedia usage with Doctor Who Universe participants, the results were the same as the generalized transmedia storytelling participants. Again, general media usage was not a significant predictor of many of the second-order cultivation variables, whereas transmedia usage was. This supports the claim that it is transmedia storytelling, or something very similar to transmedia storytelling, which is responsible for many cultivation effects individuals experience as a result of heavy exposure to media messaging.

Table 9

Regression analysis of second-order cultivation variables with HP transmedia

	HV	BULL	CLASS	ETHNO	MACH	SR
Block 1						
Gender	-.163*	-.234***	-.199**	-.237***	-.207**	.259***
Age	-.170**	-.135*	-.080	-.096	-.189**	.229***
R^2	.058**	.076***	.048**	.068***	.083***	.126***
Block 2						
Gender	-.161*	-.235***	-.200**	-.238***	-.208**	.261***
Age	-.169*	-.136*	-.081	-.096	-.190**	.231***
Media	.097	-.024	-.062	-.009	-.027	.088
R^2	.068	.077	.051	.068	.083	.134
Block 3						
Gender	-.125*	-.208**	-.185**	-.214**	-.187**	.251***
Age	-.053	-.048	-.029	-.021	-.123	.197**
Media	.032	-.074	-.092	-.052	-.064	.107
HP Transmedia	.367***	.278***	.165*	.238**	.211**	-.108
R^2	.183***	.143***	.075*	.116**	.121**	.143

Note: Standardized beta coefficient reported, except for R^2 row; *$p < .05$, **$p < .01$, ***$p < .001$

Harry Potter Universe participants had the same significance for second-order cultivation variables as the general transmedia participants and Doctor Who Universe participants, with the exception of scores in Social Responsibility. This could indicate that for certain populations, Social Responsibility cannot be cultivated by media usage.

Hypothesis 3: Mediation of Familiarity

Hypothesis 3 predicts that familiarity will serve as a mediating variable between consumption amount and each second-order cultivation belief variable. In order to obtain better insight, both general media usage and transmedia storytelling usage were Independent Variables. Standardized linear regression with bootstrapping was performed to test the mediation of familiarity. This was all tested using the INDIRECT module in SPSS (Preacher & Hayes, 2008) to generate bias-corrected confidence intervals for estimates of the indirect effects based on 5000 bootstrap samples, recommended by Preacher and Hayes (2008).

Mediation of familiarity between transmedia usage and cultivation variables. The relationship between transmedia usage and Heroic Violence (HV) was fully mediated by Familiarity (FAM). The regression coefficient between transmedia usage and HV was statistically significant (B= .25, t(373)=4.02, p<.001), as was the regression coefficient between transmedia usage and FAM (B=.98, t(373)=12.05, p<.001). Lastly, results indicated that the mediator, FAM, was positively associated with HV (B=.24, t(373)=6.11, p<.001). Because both the a-path and b-path were significant, mediation analyses were measured using the bootstrapping method described above, with 95% confidence intervals. Results of the mediation analysis confirmed the mediating role of FAM in the relationship between transmedia usage and Heroic Violence (B=.23,; CI= .14 to .32). Finally, results indicated that the direct effect of transmedia usage on HV became non-significant (B=.02, t(373)=.33, p=.74) when controlling for FAM, thus suggesting full mediation. H3a was fully supported. Figure 2 displays the full results.
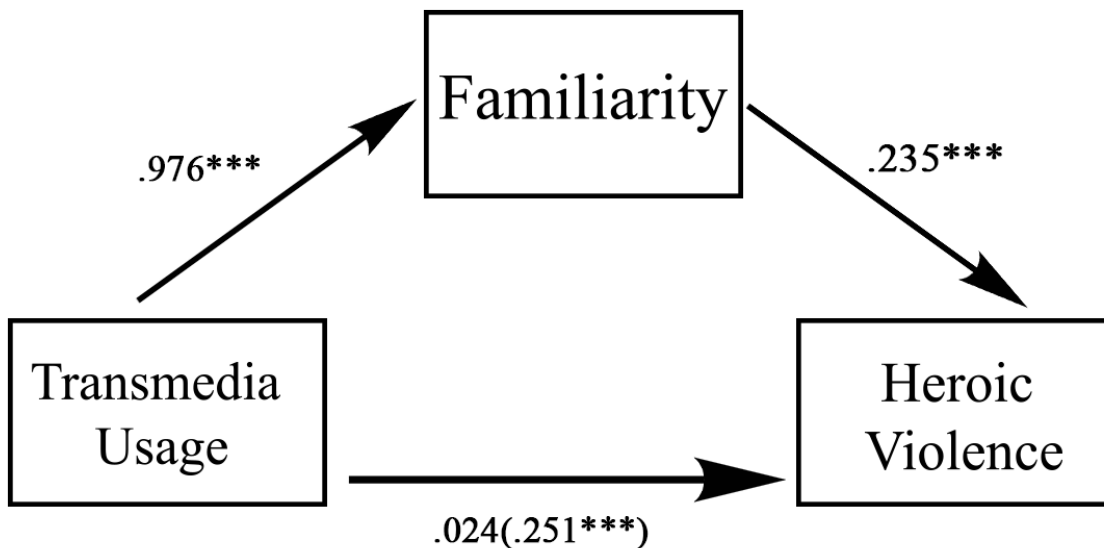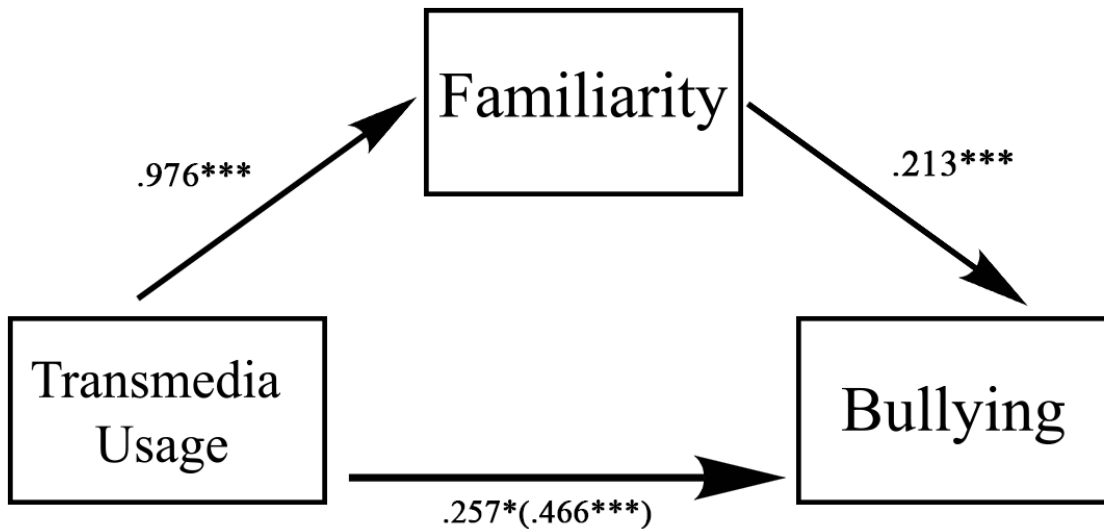

Figure 2. Regression coefficients for the relationship between transmedia usage and Heroic Violence as mediated by Familiarity with transmedia universe.

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

The relationship between transmedia usage and Bullying was partially mediated by FAM. The regression coefficient between transmedia usage and Bullying was statistically significant (B=.45, t(373)=2.46, p<.001). As previously stated, the a-path, the regression coefficient between transmedia usage and FAM, was statistically significant (B=.98, t(373)=12.05, p<.001). Lastly, results showed that the mediator, FAM, was positively associated with Bullying (B=.21, t(373)=3.75, p<.001). Since both the a-path and b-path were significant, mediation analyses were again measured using bootstrapping. Results of mediation analysis showed a mediating role of FAM in the relationship between transmedia usage and Bullying (B=.21; CI= .09 to .34), but since results indicated that the direct effect of transmedia usage on Bullying became significant (B=.26, (373)=2.46, p=.01) when controlling for FAM, only a partial mediation was present. H3b was supported. Figure 3 displays the full results.
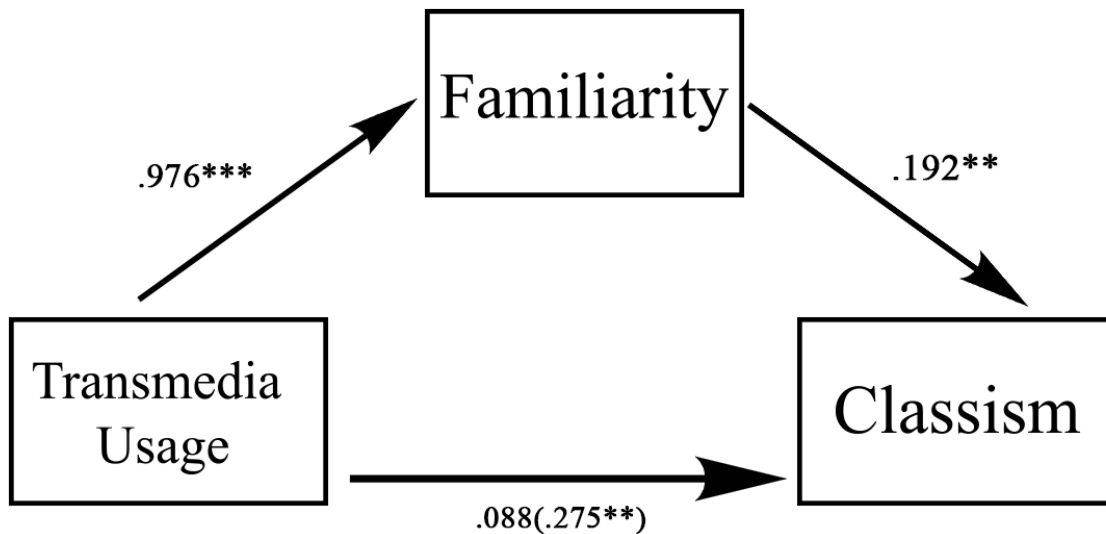

Figure 3. Regression coefficients for the relationship between transmedia usage and Bullying as partially mediated by Familiarity with transmedia universe.

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

The relationship between transmedia usage and Classism was fully mediated by FAM. The regression coefficient between transmedia usage and Classism was statistically significant (B=.28, t(373)=2.84, p<.001). The a-path of transmedia usage and FAM was already confirmed as being statistically significant above. Results showed that the mediator, FAM, was positively associated with Classism (B=.19, t(373)=3.14, p=.002). Since both the a-path and b-path were significant, mediation analyses were calculated. Results of mediation analysis showed a mediating role of FAM in the relationship between transmedia usage and Classism (B=.19; CI=.06 to .32). Lastly, results indicated that the direct effect of transmedia usage on Classism became non-significant (B=.09, t(373)=.78, p=.44) when controlling for FAM, suggesting full mediation. H3c was supported. Figure 4 displays the full results.
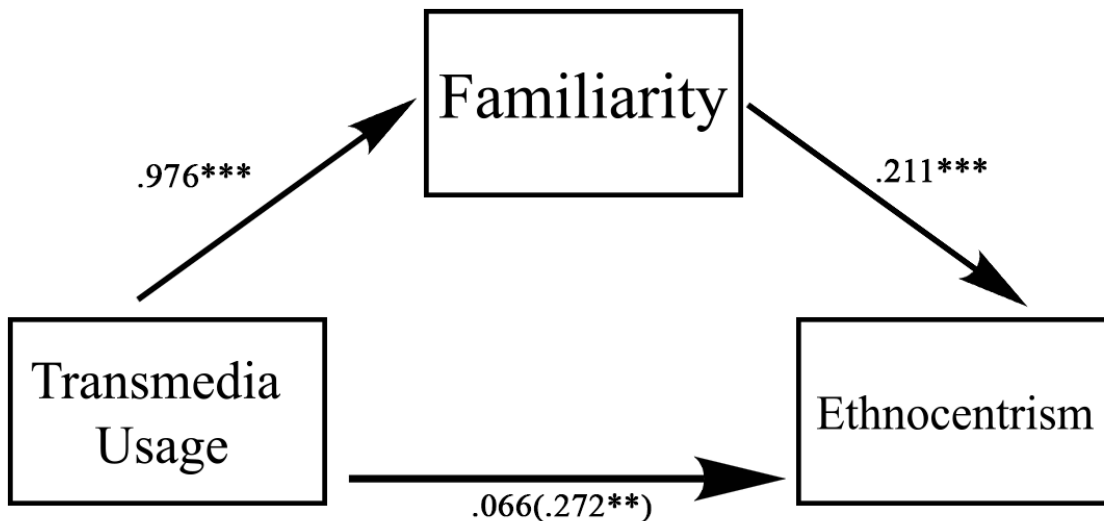

Figure 4. Regression coefficients for the relationship between transmedia usage and Classism as mediated by Familiarity with transmedia universe.

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

The relationship between transmedia usage and Ethnocentrism (ETHNO) was fully mediated by FAM. The regression coefficient between transmedia usage and ETHNO was statistically significant (B=.27, t(373)=3.18, p=.002). The a-path of transmedia usage and FAM was already confirmed as being statistically significant above. Results showed that the mediator, FAM, was positively associated with ETHNO (B=.21, t(373)=3.94, p<.001). Since both the a-path and b-path were significant, mediation analyses were calculated. Results of mediation analysis showed a mediating role of FAM in the relationship between transmedia usage and ETHNO (B=.20; CI=.09 to .32). Lastly, results indicated that the direct effect of transmedia usage on ETHNO became non-significant (B=.07, t(373)=.67, p=.51) when controlling for FAM, suggesting full mediation. H3d was supported. Figure 5 displays the full results.

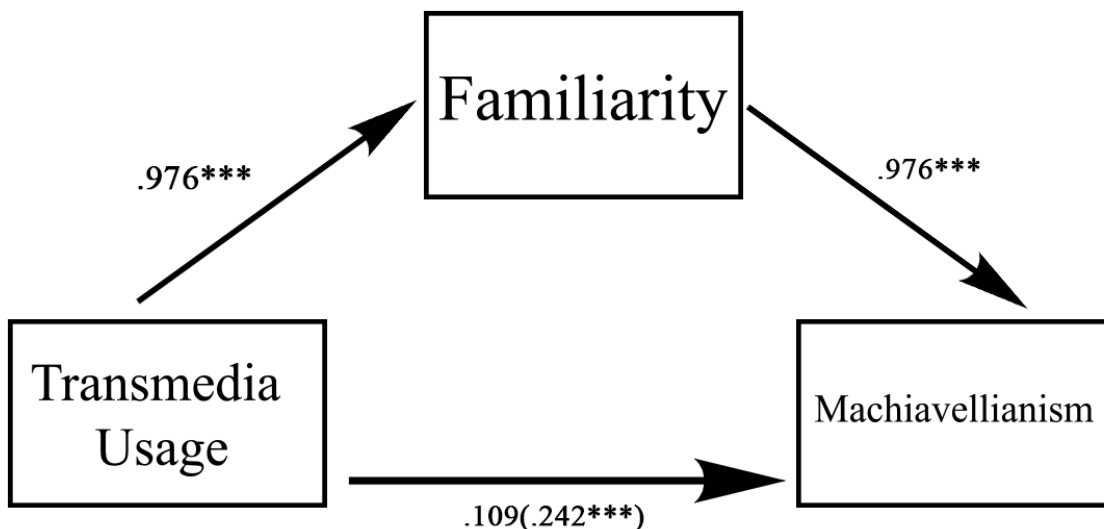*Figure 5.* Regression coefficients for the relationship between transmedia usage and Ethnocentrism as mediated by Familiarity with transmedia universe.

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

There was no mediation of FAM with the relationship between Social Responsibility (SR) and transmedia usage. The regression analysis between FAM and SR was non-significant (B= -

.06, t(373)= -1.39, p=.16). Furthermore, the confidence intervals for this regression included 0, which indicates no mediation (CI= -.15 to .03). H3e was rejected.

The relationship between transmedia usage and Machiavellianism (MACH) was fully mediated by FAM. The regression coefficient between transmedia usage and MACH was statistically significant (B=.24, t(373)=3.72, p<.001). The a-path of transmedia usage and FAM was already confirmed as being statistically significant above. Results showed that the mediator, FAM, was positively associated with MACH (B=.98, t(373)=12.05, p<.001). Since both the a-path and b-path were significant, mediation analyses were performed using bootstrapping methods. Results of mediation analysis showed a mediating role of FAM in the relationship between transmedia usage and MACH (B=.13; CI=.06 to .32). Lastly, results indicated that the direct effect of transmedia usage on MACH became non-significant (B=.11, t(373)=1.44, p=.15) when controlling for FAM, suggesting full mediation. H3f was supported. Figure 6 displays the results.
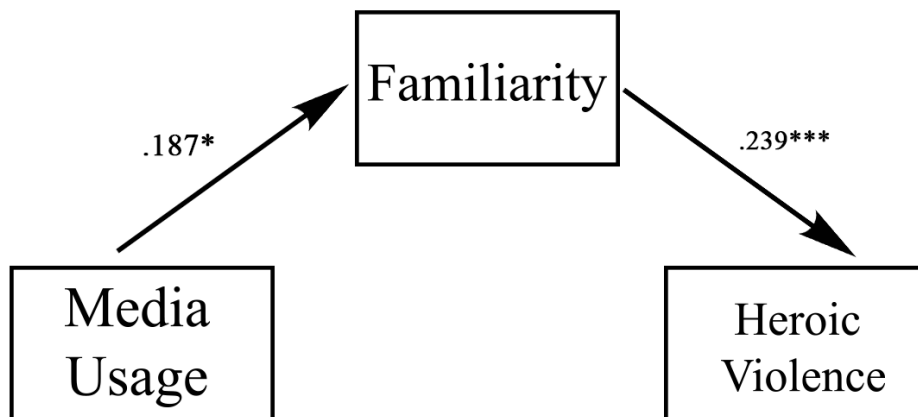

Figure 6. Regression coefficients for the relationship between transmedia usage and Machiavellianism as mediated by Familiarity with transmedia universe.
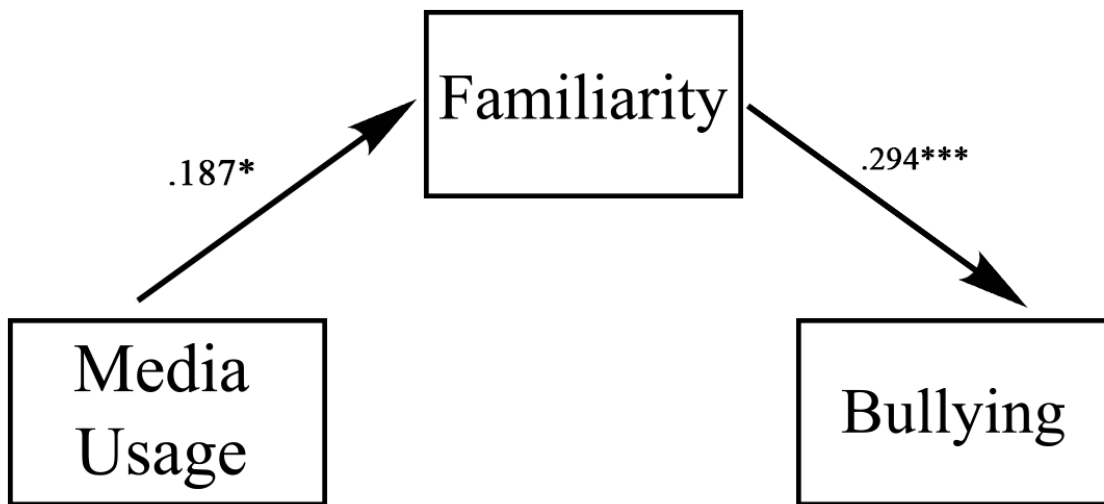
Note: *p<.05, **<.01, ***<.001

Mediation of familiarity between general media usage and cultivation variables. The relationship between general media usage and heroic violence was only indirectly mediated by Familiarity (FAM). The regression coefficient between media usage and HV was non-significant (B= .09, t(373)=1.39, p=ns). However, the regression coefficient between media usage and FAM was statistically significant (B=.19, t(373)=1.98, p=.048) as was the relationship between FAM and HV (B=.24, t(373)=7.3, p<.001). Because both the a-path and b-path were significant, but the c path was not, this suggests indirect mediation. In the past, mediation analysis would not need to be performed given that the c path was not statistically significant, as it fails the causal approach to mediation, but new literature suggests that an indirect mediated relationship can still be determined with bootstrapping samples (Hayes, 2013) as long as the confidence intervals do not include zero (0) (MacKinnon et al., 2004). For Heroic Violence, CI=.003 to .097. It should be noted, however, that this is not a strong power, and the indirect mediation of FAM between HV and media usage is weak and questionable. Figure 7 displays the full results, including the non-significant c path and c' path.

Figure 7. Regression coefficients for the relationship between media usage and Heroic Violence as indirectly mediated by Familiarity with transmedia universe.

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

The relationship between media usage and Bullying, ETHNO, and MACH were also indirectly mediated by FAM. As previously stated, the regression coefficient between media usage and FAM was significant (B=.19, t(373)=1.98, p=.048). The relationship between FAM and Bullying (B= .29, t(373)=6.04, p<.001), ETHNO (B= .24, t(373)=5.20, p<.001), and MACH (B= .17, t(373)=4.95, p<.001) were all significant. However, the c path (the relationship between media and Bullying, media and ETHNO, and media and MACH) were all non-significant. Confidence intervals all fell within the acceptable range (Bullying CI=.005 to .123; ETHNO CI= -.125 to -1.503; and MACH CI= .003 to .078). Full results can be viewed in Figures 8 (Bullying), 9 (ETHNO), and 10 (MACH).

Figure 8. Regression coefficients for the relationship between media usage and Bullying as indirectly mediated by Familiarity with transmedia universe.
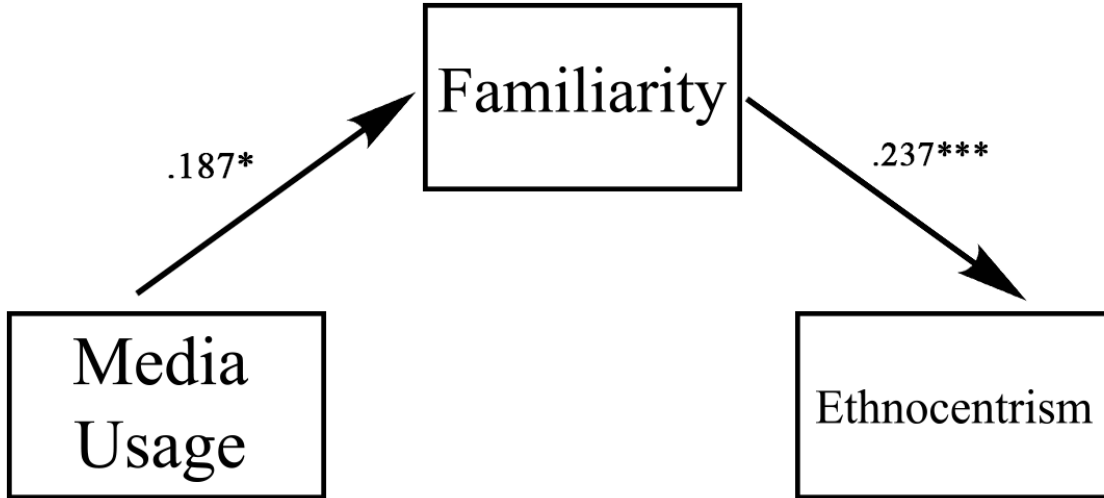
Note: *p<.05, **<.01, ***<.001

Figure 9. Regression coefficients for the relationship between media usage and Ethnocentrism as indirectly mediated by Familiarity with transmedia universe.

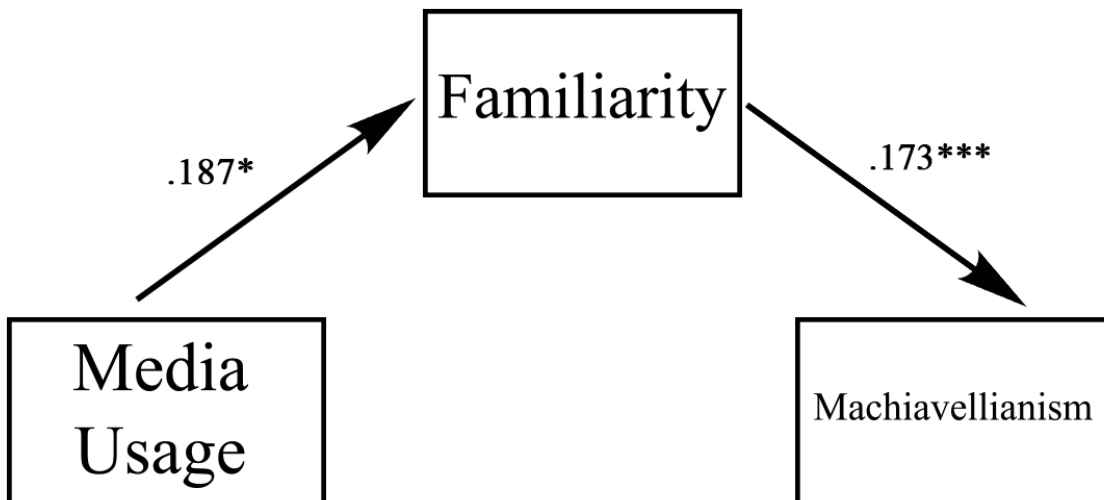Note: *p<.05, **<.01, ***<.001

Figure 10. Regression coefficients for the relationship between media usage and Machiavellianism as indirectly mediated by Familiarity with transmedia universe.

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

The relationship between media usage and Classism was partially mediated by FAM. The regression coefficient between media usage and Classism was statistically significant (B= -.197, t(373)= -2.04, p=.042). As previously stated, the a-path, the regression coefficient between media usage and FAM, was statistically significant (B=.19, t(373)=1.98, p=.048). Lastly, results showed that the mediator, FAM, was positively associated with Classism (B= .231, t(373)=4.45, p<.001). Since both the a-path and b-path were significant, mediation analyses were measured using bootstrapping. Results of mediation analysis showed a mediating role of FAM in the relationship between media usage and Classism (B= .04; CI= .006 to .106), but since results indicated that the direct effect of media usage on Classism became significant (B= -.24, t(373)= -2.53, p=.012) when controlling for FAM, only a partial mediation was present. Figure 11 displays the full results.
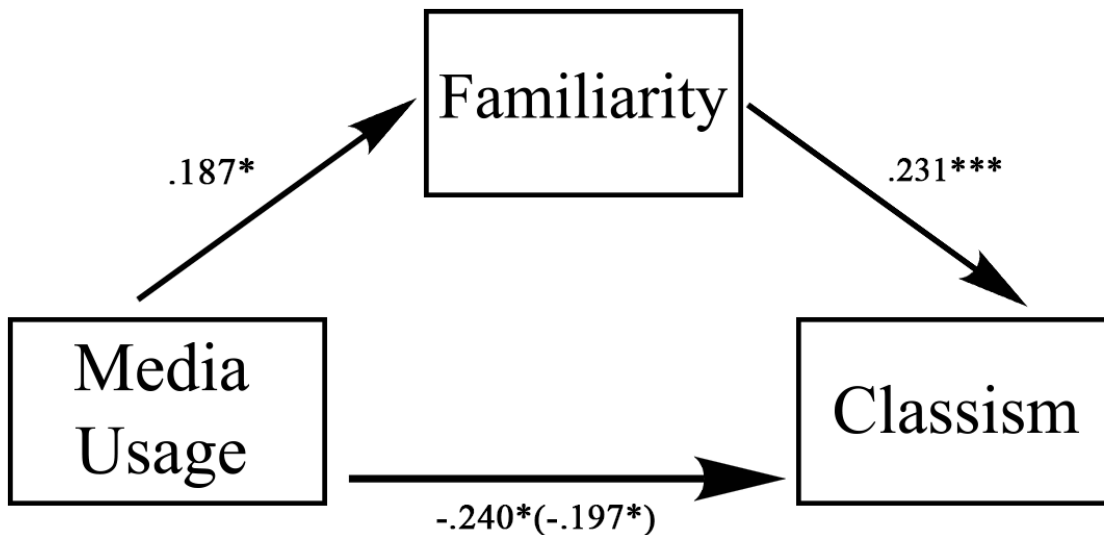

Figure 11. Regression coefficients for the relationship between media usage and Classism as partially mediated by Familiarity with transmedia universe.

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

The relationship between media usage and Social Responsibility (SR) was also partially mediated by FAM. The regression coefficient between media usage and SR was statistically significant (B= .16, t(373)= 2.25, p=.025). As previously stated, the a-path, the regression coefficient between media usage and FAM, was statistically significant (B=.19, t(373)=1.98, p=.048). Finally, results showed that the mediator, FAM, was positively associated with SR (B= -.13, t(373)= -3.32, p<.001). Since both the a-path and b-path were significant, mediation analyses were measured. Results of mediation analysis showed a mediating role of FAM in the relationship between media usage and SR (B= -.03; CI= -.062 to -.002), but since results indicated that the direct effect of media usage on SR became significant (B= -.13, t(373)= .19, p=.009) when controlling for FAM, only a partial mediation was present. Figure 12 displays the full results.
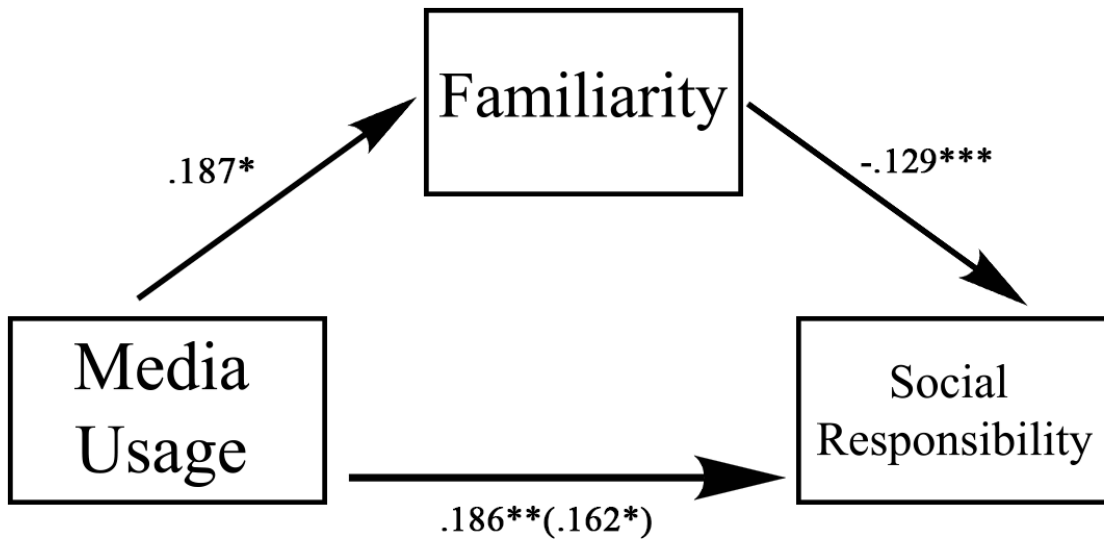

Figure 12. Regression coefficients for the relationship between media usage and Social Responsibility as partially mediated by Familiarity with transmedia universe.

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

Hypothesis 4: Mediation of Identification

Hypotheses 4a-4f predict that Identification will serve as a mediating variable between consumption amount and second-order cultivation beliefs. Again, to obtain better insight into the differences between media and transmedia, both were used as the IV for separate mediation tests, though H4a-H4f only concern transmedia storytelling usage. Standardized linear regression with bootstrapping was performed to test the mediation of Identification (IDENT) between transmedia storytelling usage/media usage and each individual cultivation variable. This was all tested using the INDIRECT module in SPSS (Preacher & Hayes, 2008) to generate bias-corrected confidence intervals for estimates of the indirect effects based on 5000 bootstrap samples, recommended by Preacher and Hayes (2008).

Mediation of identification between transmedia usage and cultivation variables. The relationship between transmedia usage and Heroic Violence (HV) was fully mediated by IDENT. As discussed in H3, the regression coefficient between transmedia usage and HV was statistically significant (B= .25, t(373)=4.02, p<.001). The regression coefficient between transmedia usage and IDENT (B= .54, t(373)=6.94, p<.001) was also statistically significant. Lastly, results indicated that the mediator, IDENT, was positively associated with HV (B=.23, t(373)=6.56, p<.001). Because both the a-path and b-path were significant, mediation analyses were measured using the bootstrapping method discussed above, with 95% confidence intervals. Results of the mediation analysis confirmed the mediating role of IDENT in the relationship between transmedia usage and Heroic Violence (B=.14,; CI= .09 to .21). Finally, results indicated that the direct effect of transmedia usage on HV became non-significant (B=.11, t(373)= 1.77, p=.078) when

controlling for IDENT, thusly indicating full mediation. H4a was supported. Figure 13 displays
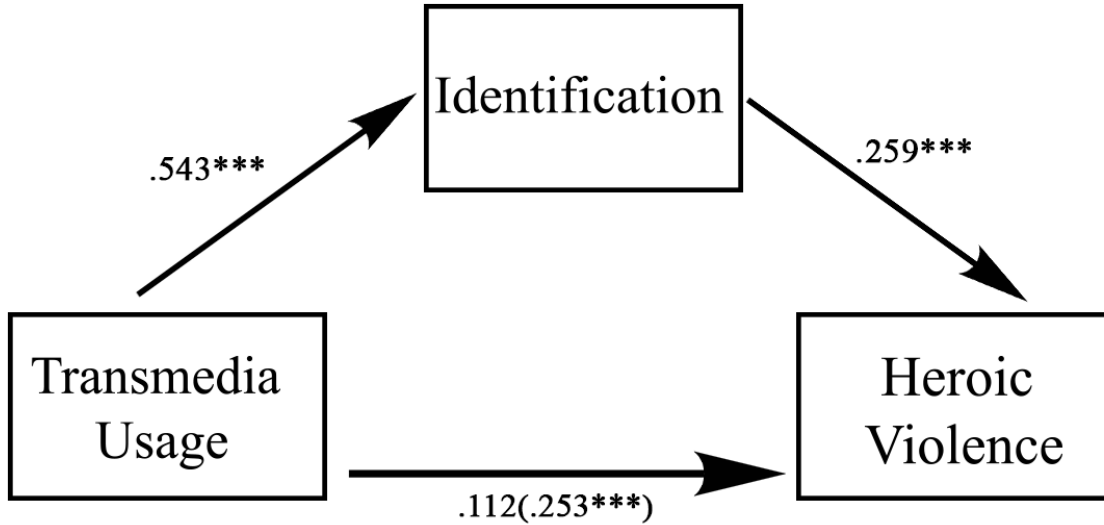the full results.

Figure 13. Regression coefficients for the relationship between transmedia usage and Heroic
Violence as mediated by Identification with characters in transmedia universe.

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

     The relationship between transmedia usage and Social Responsibility (SR) was partially
mediated by IDENT. The regression coefficient between transmedia usage and SR was statistically
significant (B= -.25, t(373)= -3.54, p=.001). As previously stated, the a-path, the regression
coefficient between transmedia usage and IDENT, was statistically significant (B= .54,
t(373)=6.94, p<.001). Finally, results showed that the mediator, IDENT, was significantly
associated with SR (B= .16, t(373)= 3.33, p=.001). Since both the a-path and b-path were
significant, mediation analyses were measured. Results of analysis showed a mediating role of
IDENT in the relationship between transmedia usage and SR (B= .09; CI= .029 to .151), but since
results indicated that the direct effect of transmedia usage on SR became significant (B= -.34,

t(373)= -4.50, p<.001) when controlling for IDENT, only a partial mediation was present. H4e was supported. Figure 14 displays the full results.
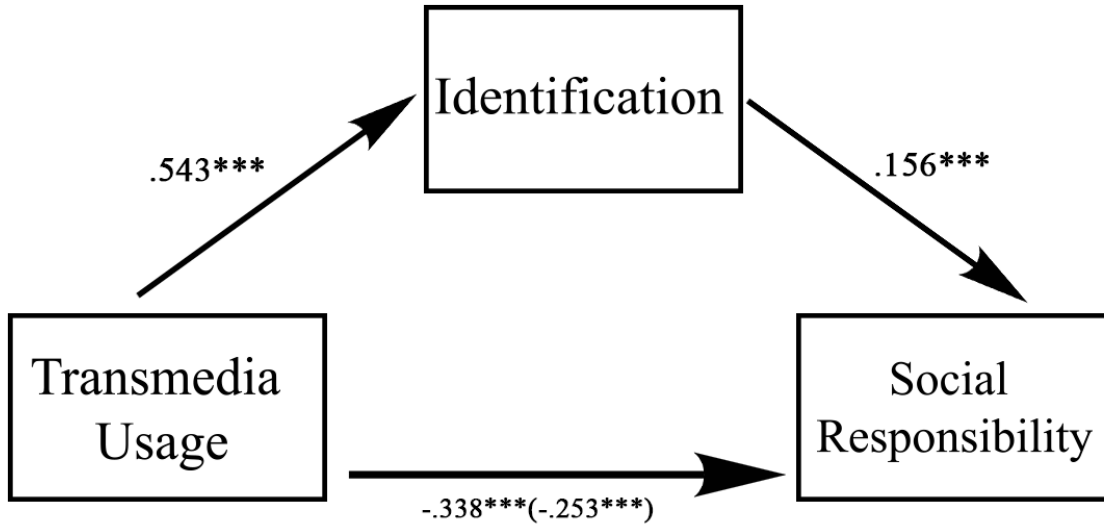

Figure 14. Regression coefficients for the relationship between transmedia usage and Social Responsibility as partially mediated by Identification with characters in transmedia universe.

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

For the relationships between transmedia usage and Bullying, Classism, ETHNO, and MACH, there was no mediation by IDENT. The relationship between IDENT and each cultivation variable described above (Bullying, Classism, ETHNO, and MACH) were non-significant. Additionally, the confidence intervals of each included 0 (Bullying CI= -.03 to .12; Classism CI= -.03 to .12; ETHNO CI= -.03 to .10; MACH CI=-.01 to 09). Thus, H4b, H4c, H4d, and H4f were rejected.

Mediation of identification between media usage and cultivation variables. The relationship between media usage and Classism was partially mediated by IDENT. The regression coefficient between media usage and Classism was statistically significant (B= -.20, t(373)= -2.04,

p=.043). The regression coefficient between media usage and IDENT, was statistically significant (B= .26, t(373)= 3.18, p=.002). Finally, results showed that the mediator, IDENT, was significantly associated with Classism (B= .16, t(373)= 2.55, p=.011). Since both the a-path and b-path were significant, mediation analyses were measured. Results of analysis showed a mediating role of IDENT in the relationship between media usage and Classism (B= .04; CI= .008 to .099), but since results indicated that the direct effect of media usage on Classism became significant (B= -.24, t(373)= -2.44, p=.015) when controlling for IDENT, only a partial mediation was present. Figure 15 displays the full results.

Figure 15. Regression coefficients for the relationship between media usage and Classism as partially mediated by Identification with characters in transmedia universe.

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

The relationship between media usage and HV, Bullying, ETHNO, and MACH were all indirectly mediated by IDENT. As previously stated, the a-path regression coefficient between media usage and IDENT was significant (B= .26, t(373)= 3.18, p=.002). The relationship between

IDENT and HV (B= .28, t(373)= 7.43, p<.001), Bullying (B= .17, t(373)=2.91, p=.004), ETHNO (B= .12, t(373)= 2.27, p=.024), and MACH (B= .12, t(373)= 3.01, p=.003) were all significant. However, as previously discussed, the c path (the relationship between media and HV, media and Bullying, media and ETHNO, and media and MACH) were all non-significant. Confidence intervals all fell within the acceptable range (HV CI= .029 to .133; Bullying CI=.010 to .106; ETHNO CI= .004 to .086; and MACH CI= .009 to .070). Full results can be viewed in Figures 16 (HV), 17 (Bullying), 18 (ETHNO), and 19 (MACH).
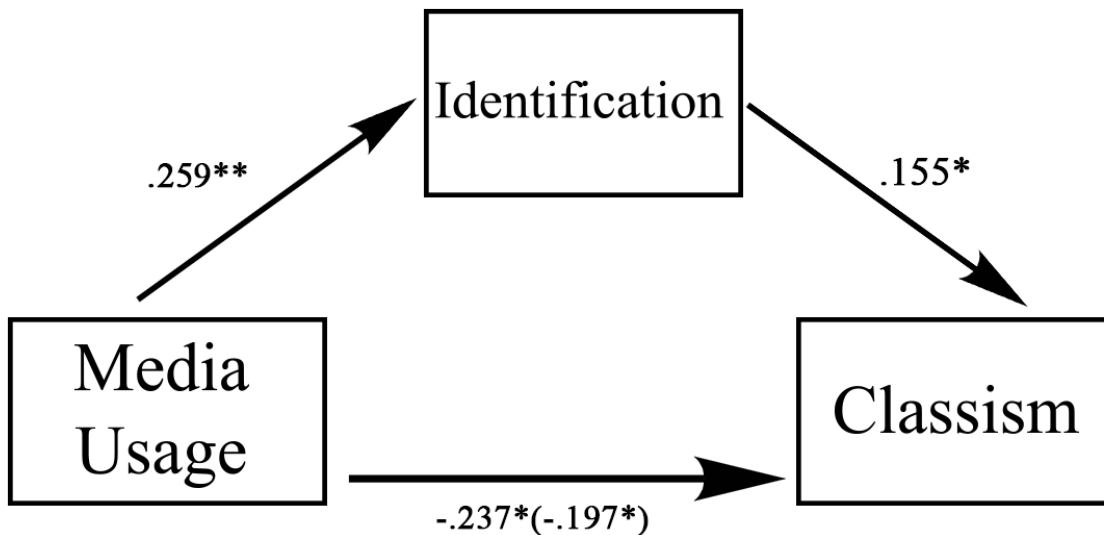

Figure 16. Regression coefficients for the relationship between media usage and Heroic Violence as indirectly mediated by Identification with characters in transmedia universe.

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

Figure 17. Regression coefficients for the relationship between media usage and Bullying as indirectly mediated by Identification with characters in transmedia universe.

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

Figure 18. Regression coefficients for the relationship between media usage and Ethnocentrism as indirectly mediated by Identification with characters in transmedia universe.
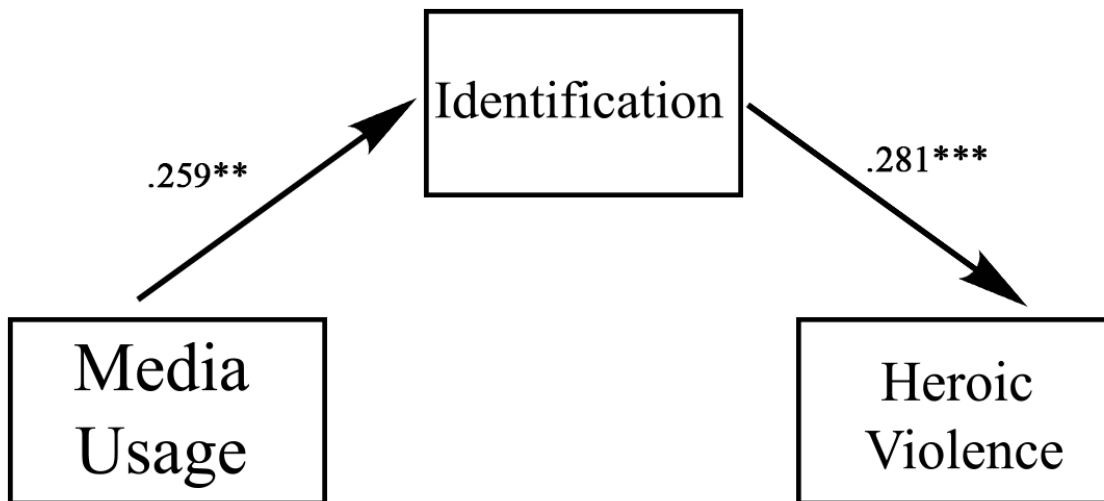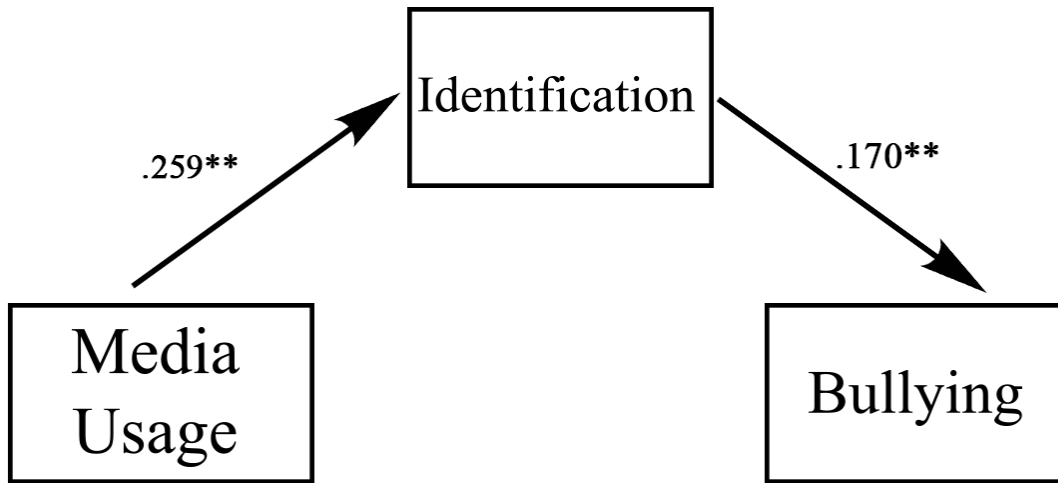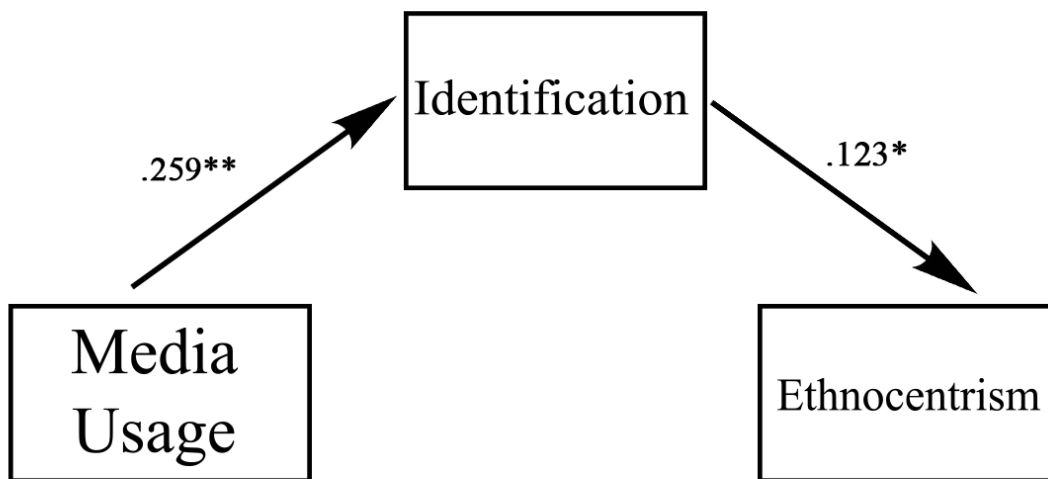
Note: *p<.05, **<.01, ***<.001*

Figure 19. Regression coefficients for the relationship between media usage and Machiavellianism as indirectly mediated by Identification with characters in transmedia universe.

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

For the relationships between media usage and Social Responsibility (SR), there was no mediation by IDENT. The relationship between IDENT and SR was non-significant. Additionally, the confidence interval included 0 (CI= -.004 to .058).

Research Question 4: Point-of-Entry

RQ4: How does point-of-entry affect participants' consumption of the transmedia storytelling worlds being studied, if at all?

As discussed in the methodology chapter, point-of-entry was a single-item question that asked participants to describe their first exposure to either the Doctor Who or Harry Potter Universes. Responses were in the form of text entries. As such, responses were categorized based on what channel of exposure participants self-reported to have been first exposed. For the DWU, this included 14 potential responses, including "Can't Remember" and "No entry/No Appropriate Answer Given. For the HPU, this included 16 potential responses, including "Can't Remember"

and "No entry/No Appropriate Answer Given." Categorical responses for DWU and HPU point-of-entry can be found in Table 5 below.

Table 10

Categorical Answers to Point-of-Entry for Doctor Who and Harry Potter Universe Participants.

Label Number	DWU Point-of-Entry	DWU N	HPU Point-of-Entry	HPU N
0	Can't Remember	4	Can't Remember	5
1	Episodes of Original TV	41	Title w/o Channel	17
2	Episodes of Rebooted TV	16	Video Game	1
3	Non-specified TV	40	TV (talk show, news, etc.)	2
4	Friend or Family Member	5	Friend or Family Member	4
5	Internet (non-specified)	6	Internet (non-specified)	0
6	Film	10	Film	70
7	Spinoff (Torchwood)	1	Fanfiction	1
8	Commercial, Marketing, Trailer	2	Commercial, Marketing, Trailer	11
9	Book	1	Books	82
10	Date w/o Channel	3	Date w/o Channel	1
11	Social Media	1	Social Media	0
12	Parody	1	Parody	0
13	More than One Answer	0	More than One Answer	2
14	—		Amusement Park	1
99	None/Did Not Answer	22	None/Did Not Answer	25

Of the 153 DWU participants, the majority's first exposure was the original television series (N=41) followed by a non-specified television episode (N=40). For 16 participants, their first exposure was an episode of the rebooted series. As such, television was by far the largest channel participants first interacted with for the Doctor Who Universe. The following entry points were also recorded: couldn't remember (N=4), social media (N=1), parody (N=1), friend or family member mentioning/recommending it (N=5), non-specified internet source (N=6), film (N=10), the spinoff series *Torchwood* (N=1), commercial, marketing, or trailer (N=2), and a book (N=1). There were 22 participants who did not answer the question, or left intelligible responses, including random characters, text not pertaining to the question, or sarcastic replies.

Of the 222 HPU participants, the majority's first point-of-entry with the universe was through books (N=82) followed by film (N=70). A total of 17 participants responded to the question with a title, which could not be distinguished between film or movie. Interestingly, the next largest entry point was a commercial, marketing, or trailer (N=11). The rest of the entry points were as follows: video game (N=1), television (including talk shows, news, etc.) (N=2), friend or family member mentioning/recommending it (N=4), fan fiction (N=1), and the amusement park (N=1). There were 2 participants who gave more than one answer, one who gave a date without the channel, and 25 who did not answer the question, or left intelligible responses.

To answer RQ4, two-way ANOVAs were performed between heavy and light transmedia viewers of each universe and their respective point-of-entry on the scores of second-order variables measured for this study (heroic violence, bullying, classism, ethnocentrism, social responsibility, and Machiavellianism). Of all the possible outcomes, there was only one significant interaction between point-of-entry and transmedia storytelling consumption for the DWU. There was a significant interaction between point-of-entry and heavy/light transmedia storytelling consumption on participants' Machivellianism scores, $F(8, 130)=2.246$, p=.028. There were no significant interactions between point-of-entry and heavy/light transmedia storytelling consumption for participants in the HPU.

CHAPTER 7: DISCUSSION AND CONCLUSION

The present study examines whether cultivation theory is at play in transmedia storytelling. Specifically, it was predicted that heavy users of the Harry Potter Universe (HPU) and the Doctor Who Universe (DWU) would be more likely than light users to view the real world through the same lens as those associated with each universe. These messages were uncovered through a qualitative message analysis on two channels in each universe studied, and then adapted into a questionnaire. This chapter primarily includes discussion related to the previous chapter's survey results, as the fourth chapter, message analysis results, included discussion related to the findings. This chapter also includes implications of the findings, limitations to the entire study, suggestions for future research, and the conclusion to the entire project.

Discussion

Traditional cultivation theory findings show that individuals who consume more violent television programming are more apt to view the world as a dangerous place (Gerbner & Gross, 1976). While this theory was originally only applied to television and violent programming, scholars have since been able to find links between other channels (Shanahan & Morgan, 1999; Placide & LaFrance, 2013; O'Guinn & Shrum, 1997; Fox & Potocki, 2015; Ainsworth, 2006; Lewallen, et al, 2016) and other messages prevalent in television and other channels (Minnebo & Eggermont, 2007; Diefenback & West, 2007; Grannello & Pauley, 2000; Beullens, et al, 2011; Riddle, et al, 2011; Calzo & Ward, 2009; Fox & Potocki, 2015). Despite cultivation theory being one of the three most cited mass communication theories in the literature (Bryant & Miran, 2004), the application of it to transmedia storytelling had not, until the present study, been researched. Furthermore, cultivation theory had not been looked at through multiple channels within the same

participant pool, and has not yet been heavily addressed in association with the phenomenon of binge watching.

Addressing these omissions is important as it helps to answer questions related to media viewing habits, unified messaging, and the pervasiveness of such messages. While the present study was not able to measure every media habit of participants, looking at this particular type of content—transmedia storytelling—is a good place to begin for those interested in understanding the effects of media saturation. Transmedia storytelling allows scholars to measure unified messaging across a variety of channels, and then determine what has more or less of an effect on different types of people. Scholars have struggled to find a way to accurately measure binge watching and multiple screens in association with cultivation theory. The approach of measuring transmedia storytelling content is one way to address these concerns. Additionally, looking at these particular gaps in the research helps to place cultivation theory in a lens that it has not yet been studied, and is important for both insights into the effects of transmedia storytelling, and for moving cultivation theory onto the next stage of its development.

To address these and other gaps in the literature, the present study includes a qualitative message analysis of the HPU and DWU, as well as data collected from 375 participants answering questions related to general media usage, transmedia usage specific to either the HPU or DWU, familiarity and identification with the HPU or DWU, and scale items for the main themes discovered during the message analysis. While there were several themes and sub-themes found in the HPU and DWU, because of time constraints and the potential of participant fatigue, only six (6) were chosen for the questionnaire. These consisted of Heroic Violence, Bullying, Classism, Ethnocentrism, Social Responsibility, and Machiavellianism. These variables were all measured on a 5-point Likert scale with Cronbach alpha reliability scores falling within the acceptable, good,

and excellent ranges; these were all measures of second-order cultivation. Heroic Violence was also measured as first-order cultivation.

To answer H1 and H2, simple linear regression with gender and age as control variables was performed on the continuous variable of transmedia usage and media usage for first and second-order cultivation variables. Results indicated that on first-order cultivation of Heroic Violence, heavy transmedia storytelling usage was a predictor. Additionally, breaking the universes into two separate participant pools showed the same results. What is interesting about the results for H1 was that while transmedia storytelling was a predictor, general media usage was not. This is in direct contrast to more traditional findings of cultivation theory and violence— particularly the very first findings of Gerbner and Gross (1976)—and is indication of a changing media landscape and participant sample. This could also have implications in the formulation of strategic messaging across brands and advertising in conjunction with entertainment media to facilitate persuasion. Additionally, creators wishing to have more of an impact on culture could pursue transmedia storytelling ventures to better permeate society and slowly expedite a shift in perception, belief, and attitudes through this type of strategic messaging.

While first-order violence has been exhausted and supported in the literature (Gerbner & Gross, 1976), measurement of heroic violence has not. Potter first suggested that scholars begin looking at heroic violence in 1993, noting that there is a distinction between a hero and villain acting differently. The message analysis of this study concluded that within both universes, there was justified and unjustified violence from both heroes and villains, suggesting that the point-of-view of the audience and filmmaker lightened the violence of heroes, and tinted the equally violent acts of the villains. Furthermore, heroes in these stories occasionally reacted in violent ways or threatened violence before a third alternative was sought. However, since a content analysis of the

HPU and DWU was not performed in comparison to non-transmedia related content, it cannot be assumed that characters within these stories acted *more* violent or attempted to justify their violence *more* than those characters in other stories.

Prediction of transmedia usage and general media usage on second-order cultivation variables were also measured (H2). General transmedia usage as well as individual transmedia usage within each universe were analyzed, again with gender and age as control variables. Heavy transmedia usage significantly predicted scores of Heroic Violence, Bullying, and Machiavellianism in the same direction as the content. That is, the message analysis revealed that heroes or protagonists on occasion behaved like bullies, had tendencies of Machiavellianism, and supported Heroic Violence. Regression results show the same beliefs in heavy users. Interestingly, despite the message analysis showing that Classism and Ethnocentrism were negative traits and behaviors to have, heavy transmedia usage still significantly predicted these two variables. It was light users who were more aligned with these two traits, suggesting that perhaps this belief system is developed elsewhere, is cultivated in a different manner, or is not cultivated at all.

For the individual transmedia storytelling universes, the results were identical. Again, interestingly, media usage was not a predictor for the majority of the second-order cultivation variables. However, light general media usage did significantly predict scores of Machiavellianism, and heavy general media usage did predict scores of Social Responsibility. This means that light general media users were more likely to be Machiavellianistic than heavy users, and that heavy users were more likely to help someone else than light users. These ideas are almost in direct opposition to one another, suggesting that the *type* of media these participants were viewing is important to measure. Since this was not done, there cannot be any conclusive statements made about what exactly was causing the relationship between these variables.

However, these findings in conjunction with the transmedia storytelling findings are again indication that the oversaturation of a *consistent* message on *multiple* channels is causing cultivation.

Specific interpretation of the Harry Potter Universe and Doctor Who Universe are also interesting. Heavy HPU usage as a predictor of tolerance for Bullying, support of Heroic Violence, and inclination towards Machiavellianism reveals a new narrative surrounding this group. These findings are in direct opposition to findings by Vezzali et al (2015), who found that reading the Harry Potter series improved attitudes toward stigmatized groups (such as immigrants, gay people, and refugees). However, Vezzali et al's (2015) study was an experimental design only conducted on students (fifth-graders, high school students, and college students) in Italy and the United Kingdom. Such findings are not generalizable. Support of Bullying with heavy users of the HPU shows that there is a difference with adult users. That is, the effects Vezzali et al (2015) found appear to not be replicated for this study, and might have a low residual rate. Additionally, these results could show that only light exposure to the HPU results in lower levels of acceptance of negative traits, whereas the oversaturation of the content has the reverse effect.

Results for heavy DWU users were similar to those of the HPU. The implications of this are not as pointed as those within the HPU though, given that there are slightly different messages being put forth between the two. Bullying was not found within the DWU, but one could make the logical jump of Bullying and Machiavellianism being closely related. What is interesting are the implications of Heroic Violence. Within the DWU, several protagonists are often quoted as being in opposition to violence. The message analysis revealed that at times, the Doctor and his companions worked to find alternative methods for "saving the day," but at other times, resorted

to violence themselves. The support of Heroic Violence among heavy users within this group, then, is not surprising.

H3 and H4 were answered using regression analysis and bootstrapping. H3 predicted that familiarity would serve as a mediator between second-order cultivation variables and both heavy and light transmedia and heavy and light media users. A mediation model seeks to measure an underlying variable which might be causing a significant relationship between an independent and dependent variable. That is, instead of a direct relationship occurring between the independent variable and dependent variable, a mediation model proposes that the independent variable influences a mediation variable, which then proceeds to influence the dependent variable. Results showed full mediation of heavy and light transmedia users on scores of Heroic Violence, Classism, Ethnocentrism, and Machiavellianism, and partial mediation on Bullying. There was no mediation for Social Responsibility. These results mostly make sense, as the Familiarity scale is a self-reported measure of how acquainted participants were with the HPU or DWU, and the transmedia usage scale was a mean score of how frequently each participant consumed each channel of content in the HPU or DWU. It isn't a far jump in logic to say that one becomes more familiar with content as one engages with it more often. The lack of mediation for the Social Responsibility scale could be an indicator that Social Responsibility is developed more from outside sources or general media usage than it is through exposure to transmedia storytelling efforts.

As for media usage and second-order cultivation variables, there was only partial or indirect mediation of Familiarity present. Indirect mediation is similar to a chain of events occurring, and is a logical statistical analysis that says that since the IV does not have a significant relationship with the DV, but the IV has a significant relationship with M (mediator) and M has a significant relationship with DV, then IV and DV could be related whenever M is also present.

Given that the media usage variable measured overall media consumption and not consumption with the particular universes themselves, indirect mediation is actually an intriguing result. These results essentially mean that media usage has less of an effect on second-order cultivation variables present within the HPU and DWU than familiarity, and that familiarity has more of an effect on these variables than does media usage. This is consistent with the previous statements and findings on the importance of transmedia storytelling. Indirect mediation of Familiarity between media usage and second-order cultivation variables was present with Heroic Violence, Bullying, Ethnocentrism, and Machiavellianism. There was partial mediation for Classism and Social Responsibility. The findings for Classism mediation were surprising as this particular variable is closely related to Ethnocentrism, but the findings for Social Responsibility make sense. That is, Social Responsibility and transmedia usage were not mediated by Familiarity, but Familiarity did mediate Social Responsibility and general media usage. This again supports the idea that Social Responsibility is developed more from general media usage or outside sources than unified messaging through a process such as transmedia storytelling.

H4 predicted that Identification would mediate the relationship between consumption amount (of both transmedia usage and general media usage) and second-order cultivation variables. For transmedia usage, Identification fully mediated only the relationship between Heroic Violence and transmedia. There was also partial mediation between transmedia usage and Social Responsibility. There was no mediation for any other second-order cultivation scale variable. This result is surprising as the previous results of Familiarity mediating most of the transmedia and second-order cultivation relationships might have one assume that Identification would also be at play. However, this result, though not statistically significant, is revealing. Essentially, this result is saying that participants' Identification with any particular character within the HPU and DWU

does not assist in the cultivation effects produced by heavy or light exposure. This is important as one aspect of transmedia storytelling is that several characters are spread throughout multiple channels of content. Future research should look at the difference between these two universes and participant Identification with characters, as the nature of these universes are very different: one centers mostly around a character (DWU), and the other is more concerned with the story world (HPU). Identification with characters in the DWU could still mediate the relationship between most second-order cultivation variables and transmedia usage. Again, since the two universes were not measured separately for this test—and could not be, given the low N for DWU and the importance of having more participants when performing bootstrapping on regression analyses— it cannot be determined whether or not a group of participants from one group caused this non-significant finding.

Identification served as an indirect mediator between many of the second-order cultivation variables and general media usage. These variables were Heroic Violence, Bullying, Ethnocentrism, and Machiavellianism. Identification also partially mediated the relationship between general media usage and Classism. There was no mediation present for Social Responsibility. Since there was no relationship between media usage and most of the second-order cultivation variables with Familiarity as a mediating variable, it makes perfect sense that there would remain no relationship between the two with Identification as a mediating variable. Results were consistent with the previous finding. However, the finding of no mediation of Identification between Social Responsibility and media use was slightly surprising, given that Social Responsibility was mediated by the previous mediator for this study.

For the present study, point-of-entry did not appear to have a significant impact on most of the second-order cultivation variables (RQ4). In fact, there was only a significant interaction

between point-of-entry and transmedia storytelling consumption for the DWU on participants' Machiavellianism scores. It should be noted, however, that many of the channels for point-of-entry did not include a large N, many only had 1 participant enter through some channels (such as the HPU amusement park or the DWU books). Frequencies were run on the HPU and DWU for point-of-entry. This analysis revealed that television was the most likely channel for participants to first be exposed to for the DWU. This makes perfect sense as the primary channel for the DWU is television. Film (N=10) and non-specified internet sources (N=6) were the next most popular, follows by a friend or family member recommending the series (N=5). Future research might look at the differences between these populations and perform a qualitative study on the narratives that caused these types of participants to eventually engage with the Doctor Who Universe. For the HPU, most participants first gained entry to the universe through books (N=82) and films (N=70), with another 17 participants entering through either books or the film, but not specifying which. This also makes sense as the original content for the Harry Potter Universe was in books, which were quickly adapted into films while the book series was still being completed. Interestingly, though, the next highest point-of-entry for participants was through some form of marketing adventure, either commercial, trailer, or pure marketing or advertising (N=11). This is in stark contrast to the DWU, where only two (2) participants entered into the universe through the same means. It might be deduced that the HPU team used more traditional approaches to marketing their content, warranting more people to first become interested in the series through this way.

Implications. The findings of this study may have implications beyond the parameters of the theoretical framework. However, extrapolating on data that looks at selected media exposure versus non-selective media exposure (such as advertisements, political messaging, etc.) might be a difficult leap to make. This study only looked at entertainment messaging, which is vastly

different from news, political messaging, advertisements, and the like. That being said, should people be exposed to the same heavy amount of non-entertainment content across a variety of channels, then the cultivation effects could potentially be the same. Familiarity and identification with the characters, actors, or politicians in such messaging could help to strengthen the cultivation effects, but the problem with this kind of extrapolation is the inherent assumption that people would actively engage with the content instead of passively viewing it. That is a problem for a different study to solve, though a suggestion would be to look at the interaction between entertainment education, transmedia storytelling, and cultivation theory.

Despite this, implications can still be drawn in regards to non-entertainment messaging, at least in relation to channels and viewing habits instead of specific content. As the results of this study indicate, those who more frequently view the same type of content across a variety of channels (transmedia users) are more likely to exhibit beliefs similar to those found within the content viewed. This may have significance for practitioners during message formulation in a variety of fields, including health communication, political communication, news media, and advertising. For instance, those in the health fields may find it more successful to send the same underlying message—such as the importance of mental health—through a variety of channels with different central characters connected through a similar narrative as opposed to a hodge-podge of targeting advertisements for different demographics. This technique is similar to integrated marketing, though has more emphasis placed on the story world building than the propaganda.

Perhaps the largest implication of this study lies within the future of cultivation studies. Binge watching and multiple screens have not been heavily researched in relation to cultivation theory, though there have been attempts (Morgan, 2017). The difficulties in measuring binge watching in relation to cultivation theory, though, are that it is difficult to control for additional

messages participants are getting outside of the intended content being viewed. That is, if a participant binge watches one show as indicated by a survey or experiment, a researcher cannot fully control for the other media content the participant is also binging, or the participant using another screen while viewing this original content. The results of this study, however, control for general media usage and look at multiple screens. These results are important as they can help researchers find a new way to measure these effects.

A final implication of these findings include those related not to the practitioner, but rather the media user. With such pervasive messaging and the potentiality of one's viewpoints being shifted, the media user should take note of what content he or she is viewing, and whether or not he or she agrees with the message. With that said, correlation does not imply causation, and the possibility does exist that heavy viewers are not necessarily affected by their heavy consumption, but are innately different from those who chose not to use media in as heavy quantities.

Limitations. Although this study does offer contributions to the field, it is not without limitation. First, while age, gender, and race were mostly reflective of the general population (based on 2010 U.S. Census data), a participant pool of 375 is not the most robust sample size. While the data itself is mostly generalizable, the representatives of the groups of these demographics might not necessarily be so. A second limitation to this study is also related to generalizability of the data. Because the questionnaire was launched through Qualtrics Panels, only those who had access to the Internet, and therefore a computer, were able to take part in this study. This limits the responses of those individuals who might fall in lower socioeconomic statuses, as well as those who might not have the capabilities to use such technology. However, since a large portion of this study dealt with media technologies, this limitation is only minor.

Another limitation of this study concerns the nature of self-reported data. Participants had to determine the appropriate response to each question themselves. Self-reported data has limitations in what people can remember. For instance, participants had to answer a question related to point-of-entry with the universe for which they were answering questions. Some respondents indicated that they could not remember their first exposure to the universe, whereas mostly everyone else gave some sort of answer. Those who answered anything other than not being able to remember, could have been taking their best guess. Additionally, with self-reported data, participants sometimes exaggerate or underestimate some of their responses. Some participants might feel embarrassed by the amount of media they consume on a daily or weekly basis, and could have selected a lower amount to make themselves appear more "typical."

Another limitation to this study is the lack of prior research on the transmedia storytelling nature of the Doctor Who and Harry Potter Universes, particularly in conjunction with cultivation theory. The overall pairing of the theories has not yet been done, and so it cannot be confirmed whether the findings in this study are typical of what others might find. Additionally, while there have been many studies related to single channels in the DWU and HPU, a full message analysis of the entire universes has not yet been completed. Therefore, typical findings of the message analysis in this study could not be confirmed or rejected.

The final limitation to this stage of the study concerns the above. Because of time constraints, a full message analysis of the entire HPU and DWU was not completed. Within the HPU specifically, and as discussed in Chapter Four of this study, it has been noted that the themes change throughout the Harry Potter books, as does most content of this size. This limitation exists only for the qualitative portion of this study, as the major themes found within are not an indication of the complete thematic compilation of each universe, but rather, a portion of the content of the

two channels analyzed. For the survey, the themes selected were merely representative of the content and confirmed to have been present by the message analysis.

Limitations to the message analysis were discussed in the fourth chapter, but are reiterated here. First and foremost, because only two channels for each universe were analyzed, results of the message analysis cannot be extrapolated for the entire Harry Potter and Doctor Who universes. Particularly within the HPU, content is said to develop over time throughout the novels. Additionally, only select content of each universe was analyzed.

Suggestions for future research. A duplication of this study either confirming or rejecting the findings within should be completed. While the entire two-step process does not need to be completed at once, each should be performed individually. Other transmedia storytelling universes (such as the Marvel Cinematic Universe, the Star Wars Universe, or the Star Trek Universe) should also be measured through the lens of cultivation theory. Positive findings might indicate the real relationship between the two, suggesting that cultivation theory has a new home in the unified messaging of such stories across channels. Additional research can also be completed on more targeted populations, such as college students, socioeconomically diverse groups, fans versus casual viewers, and more. Finally, other themes from within the data should also be looked at. This will help determine to what strength each message has on people in terms of cultivation.

Conclusion

Over the course of this study, I argued that there was a relationship between cultivation theory and transmedia storytelling, particularly asking how the unified messaging across a variety of channels might affect the public's perception of the real world. In conjunction with the literature review, I argued for a new categorization scheme of transmedia storytelling to be adopted for better categorization when scholars begin discussing the broad term. A two-step approach was applied

to discovering the answer to my overarching questions. First, a message analysis of the Doctor Who Universe and Harry Potter Universe revealed the primary themes or messages being presented in two channels of both story worlds (film and mobile app for the HPU, and film and television for the DWU). Next, six (6) of these themes were brought over to the second step of this study, wherein 375 participants answered questions related to these six variables as well as participants' media usage, levels of transmedia storytelling usage related to either the DWU or HPU, their familiarity with either of these universes, identification with characters in either of these universes, and basic demographics. These six variables consisted of Heroic Violence, Ethnocentrism, Classism, Machiavellianism, Bullying, and Classism. First-order and second-order cultivation was measured for Heroic Violence, whereas the rest of the variables were only measured as second-order cultivation.

The findings of this study revealed that overall, heavy users of transmedia storytelling significantly exhibit more second-order cultivation effects than light users. In contrast, there was little significant difference between heavy and light general media users for these particular variables. This suggests that it is the unified messaging of transmedia storytelling that has a significant impact on viewer perception. Furthermore, it is familiarity with the universe that mediates that relationship, not necessarily identification with the characters present. These findings might help the future of cultivation theory in mass communication studies as they indicate that overexposure alone is not to blame for people's views of the real world. Rather, it is through unified messaging that significance begins to occur. For transmedia storytelling, these findings should be helpful for creators and scholars, providing a framework of consistency for those wishing to exhibit change in their audiences.

APPENDIX A

Survey Key:
Groups:
DW = Doctor Who
HP = Harry Potter

{First message seen by all survey takers}
Behavioral Research Informed Consent

Purpose
You are being asked to be in a research study related to your general and specific media use related to television viewing, film viewing, website engagement, etc. because you have indicated that you have seen, read, or engaged with media from the Doctor Who or Harry Potter universes. This study is being conducted through Qualtrics Panel.

This study is intended to explore the ways individuals consume transmedia storytelling. You will be asked questions related to your experiences with Harry Potter or Doctor Who, as well as questions related to your overall beliefs about the real world.

Study Procedures
If you agree to take part in this research study, you will be asked to complete a brief questionnaire that should take between 15 and 25 minutes. Participation in this survey is completely voluntary. You can quit at any time. Your responses are completely anonymous and cannot be traced back to you. No personally identifiable information is captured and your responses are combined with those of many others in an effort to further protect your anonymity.

When the results of this research are published or discussed in conferences, no information will be included that would reveal your identity.

-I have read and understand the above and agree to take part in the survey. {Begin Survey}
-I do not agree with the above statement, or I am not 18 years of age. {Exit Survey: filter to thank you message.}

Initial Filtering Questions

Which of the following have you read, seen, or engaged with? Choose all that apply.
-Any Harry Potter book/novel (such as *The Chamber of Secrets, The Philosophers Stone*, etc.)
-Any Harry Potter movie (such as *Fantastic Beasts and Where to Find Them*)
-Pottermore.com
-The Harry Potter App, *Hogwarts Mystery*
-The Harry Potter play, *The Cursed Child*
-Any other Harry Potter content (please specify)

-Any Doctor Who television show

-Any Doctor Who movie
-Any Doctor Who book (such as *Past Doctor Adventures, Touched by an Angel,* etc.)
-Any Doctor Who video game
-Any other Doctor Who content (please specify)

If more than one from the above universes is selected, continue to question two below.

Which of the following story worlds do you consider yourself to be the most familiar with?
-Harry Potter
-Doctor Who

Whichever universe is selected, participants will receive questions specific to that universe. All scales will be the same, but content questions will be specific to the universe.

Media Use Scale

General
In general, how often do you engage with some form of media (television, film, books, newspapers, websites, social media, etc.)
1.) Never (0 hours a day) {Filter to Identification Scale Questions}
2.) Sometimes (1-3 hours a day)
3.) Often (4-5 hours a day)
4.) Frequently (6-8 hours a day)
5.) All the Time (9 or more hours a day)

Media Type
Please rank the following in order of most used to least used.
1. Television (traditional programming)
2. Television (streaming services such as Netflix or Hulu)
3. Movies (at a theater)
4. Movies (at home)
5. Social Media
6. Books
7. Comic Books or Graphic Novels
8. Websites for Entertainment Purposes
9. Websites for Non-Entertainment Purposes (educational, work, etc.)
10. Video Games
11. Apps for Entertainment Purposes (not including social media, but including games)
12. Apps for Non-Entertainment Purposes (educational, banking, email, etc.)
13. Non-App Related Mobile Use (texting, phone calls, etc.)
14. Virtual Reality
15. Radio
16. Magazines or Newspapers
17. Other (please specify) {leave blank for comment}

Transmedia Scale Questions

Please indicate all of the following you have engaged with, and the frequency at which you have done so? {Listed as a table with content in columns and frequency on top row}
1. Never (I have not seen/viewed/engaged with this)
2. Once (I have seen/viewed/engaged with this once)
3. A couple times (2-3 times)
4. A few times (4-5 times)
5. Several times (More than 5 times)

{List all DW content for DW}
{List all HP content for HP}

In a typical week, how many episodes do you watch of the following television shows? {Only for DW}
1. Rarely (0-1 episodes)
2. Sometimes (2-4 episodes)
3. Often (5-7 episodes)
4. Frequently (8-10 episodes)
5. All the Time (more than 10 episodes per week)
Doctor Who {Listed only for DW Group)

In a typical week, how often do you play the app "Hogwarts Mystery?" {Only for HP}
1. Rarely (0-1 times a week)
2. Sometimes (2-4 times a week)
3. Often (5-7 times a week)
4. Frequently (8-10 times a week)
5. All the Time (more than 10 times a week)
Harry Potter {Listed only for HP Group)

Please indicate how much agree or disagree with each of the following statements, where 1 is strongly disagree, and 5 is strongly agree.

1.) I feel that my enjoyment of {DW/HP} is enriched by having multiple ways to consume the story (ie. Through movies, books, etc.)

{MEASUREMENT OF FANSHIP SCALES}

Familiarity Scale
Please indicate how much agree or disagree with each of the following statements, where 1 is strongly disagree, and 5 is strongly agree.

1. I would consider myself an expert in all things concerning (INSERT HP, DW). (1-5; SD to SA)

2. I am aware of all the stories related to (INSERT HP, DW) that have been published or released since its inception.
3. I could successful answer any aptitude test on obscure facts related to (INSERT HP, DW)
4. I believe I know a lot about (INSERT HP, DW) (1-5; SD to SA)
5. There is a lot I do not know about (INSERT HP, DW) (reverse coded; 1-5 SD to SA)
6. I engage in fan theories surrounding plots of (INSERT HP, DW)

Point of Entry
Which of the following was your first exposure to {DW, HP}
{List all content of DW, HP for appropriate participants}
{Example: one of the Harry Potter Books; The rebooted series of Doctor Who}

Enjoyment
Please indicate how much you enjoy {HP, DW} below.
1. I do not like {DW, HP} at all
2. I do not like {DW, HP} overall, but aspects of it are ok
3. A moderate amount
4. I like {DW, HP} a lot, but wouldn't consider myself the biggest fan
5. I love {DW, HP}

Recency
When was the last time you viewed, read, or engaged with content from {DW, HP}
1. Within the last day
2. Within the last week
3. Within the last month
4. Within the last year
5. Within the last two years
6. It has been three or more years

Identification Scale/Level of Association Questions
Please indicate how much agree or disagree with each of the following statements, where 1 is strongly disagree, and 5 is strongly agree.

1. While viewing, reading, or engaging with {HP/DW}, I felt as if I was part of the action.
2. While viewing, reading, or engaging with {HP/DW}, I forget myself and become fully absorbed.
3. I am able to understand the events in the stories in a manner similar to that in which some of the characters understand them.
4. I tend to understand the reasons why certain characters do what they do in {HP/DW}.
5. While viewing, reading, or engaging with the content, I could feel the emotions characters portrayed.
6. During viewing, reading, or engaging, I felt I could really get inside the characters' heads.

{FIRST & SECOND ORDER CULTIVATION SCALES}
Findings of first section indicate that the following themes will be measured: violence (heroic), ethics (machiavellianism), social (social responsibility, discrimination, and bullying)

Heroic/Justifiable Violence

{While not adapted from another scale, this scale was created with a close eye on similar studies which measured justified and unjustified aggression as well as a moral interpretation of violence within adolescent groups. As this study is not interested in adolescents, questions and scenarios were created that better target an adult population.}

Second-Order Beliefs

Please indicate how much you agree or disagree with each of the following statements, where 1 is strongly disagree, and 5 is strongly agree.

1. I believe that it is ok for someone to defend themselves against a violent action using physical force
2. I believe that it is ok for someone to defend themselves against a verbal threat using physical force
3. I believe that good people make the world less dangerous or scary by stopping threats
4. I believe that any amount of destruction is ok as long as it is for the greater good
5. I believe that if a threat persists, it is acceptable to stop it by any means necessary, including killing
6. I believe that there are people in the world (such as policemen and emergency responders) to keep us safe from harm
7. I believe that the people sent to keep us safe from harm are allowed to act in any way necessary against physical threats, including using physical force
8. I believe that some people cannot be stopped by any means other than physical violence
9. I believe that if I am in immediate danger, someone will come to my rescue
10. I believe that if I am in immediate danger, someone will apprehend the assailant

Please rate how acceptable each of the following scenarios are, where 1 is definitely not acceptable, and 5 is completely acceptable (1. Definitely not acceptable; 2. Not acceptable; 3. Neither Acceptable or Acceptable; 4. Acceptable; 5. Completely Acceptable)

11. You're standing on a street corner when you notice two men across the road. The two appear to be in a heated argument, but you cannot hear what they are saying. Man A punches Man B, who retaliates by tackling Man A and bashing his head against the ground. How acceptable was it for Man B to tackle and bash Man A's head against the ground?
12. You are in a classroom and a fellow student approaches your teacher screaming about how he didn't deserve the grade he got on his last paper. You hear the teacher say that the grade stands, and that it will not be changed. The student gets in the face of the teacher and replies, "I'll have you fired for this." The teacher responds by backing away and telling the student that he will be dropped from the class if he does not sit down. The student responds by shoving the teacher and then immediately apologizes. The teacher grabs the student by his

arm and physically throws him out of the classroom. How acceptable was it for the student to push the teacher?

13. Based on the above scenario, how acceptable was it for the teacher to grab the student?

14. You are in line at a Starbucks for coffee and a man comes storming into the building yelling at the barista. He begins calling her a "dirty whore" for "sleeping around on him" and then reaches over to grab her. Before he can grab the barista, the first person in line interferes by grabbing the screaming man and punching him. The screaming man is knocked unconscious. How acceptable was it for the first person in line to grab the screaming man?

15. Based on the scenario above, how acceptable was it for the first person in line to punch the screaming man?

First-Order Heroic Violence

Please indicate how likely you think each of the following could occur in your life, where 1 is completely unlikely, and 5 is completely likely (1=completely unlikely, 2=unlikely, 3=neither likely nor unlikely, 4=likely, 5=completely likely)

7. Physically assaulting a friend for threatening you with physical harm
8. Physically assaulting a stranger for threatening you with physical harm
9. A stranger standing up for you when someone is verbally threatening you
10. A stranger apprehending someone who is causing someone else physical harm
11. Physically assaulting a friend who has physically assaulted you first
12. Physically assaulting a stranger who has physically assaulted you first
13. Stopping a stranger from physically assaulting another stranger
14. Stopping a stranger from physically assaulting a friend
15. An authority figure using excessive force against you
16. An authority figure using excessive force against you for no apparent reason
17. An authority figure using excessive force against you after you've verbally threatened him/her
18. An authority figure using excessive force against you after you physically threatened him/her

Social Beliefs
(scales include Bullying, Ethnocentrism/Discrimination, and Social Responsibility)

Bullying
Please indicate how much you agree or disagree with each of the following statements, where 1 is strongly disagree, and 5 is strongly agree.

{Adapted from Ireland, Power, Bramhall, & Flowers' 2009 "Prison Bullying Scale" for this study and general populations with additions by me.}

1. Bullying would not happen if victims stood up for themselves more.
2. It's better to be a bully than a victim
3. Being bullied does some people good
4. It's OK to call some people names

5. You shouldn't make fun of people who don't fight back {R}
6. Bullies are callous and care little about others {R}
7. People only report bullying to get attention from others {ADD}
8. It's OK to bully a bully {ADD}
9. Bullying someone before they bully you is smart {ADD}

Discrimination

{Adapted from Aosved, Long, & Voller's 2009 "Measuring Sexism, Racism, Sexual Prejudice, Ageism, Classism, and Religious Intolerance: The Intolerant Schema Measure" with questions taken out for aspects of discrimination not of interest to this study. While elements of each of these were present within the content, adding all of it would be too much for this dissertation, so only classism was included from this scale, and ethnocentrism from a sample of questions taken from Neuliep & McCroskey's 2013 "Ethnocentrism Scale" were included}

Second-Order Beliefs

Classism
Please indicate how much you agree or disagree with each of the following statements, where 1 is strongly disagree, and 5 is strongly agree.

1. Welfare keeps the nation in debt
2. People who stay on welfare have no desire to work
3. People who don't make much money are generally unmotivated
4. Homeless people should get their acts together and become productive members of society
5. Too many of my tax dollars are spent to take care of those who are unwilling to take care of themselves
6. If every individual would carry his/her own weight, there would be no poverty
7. There are more poor people than wealthy people in prisons because poor people commit more crimes
8. Poor people are lazy
9. Most poor people are in debt because they can't manage their money

Ethnocentrism
Please indicate how much you agree or disagree with each of the following statements, where 1 is strongly disagree, and 5 is strongly agree.

10. Most other cultures are backward compared to my culture
11. My culture should be the role model for other cultures
12. Other cultures should try to be more like my culture
13. I respect the values and customs of other cultures (R)
14. Other cultures are smart to look up to my culture
15. People in my culture have just about the best lifestyles of anywhere

Social Responsibility
{Adapted from Nickell's 1998 "The Helping Attitudes Scale" paper presentation at the APA.}
Please indicate how much you agree or disagree with each of the following statements, where 1
is strongly disagree, and 5 is strongly agree.

1. Helping others is usually a waste of time. {N} {R}
2. When given the opportunity, I enjoy aiding others who are in need. {N}
3. If possible, I would return lost money to the rightful owner. {N}
4. I would avoid aiding someone in a medical emergency if I could. {N} {R}
5. It feels wonderful to assist others in need. {N}
6. Volunteering to help someone is very rewarding. {N}
7. I dislike giving directions to strangers who are lost. {N} {R}
8. Unless they are part of my family, helping the elderly isn't my responsibility. {N} {R}
9. Children should be taught about the importance of helping others {N}
10. If the person in front of me in the check-out line at a store was a few cents short, I would pay
    the difference. {N}
11. Helping others does more harm than good because they come to rely on others and not
    themselves. {N} {R}
12. Giving aid to the poor is the right thing to do. {N}

Ethical
(scale includes Machiavellianism, or "The Ends Justify the Means")

Machiavellianism/Ends Justify the Means
{Adapted from MACH-IV from Christie & Geis' 1970 "Studies in Machiavellianism," with
some questions taken out to save space}

Please indicate how much you agree or disagree with each of the following statements, where 1
is strongly disagree, and 5 is strongly agree.

1. When you ask someone to do something for you, it is best to give the real reasons for
    wanting it rather than giving reasons which carry more weight. {R}
2. One should take action only when sure it is morally right. {R}
3. Anyone who completely trusts anyone else is asking for trouble.
4. There is no excuse for lying to someone else. {R}
5. It is hard to get ahead without cutting corners here and there.
6. Most people forget more easily the death of their parents than the loss of their property.
7. Honesty is the best policy in all cases. {R}
8. Never tell anyone the real reason you did something unless it is useful to do so.
9. The best way to handle people is to tell them what they want to hear.
10. It is wise to flatter important people.

<u>Demographic Questions</u>

{all questions are voluntary}

1. Please select your gender (male, female, other)
2. Please indicate which political party you most likely adhere to (Democrat, Republican, Libertarian, Green, Constitution, independent, other)
3. Please indicate your highest level of education (including the degree you are currently studying for) (GED, high school diploma, associate's degree, bachelor's degree, master's degree, doctorate, other)
4. Please indicate your ethnicity {choose all that apply} (White, European or Middle Eastern American; Black or African American; Native American or American Indian; Asian/Pacific Islander; Other)
5. Do you consider yourself to be Hispanic, Latina, or Latino? {yes or no}
6. Please indicate your country of origin {list all countries in drop down box}
7. Please indicate your age range (18-24, 25-34, 35-44, 45-54, 55-64, 65-74, 75+)
8. What is your marital status? (Single, never married; married or domestic partnership; widowed; divorced; separated)
9. Please indicate your employment status (employed for wages; self-employed; out of work and looking for work; out of work and not currently seeking employment; homemaker; student' military; retired; other)
10. What is your sexual orientation? (Straight, homosexual, bisexual, other, prefer not to respond)

APPENDIX B

Table 1

Participant & Total U.S. Population Age Range

Age Range	Participant N	Participant %	U.S. Census %
18-24-years-old	36	9.6%	9.9%
25-34-years-old	71	18.9%	13.3%
35-44-years-old	77	20.5%	13.3%
45-54-years-old	59	15.7%	14.6%
55-64-years-old	78	20.8%	11.8%
65-74-years-old	50	13.3%	7.0%
75+	4	1.1%	6.0%

Table 2

Demographic Information of Doctor Who and Harry Potter Universe Participants

Demographic	Doctor Who Participants	Harry Potter Participants
Gender	—	—
Males	91	84
Females	61	138
Other	1	0
Age Range	—	—
18-24	12	24
25-34	17	54
35-44	25	52
45-54	35	24
55-64	32	46
65-74	28	22
75+	4	0

Table 3

Bivariate Pearson's correlation among variables

	1	2	3	4	5	6	7	8	9	10
1. FAM	1									
2. IDENT	.653**	1								
3. BUL	.293**	.140**	1							
4. CLA	.212**	.111*	.611**	1						
5. ETH	.254**	.107*	.563**	.602**	1					
6. SR	-.156**	.097	-.485**	-.373**	-.433**	1				
7. MAC	.242**	.144**	.568**	.423**	.487**	-.657**	1			
8. T.M.	.666**	.511**	.329**	.225**	.263**	-.208**	.287**	1		
9. HV	.359**	.365**	.513**	.397**	.368**	-.130*	.284**	.392**	1	
10. FOH	.296**	.259**	.528**	.349**	.354**	-.154**	.307**	.308**	.590**	1

Two-tailed significance, *$p < .05$, **$p < .01$, ***$p < .001$

Table 4

Regression analysis of First-Order Heroic Violence for Media & Transmedia Storytelling

	R	R^2	R^2 Change	B	SE	β
Block 1	.252	.064***	.064			
Gender				-.285	.079	-.181***
Age				-.092	.025	-.183***
Block 2	.360	.130***	.066			
Gender				-.249	.077	-.157**
Age				-.046	.028	-.091
Media				-.042	.035	-.058
Transmedia				.224	.042	.278***

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

Table 5

Regression analysis of First-Order Heroic Violence for Media & DW Transmedia.

	R	R^2	R^2 Change	B	SE	β
Block 1	.135	.018	.018			
Gender				-.137	.129	-.086
Age				-.056	.041	-.109
Block 2	.227	.052	.033			
Gender				-.098	.129	-.061
Age				-.027	.043	-.053
Media				-.035	.059	-.048
DW Transmedia				.188	.083	.190*

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

Table 6

Regression analysis of First-Order Heroic Violence for Media & HP Transmedia.

	R	R^2	R^2 Change	B	SE	β
Block 1	.335	.112***	.112			
Gender				-.365	.104	-.225**
Age				-.121	.033	-.237***
Block 2	.456	.208***	.096			
Gender				-.312	.099	-.192**
Age				-.067	.033	-.131*
Media				-.039	.045	-.053
HP Transmedia				.250	.049	.335***

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

Table 7

Regression analysis of second-order cultivation variables with overall transmedia.

	HV	BULL	CLASS	ETHNO	MACH	SR
Block 1						
Gender	-.115*	-.191***	-.170**	-.171**	-.158**	.215***
Age	-.160**	-.195***	-.116**	-.143**	-.322***	.287***
R^2	.037**	.072***	.041***	.403***	.125***	.124***
Block 2						
Gender	-.118*	-.190***	-.168**	-.170**	-.155**	.211***
Age	-.158**	-.196***	-.118*	-.143**	-.324***	.289***
Media	.105*	-.038	-.074	-.038	-.085	.135**
R^2	.048*	.073	.046	.049	.132	.142**
Block 3						
Gender	-.088	-.165**	-.150**	-.149**	-.137**	.199***
Age	-.036	-.096	-.045	-.061	-.252***	.242***
Media	.042	-.089	-.111*	-.080	-.121*	.159**
Transmedia	.368***	.301***	.219***	.247***	.215***	-.142**
R^2	.164***	.151***	.078***	.101***	.172***	.159**

Note: Standardized beta coefficient reported, except for R^2 row; *$p < .05$, **$p < .01$, ***$p < .001$

Table 8

Regression analysis of second-order cultivation variables with DW transmedia

	HV	BULL	CLASS	ETHNO	MACH	SR
Block 1						
Gender	-.058	-.127	-.148	-.090	-.106	.155*
Age	-.098	-.265**	-.136	-.176*	-.485***	.342***
R^2	.012	.083**	.038	.037	.240***	.135***
Block 2						
Gender	-.061	-.125	-.144	-.087	-.099	.147*
Age	-.104	-.262**	-.129	-.169*	-.474***	.329***
Media	.089	-.055	-.108	-.097	-.172*	.203**
R^2	.020	.086	.050	.046	.270*	.176**
Block 3						
Gender	-.019	-.081	-.107	-.056	-.072	.124
Age	-.004	-.160*	-.045	-.098	-.409***	.274***
Media	.051	-.088	-.136	-.120	-.194**	.221**
DW Transmedia	.350***	.359***	.296***	.252**	.226**	-.194*
R^2	.131***	.202***	.129***	.104**	.316**	.210*

Note: Standardized beta coefficient reported, except for R^2 row; *$p < .05$, **$p < .01$, ***$p < .001$

Table 9

Regression analysis of second-order cultivation variables with HP transmedia

	HV	BULL	CLASS	ETHNO	MACH	SR
Block 1						
Gender	-.163*	-.234***	-.199**	-.237***	-.207**	.259***
Age	-.170**	-.135*	-.080	-.096	-.189**	.229***
R^2	.058**	.076***	.048**	.068***	.083***	.126***
Block 2						
Gender	-.161*	-.235***	-.200**	-.238***	-.208**	.261***
Age	-.169*	-.136*	-.081	-.096	-.190**	.231***
Media	.097	-.024	-.062	-.009	-.027	.088
R^2	.068	.077	.051	.068	.083	.134
Block 3						
Gender	-.125*	-.208**	-.185**	-.214**	-.187**	.251***
Age	-.053	-.048	-.029	-.021	-.123	.197**
Media	.032	-.074	-.092	-.052	-.064	.107
HP Transmedia	.367***	.278***	.165*	.238**	.211**	-.108
R^2	.183***	.143***	.075*	.116**	.121**	.143

Note: Standardized beta coefficient reported, except for R^2 row; *$p < .05$, **$p < .01$, ***$p < .001$

Table 10

Categorical Answers to Point-of-Entry for Doctor Who and Harry Potter Universe Participants.

Label Number	DWU Point-of-Entry	DWU N	HPU Point-of-Entry	HPU N
0	Can't Remember	4	Can't Remember	5
1	Episodes of Original TV	41	Title w/o Channel	17
2	Episodes of Rebooted TV	16	Video Game	1
3	Non-specified TV	40	TV (talk show, news, etc.)	2
4	Friend or Family Member	5	Friend or Family Member	4
5	Internet (non-specified)	6	Internet (non-specified)	0
6	Film	10	Film	70
7	Spinoff (Torchwood)	1	Fanfiction	1
8	Commercial, Marketing, Trailer	2	Commercial, Marketing, Trailer	11
9	Book	1	Books	82
10	Date w/o Channel	3	Date w/o Channel	1
11	Social Media	1	Social Media	0
12	Parody	1	Parody	0
13	More than One Answer	0	More than One Answer	2
14	—		Amusement Park	1
99	None/Did Not Answer	22	None/Did Not Answer	25

Figure 1. A visual representation of transmedia storytelling.
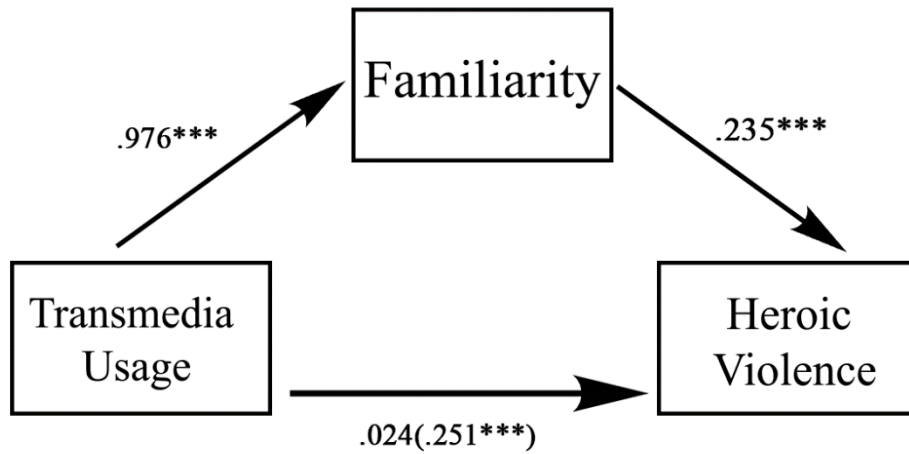
Figure 2. Regression coefficients for the relationship between transmedia usage and Heroic

Violence as mediated by Familiarity with transmedia universe.
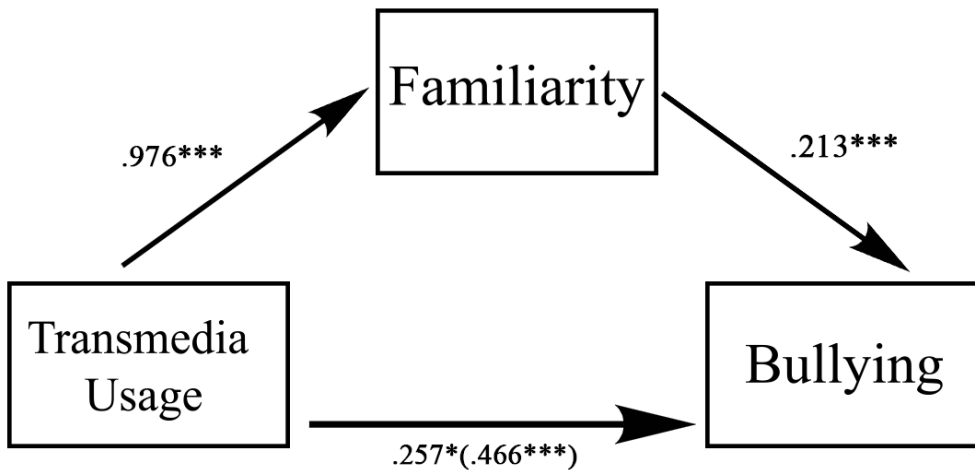
Note: *p<.05, **<.01, ***<.001

Figure 3. Regression coefficients for the relationship between transmedia usage and Bullying as

partially mediated by Familiarity with transmedia universe.
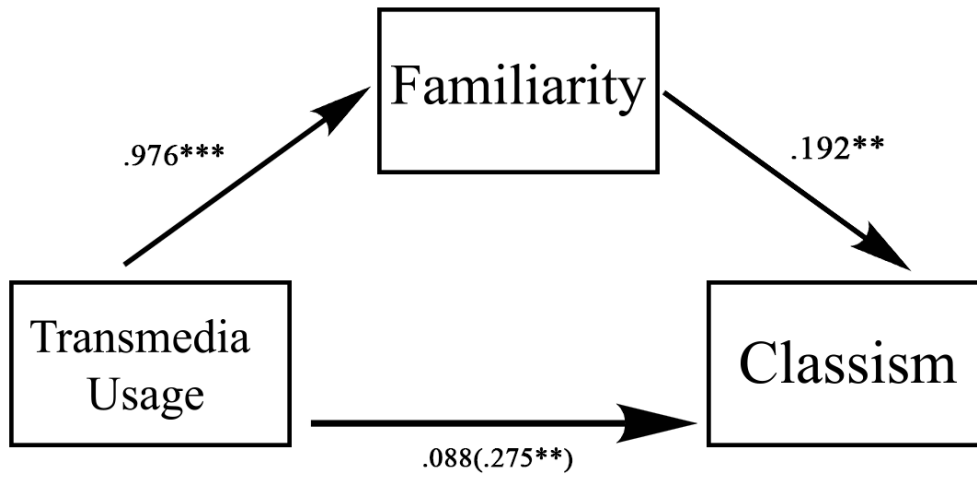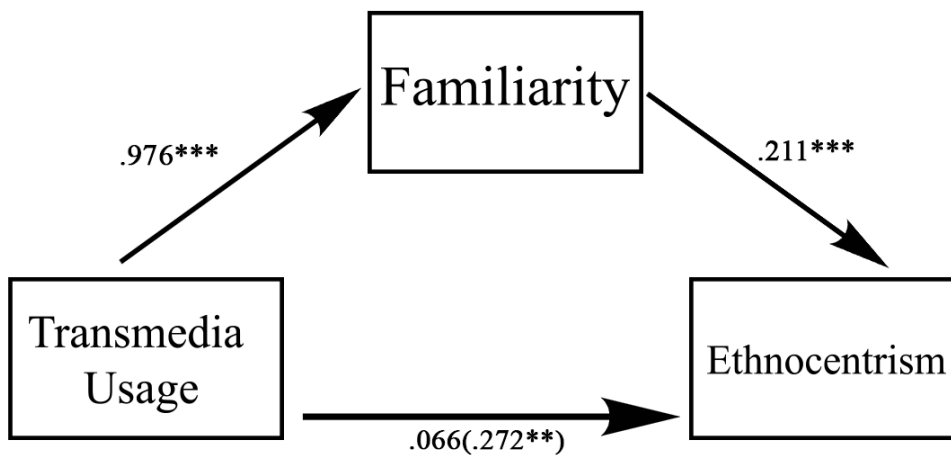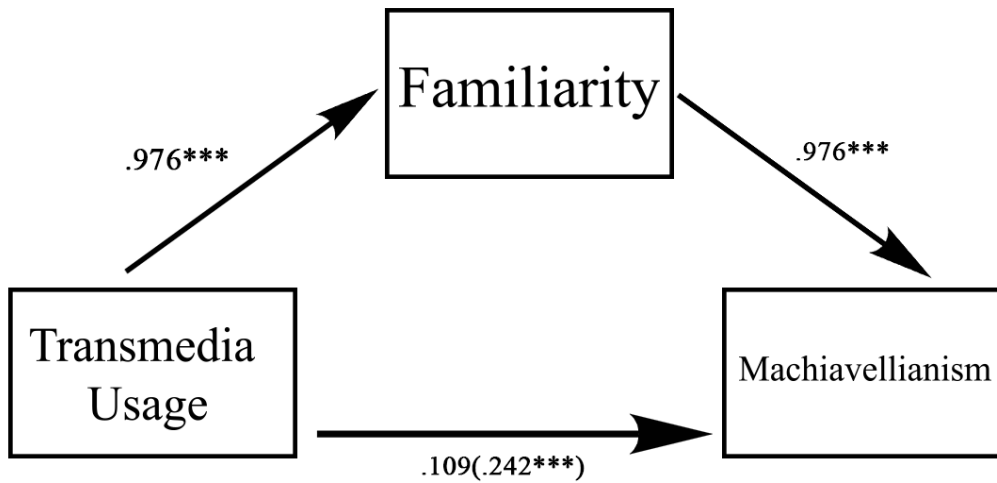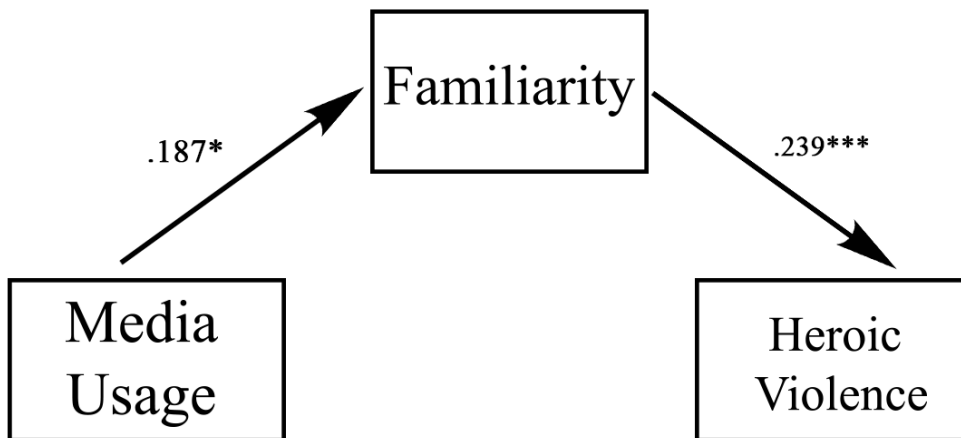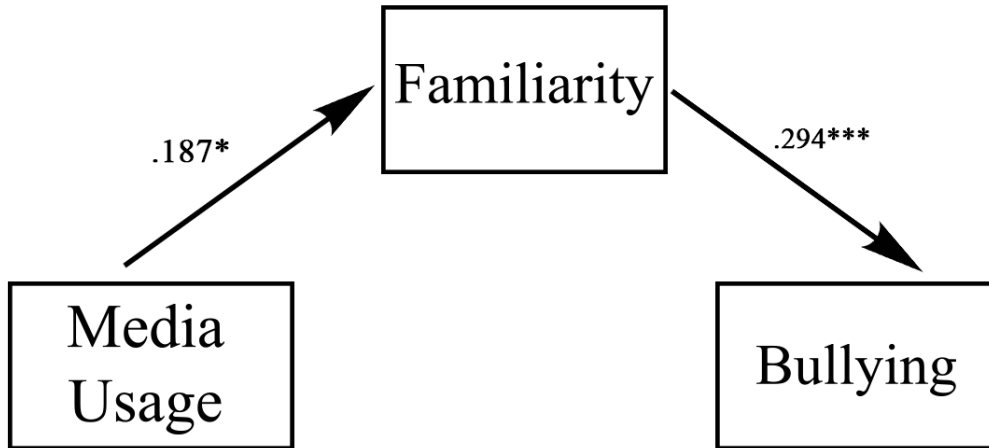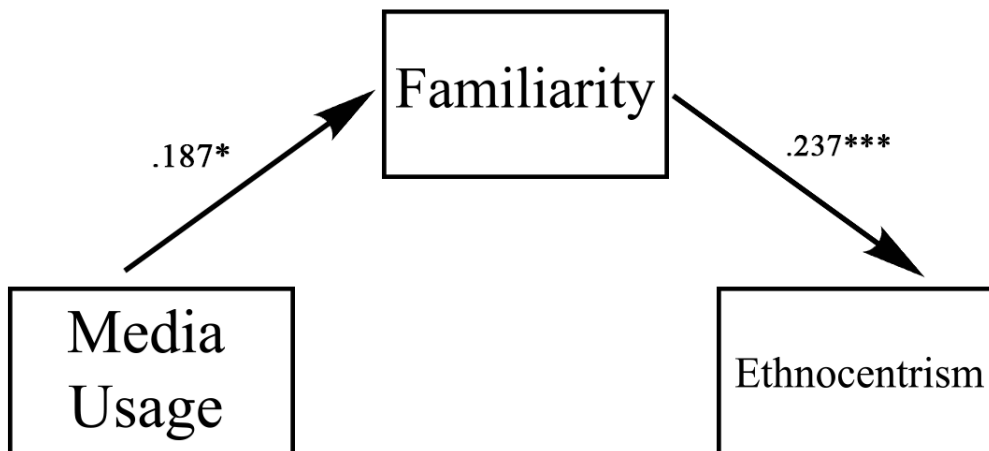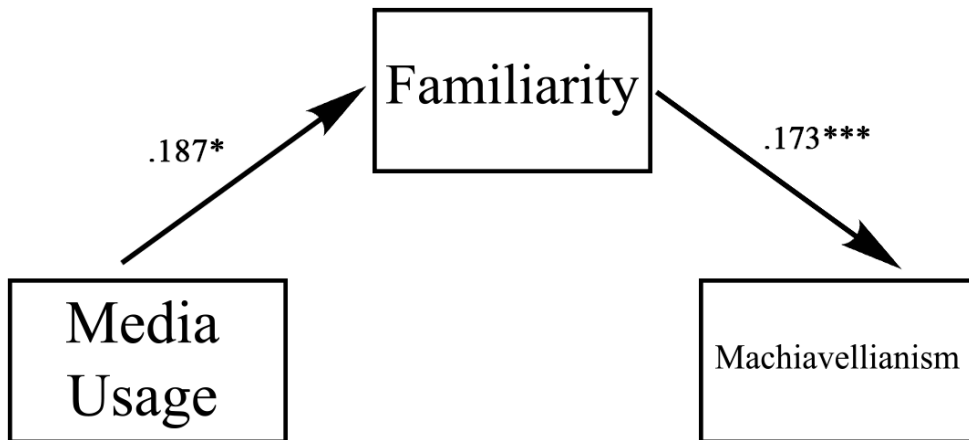
Note: *p<.05, **<.01, ***<.001

Figure 4. Regression coefficients for the relationship between transmedia usage and Classism as mediated by Familiarity with transmedia universe.

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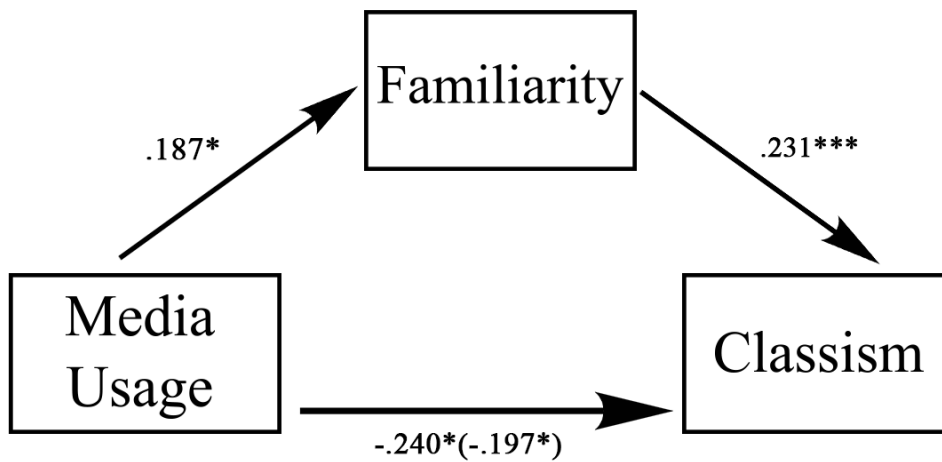

Figure 5. Regression coefficients for the relationship between transmedia usage and Ethnocentrism as mediated by Familiarity with transmedia universe.

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

Figure 6. Regression coefficients for the relationship between transmedia usage and

Machiavellianism as mediated by Familiarity with transmedia universe.

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

Figure 7. Regression coefficients for the relationship between media usage and Heroic Violence

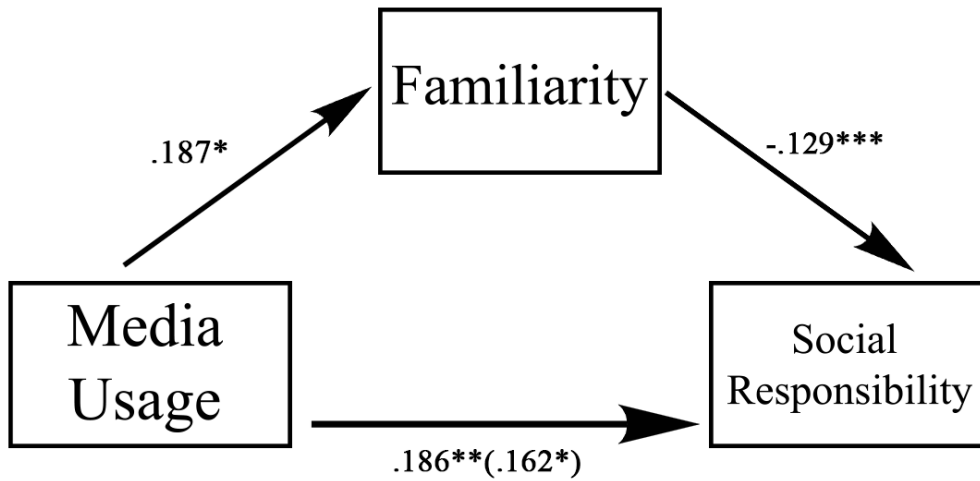as indirectly mediated by Familiarity with transmedia universe.

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

Figure 8. Regression coefficients for the relationship between media usage and Bullying as indirectly mediated by Familiarity with transmedia universe.

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

Figure 9. Regression coefficients for the relationship between media usage and Ethnocentrism as indirectly mediated by Familiarity with transmedia universe.

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

Figure 10. Regression coefficients for the relationship between media usage and

Machiavellianism as indirectly mediated by Familiarity with transmedia universe.

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

Figure 11. Regression coefficients for the relationship between media usage and Classism as

partially mediated by Familiarity with transmedia universe.
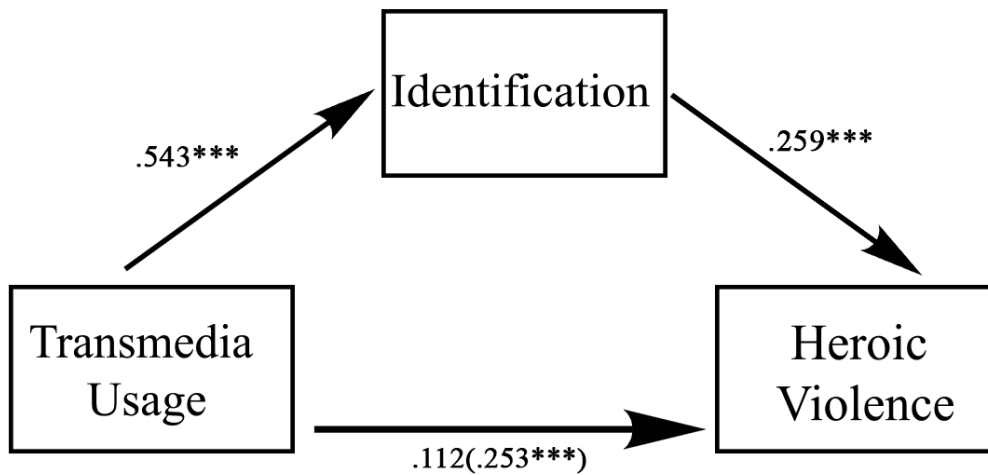
Note: *p<.05, **<.01, ***<.001

Figure 12. Regression coefficients for the relationship between media usage and Social

Responsibility as partially mediated by Familiarity with transmedia universe.

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

Figure 13. Regression coefficients for the relationship between transmedia usage and Heroic

Violence as mediated by Identification with characters in transmedia universe.
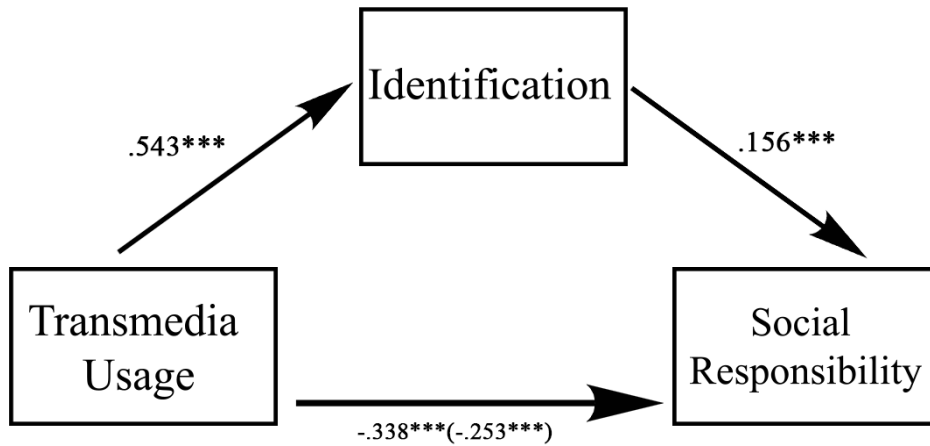
Note: **p<.05, **<.01, ***<.001*

Figure 14. Regression coefficients for the relationship between transmedia usage and Social

Responsibility as partially mediated by Identification with characters in transmedia universe.

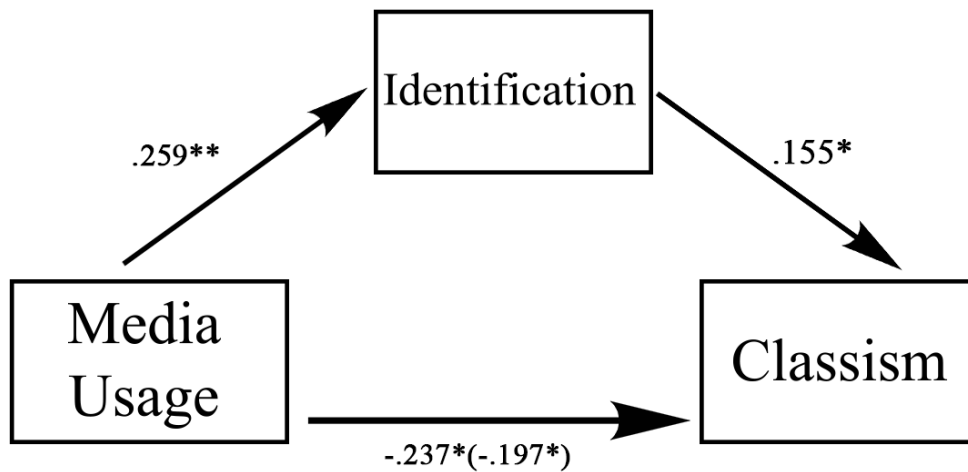Note: *p<.05, **<.01, ***<.001

Figure 15. Regression coefficients for the relationship between media usage and Classism as

partially mediated by Identification with characters in transmedia universe.
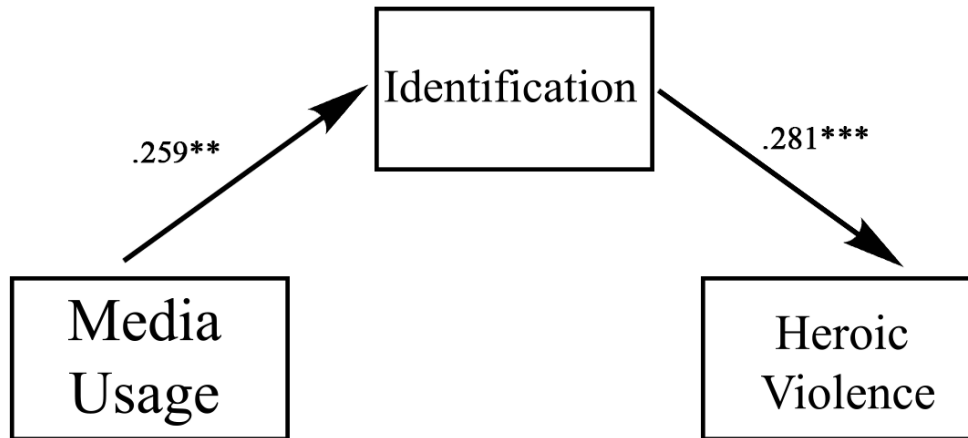
Note: *p<.05, **<.01, ***<.001

Figure 16. Regression coefficients for the relationship between media usage and Heroic

Violence as indirectly mediated by Identification with characters in transmedia universe.
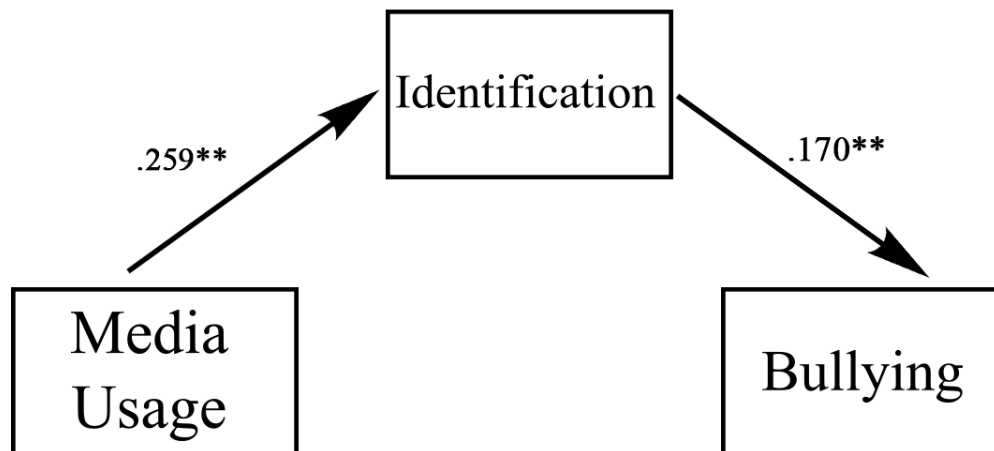
Note: *p<.05, **<.01, ***<.001

Figure 17. Regression coefficients for the relationship between media usage and Bullying as

indirectly mediated by Identification with characters in transmedia universe.
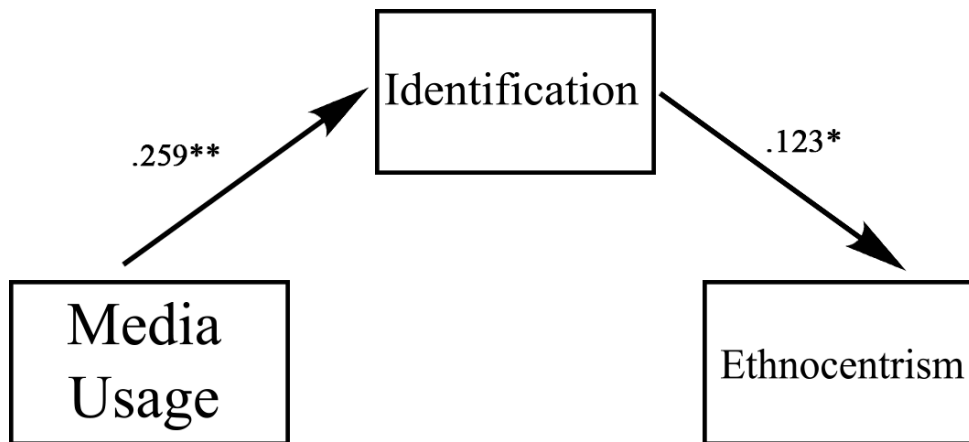
Note: *p<.05, **<.01, ***<.001

Figure 18. Regression coefficients for the relationship between media usage and Ethnocentrism

as indirectly mediated by Identification with characters in transmedia universe.

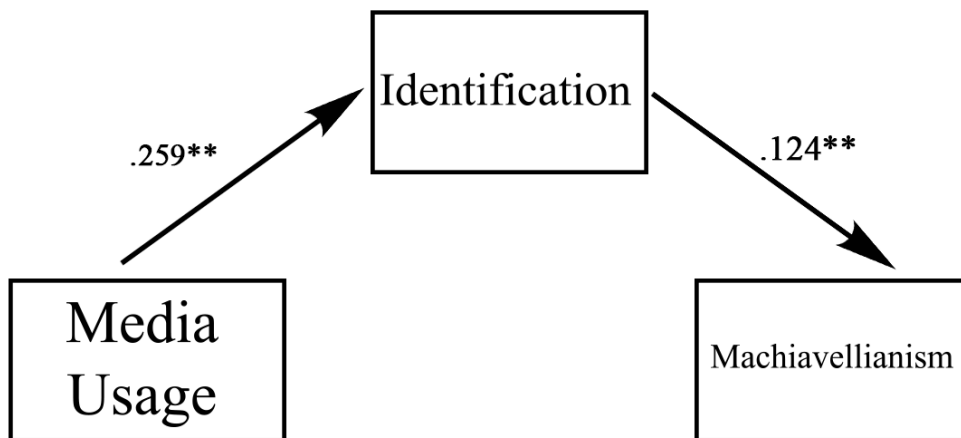Note: *p<.05, **<.01, ***<.001

Figure 19. Regression coefficients for the relationship between media usage and

Machiavellianism as indirectly mediated by Identification with characters in transmedia

universe.

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

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ABSTRACT

CULTIVATING TRANSMEDIA STORYTELLING: REAL WORLD PERCEPTIONS DERIVED FROM POPULAR MEDIA

by

TABITHA LYNN CASSIDY

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Advisor: Dr. Michael Fuhlhage

Major: Communication (Media, Society & Culture)

Degree: Doctor of Philosophy

With continued interest in media convergence, transmedia storytelling is as prevalent to communication studies as ever. However, research into the effects of transmedia storytelling remains scarce. Looking at the difference between heavy and light viewers, cultivation theory purports that those who more frequently view violent programming on television are more likely to think the world is a violent place. As of writing, such effects have not yet been extended to transmedia storytelling. This dissertation fills in those gaps in research by examining the cultivation effects of transmedia storytelling usage on participants. First, the main themes or messages of content within the Harry Potter Universe (HPU) and Doctor Who Universe (DWU) were measured. Once the primary variables were identified, a questionnaire was developed addressing six of them. Participants were asked questions relating to media usage, transmedia storytelling usage (particular to the DWU and HPU) and cultivation variables consisting of Machiavellianism, Social Responsibility, Bullying, Ethnocentrism, Classism, and Heroic Violence. Independent sample t-tests were calculated to assess whether or not there was a significant difference between heavy and light transmedia storytelling users as well as between heavy and light media users for cultivation variable measures. A regression analysis with

bootstrapping was calculated to measure the mediating effects of Familiarity and Identification with the DWU/HPU on these groups. Results indicate that transmedia storytelling usage has a significant impact on how people view the real world. Specifics are discussed within.

AUTOBIOGRAPHICAL STATEMENT

My interest in transmedia storytelling began with my research into the Marvel Cinematic Universe (MCU). For my master's thesis, I calculated engagement through EEG measurements of participants while they viewed content from the MCU. My significant findings with that study lit a passion within me to explore all things related to transmedia storytelling. From that, I began carving out an interest in the effects of oversaturation of media usage on people. Cultivation theory was a nice fit for this research as it explores exactly that—the differences between heavy and light viewing of content on the general population.

My other research interests include advertising, historical communication, political communication, and aspects of health communication related to media. In the future, I plan on continuing my research in transmedia storytelling, while also branching out into interdisciplinary studies to help pair media effects to other fields.

With the completion of this dissertation, I will have earned my Ph.D. in Communication Studies. I also have a Master of Arts in Strategic Communication, a Bachelor of Science in Communication: Print Journalism, and a Bachelor of Science in Clinical Research Psychology. Additionally, I have worked in digital communication, advertising, journalism, and research throughout my academic pursuits.