The Appreciation is Strong with these Star Wars Characters

Exploring different generations' character appreciation for characters within the *Star Wars* film franchise

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ABSTRACT

This research aims to investigate whether age could have an effect on character appreciation with characters from the Star Wars franchise. What makes the Star Wars franchise unique and interesting to utilize for this research in particular is the longevity of the franchise. In its 46 years of existence, several different generations of audiences have experienced the release of a new trilogy that consists of new films and the introduction of new characters. Interestingly, a trend that has developed throughout the franchise's life is the criticism that comes whenever something new is released. Fans of the original trilogy did not enjoy the prequels and fans of the originals and the prequels did not enjoy the sequels (Reysen et al., 2023, p. 3). Research on audiences' reception towards entertainment and characters in media has been vastly studied throughout the years (Cohen, 2001; Cohen et al., 2017; Reysen et al., 2023). But audience research in the context of the unique position Star Wars finds itself in, has not been done before. Therefore, the following research question was posed: To what extent does age have an effect on character appreciation with characters from the Star Wars film franchise? To answer this research question, a quantitative research approach was adopted. To build a theoretical framework, concepts like hedonic and eudaimonic entertainment and character appreciation have been analyzed and researched to create multiple hypotheses based on previously established literature and theories. A questionnaire was created on Qualtrics and distributed online to gather data (N = 2299) of Star Wars fans from different age groups. The gathered data was cleaned and the hypotheses were tested using the SPSS program by running multiple one-way ANOVA's. Some hypotheses were proven to be right and could be accepted, while others had to be rejected. The main findings included that younger audiences enjoy hedonic characters more in comparison to older audiences. However, the assumption that older audiences enjoy eudaimonic characters more than younger audiences was not found in this research, which contrasted with previous research. Furthermore, audiences that have grown up with a particular trilogy do appreciate these characters more than others. However, this was not always the case in the results. Surprisingly, older generations also had more appreciation the newer characters in comparison to younger generations. In addition, younger generations had more appreciation for the older characters in comparison to older generations.

KEYWORDS: *age, hedonic entertainment, eudaimonic entertainment, character appreciation, Star Wars*

Table of Contents

1. Introduction

1.1 Now this is an anniversary

On May the Fourth (Star Wars Day) 2024, many *Star Wars* fans flocked to the movie theatre to celebrate the 25th anniversary of what was once considered by many to be the worst *Star Wars* film to date, *Episode I – The Phantom Menace* (1999). Impressively, this re-release opened with $14.5 million at global box office for the whole weekend (The Walt Disney Company, 2024). When *Episode I – The Phantom Menace* (1999) was first released many fans and critics complained about the fact that were too many scenes discussing trade disputes, a heavy reliance on computer-generated imagery (CGI), and the inclusion of problematic characters, like Jar Jar Binks. So, how is it possible that a film that used to be so loathed by many is now seemingly very popular? Perhaps that answer begins a long time ago in a galaxy, far, far away…

1.2 The first steps into a larger world

It has been 46 years since the now infamous words "A long time ago in a galaxy, far, far away…" appeared on the silver screen and audiences were transported to a galaxy, far, far away for the very first time with the theatrical release of *Star Wars* (1977) (Cotroneo, 2022). The 'space-opera' from director and creator George Lucas defined a generation and changed the cinematic landscape by creating the modern blockbuster films that still drive Hollywood today (Scott, 2015). Now known as *Star Wars Episode IV – A New Hope* (1977), Lucas transports audiences to a new world where Rebels are fighting against the rulers of the galaxy, the Galactic Empire (Pennington, 2022). The audience is immediately put into the middle of the action from the very first frame as the Empire is chasing a rebel ship through space (Pennington, 2022). The villainous and mysterious Sith Lord Darth Vader captures one of the rebel leaders, Princess Leia Organa, who is in possession of plans pinpointing the only weak point of the imperial base (the Death Star) which the Empire built. This imperial base is able to destroy entire planets. During her capture she leaves a message in a little droid named R2-D2 for Obi-Wan Kenobi, one of the last remaining Jedi in the galaxy; Jedi knights are described in the film as the former guardians of peace and justice in the Republic (Pennington, 2022). The Jedi went into hiding as soon as the Empire rose to power many years ago.

On the desert planet of Tatooine, the main character of the film, Luke Skywalker, yearns to leave his uncle's moisture farm and explore the galaxy. His prayers are answered when his uncle purchases two droids, C-3PO and R2-D2 and stumbles upon Leia's message

for Obi-Wan. Luke learns about his father's past as a Jedi Knight from Obi-Wan and is told about the mysterious Jedi Knights in the old days of The Republic. Jedi's draw power from 'The Force' which Obi-Wan describes as "an energy field created by all living things" and they wield 'lightsabers' (which are essentially laser swords). Obi-Wan enlists Luke, Han Solo (a hot-shot space smuggler), and Chewbacca (an extraterrestrial species known as 'Wookie' and Han's first officer of a space ship named the Millenium Falcon) to help rescue Princess Leia. After a chaotic rescue, the team joins the Rebel alliance and share the destruction plans of the Death Star, Obi-Wan perishes in a lightsaber duel with his old student, Darth Vader, and Luke blows up the Death Star with the help of the Force.

While the film is visually striking and has many action sequences to keep the audience on their toes, there is more than meets the eye. The film encompasses many different themes and genres, like action, drama, philosophy, and spirituality (Gilchrist, 2019). For example, epic lightsaber battles (action), the rebels fighting against the oppressive Empire (philosophy), and the mystical powers of the Force (spirituality) are illustrative. In the *Star Wars* universe, the Jedi use the Force for good purposes while the Sith use it for evil purposes (Dunn, 2005, p. 196). The Force can grant users the power of telekinesis, mind manipulation, and levitation. The Force can grant users the power of telekinesis, mind manipulation, and levitation. For example, Obi-Wan makes stormtroopers not check Luke's identification after a simple hand gesture while Darth Vader is able to choke an Imperial officer without even touching him. This duality of the light and the dark side of the Force and the Jedi & the Sith is linked to the classic tale of good versus evil (Dunn, 2005, p. 196). Director George Lucas during an interview argued that the Force comes out of the concept of religion and that a God, good and evil, is all present (Dunn, 2005, p. 196). However, the Force is not a singular entity like Gods in religions, but a universal power used by many for various reasons (Hardy, 2015, p. 105).

Despite all these different themes, the film is a very character-driven story with its main hero, Luke Skywalker, embarking on a transformative 'hero's journey' (Webster, 2020). Furthermore, the film introduced many technological innovations for its time, such as a computer-controlled camera that was used for many of the space battles in the film and 3D computer animation (Giles, 2017). The original story, characters, alien species, and technological advancements made *Episode IV – A New Hope* an instant success in May of 1977. The film made $1.5M in just its opening weekend, which was unique for the cinematic landscape in the 1970s (Acuna, 2021). This instant success came as quite the surprise to both Lucas and the studio who distributed the film, 20th Century Fox, as nobody had expected the

film to become a hit (Acuna, 2021). Audiences could not get enough and there were lines around the block at the cinemas to see the epic film (Acuna, 2021).

This massive success warranted two sequels: *Episode V – The Empire Strikes Back* (1980) and *Episode VI – Return of the Jedi* (1983). In these two films, the story and the plot still revolves around the fight between good and evil. The Rebellion is still fighting against the Empire, Luke continues his Jedi training after Obi-Wan has died with the little green and mysterious Jedi master, Yoda. Most of the main original characters return but these sequels also introduced some new characters (Knight, 2014). For example, Boba Fett (a mysterious bounty hunter), Lando Calrissian (an old friend of Han Solo and smuggler), and Jabba the Hutt (a slug-like alien crime lord) (Knight, 2014; Knight, 2023). One of the biggest twists in movie history was revealed at the very end of *Episode V – The Empire Strikes Back* (1980) when Darth Vader is revealed to be Luke Skywalker's father: Anakin Skywalker, the man who was long presumed dead and is now presented as Luke's biggest enemy (Hibberd, 2019). This ending stunned and shocked a generation of moviegoers to its core (Hibberd, 2019). In the final film of the trilogy, *Return of The Jedi* (1983), the empire was defeated, the galaxy was saved by the rebels and it seemed like Luke Skywalker and his friends' journeys were complete (Proctor, 2013, 202).

Even though the films were finished after 1983, *Star Wars* managed to live on beyond the screen. Even though the film characters' stories were wrapped up after *Episode VI – Return of the Jedi* (1983), people were creating their own *Star Wars* stories through action figures (Block, 2022). The demand for *Star Wars* action figures after the film came out was immense and the company who made the toys was not able to keep up with the demand (Block, 2022). As more figures were added to the collection, they had sold more than 40 million figures for more than $100M by the end of 1978 (Block, 2022). Even before *Episode V – The Empire Strikes Back* (1980) came out, a TV-driven marketing campaign was launched to promote the new action figures for this film, which began an era of marketing a film on TV (Block, 2022). Furthermore, next to the three original films and the merchandise, mythologies and stories within the *Star Wars* universe were expanded through comic books, books, and video games. These stories were connected to the films through its characters and themes, but also introduced new elements to *Star Wars*, including characters or continuations of their journeys (Schedeen, 2020). This is what made *Star Wars* become a franchise that spanned different mediums and platforms within the entertainment industry.

1.3 This is where the fun begins?

In the years after *Episode VI – Return of The Jedi* (1983), the original trilogy of films became something that was shared between generations. Parents shared their love for the films with their children by seeing them during a rerelease on the big screen, watching VHS tapes of the films, reading a comic book, or playing with action figures (Gilchrist, 2019). *Star Wars* had managed to stay relevant without releasing any film since Episode VI (Block, 2012).

However, sixteen years after *Episode VI – Return of the Jedi* (1983), it was time to return to a galaxy, far, far away with *Episode I - The Phantom Menace* (1999), the first of three films also known as the 'prequels' (Cotroneo, 2022). There was a certain hysteria that came with this grand return of *Star Wars* to the big screen and the expectations were high (Horner, 2019). Fans were camping outside of cinemas to ensure their seats (even for just the teaser trailer), first-week tickets were sold for high prices, and every US media outlet was discussing this release (Horner, 2019). The plot of *Episode I - The Phantom Menace* (1999) focuses on the conflict between the Trade Federation and the planet of Naboo, ruled by Queen Padmé (Scheck, 2014). Jedi Knight Qui-Gon Jinn and his apprentice Obi-Wan Kenobi are sent to restore the peace and help with this dispute. On their journey Qui-Gon, Obi-Wan and Padmé meet a slave boy on Tatooine, Anakin Skywalker, and a clumsy amphibian-looking gungan on Naboo, Jar Jar Binks (Scheck, 2014). Qui-Gon believes Anakin to be The Chosen One - the one, according to the prophecy, who will bring balance to the Force which is why he requests to train Anakin to become a Jedi (Scheck, 2014). However, the Jedi council, including Yoda and Mace Windu, are hesitant because they sense that Anakin might become a problem for the Jedi and the galaxy at large (Scheck, 2014). At the end of the film, there is a climatic three-person lightsaber battle between Qui-Gon Jinn, Obi-Wan Kenobi and the Sith apprentice, Darth Maul, where Qui-Gon Jinn perishes and Obi-Wan kills Darth Maul (Horner, 2019).

However, the look into the early life of Darth Vader did not meet the high expectations of audiences, as the film was received with much controversy (Horner, 2019; River, 2024). These controversies included a lack of clear sense of direction, too many scenes about taxes and trade disputes, the heavy reliance on computer-generated imagery (CGI), and problematic characters (Horner, 2019). Jar Jar Binks became the centre of criticisms of the film and many found him to be a negative stereotype for Black people especially due to his heavy Caribbean accent and his idiocy which often was used as comedic relief throughout the film (Horner, 2019). In addition, the bosses of the Trade

Federation were also criticised for their exaggerated Asian accents (Horner, 2019). Besides this, critics also did not enjoy the heavy emphasis on taxes and trade disputes and embargoes that was discussed by the Trade federation and Naboo (River, 2024). Despite the controversies regarding the problematic characters and trade discussions, *Episode I – The Phantom Menace* (1999) was still a commercial success by grossing over $1B dollars worldwide at the box office (Horner, 2019). Enough revenue for George Lucas to finish up the story of Anakin Skywalker's tragic turn to the dark side and release the other prequel films *Episode II – Attack of the Clones* (2002) and *Episode III – Revenge of the Sith* (2005). These films also were met with mixed receptions by fans with most of the complaints geared towards the weird and wooden dialogues, reliance on CGI, and focus on politics (Cotroneo, 2022). These criticisms also affected the mental health of the film's cast because of fans' displeasure with their acting performances. Especially Ahmed Best (Jar Jar Binks), Jake Lloyd (young Anakin Skywalker), and Hayden Christensen (Anakin Skywalker/Darth Vader), suffered from the criticisms of their performances (Horner, 2019). Despite all the controversies, the films were all commercially successful and for younger fans their first introduction to the *Star Wars* franchise (Gilchrist, 2019). Thus a new generation got to experience the iconic franchise for the very first time (Gilchrist, 2019).

1.4 Somehow… Star Wars returned

So, as *Episode III – Revenge of the Sith* (2003) closed out the *Star Wars* prequel trilogy and the prequels were now complete, it seemed that the *Star Wars* saga was complete and George Lucas told the story he wanted to tell (Fink, 2022). Many fans had accepted that *Star Wars* was simply over as the prequels finished up Anakin Skywalker's turn to the dark side (Fink, 2022). However, the *Star Wars* franchise was not completely done just yet. George Lucas and Lucasfilm Animation expanded the franchise with an animated series set chronologically between the events of *Episode II – Attack of the Clones* (2002) and *Episode III – Revenge of the Sith* (2005) called *Star Wars: The Clone Wars* (2008 – 2020) (Fink, 2022). The series was introduced through an theatrically released animated film, *The Clone Wars* (2008) (Rechtshaffen, 2008). The film and series follows multiple Jedi from the prequels, such as Anakin Skywalker, Obi-Wan Kenobi, Mace Windu, and Yoda as they work together with the Republic and their clone army against the Separatists and their droid army (Martinelli, 2020). The series fleshes out previously established characters like Anakin Skywalker and Obi-Wan Kenobi, especially by giving Anakin Skywalker a padawan (apprentice) called Ahsoka Tano (Martinelli, 2020). This series was aimed towards the most

loyal *Star Wars* fans and younger audiences (Fink, 2022). A further reason as to why for the general public *Star Wars* still seemed like it was finished and not coming back for any more adventures (Fink, 2022).

However, the notion that *Star Wars* would not be making a grand return changed in 2012 when Disney purchased Lucasfilm for $4.05 billion with a promise that *Star Wars* would continue and more films would come to expand the franchise (Proctor, 2013, p. 201). And so, the words "A long time ago in a galaxy, far, far away…" could be read on the big screen once again in 2015 when *Episode VII - The Force Awakens* released with much anticipation and excitement by fans, especially with the grand return of legacy characters and their respective actors who now played older versions of Luke Skywalker, Han Solo, Leia Organa, and C-3PO (Lomax, 2022). Yet, similar as in the prequels, new characters were introduced like Rey, Finn, and Poe Dameron. Rey is a scavenger on the desert planet of Jakku and learns she is strong with the Force throughout the film. Finn is introduced as a stormtrooper of the First Order but decides to turn on the First Order and help the Resistance on their mission. Meanwhile, Poe Dameron is a talented pilot and a trusted member of the Resistance led by General Leia Organa. Interestingly, fans noticed many similarities between *Episode VII* (2015) and *Episode IV* (1977). Firstly, Rey lives on a desert planet and discovers the truth about her Force abilities and the Jedi, just like Luke Skywalker (McFarland, 2016). Secondly, Poe Dameron leaves an important message in a droid that is going to help the Resistance take down the First Order, just like Princess Leia who left an important message in R2-D2 on how to take down the Imperial Death Star (McFarland, 2016). Finally, the villain, Kylo Ren, bares a lot of resemblance to his apparent grandfather Darth Vader with a (McFarland, 2016). This allowed for a lot of nostalgia amongst *Star Wars* fans and created a feeling that their beloved franchise was truly back (McFarland, 2016). And history repeated itself again, as parents now took children to see the new films as their parents did before them, introducing a new generation to the franchise (Cotroneo, 2022).

Two other films were released by Disney to complete this trilogy: *Episode VIII – The Last Jedi* (2017) and *Episode IX – The Rise of Skywalker* (2019), the latter also serving as the conclusion to all of the eight *Star Wars* films that preceded it. Similarly to the previous trilogies, these films now referred to as the sequels were massive box office hits, all three grossing over $1 billion at the global box office (Fink, 2022). Yet, also similar to their predecessors, the sequels were not enjoyed by all (Reysen et al., 2023, p. 2). Fans complained that *Episode VIII – The Last Jedi* (2017) deviated too much from the plot and

the questions that were established in *Episode VII – The Force Awakens* (2015) (Abad-Santos & Wilkinson, 2019). For example, how Rey's parents turned out to be nobody as Kylo Ren told her instead of a character fans were already introduced to before. Another complaint was that it completely ruined the franchise, especially how Luke Skywalker was depicted in his older years as a grumpy hermit who did not believe in the Jedi anymore (Abad-Santos & Wilkinson, 2019). Finally, fans left hate comments some of the actors and creatives of the film, in particular Kelly Marie Tran (one of the first Asian actors in a major role in the *Star Wars* franchise) who played Rose Tico (Abad-Santos & Wilkinson, 2019). However, when *Episode IX – The Rise of Skywalker* (2019) was released, it seemed that the damage was already too big to fix. Lucasfilm attempted to fix some of the complaints that arose from *Episode VIII – The Last Jedi* (2017), however this resulted in a film that contradicts many elements that were already established resulting in the story not making much sense (Abad-Santos & Wilkinson, 2019). For example, Rey turns out to be the granddaughter of Emperor Palpatine, who was long presumed dead after Darth Vader killed him in *Episode VI – Return of the Jedi* (1983).

However, Disney still had many other plans for *Star Wars* beyond the big screen. For their streaming service (Disney+), they have released multiple *Star Wars* series, such as the breakout hit *The Mandalorian*, a new chapter in the story of Obi-Wan Kenobi in the series *Obi-Wan Kenobi,* and the final season of *Star Wars*: *The Clone Wars* (Fink, 2022). In addition, they have also opened two *Star Wars* themed lands (Galaxy's Edge) in their theme parks: one in Disneyland Resort in Anaheim and one in Walt Disney World in Orlando (Fink, 2022). This has allowed the *Star Wars* to go grow and expand even further.

1.5 Academic & societal relevance

Star Wars has become a unique franchise, throughout its 46 year lifespan it has been able to capture the attention of different generations with a distinct set of films for each of them (Cotroneo, 2022). An interesting trend that has developed throughout the franchise's life is the criticism that comes whenever something new is released since fans of the original trilogy did not enjoy the prequels and fans of the originals and the prequels did not enjoy the sequels (Reysen et al., 2023, p. 3). The hate towards the sequels even went as far as leaving sexist and racist comments on online forums about the newly introduced characters (Reysen et al., 2023, p. 3). Thus, a pattern tends to emerge that makes it seem as though older generations do not enjoy the new films as much as what came before (Reysen et al., 2023, pp. 2 – 5). This displeasure with new content from older generations of audiences brings up

some fascinating questions: how is it that these older generations of fans do not connect with or appreciate these new characters as they did with the ones they grew up with it? Does the displeasure come from not enjoying the new *Star Wars* content and its characters as a whole or is there a deeper, underlying meaning that makes audiences not appreciate it as much as what came before that can explain this discrepancy? Perhaps some answers to these questions can be found through the concept of character appreciation by Oliver & Bartsch, 2010, p. 76), which refers to audiences extracting more meaning out of entertainment and media beyond enjoyment.

Research on audiences' reception towards entertainment and characters in media has been vastly studied throughout the years (Cohen, 2001; Cohen et al., 2017; Reysen et al., 2023). For example, Kuipers and de Kloet (2009, pp. 99 – 102) have explored if there are any significant differences between nationalities and appreciation, interpretation, and involvement with aspects of *The Lord of the Rings: Return of The King* (2003). Whereas Cohen et al. (2017, pp. 506 – 507) researched whether similarities between fictional characters and the audience would create increased identification with said characters. However, exploration on whether research has been before on audience reception of characters in the *Star Wars* franchise garnered scarce results. For example, Proctor (2013, p. 198) analyzed *Star Wars* fans' reactions to the news of Disney acquiring Lucasfilm and Pett (2016, p. 152) explored audiences' reactions to immersive *Star Wars* experiences like film screenings and exhibitions. Additionally, Hall (2019, p. 88) investigated the concepts of identification and parasocial relationships with characters from *Episode VII – The Force Awakens* (2015) by examining audience responses to the film. In the little research that was found on the topic of audience reception in relation to *Star Wars* and its characters, Reysen et al. (2023, p. 6) recommend future research to include characters from all three trilogies to gain more insights on the topic. This is interesting, since *Star Wars* has become a franchise that is passed down from generation to generation (Cotroneo, 2022; Reysen et al., 2023). As previously mentioned, generations grow up with a certain trilogy and set of characters that are featured and seem to not enjoy films and characters that come after that trilogy. These generational differences could be worth exploring to fill this gap in academic literature. In addition, research on this topic could provide insights and inform other franchises that span multiple decades and attempt to balance legacy and new characters, such as *Jurassic* and *Star Trek*. This is especially relevant nowadays because Hollywood is focusing on already established intellectual property (IP) and franchises to keep audiences engaged through nostalgia but also introduce new generations to these IPs and franchises (Haasch, 2024).

Therefore, this research proposes the following research question: *To what extent does age have an effect on character appreciation with characters from the Star Wars film franchise?* This thesis shall explore different theoretical perspectives regarding concepts such as hedonic and eudaimonic entertainment and character appreciation to create a base of concepts. These concepts will then be made measurable through an online questionnaire that shall be distributed amongst different generations of *Star Wars* fans to find a compelling answer to this research question.

2. Theoretical Framework

This chapter shall introduce and define multiple concepts that will inform and guide this research and its analyses. Some of these concepts include entertainment (2.1), hedonic and eudaimonic entertainment (2.2), and identification and appreciation (2.3). Finally, the generational nature of the *Star Wars* franchise will be explored (2.4). Based on already established literature and research, hypotheses will be formulated throughout this chapter.

2.1 Defining entertainment

McKee et al. (2014, p. 108) exemplify the importance of the cultural and creative industries on a global scale. In 2003, these industries were worth €654 billion and employed over 5.6 million people in Europe (McKee et al., 2014, p. 108). Today, the cultural and creative industries are estimated to be worth $985 billion and a growth of 40% by 2030 is expected (Bogachev, 2023). A big subsector of the creative industries are the entertainment industries and their productions. Besides the economic value of the creative industries, entertainment can be quite influential on a cultural level as well. The entertainment industry and its products communicate identities and values that become a part of people's cultures and also allow for discussion amongst audiences (McKee et al., 2014, p. 109). This discussion amongst audiences is also reflected through the participatory nature of entertainment and media products that is highlighted by Deuze (2007, p. 247). In addition, Altheide (2011, p. 10) argues that mass media and entertainment can provide access to much diverse content in the entertainment space. This diverse content can create new meanings for audiences to communicate with each other (Altheide, 2011, p. 16). These new meanings for communication amongst audience members can make them feel more connected and engaged with the content (Deuze, 2007, pp. 246 – 247). Furthermore, Livingstone (2015, p. 442) mentions how media has the power to shape culture, since media audiences are able to form meanings from the media they consume. All entertainment products are voluntarily enjoyed by audiences from many different cultures, which can result in defining their identity and personal values (McKee et al., 2014, p. 109). Which can further strengthen the connection to and engagement with the content (Deuze, 2007, pp. 246 – 247; Livingstone, 2015, p. 442).

So, if entertainment products have become an intrinsic part of people's lives, it is important to define entertainment. McKee et al. (2014, p. 117) addresses the importance of the audience in the definition of entertainment. Entertainment is centred around the audience as the entertainment industry provides products audiences would want to consume (McKee

et al., p. 117). This definition is based on three domains: business, academia, and consumption (McKee et al., 2014, p. 117). Firstly, business is of significance for entertainment because the success of a product is dependent on the audience's interest in it (McKee et al., 2014, p. 110). This is especially true for the film industry, which is often characterized by the notion that 'nobody knows anything' since filmmakers, studios, and audiences cannot really predict what films eventually become successful (Chen, 2024, p. 165). This 'nobody knows principle' is also illustrated by Bielby and Bielby (1994, p. 1289). They mention how media institutions, such as film studios, have to make decisions about projects and productions for which there are no universal standards to predict its success (Bielby & Bielby, 1994, p. 1290). For example, a casting director can distinguish good and bad acting but there is no prediction if audiences and critics will accept the film or series (Bielby & Bielby, 1994, p. 1290).

Secondly, previous research on the definition of entertainment established the significance of academia (McKee et al., 2014, p. 115). For example, some definitions of entertainment focus on audiences' perceptions of entertainment's function, whereas other definitions focus on the emotional responses entertainment can illicit in audiences (McKee et al., 2014, p. 116).

Thirdly, consumption is important because entertainment is able to turn enjoyment into a product audiences can consume and purchase (McKee et al., 2014, p. 113). In particular, audiences value entertainment through an 'aesthetic system', which McKee et al. (2014, p. 112) define as certain criteria set by audiences to judge cultural products' values. Throughout Hollywood's history, the aesthetic system of entertainment is the most effective when it values story, speed, fun, and emotion (McKee et al., 2014, p. 114). However, if enjoyment is turned into a product, how do audiences experience this feeling?

2.2 The enjoyment and meaning of entertainment

As McKee et al. (2014, p. 117) formulate a view on entertainment that is material, yet, entertainment more often is viewed as an experience by the audiences (Vorderer et al., 2004, p. 390). Vorderer et al. (2004, p. 390) explain that because audiences view entertainment as an experience, entertainment is often linked to positive feelings such as pleasure, delight, and enjoyment. Although Vorderer et al. (2004, p. 391) also acknowledge the notion that these feelings seem to be multifaceted when audiences experience entertainment. Entertainment seems to provide audiences more complex and dynamic feelings beyond just pleasure (Vorderer et al., 2004, p. 391). Some examples of audiences

experiencing these complex and dynamic feelings is achieved through the concepts of presence and escapism. Firstly, presence occurs when audiences feel like they are transported to and interact with the fictional worlds and characters of the entertainment they experience (Vorderer et al., 2004, p. 392). Secondly, escapism occurs when entertainment can provide a way for audiences to escape their own personal lives and world (Vorderer et al., 2004, p. 392). Even though that is just a momentary distraction.

This notion that entertainment experiences can be multifaceted for audiences is further explored through the concepts of hedonic and eudaimonic entertainment. These are two categories that explain audiences' entertainment gratifications and Oliver and Raney (2011, p. 985) clarify that audiences consume media for both hedonic and eudaimonic motivations. Hedonic entertainment refers to a more positive valanced gratification for audiences seeking and consuming entertainment media for their enjoyment and amusement (Oliver & Raney, 2011, p. 985; Vogel & Krakowiak, 2016, p.55). For example, enjoying the banter between C-3PO and R2-D2 in *Episode IV – A New Hope* (1977). In previous entertainment research not much attention was paid to alternative and contradicting motivations besides hedonic motivations (Oliver & Raney, 2011, p. 987). Oliver & Raney (2011, p. 987) exemplify this observation through mentioning the potential overlooking of other feelings that audiences might experience from so called 'tearjerker' and 'sad' films. Another genre that exemplifies the limitations of hedonic motivations are horror films. Horror films tend to induce emotions of fear and disgust, but at the same time that is what audiences enjoy about horror films (Strohl, 2012, p. 203). Even though people might be opposed to feelings of pain, fear, and disgust, they seem to get enjoyment and pleasure out of it (Strohl, 2012, p. 203). This paradoxical nature of getting enjoyment out of pain is contradictory to the principles of hedonic entertainment and its positive valence (Oliver & Raney, 2011, p. 987; Strohl, 2012, p. 203). Therefore, it can be said that entertainment contains many other portrayals of human emotions and experiences that go beyond the dimensions of hedonic entertainment (Oliver & Raney, 2011, p. 987).

Oliver and Raney (2011, p. 987) introduce the concept of eudaimonic entertainment to go beyond the dimensions of hedonic entertainment. Eudaimonic entertainment refers to audiences seeking and consuming entertainment media to extract meaning out of it and explore the true meaning and purpose of life (Oliver & Raney, 2011, p. 985; Vogel & Krakowiak, 2016, p. 55). For example, audiences trying to comprehend Luke Skywalker's changed philosophy on the Jedi in *Episode VIII – The Last Jedi* (2017) or why Darth Vader let go of the dark side of the Force in *Episode VI – Return of the Jedi* (1983). The concept of

eudaimonic entertainment allows for audience motivations to go beyond just pleasure and adds meaningfulness as a driver for selecting entertainment (Oliver & Raney, 2011, p. 988). To expand the concept of eudaimonic entertainment further, research conducted by Ott et al. (2021, p. 726) is insightful. Ott et al. (2021, p. 726) flesh out audiences' reactions to eudaimonic narratives in entertainment and expand the concept of eudaimonic entertainment. Ott et al. (2021, p. 726) formulate three new ideas of audience's understanding of eudaimonic entertainment: acceptance of the human condition, audiences' self-report, and emotional range. Firstly, acceptance of the human condition occurs when film can help audiences to accept challenges in life. Secondly, audiences' self-report is about how much audiences believe a film can impact their own understanding of life's complications. Finally, emotional range encompasses the span of emotions that audiences experience while watching a film (Ott et al., 2021, p. 728). Their results indicate that eudaimonic entertainment does indeed help audiences to make sense of and accept life's challenges (Ott et al., 2021, p. 740). Therefore, by following the results from Ott et al. (2021), it can be assumed that eudaimonic entertainment could help audiences cope with their own difficulties in life (Ott et al, 2021).

As audiences go through life as they age, grow up, and experience life's challenges, what kind of impact would that have on their motivations of entertainment consumptions? Oliver and Raney (2011, p. 985) conducted several experiments to increase the conceptualization of hedonic and eudaimonic entertainment motivations by audiences. One of these experiments focused on the analysis of hedonic and eudaimonic motivations on entertainment preferences like fun and meaningful (Oliver & Raney, 2011, p. 997). In addition, the experiment included participants with a wide age range from 18 to 86 years old (Oliver & Raney, 2011, p. 997). The results of the research indicated that as people age, they seem to be less interested in entertainment that fills hedonic needs and more interested in entertainment that fills eudaimonic needs (Oliver & Raney, 2011, p. 1000). These results are in line with previous research by Mares et al. (2008, p. 488). Mares et al. (2008, p. 505) results indicated that younger audiences would watch films to be entertained, whereas older audiences would watch films with more earnest and heartwarming elements. Thus, by following these results, it can be argued that as individuals age, they would gravitate more towards media that portrays the meaningful experiences life has to offer (Mares et al., 2008, pp. 488 – 505; Oliver & Raney, 2011, pp. 997 – 1000).

If these theories and concepts are related back to *Star Wars*, it can be argued that the *Star Wars* films cover both hedonic and eudaimonic elements. They contain elements like

death and tragedy, but the core of the narrative revolves around good overcoming evil which fans view as a source of hope (Richau, 2023). At the center of this narrative and the *Star Wars* films are the characters conveying these themes. There are the more fun and light-hearted characters, like C-3PO, Jar Jar Binks, and Chewbacca. But there are also more complex characters that go through many challenges that life can offer, such as Anakin Skywalker/Darth Vader and his struggle between being good and/or evil. Hence, if we follow Oliver and Raney (2011, pp. 997 – 1000), we could assume that older viewers of *Star Wars* enjoy the movies differently than younger viewers. For example, it could be interesting to explore whether younger people enjoy more 'fun' characters in the franchise and older people gravitate more towards characters that struggle throughout their life.

However, how can the older and younger viewers of *Star* Wars be categorized? This was done in the following way: the oldest *Star Wars* fans that grew up with the original trilogy were categorized as currently being 45 years old or older, as the original films came out between 1977 and 1983, which was 46 years ago. The first film of the prequels came out 25 years ago, so the *Star Wars* fans that grew up with that trilogy are categorized as currently being between 26 and 44 years old. The first film of the sequels came out 9 years ago, so *Star Wars* fans that grew up with this trilogy are categorized as currently being 25 years old or younger. Therefore, with these categorizations, the following hypotheses can be formulated:

H1a: Participants aged 25 and under will enjoy hedonic characters more than participants aged between 26 and 44.

H1b: Participants aged 25 and under will enjoy hedonic characters more than participants aged 45 and up.

H2a: Participants aged 45 and up will enjoy eudaimonic characters more than participants aged 25 and under.

H2b: Participants aged 45 and up will enjoy eudaimonic characters more than participants aged between 26 and 44.

H2c: Participants aged between 26 and 44 will enjoy eudaimonic characters more than participants aged 25 and under.

2.3 Audiences and fictional characters

As the previous section argued, if younger people were to enjoy different types of characters in comparison to older people, it would be fascinating to discover the potential reason that causes this discrepancy. A theory that is often mentioned and utilized in audience

reception research, and might be useful to explore this discrepancy, is 'Identification'. Cohen (2001, p. 261) defines identification as a process via which audiences are able to assume fictional characters' identity, perspective, and goal(s). There are four dimensions to identification that Cohen (2001, p. 256) highlights: emotional empathy, cognitive empathy, motivational empathy, and absorption.

The first dimension, emotional empathy, refers to audiences sharing the same feelings as the characters (Cohen, 2001, p. 256). For example, feeling just as happy as Luke Skywalker when he blew up the Death Star in *Episode IV – A New Hope* (1977) or feeling just as sad and hurt as Padmé Amidala as she discovers Anakin Skywalker's turn to the dark side of the Force in *Episode III – Revenge of the Sith* (2005).

The second dimension, cognitive empathy, refers to audiences putting themselves in the character's shoes and how audiences could understand the characters' behavior (Cohen, 2001, p. 256). For example, how well are audiences able to understand Anakin Skywalker's motivations to turn to the dark side in *Episode III – Revenge of the Sith* (2005) and then embrace the light side again in *Episode VI – Return of the Jedi* (1983).

The third dimension, motivational empathy, refers to the degree to which audiences can accept and share the goal(s) of the character (Cohen, 2001, p. 256). For example, how audiences are able to root for Rey to take down Palpatine and the Final Order in *Episode IX*.

Finally, the fourth dimension, absorption, refers to audiences temporarily losing their sense of self and imagine they are a part of the story (Cohen, 2001, p. 256). For example, audience members audibly gasping and feeling shocked as Darth Vader reveals himself to be Luke Skywalker's father in *Episode V – The Empire Strikes Back* (1980).

Whereas identification focuses on audiences' engagement with the content they are watching and consuming, eudaimonic entertainment focuses on audiences' extracting meaning out of the content (Cohen et al., 2001, p. 256; Oliver & Raney, 2011, p. 985). However, both concepts of identification and eudaimonic entertainment move entertainment media motivations and gratifications beyond audiences just consuming media for the sake of pleasure and enjoyment.

Another concept by Cohen et al. (2017, p. 509) explores the concept of identification further, the similarity-identification hypothesis. This hypothesis predicts that similarity between audience members and characters can increase identification with said characters (Cohen et al., p. 509). The concepts of hedonic and eudaimonic entertainment and identification can be linked together. For example, if audiences consume content for their personal enjoyment (hedonic entertainment), they might feel more connected to characters

that experiences feelings of joy as well (emotional empathy dimension of identification). In addition, the similarity-identification hypothesis would then predict that because of the similar feelings of joy between the audience and the character, this identification increases. Therefore, if younger audiences would be more interested in hedonic entertainment, they might be able to identify more to the light-hearted and joyful characters (Cohen, 2001; Cohen et al., 2017; Mares et al., 2008). Whereas older audiences could enjoy eudaimonic entertainment more because of their desire for more meaningful and challenging entertainment, they might be able to identify more with characters that go through challenging life events (Cohen, 2001; Cohen et al., 2017; Mares et al., 2008).

Besides identification, there is another concept that furthers the scope of audience reception and media entertainment gratification (Oliver & Bartsch, 2011, p. 30). This is the concept of appreciation that has been introduced by Oliver and Bartsch (2010, p. 57). Oliver and Bartsch (2010, p. 76) define appreciation as a state where audience members perceive deeper meanings, are being moved by the entertainment they consume, and feel motivated to explain their thoughts and feelings on the media they have experienced. Whereas enjoyment evokes the positive reactions entertainment elicits, appreciation is suited for media content that makes audiences invoke complex feelings in themselves (Oliver & Bartsch, 2010, p. 59). Consequently, these deeper feelings that are provoked create a stronger and more lasting impression (Oliver & Bartsch, 2010, p. 59). In addition, enjoyment is more connected to hedonic gratifications like fun and amusement whereas appreciation is more associated to meaningful experiences in entertainment like eudaimonic gratifications (Oliver & Bartsch, 2011, p. 31). Oliver and Bartsch (2010, p. 65) argue that audiences are attracted to a diverse spectrum of gratifying film experiences and they distinguish the following four dimensions: fun, suspense, moving/thought-provoking, and lasting impression. While fun and suspense are associated with the enjoyment and hedonic gratifications of entertainment, moving/thought-provoking and lasting impression are linked to the concept of appreciation, which is why these are the two dimensions that will inform this research. The moving/thought-provoking dimension relates to films that focus on the narrative and a more serious plot (Oliver & Bartsch, 2010, p. 66). The lasting impression dimension relates to audiences gaining a enduring impression of a film because they felt joy or were moved by it (Oliver & Bartsch, 2010, pp. 66). Interestingly, Oliver and Bartsch also found that appreciation is not tied to a specific genre of film, as lighter and/or action films were also found to be appreciated by audiences (Oliver & Bartsch, 2010, p. 76). Therefore, they suggest that some forms of entertainment might be able to garner both enjoyment and

appreciation for audiences, such as an engaging and meaningful film (Oliver & Bartsch, 2011, p. 31). But some entertainment, such as a fun but shallow film, could also garner both appreciation and enjoyment from audiences (Oliver & Bartsch, 2011, p. 31). In addition, Ferran (2018, p. 205) argues that audiences would only feel appreciation for certain aspects of fictional entertainment if they are in the appropriate emotional state for it. Fascinatingly, this seems to be more in line with the similarity-identification hypothesis by Cohen et al. (2017) since audiences could then relate to the emotional state the characters seem to be in.

The characters in the *Star Wars* films go through different, complex emotions throughout their various appearances in the franchise and audiences could appreciate these characters more or less because of this. For example, do audiences appreciate the clumsiness of Jar Jar Binks or would they be more appreciative of the stoic attitude of Obi-wan Kenobi? As Oliver & Bartsch (2010, p. 59) argue that appreciation can invoke stronger and more complex feelings about characters within audiences and consequently, these deeper feelings can create a stronger and more lasting impression of said characters. For example, perhaps Chewbacca does not create a more lasting impression in audiences because he is not very complex, whereas someone like Anakin Skywalker is the opposite and would create a more lasting impression in audiences. However, perhaps age is also a factor in appreciation, especially because of the notion that older audiences would enjoy eudaimonic characters more than younger audiences and therefore would have a more lasting impression of these characters (Cohen, 2001; Cohen et al., 2017; Mares et al., 2008; Oliver & Bartsch, 2010, p. 59).

2.4 The generational aspect of Star Wars

Star Wars has been around for more than 40 years now, which means that multiple generations of audiences have gotten to experience various additions of films and characters to the franchise, it would be interesting to discover whether the long-running nature of the *Star Wars* franchise has impacted their appreciation towards characters from different eras within the franchise.

As stated in the introduction, the *Star Wars* franchise consists of multiple films that have been added to the franchise over the course of three distinct periods of time. The first three original films (original trilogy) were released in the late 1970s and early 1980s. Then, in the late 1990s and the early 2000s saw the release of the three prequel films (prequel trilogy). Finally, the three sequels (sequel trilogy) were released during the 2010s. The sequel trilogy can be classed as requels, which is a combination of reboots and sequels

together (Loock, 2020, p.174). These requels drive the franchise forward in a nostalgia-driven way, since already established and beloved characters return together with the same narrative and aesthetic elements (Loock, 2020, p. 174). Some beloved characters (portrayed by their original actors) also returned in the sequel trilogy, such as Luke Skywalker (played by Mark Hamill), Leia Organa (played by Carrie Fisher), Han Solo (played by Harrison Ford), and C-3PO (played by Anthony Daniels) in *Episode VII – The Force Awakens* (2015). Different generations of audiences can be bound together when franchises bring back old characters and introduce new characters, because older and familiar characters' stories can continue while introducing new ones at the same time (Loock, 2020, p. 177). Such as, the introduction of Rey, Finn, and Poe Dameron in *Episode VII – The Force Awakens (2015)*. Fans' opinions on older characters and films might also be influenced by nostalgia, as with these requels older fans watch these films through the lens of their own memory (Golding, 2021, p. 858). Therefore, certain new characters might not meet fans' standards on what role they are supposed to fill in the story.

Characters from the original trilogy, like Luke Skywalker, Han Solo, Leia Organa, Darth Vader, and Chewbacca, have been a popular aspect of popular culture for over forty years since they were first introduced (Hall, 2019, p. 89). However, older audiences might be more partial to liking this specific set of characters because they left a big impression on them since they were first introduced to them all those years ago. Interestingly, the prequel and sequel trilogy were both met with a lot of controversy from fans (Cotroneo, 2022; Reysen et al., 2023, p. 2). Audiences were also disappointed by some of the characters, such as Anakin Skywalker and Jar Jar Binks from the prequels and Rey from the sequels. However, what is the difference between the appreciation and reception of the original *Star Wars* characters and the newer ones in the prequels and sequels? The notion that older audiences might be more appreciative of these older characters could also be linked to that sense of nostalgia that audiences have for characters (that are featured in the trilogy) that they have grown up with as Hall (2019, p. 89) argues. Therefore, the following hypotheses can be formulated:

H3a: Participants aged 45 and up will appreciate original trilogy characters more than participants aged 25 and under for the moving/thought-provoking dimension.

H3b: Participants aged 45 and up will appreciate original trilogy characters more than participants aged between 26 and 44 for the moving/thought-provoking dimension.

H4a: Participants aged between 26 and 44 will appreciate prequel trilogy characters more than participants aged 25 and under for the moving/thought-provoking dimension.

H4b: Participants aged between 26 and 44 will appreciate prequel trilogy characters more than participants aged 45 and up for the moving/thought-provoking dimension.

H5a: Participants aged 25 and under will appreciate sequel trilogy characters more than participants aged between 26 and 44 for the moving/thought-provoking dimension.

H5b: Participants aged 25 and under will appreciate sequel trilogy characters more than participants aged 45 and up for the moving/thought-provoking dimension.

H6a: Participants aged 45 and up will appreciate original trilogy characters more than participants aged 25 and under for the lasting impression dimension.

H6b: Participants aged 45 and up will appreciate original trilogy characters more than participants aged between 26 and 44 for the lasting impression dimension.

H7a: Participants aged between 26 and 44 will appreciate prequel trilogy characters more than participants aged 25 and under for the lasting impression dimension.

H7b: Participants aged between 26 and 44 will appreciate prequel trilogy characters more than participants aged 45 and up for the lasting impression dimension.

H8a: Participants aged 25 and under will appreciate sequel trilogy characters more than participants aged between 26 and 44 for the lasting impression dimension.

H8b: Participants aged 25 and under will appreciate sequel trilogy characters more than participants aged 45 and up for the lasting impression dimension.

3. Method

This chapter will present the research design of the research and how it was conducted. The choice of method will be explained (3.1), followed by some brief information about a pretest (3.2). After that, the sampling method (3.3) and operationalization (3.4) will be outlined. Additionally, the procedure and flow of the questionnaire will be highlighted (3.5). Finally, the validity and reliability (3.6) of the research shall be touched upon and the chapter will conclude with what kind of data analysis (3.7) has been utilized for further analysis.

3.1 Choice of method

This research aims to answer the following research question: *To what extent does age have an effect on character appreciation with characters from the Star Wars film franchise?* To find an answer to this question, a quantitative analysis paired with a questionnaire to collect the data was utilized to conduct this research. Babbie (2014, p. 423) describes quantitative analysis as a means to explain and describe certain phenomena through a numerical means and the manipulation of observations. A quantitative analysis was deemed appropriate because it allows for a larger sample size and more data to be analyzed in comparison to qualitative research. Because this research wants to measure whether age has an effect, a quantitative analysis seemed more appropriate as measuring concepts is not possible through qualitative analysis. As Babbie (2014, p. 425) argues quantitative analysis is able to generalize research findings when there is a large sample size, something that cannot be achieved as easily through a qualitative approach. To collect the data to analyze through this method, an online questionnaire was published and distributed to find a potential causal relationship between the dependent and independent variables. For this research, the dependent variable (DV) was character appreciation and the independent variable (IV) was age. As outlined by Matthews and Ross (2010, pp. 204 – 205), some advantages of using a questionnaire include the gathering of factual data and that data is gathered from a range of participants in a standard format. This is especially beneficial to this research because it aims to gather data from participants with a wide age range. Moreover, this type of research allows to determine if there is a causal relationship between the DV and the IV (Babbie, 2014, p. 369). Which consequently, attempts to explore the effect of the IV on the DV (Babbie, 2014, p. 370). In addition, research utilizing a questionnaire also helps to garner a large sample of participants (Babbie, 2014, p. 370). This is in particular interesting for this research because there is a larger pool of participants from

different age groups to discover potential trends in the data. Which would not be possible through qualitative research due to the scope of the research.

3.2 Pretest

Before publishing the questionnaire, a small pretest with 10 participants was conducted. This was done to as a preliminary check for any potential errors the researcher might have missed themselves. Participants were asked to check for any potential spelling errors and if the questionnaire was working correctly. This was especially important because this questionnaire utilized a randomizer and a skip logic option for some of the questions. In addition, participants were asked to inform the researcher which *Star Wars* character they had gotten to see if there was a somewhat equal distribution between the participants and the characters they were assigned by the randomizer.

After the pretest was conducted, it was concluded that the randomizer and skip logic options worked properly and any spelling errors that were noticed were fixed by the researcher. The questionnaire was now ready to be published and distributed.

3.3 Sampling

To obtain as many participants as possible for this questionnaire to adequately answer the research question and gain as many participants per age group, the purposive sampling method was applied. Babbie (2014) defines purposive sampling as non-probability sampling method where participants are selected based on the preferred characteristics of the unit of analysis (Babbie, 2014). Purposive sampling was chosen because the study is focused on the primary characters in the Star Wars Franchise, hence, it is vital that participants are familiar with the franchise. Additionally, the units of analysis that were chosen for this research were *Star Wars* fans, since they would be most familiar with the characters and their stories. To reach the desired units of analysis for this research, the online questionnaire was distributed on social media platforms Reddit and Tumblr. Reddit and Tumblr were chosen because there are many pages, communities, and bloggers that are all about the *Star Wars* franchise on these platforms. Facebook was also considered as a platform to distribute this questionnaire, because there are many *Star Wars* fan groups and communities on that platform. However, it was difficult to distribute the questionnaire in these fan groups and communities because sharing a questionnaire for research did not follow to the guidelines of these groups and communities. Therefore, it was decided to not utilize Facebook as a platform for this research. For Reddit, the questionnaire was posted on the following forums

r/SkywalkerSaga, r/StarWarsBlogs, r/saltierthancrait, r/PrequelMemes, r/prequelappreciation, r/disneymagickingdoms, r/saltierthankrayt, and r/StarWarsSandcrawler. For Tumblr, the questionnaire was posted on a blog with *Star Wars* related hashtags so fans might see it when scrolling on the platform. These hashtags included #starwars, #starwarsfandom, #starwarsfans, and #starwarsresearch.

The information that was attached to the link included some general information of the questionnaire, the inspiration behind it, and an invitation to all *Star Wars* to participate. There was an emphasis on the amount of time it would take participants to fill out the questionnaire, the minimum age requirements, expressing gratitude for participating and the confidentiality of the data. This information was included in the introduction to give participants more context as to what they would be getting into and how their data would be used. There was an emphasis on the minimum age to participate being 18 years old. This was of importance because it is unethical to gather data from minors without consent from the parents or guardians.

Furthermore, there was also a request that participants were free to share the questionnaire with their friends, family, or older generations who introduced them to the franchise. This was done to also reach fans who are not present on these social media platforms and increase the sample size.

3.4 Operationalization

This subsection will outline the operationalization of the research. Firstly, it will present how the concepts utilized in this research have been made measurable. These include *Star Wars* knowledge (3.4.1), hedonic and eudaimonic character preferences (3.4.2) and character appreciation (3.4.3). Secondly, it will present how the demographic information of the participants (3.4.4) was gathered and how a control question was utilized in the questionnaire (3.4.5). Finally, it will present the *Star Wars* characters (3.4.6) that participants would encounter in the questionnaire and how these characters were distributed amongst the different age groups.

3.4.1 Star Wars knowledge

To make sure that participants were aware that they needed to be familiar with the characters from *Star Wars* Episodes 1-9, a filtering question was presented to them. The question asked whether they were familiar with the main characters that appear throughout Episodes 1-9. There was also a picture included with all the nine movie posters for some

more clarity and a quick overview of which movies this included (see Appendix A for the stimulus materials). This was a multiple choice question with two answer options: yes and no. If they answered yes, they were taken to the rest of the survey. If they answered no, they were taken to the end of the questionnaire and the thank you message.

3.4.2 Hedonic and eudaimonic character preferences

To measure whether participants were more interested in hedonic or eudaimonic characters, adapted versions of two measurement scales by Oliver and Raney (2011, p. 992) were utilized. The original scales were about movies but to fit this research, the items were modified to be about characters instead. For example, *movies that make me laugh are among my favorites* was changed to *characters that make me laugh are among my favorites*. These concepts were measured on a 7-point Likert scale with six items each for both hedonic and eudaimonic characters. The answer options from the scale ranged from strongly disagree to strongly agree. The original scale reported reliability score of $\alpha = .81$ and $\alpha = .86$ for hedonic and eudaimonic respectively (Oliver & Raney, 2011, p. 992).

After conducting a reliability analysis with the final data set of this study, the adapted scales reported reliability scores of $\alpha = .77$ and $\alpha = .87$ for hedonic and eudaimonic characters respectively (see Appendix E for the SPSS output). An overview of these results can be found in Table 3.4.1.2 below. Privitera (2015, p. 297) considers a Cronbach's alpha of $\alpha > .70$ to be reliable. Therefore, these scales are reliable, have good internal consistency, and properly measure hedonic and eudaimonic character preferences. To further analyze the data, the scale items were combined into the following variables: hedonic total and eudaimonic total.

Table 3.4.2 Hedonic and eudaimonic preferences measurement scales

Variable	Example	Likert Scale	Cronbach's alpha (original)	Cronbach's alpha (this study)	Reference
Hedonic characters	Characters that make me laugh are among my	Strongly disagree – strongly agree (1-7)	6 items; α = .81	6 items; α = .77	Oliver & Raney (2011)

	favorites				
Eudaimonic characters	I like characters that focus on meaningful human conditions	Strongly disagree – strongly agree (1-7)	6 items; α = .86	6 items; α = .87	Oliver & Raney (2011)

3.4.2.1 Factor analysis hedonic and eudaimonic character preferences

The scales to measure whether audiences prefer hedonic and eudaimonic characters was adapted from Oliver and Raney's (2011, p. 992) scales about hedonic and eudaimonic film preferences. Therefore, it was deemed necessary to confirm that two factors were indeed measured correctly through an factor analysis (see Appendix D for the SPSS output).

The twelve 7-point Likert-scale based items were entered into an exploratory factor analysis using a Principal Components extraction with Direct Oblimin rotation based on fixed numbers to extract (= 2.00), KMO = .84, $\chi2$ (N = 2299, 66) = 9911.89, p < .001. The resultant model explained 54.5% of the variance for how much audiences prefer hedonic and eudaimonic characters. The factor loadings of the 10 individual items can be found in Table 3.4.1.2.1. The two factors that were found through the factor analysis were:

Hedonic character preferences. Six items were included in the first factor about how much audiences prefer hedonic types of characters, such as "For me, the best characters are the ones that are entertaining".

Eudaimonic character preferences. Six items were included in the second factor about how t how much audiences prefer eudaimonic types of characters, such as "I like characters that challenge my way of seeing the world."

Table 3.4.2.1 Factor loadings, explained variance and reliability of the two factors found for the Scale 'Parasocial relationships' (N = 2299)

	Eudaimonic character preferences	Hedonic character preferences
I like characters that make me more reflective.	.85	

My favorite kinds of characters are ones that make me think.	.81	
I like characters that focus on meaningful human conditions.	.79	
I like characters that have profound meanings or messages to convey.	.78	
I am very moved by characters that are about the search for greater understanding in life.	.76	
I like characters that challenge my way of seeing the world.	.73	
Characters that make me laugh are among my favorites.		.77
I find that even simple characters can be enjoyable as long as they are fun.		.73
I like characters that may be considered "silly" or "shallow" if they can make me laugh and have a good time.		.72
For me, the best characters are ones that are entertaining.		.66
My favorite kinds of characters are happy and positive.		.61
It's important to me that I have fun when watching a character.		.60
R^2	.31	.54
Cronbach's alpha	.87	.77

3.4.3 Character appreciation

To measure character appreciation, an adapted version of the scale by Oliver and Bartsch (2010, p. 63) was utilized. The original scale was about movies, but was modified to fit this research about characters instead. For example, *I was moved by this movie* was

changed to *I was moved by Leia Organa*. In addition, the original scale by Oliver and Bartsch (2011, p. 63) was divided into four dimensions: fun, moving/thought-provoking, lasting impression, and suspense. This research follows the definition of character appreciation that conveys meaningfulness and lasting impressions on audiences, therefore only the items from the moving/thought-provoking and lasting impression were utilized. To ensure that this would not decrease the reliability of the scales, the original researchers were contacted to confirm this.

To measure character appreciation, fifteen *Star Wars* characters from the three trilogies were chosen for participants to share their opinions on through a scale by Oliver and Bartsch (2010, p. 63). The original scale consisted of two subscales with three items each measured on a 7-point Likert scale ranging from strongly disagree (1) to strongly agree (7) and reported a Cronbach's alpha of $\alpha = .85$ for the moving/though-provoking items and $\alpha = .88$ for the long-lasting impression items (Oliver & Bartsch, 2010, p. 63). This Cronbach's alpha is above $\alpha = .70$. Following Pallant's (2015, p. 297) arguments, this scale is reliable, has good internal consistency, and properly measures character appreciation.

The questionnaire was designed in a way that character appreciation was measured for every single character. In the questionnaire the scale was presented as one scale for character appreciation. However, the scale was split up into the two dimensions of moving/thought-provoking and lasting impression for further analyses. Several reliability analyses were conducted to make sure the scales were still reliable. After conducting the reliability analyses, all the scales reported a Cronbach's alpha of $\alpha > .70$ (see Appendix C for the full results of the analyses and see Appendix E for the full SPSS output). Privitera (2015, p. 297) considers a Cronbach's alpha of $\alpha > .70$ to be reliable. Therefore, these scales are reliable, have good internal consistency, and properly measure character appreciation. To further analyze the data, the scale items were combined into the following variables: character appreciation (moving/thought-provoking) original trilogy, character appreciation (moving/thought-provoking) prequel trilogy, character appreciation (moving/thought-provoking) sequel trilogy, character appreciation (lasting impression) original trilogy, character appreciation (lasting impression) prequel trilogy, and character appreciation (lasting impression) sequel trilogy.

3.4.4 Demographics

Participants were asked to provide some of their demographics, such as age, gender, education, and nationality. This was done to gather more information and to give a more

accurate description about the participants in the sample (Hughes et al., 2016, p. 138). However, as age is the IV of this research, this one is important for further analysis of the data. Participants' age was asked through an open-ended question and participants could fill in their age themselves. Before analysing the data, participants were divided into age groups. These groups were based on the release dates of the *Star Wars* films. For example, the originals films came out between 1977 and 1983. This was 46 years ago and the original trilogy is rated for all ages in the US. Therefore, children from around 8 years could have potentially experienced these films in the theatre. Hence, the age group of original fans was categorized as 45 and up. This was also calculated the same way for the other two trilogies and the following age groups were categorized: between 26 and 44 years of age for the prequel trilogy and 25 and under years of age for the sequel trilogy.

3.4.5 Control question

To keep the participants attention through the end of the questionnaire, they were met with a brief attention check. Gummer et al. (2018, pp. 259) suggest that attention checks in survey can help to provide a measure for attentiveness of the participants. The attentiveness of the participants is important because distributing questionnaires online means there is not oversight of the researcher to help participants stay focused and attentive whilst filling out the questionnaire, so an attention check can help with this (Gummer et al., 2018, p. 239).

The attention check in this research was in the form of a multiple choice question with five answer options ranging from strongly disagree to strongly agree. Participants were asked to select the 'strongly agree' option to check if they were still paying attention. If participants selected any of the other options, their data was deleted from the data set and not used for further analysis.

3.4.6 Star Wars character options

There were several *Star Wars* characters featured in this questionnaire for participants to express their opinions on. To make the survey accessible and the characters comparable to each other, the character options featured mostly main characters from all the three trilogies. For example, the main trio of characters from the respective trilogies, the main villains, and characters used for comedic relief. Furthermore, every participant was presented with one character from each trilogy, so three characters in total. However, these characters were randomly assigned to minimize biases and the risk that participants would

only answer questions about their personal favorite characters because these would automatically garner positive results for character appreciation. Hence why a randomization option was chosen for this questionnaire. When participants were informed of which character they had to answer questions about, a picture of that character was also provided as a visual reference. These pictures can be found in Appendix A. The characters that were chosen and how they were distributed amongst the age groups can be found in Table 3.4.2 below.

Table 3.4.6 Crosstabulation *Star Wars* characters x age groups

	25 and under	Between 26 and 44	45 and up	Total
Luke Skywalker (original trilogy)	181	245	38	464
Han Solo (original trilogy)	192	230	36	458
Leia Organa (original trilogy)	212	201	38	451
Darth Vader (original trilogy)	193	232	40	465
Chewbacca (original trilogy)	185	246	30	461
Total (original trilogy)	963	1154	182	2299
Anakin Skywalker (prequel trilogy)	192	232	36	460
Obi-Wan Kenobi (prequel trilogy)	192	240	30	462
Padmé Amidala (prequel trilogy)	174	238	41	453
Sheev Palpatine (prequel trilogy)	191	237	34	462
Jar Jar Binks (prequel trilogy)	214	207	41	462

Total (prequel trilogy)	963	1154	182	2299
Rey (sequel trilogy)	179	245	42	466
Poe Dameron (sequel trilogy)	199	226	36	461
Finn (sequel trilogy)	189	237	32	458
Kylo Ren (sequel trilogy)	190	233	35	458
C-3PO(sequel trilogy)	206	213	37	456
Total (sequel trilogy)	963	1154	182	2299

3.5 Procedure

The full questionnaire can be found in Appendix B.

As participants opened up the questionnaire they were greeted with an introductory message and some background information about the research. This included a brief thank you for their interest in this research, a brief explanation of the reasoning behind the research, the purpose of the study and that participants must be 18 years or older to participate. In addition, the introduction included some information on what the questionnaire would entail, the average time to fill out the questionnaire, and information about the confidentiality and anonymity of the participants. For example, that there are no (in)correct answers, the data will remain anonymous and not be shared with any third parties, and if they no longer wish to participate in the research they are free to do so. After this they were presented the choice to agree or not with these terms. If they selected yes, they were redirected to the rest of the questionnaire. If they selected no, they would be taken to the end of the questionnaire and the thank you message.

To check whether participants were knowledgeable about the Star Wars characters from Episodes 1-9, they were asked if they were familiar with these characters. This also included a visual of all the main nine film posters which served as quick and visual reminder of the films included and a preview of some of the characters they might encounter in the questionnaire. If they selected no, they would be taken to the end of the questionnaire and

the thank you message. If they selected yes, they were redirected to the rest of the questionnaire. They were then presented to some statements about the three different trilogies and if they were fan of them. These statements were asked on a 7-point Likert scale ranging from strongly disagree to strongly agree.

After this, participants were presented questions to measure their opinions on hedonic and eudaimonic characters. They were on a 7-point Likert scale ranging from strongly disagree to strongly agree with six items each. These scales were originally developed and tested by Oliver and Raney (2011).

Following this, participants were presented with one out of 5 potential characters from the original trilogy. The options were Luke Skywalker, Han Solo, Leia Organa, Darth Vader, and Chewbacca. Which character they got was evenly randomized. They were presented with the name of the character in bold, which of their film appearances they had to keep in mind for the following questions, and a picture of the character in those films. After this, they had to answer some questions to measure their character appreciation for the character they had been gotten before. Character appreciation was measured on a 7-point Likert scale ranging from strongly disagree to strongly agree with six items. These scales were originally developed and tested by Oliver and Bartsch (2010). The exact same setup was utilized with the characters from the prequel trilogy and sequel trilogy.
The options for the prequel trilogy characters were Anakin Skywalker, Obi-Wan Kenobi, Padmé Amidala, Sheev Palpatine, and Jar Jar Binks. The options for the sequel trilogy characters were Rey, Poe Dameron, Finn, Kylo Ren, and C-3PO.

Then participants were met with a brief attention check. A brief multiple choice question with five answer options ranging from strongly disagree to strongly agree. They were asked to select strongly agree.

Finally, the participants were asked their demographics which included age, gender, education, and nationality. These were the final questions of the survey. After that, they were made aware that their response was successful, thanked for their participation and the time they spend on it, and the researchers' contact details in case they had any questions about the research.

3.6 Validity and reliability

Babbie (2014) defines validity as making sure the research measures what it is supposed to measure. Consequently, to ensure that the research is valid, the sampling criteria of being familiar with the *Star Wars* characters and making sure they were 18 years of age

were asked before the relevant data was collected in the questionnaire. So, participants were asked these questions. Another example of ensuring validity was through asking their age and how much of a fan they are of the different trilogies. Which helps to increase the face validity of the research (Babbie, 2014, p. 153). Furthermore, the internal validity of the research was increased through the randomization of the different *Star Wars* characters participants would get assigned to them. This allowed for more equality between the different participants and less biased answers (Babbie, 2014, p. 152).

In addition, the reliability of the research was also taken into account. Research has to be reliable so if the research is repeated, the measurements are consistent (Babbie, 2014, p. 148). This was ensured through reliability analysis of the scales that have been utilized and ensuring the scales' were previously applied and tested in other research (Babbie, 2014, p. 149). The scales in this research were previously reported to have a Cronbach's alpha of $\alpha > 0.70$, which is considered to be reliable (Privitera, 2015, p. 187).

3.7 Data analysis

The questionnaire stayed open for two weeks in total after enough responses were collected for the questionnaire, the data and results from Qualtrics were moved to SPSS to further analyze the data. The IV of this research (age) has more than one group. In addition, the DV (character appreciation) is a continuous variable. Therefore, Pallant (2016, pp. 247) recommends a one-way analysis of variance (ANOVA) to analyze the data. Multiple one-way ANOVAs were conducted to test the hypotheses.

4. Results

This chapter will present the results of the SPSS tests that were on the data that was collected through the online questionnaire. To get a sense of the participants that comprised this data set, the demographics (4.1) are highlighted. Furthermore, the main analyses (4.2) that were run in SPSS of the collected data are divided into hedonic character preferences (4.2.1), eudaimonic character preferences (4.2.2), character appreciation (moving/thought-provoking) per *Star Wars* trilogy (4.2.3), and character appreciation (lasting impression) per *Star Wars* trilogy (4.2.4). Lastly, a summary of the hypotheses (4.3) is presented as an overview.

4.1 Demographics

In total, Qualtrics reported 2926 responses to the online questionnaire. However, data cleaning was required for two reasons. First, some participants did not fully complete the questionnaire. Second, some participants did not choose the correct answer to the attention check (which indicates…). After the data cleaning was completed, the total number of respondents came to $N = 2299$ that were included in further analyses.

Firstly, in terms of age, the average age of the participants was 29.53 ($SD = 9.16$) and participants ranged from 18 years old to 70 years old. The participants were divided into three age groups that coincide with the release of the *Star Wars* trilogies: 25 years old and under (sequel trilogy), 26 to 44 years old (prequel trilogy), and 45 years old and above (original trilogy). The largest age group were the 26- to 44-year-olds that comprised 50.2% ($N = 1154$) of the data set. Furthermore, 41.9% ($N = 963$) of the data set comprised of 25 and under. Lastly, 7.9% ($N = 182$) of the data set comprised of 45 and up.

Secondly, in terms of gender, 43.6% ($N = 1002$) of the participants identified as female, 40.3% ($N = 927$) identified as male, 13.8% ($N = 317$) identified as non-binary/third gender, and 2.3% ($N = 53$) preferred not to disclose their identified gender.

Thirdly, in terms of the highest level of education completed, 36.5% ($N = 838$) of participants completed a bachelor's degree. This was followed by some college with 24.3% ($N = 558$), high school diploma with 16.4% ($N = 377$), and master's degree with 15.8% ($N = 364$).

Finally, in terms of nationality, most participants were from the United States of America with 60.1% ($N = 1382$) followed by the United Kingdom with 6.9% ($N = 158$) and Canada with 6.7% ($N = 154$).

The full SPSS output of these demographics can be found in Appendix F.

4.2 Main analysis

To compare the differences between age groups with hedonic/eudaimonic characters and character appreciation, multiple one-way ANOVA's were performed in SPSS. This section will present the results of these ANOVA's with the means and standard deviations for the age groups (IV) and the differences that were found between these age groups with several different DVs, which included hedonic characters (4.2.1), eudaimonic characters (4.2.2), character appreciation (moving/thought-provoking) (4.2.3), and character appreciation (lasting impression) (4.2.4).

4.2.1 Differences age (IV) and hedonic characters (DV)

The following paragraph will state the results of the one-way ANOVA that was run with age as the IV and hedonic characters as the DV (see Appendix G for the SPSS output). This ANOVA was conducted to discover if there is a difference in age groups and whether they enjoy hedonic characters.

An ANOVA was conducted with age groups as the IV and hedonic characters as the DV. ANOVA revealed a significant main effect for age groups on hedonic characters, $F(2, 2296) = 15.74$, $p < .001$, partial $\eta^2 = .01$. Tukey post-hoc comparisons revealed that participants that were aged 25 and under enjoy hedonic characters more ($M = 4.93$, $SD = .84$) than participants aged between 26 and 44 ($M = 4.72$, $SD = .89$), $p < .001$ (= H1a). In addition, participants that were aged 25 and under enjoy hedonic characters more ($M = 4.93$, $SD = .84$) than participants aged 45 and up ($M = 4.75$, $SD = .98$), $p = .031$ (= H1b). No other comparison reached significance.

4.2.2 Differences age (IV) and eudaimonic characters (DV)

The following paragraph will state the results of the one-way ANOVA that was run with age as the IV and eudaimonic characters as the DV (see Appendix G for the SPSS output). This ANOVA was conducted to discover if there is a difference in age groups and whether they enjoy eudaimonic characters.

An ANOVA was conducted with age groups as the IV and eudaimonic characters as the DV. ANOVA revealed a significant main effect for age groups on eudaimonic characters, $F(2, 2296) = 19.61$, $p < .001$, partial $\eta^2 = .02$. Tukey post-hoc comparisons revealed that participants that were aged 25 and under enjoy eudaimonic characters more (*M*

= 5.79, SD = .87) than participants aged between 26 and 44 (M = 5.59, SD = .87), $p < .001$. In addition, participants that were aged 25 and under enjoy eudaimonic characters more (M = 5.79, SD = .87) than participants aged 45 and up (M = 5.45, SD = .92), $p < .001$. No other comparison reached significance ($\neq$ H2a, H2b, H2c).

4.2.3 Differences age (IV) and character appreciation (moving/thought-provoking) (DV)

The following paragraph will state the results of the three one-way ANOVA's that were run with age as the IV and character appreciation with the moving/thought-provoking dimension as the DV (see Appendix G for the SPSS output). This ANOVA was conducted to discover if there is a difference in age groups and whether they appreciate characters that make them feel moved and provoke their thoughts.

Original trilogy An ANOVA was conducted with age groups as the IV and character appreciation (moving/thought-provoking) for the original trilogy as the DV. ANOVA revealed there was no significant main effect for age groups on character appreciation (moving/thought-provoking) for the original trilogy, $F(2, 2296) = 4.97$, $p = .007$, partial $\eta^2 = .00$. Tukey post-hoc comparisons revealed no significance for any comparisons ($\neq$ H3a, H3b).

Prequel trilogy An ANOVA was conducted with age groups as the IV and character appreciation (moving/thought-provoking) for the prequel trilogy as the DV. ANOVA revealed a significant main effect for age groups on character appreciation (moving/thought-provoking) for the prequel trilogy, $F(2, 2296) = 7.45$, $p < .001$, partial $\eta^2 = .01$. Tukey post-hoc comparisons revealed that participants aged between 26 and 44 appreciate prequel trilogy characters on a moving/thought-provoking dimension more (M = 4.70, SD = 1.71) than participants that were aged 45 and up (M = 4.31, SD = 1.75), $p = .015$ (= H4b). In addition, participants that were aged 25 and under appreciate prequel trilogy characters on a moving/thought-provoking dimension more (M = 4.84, SD = 1.77) than participants aged 45 and up (M = 4.31, SD = 1.75), $p < .001$. No other comparison reached significance ($\neq$ H4a).

Sequel trilogy An ANOVA was conducted with age groups as the IV and character appreciation (moving/thought-provoking) for the sequel trilogy as the DV. ANOVA revealed there was no significant main effect for age groups on character appreciation (moving/thought-provoking) for the sequel trilogy, $F(2, 2296) = 5.07$, $p = .006$, partial $\eta^2 = .00$. Tukey post-hoc comparisons revealed that participants that were aged 45 and up (M = 4.02, SD = 1.73) appreciate sequel trilogy characters on a moving/thought-provoking dimension more than participants that were aged between 26 and 44 (M = 3.61, SD = 1.75),

$p = .008$. No other comparison reached significance ($\neq$ H5a, H5b).

4.2.4 Differences age (IV) and character appreciation (lasting impression) (DV)

The following paragraph will state the results of the three one-way ANOVA's that were run with age as the IV and character appreciation with the lasting impression dimension as the DV (see Appendix G for the SPSS output). This ANOVA was conducted to discover if there is a difference in age groups and whether they appreciate characters that leave a long lasting impression on them.

Original trilogy An ANOVA was conducted with age groups as the IV and character appreciation (lasting impression) for the original trilogy as the DV. ANOVA revealed a significant main effect for age groups on character appreciation (lasting impression) for the original trilogy, $F(2, 2296) = 19.25$, $p < .001$, partial $\eta^2 = .02$. Tukey post-hoc comparisons revealed that participants that were aged 45 and up appreciate original trilogy characters that leave a long lasting impression more ($M = 6.36$, $SD = .78$) than participants aged 25 and under ($M = 5.88$, $SD = 1.22$), $p < .001$ (= H6a). In addition, participants that were aged between 26 and 44 appreciate original trilogy characters that leave a long lasting impression more ($M = 6.09$, $SD = 1.05$) than participants aged 25 and under ($M = 5.87$, $SD = 1.22$), $p < .001$. No other comparison reached significance ($\neq$ H6b).

Prequel trilogy An ANOVA was conducted with age groups as the IV and character appreciation (lasting impression) for the prequel trilogy as the DV. ANOVA revealed a significant main effect for age groups on character appreciation (lasting impression) for the prequel trilogy, $F(2, 2296) = 29.04$, $p < .001$, partial $\eta^2 = .03$. Tukey post-hoc comparisons revealed that participants that were aged between 26 and 44 appreciate prequel trilogy characters that leave a long lasting impression more ($M = 5.74$, $SD = 1.31$) than participants aged 45 and up ($M = 5.12$, $SD = 1.49$), $p < .001$ (= H7b). In addition, participants that were aged 25 and under appreciate prequel trilogy characters that leave a long lasting impression more ($M = 5.91$, $SD = 1.22$) than participants aged 45 and up ($M = 5.12$, $SD = 1.49$), $p < .001$. No other comparison reached significance ($\neq$ H7a).

Sequel trilogy An ANOVA was conducted with age groups as the IV and character appreciation (lasting impression) for the sequel trilogy as the DV. ANOVA revealed there was no significant main effect for age groups on character appreciation (lasting impression) for the sequel trilogy, $F(2, 2296) = .78$, $p = .457$, partial $\eta^2 = .00$. Tukey post-hoc comparisons revealed no significance for any comparisons ($\neq$ H8a, H8b).

4.3 Hypotheses summary

A full overview of which hypotheses were accepted and rejected after analysing the data can be found in Table 4.3 below.

Table 4.3 Hypotheses summary

	Hypotheses	Accepted or Rejected
H1a	Participants aged 25 and under will enjoy hedonic characters more than participants aged between 26 and 44.	Accepted
H1b	Participants aged 25 and under will enjoy hedonic characters more than participants aged 45 and up.	Accepted
H2a	Participants aged 45 and up will enjoy eudaimonic characters more than participants aged 25 and under.	Rejected
H2b	Participants aged 45 and up will enjoy eudaimonic characters more than participants aged between 26 and 44.	Rejected
H2c	Participants aged between 26 and 44 will enjoy eudaimonic characters more than participants aged 25 and under	Rejected
H3a	Participants aged 45 and up will appreciate original trilogy characters more than participants aged 25 and under for the moving/thought-provoking dimension.	Rejected
H3b	Participants aged 45 and up will appreciate original trilogy characters more than participants aged between 26 and 44 for the moving/thought-provoking dimension.	Rejected
H4a	Participants aged between 26 and 44 will appreciate prequel trilogy characters more than participants aged 25 and under for the moving/thought-provoking dimension.	Rejected
H4b	Participants aged between 26 and 44 will appreciate prequel trilogy characters more than	Accepted

	participants aged 45 and up for the moving/thought-provoking dimension.	
H5a	Participants aged 25 and under will appreciate sequel trilogy characters more than participants aged between 26 and 44 for the moving/thought-provoking dimension.	Rejected
H5b	Participants aged 25 and under will appreciate sequel trilogy characters more than participants aged 45 and up for the moving/thought-provoking dimension.	Rejected
H6a	Participants aged 45 and up will appreciate original trilogy characters more than participants aged 25 and under for the lasting impression dimension.	Accepted
H6b	Participants aged 45 and up will appreciate original trilogy characters more than participants aged between 26 and 44 for the lasting impression dimension.	Rejected
H7a	Participants aged between 26 and 44 will appreciate prequel trilogy characters more than participants aged 25 and under for the lasting impression dimension.	Rejected
H7b	Participants aged between 26 and 44 will appreciate prequel trilogy characters more than participants aged 45 and up for the lasting impression dimension.	Accepted
H8a	Participants aged 25 and under will appreciate sequel trilogy characters more than participants aged between 26 and 44 for the lasting impression dimension.	Rejected
H8b	Participants aged 25 and under will appreciate sequel trilogy characters more than participants aged 45 and up for the lasting impression dimension.	Rejected

5. Conclusion

This chapter will present the discussion section (5.1), limitations and suggestions for future research (5.2) and the final conclusion (5.3). The implications of the findings and what these mean will be discussed for both hedonic/eudaimonic characters and character appreciation (5.1). Following this, any limitations that this research had and how these can be improved in future research on this topic (5.2) will also be presented. Finally, the research question shall be answered and the research will be concluded (5.3).

5.1 Discussion

The aim of this research was to discover to what extent age could have had an effect on character appreciation with the characters that have appeared in the *Star Wars* film franchise. The research sought to explore how different generations of *Star Wars* fans would gravitate towards certain types of characters (hedonic/eudaimonic) and if this appreciation would be reflected in which set of characters they would appreciative of the most. As the *Star Wars* franchise has been around for over forty years now, the franchise has seen many characters being introduced over the course of these three trilogies. Due to *Star Wars'* longevity, several different generations of audiences experienced new films and characters added to the *Star Wars* franchise. Therefore, it was deemed interesting to discover if audiences from different generations would appreciate characters from various eras within the *Star Wars* franchise due to its long-running nature. The *Star Wars* films contain many similar elements, such as lightsaber battles, eccentric alien species and droids, and the battle between good and evil. Despite all these exciting elements, the characters drive the story forward in the *Star Wars* films. For example, Obi-Wan Kenobi sacrificing himself so Luke, Han, and Leia can escape the Death Star, or Anakin Skywalker and Padmé Amidala falling in love when they were not supposed to which leads to Anakin turning to the Dark Side. Both the exciting and more complex and thought-provoking elements were important to consider in the research, because they are both major elements of the *Star Wars* films. There were several concepts from previous research and literature that were utilized in the research. Firstly, hedonic and eudaimonic entertainment respectively explained the joyful and meaningful gratifications audiences get out of consuming entertainment media (Oliver & Raney, 2011, pp. 985 – 988). Previous research on the concepts of hedonic and eudaimonic entertainment suggested that younger audience members would be more likely to gravitate towards hedonic entertainment, and as audience members age they would be

more likely to gravitate towards more eudaimonic entertainment that evoke the complex emotions of life (Mares et al., 2008; Oliver & Raney, 2011). Secondly, the concept of character appreciation explained a state where audiences members perceive deeper meanings from the entertainment media they consume (Oliver & Bartsch, 2010, p. 76). Previous research on the topic of character appreciation indicated that audiences might be more appreciative of characters that they have grown up with due to the nostalgia they feel towards them, that they left them with a long lasting impression, and new characters not living up to audiences' interpretations of these characters and the role the characters is supposed to fill (Golding, 2021; Hall, 2019; Oliver & Bartsch, 2010). Built upon the findings of previous research, multiple hypotheses were formulated. The concepts were measured through existing scales within an online questionnaire that reached a significant number of participants ($N = 2299$). The participants spanned different generations. To analyze the data, the participants were split up into three age groups to achieve a better understanding of how these different generations would appreciate these *Star Wars* characters based on which trilogy was released when they were younger. Through the data that was collected from the online questionnaire, the hypotheses were tested.

 Firstly, audiences' hedonic character preferences were tested with two hypotheses which were both accepted. As expected, participants aged 25 and under enjoyed hedonic characters more than participants aged between 26 and 44 (H1a) and participants aged 45 and up (H1b). These findings are in line with previous research that stated that younger audiences would gravitate more towards characters that more light-hearted and fun in comparison to older audiences (Oliver & Raney, 2011, pp. 985 – 1000).

 Secondly, audiences' eudaimonic character preferences were tested with three hypotheses. It was predicted that participants aged 45 and up would enjoy eudaimonic characters than participants aged 25 and under (H2a) and participants aged between 26 and 44 (H2b). In addition, it was also expected that participants aged between 26 and 44 would enjoy eudaimonic characters more than participants aged under 25 (H2c). However, all of these hypotheses had to be rejected as none of them were had significant results from the ANOVA. This rejection is unexpected as previous research by Mares et al. (2008) and Oliver and Raney (2011) indicated older audiences' preferences for eudaimonic characters. Interestingly, the findings reported that participants aged 25 and under significantly enjoyed eudaimonic characters more than participants aged between 26 and 44 and participants aged 45 and up. This is the complete opposite of the prediction. However, why do younger audiences seem to enjoy eudaimonic characters more than older audiences? Perhaps that

answer might lie in the fact that people in this 25 and under-age group are trying to establish a unique identity for themselves (Daneels et al., 2020, p. 288). Daneels et al. (2020, p. 288) state that adolescents are questioning who they are, what makes them unique, and where they fit in society. Furthermore, adolescents also would like to discover their own purpose in life (Daneels et al., p. 288). Hency why audiences aged 25 and under might also prefer eudaimonic characters as these characters can represent the meaningfulness of life that are also seeking during this time in their lives.

Thirdly, audiences' character appreciation was tested amongst two dimensions: moving/thought-provoking and lasting impression. For the moving/thought-provoking dimension of character appreciation, six hypotheses were tested in total. Out of these six hypotheses, only one was accepted. Participants aged between 26 and 44 appreciated moving/thought-provoking prequel trilogy characters more than participants aged 45 and up (H4b). All the other hypotheses reached no significance, and therefore had to be rejected (H3a, H3b, H4a, H5a, H5b). But how did some of these other hypotheses not reach acceptance? This answer might lie in the notion some of the *Star Wars* characters that were chosen for this research are not as moving/thought-provoking as other characters that were included in this research. For example, Leia Organa vs. Chewbacca, Obi-Wan Kenobi vs. Jar Jar Binks, or Rey vs. C-3PO. Because these characters were all grouped together in the analyses, which might have impacted these results. Interestingly, for the original trilogy, no other comparisons between the three age groups reached significance, whereas for the other two trilogies they did. Perhaps the original trilogy characters are more universally loved by all *Star Wars* fans because these were the first movies and were not met with major controversies unlike the prequel and sequel trilogies. Therefore, there are no differences between the age groups in terms of character appreciation. For the prequel trilogy, it seems that the youngest age group (25 and under) appreciates prequel trilogy characters on a moving/thought-provoking dimension more than the oldest age group (45 and up). This discrepancy could be explained through the animated series *Star Wars: The Clone Wars* 2008 – 2020). This show featured many of the characters from the prequel trilogy and fleshed out their characters in new ways (Martinelli, 2020). As it began airing in 2008, it is possible this young age group was influenced by *Star Wars: The Clone Wars* and how characters like Anakin Skywalker, Padmé Amidala, Obi-Wan Kenobi, and even Jar Jar Binks were given more opportunities to develop and grown during this series in comparison to what was shown in the prequel films. This could have positively impacted their appreciation of these characters and allowed for this result to come up in the analysis.

Fascinatingly, the oldest age group (45 and up) appreciates sequel trilogy characters on a moving/thought-provoking dimension more than the middle age group (between 26 and 44). Perhaps this could be explained by social media usage. Many of the controversies and complaints about the characters in the sequel trilogy were discussed on social media (Abad-Santos & Wilkinson, 2019). Perhaps the older age group of 45 and up is not as aware of these controversies as they are following *Star Wars* news on social media as much as the younger age groups. Because of this unawareness of the controversies, they might have a more nuanced and unbiased opinion of these characters.

For the lasting impression dimension of character appreciation, six hypotheses were tested in total. Out of these six hypotheses, only two were accepted: participants aged 45 and up appreciated original trilogy characters that left them with a long lasting impression more than participants aged 25 and under (H6a) and participants aged between 26 and 44 appreciated prequel trilogy characters that left them with a long lasting impression more than participants aged 45 and up (H7b). All the other hypotheses reached no significance, and therefore had to be rejected (H6b, H7a, H8a, H8b). The accepted hypotheses (H4b, H6a, H7b) are all in line with the previously established theory in chapter 2 that fans would be more appreciative of characters from the trilogy that they are most familiar with/have grown up with in comparison to age groups that have grown up with another trilogy. However, there are some other interesting results that were found for the lasting impression dimension. For the original trilogy, participants from the middle age group (between 26 and 44) appreciate original trilogy characters on the lasting impression dimension more than the youngest age group (25 and under). This might be explained by the release of the special editions of the original trilogy in 1997 (Bergren, 2022). George Lucas released new and updated versions of his original trilogy of films with updated visual effects and new scenes (Bergren, 2022). The timing of these special editions could coincide with the middle age group's first *Star Wars* experience in a movie theatre. Perhaps this could have made a lasting impression on them, hence why the characters from the original trilogy left a more lasting impression on them in comparison to the youngest age group. For the prequel trilogy, the youngest age group (between 26 and 44) appreciates prequel trilogy characters on the lasting impression dimension more than the oldest age group (45 and up). This result is as similar and surprising like the character appreciation for the prequel trilogy characters on the moving/thought-provoking dimension. Again, this could be explained by the impact that *Star Wars: The Clone Wars* (2008 – 2020) might have had on the youngest age group. While the youngest age group grew up with this animated series, it could have created and enforced

a lasting impression of these prequel characters. Lastly, for the sequel trilogy, no comparison reached significance, which means that for none of the age groups the sequel trilogy characters left them with a lasting impression. But how come this is the case? Perhaps that answer lies in the notion that these characters were not as beloved by the fans and because they shared similarities with characters that came before them which could have made them unmemorable (Abad-Santos & Wilkinson, 2019; McFarland, 2016). And unlike for the prequel trilogy, many of the sequel characters have not yet returned in the *Star Wars* franchise to develop their stories further like *Star Wars: The Clone Wars* (2008 – 2019) did for the prequel characters.

5.2 Limitations and suggestions for future research

There have been several limitations in this research that will be highlighted in this section.

Firstly, even though the data set consisted of many participants, the age groups were not evenly distributed as the number of participants in the 45 and up age group was relatively low in comparison to the under 25 and between 26 and 44 age groups. This unbalanced distribution of the age groups might have influenced the internal validity of the research. Perhaps, alternative data collection methods should have been considered to gain more participants in the 45 and up age group as they might not spent much or any time on Reddit and/or Tumblr. An effort was made to also post the questionnaire in *Star Wars* Facebook groups, but these were rejected by the admins of these groups. Therefore, future research should strive for a better balance between age groups and seek out alternative methods of data collection to make sure all groups are well represented in the data set.

Secondly, due to the scope of the research, only nine *Star Wars* films (and the characters within those films) were chosen for this study. However, the *Star Wars* franchise consists of much more content than just films. Such as, television/streaming shows, books, and theme parks. Most characters that were chosen for this research have appeared in more than just these films and have had continuations of their stories across several different mediums. Participants were asked to only keep in mind the characters' appearances in the trilogy they were mostly featured in. However, it is possible that participants who were aware of the characters' appearances in other projects and mediums could have had a different view of the characters because of this. Which could have influenced their appreciation scores of the characters. Perhaps, future research could embrace the fact that characters' can grow and evolve in these long-running franchises and focus on whether

audiences would enjoy a character more or less after learning more about them in a streaming show for example.

Thirdly, the character appreciation scale by Oliver and Bartsch (2010) was adapted and combined the moving/thought-provoking and lasting impression dimensions in the online questionnaire. However, after collecting the data, a factor analysis was run in SPSS to check if the adapted scales indicated the two dimensions. However, the two dimensions were not recognized. To further analyze the data, the character appreciation scale was split up into two sub-scales. The factor analysis not working might have been due to the characters that were chosen for the questionnaire because the opinions on these characters might have been more similar than initially predicted. In addition, because the characters were randomized to the participants to avoid biases, the distribution of the number of participants that a certain character got was unbalanced which might have also impacted the factor analysis. Therefore, future research should consider conducting a small pre-test to decide which characters are suitable for further research and keep a close eye on how many participants each character has gotten after randomization.

Lastly, this research was done quantitatively, however it is possible that a qualitative research design might also work well for this research topic. Through interviews with audiences from different generations, more insights can be gained on participants' reasoning behind their appreciation for a certain character. What is the difference between Luke in *Episode IV – A New Hope* (1977) and Rey in *Episode VII – The Force Awakens* (2015) since they both come from a desert planet and wish they could change their lives and explore the galaxy? Therefore, it might be interesting to consider a qualitative approach of this research topic.

5.2 Conclusion

To summarise, in some instances there is a difference in age groups and which types of characters they enjoy and appreciate within the *Star Wars* franchise. This study has shown that younger audiences do enjoy hedonic characters more in comparison to older audiences. However, the notion that older audiences enjoy eudaimonic characters more than younger audiences was not found in this research, which contrasted with previously established theories. Furthermore, in some cases, this research found that characters can be more appreciated by audiences when those audiences have grown up with them as was predicted. However, some more surprising results were also found for character appreciation across the *Star Wars* franchise, which could be explained by other *Star Wars* content that helps to

develop the characters more and unawareness of controversies.

This research managed to shed more light on the effects of age on several aspects of character appreciation. However, to explore this topic further, more research should be conducted. In terms of societal relevance, other long-running franchises might gain some more insight as to what different generations think of newly introduced characters and how to utilize these insights into maintaining a franchise for many years.

As the trailer for *Episode I – The Phantom Menace* (1999) said: "Every generation has a legend…" (Travis, 2024). For many *Star Wars* fans, the legend in question might be different for each of them. For the oldest *Star Wars* fans Luke Skywalker might be definitive *Star Wars* character, the one that started it all. Whereas for the prequel generation that position might be filled by the one that brought balance to the Force, Anakin Skywalker. Perhaps when the children that are now growing up with the sequels become older, that legend might just be Rey, who became a powerful Jedi through the course of the sequels. Despite these generational differences though, it is quite nice to see that on May the Fourth (*Star Wars* Day) *Star Wars* fans of all ages can join together in a movie theatre to celebrate the franchise, everyone claps and cheers as the lights go out and they are about to be transported to "A long time ago, in a galaxy far, far away…"

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Appendix A – Questionnaire stimulus materials

Skywalker Saga movie posters
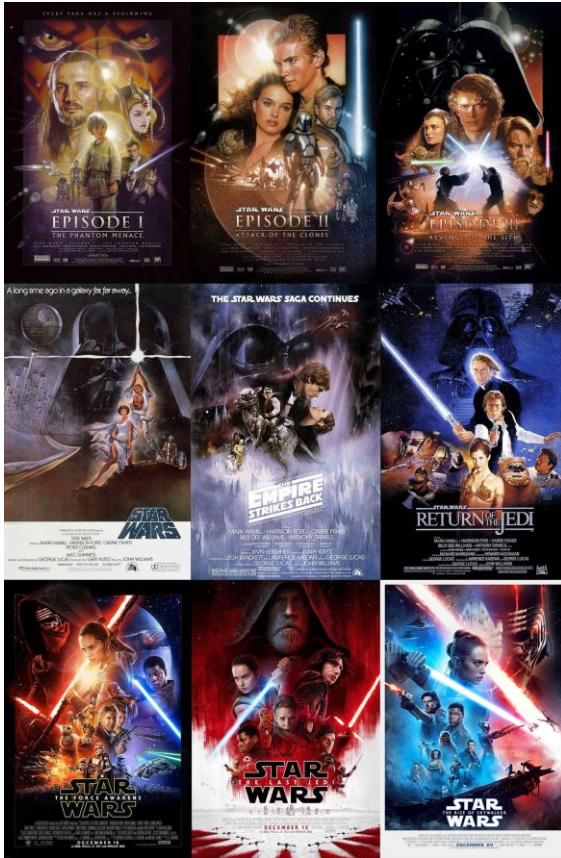
Original trilogy characters
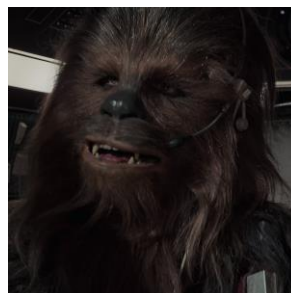

Luke Skywalker   Han Solo   Leia Organa

Darth Vader   Chewbacca

Prequel trilogy characters

Anakin Skywalker

Obi-Wan Kenobi

Padmé Amidala

Sheev Palpatine

Jar Jar Binks

Sequel trilogy characters

Rey

Poe Dameron

Finn

Kylo Ren

C-3PO

Appendix B - Questionnaire

Introduction & consent

Intro ⋯

Hello there respondent,

Thank you for taking an interest in participating in this questionnaire for my Master thesis in Media & Creative Industries.
The *Star Wars* franchise has many characters that appear throughout the films. Some fans like the older characters but other fans seem more interested in the newer characters. The purpose of this study is to investigate whether age has an effect on fans liking or disliking characters that appear in the 3 different trilogies. You **must be 18+ years of age to participate** in this research.

The following questionnaire will present you with some questions regarding specific characters that appear throughout the *Star Wars* films (Episodes 1 - 9). **Completing this questionnaire will take around 5-10 minutes**. There are no correct or incorrect answers, so please answer them according to your own opinion(s). All data will remain completely anonymous and I will not be able to identify you in any way. If now or at any time during this questionnaire you wish to no longer participate, you can do so without giving any reason(s). This research is for academic purposes only and shall not be shared with any third parties.

Thank you in advance and your cooperation is very much appreciated.

Consent ★

Skip to
End of Survey if No Is Selected

Do you give consent for participating in this research, allowing me to use your answers as data, and confirm to be 18+?

○ Yes
○ No

Star Wars check ★

Skip to
End of Survey if No Is Selected

Are you familiar with the main characters featured in the *Star Wars* film franchise (Episodes 1-9)?

○ Yes
○ No

-- Page Break --

Star Wars fandom ★

Please indicate how much you agree with the following statements.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I consider myself a fan of the Original Trilogy (Episodes 4-6)	○	○	○	○	○	○	○
I consider myself a fan of the Prequel Trilogy (Episodes 1 -3)	○	○	○	○	○	○	○
I consider myself a fan of the Sequel Trilogy (Episodes 7-9)	○	○	○	○	○	○	○

▾ Hedonic & Eudaimonic

Hedonic ⚡ ★

Please indicate how much you agree with the following statements.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
It's important to me that I have fun when watching a character	○	○	○	○	○	○	○
Characters that make me laugh are among my favorites	○	○	○	○	○	○	○
I find that even simple characters can be enjoyable as long as they are fun	○	○	○	○	○	○	○
I like characters that may be considered "silly" or "shallow" if they can make me laugh and have a good time	○	○	○	○	○	○	○
For me, the best characters are ones that are entertaining	○	○	○	○	○	○	○
My favorite kinds of characters are happy and positive	○	○	○	○	○	○	○

-- Page Break --

Eudaimonic ⚡ ★

Please indicate how much you agree with the following statements.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I like characters that challenge my way of seeing the world	○	○	○	○	○	○	○
I like characters that make me more reflective	○	○	○	○	○	○	○
I like characters that focus on meaningful human conditions	○	○	○	○	○	○	○
My favorite kinds of characters are ones that make me think	○	○	○	○	○	○	○
I am very moved by characters that are about the search for greater understanding in life	○	○	○	○	○	○	○
I like characters that have profound meanings or messages to convey	○	○	○	○	○	○	○

▾ Original Trilogy Luke

OT1

Your character for the following questions is **Luke Skywalker**! Keep only his appearances in *A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi* in mind.

-- Page Break --

Luke Appreciation ⚡ ★

Please indicate how much you agree with the following statements, with **Luke Skywalker** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found Luke Skywalker to be very meaningful	○	○	○	○	○	○	○
I was moved by Luke Skywalker	○	○	○	○	○	○	○
Luke Skywalker was thought provoking	○	○	○	○	○	○	○
Luke Skywalker will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget Luke Skywalker	○	○	○	○	○	○	○
Luke Skywalker left me with a lasting impression	○	○	○	○	○	○	○

OT2

Your character for the following questions is **Han Solo**! Keep only his appearances in *A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi* in mind.

------------------------------------ Page Break ------------------------------------

Han appreciation

Please indicate how much you agree with the following statements, with **Han Solo** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found Han Solo to be very meaningful	○	○	○	○	○	○	○
I was moved by Han Solo	○	○	○	○	○	○	○
Han Solo was thought provoking	○	○	○	○	○	○	○
Han Solo will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget Han Solo	○	○	○	○	○	○	○
Han Solo left me with a lasting impression	○	○	○	○	○	○	○

OT3

Your character for the following questions is **Leia Organa**! Keep only her appearances in *A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi* in mind.

------------------------------------ Page Break ------------------------------------

Leia appreciation

Please indicate how much you agree with the following statements, with **Leia Organa** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found Leia Organa to be very meaningful	○	○	○	○	○	○	○
I was moved by Leia Organa	○	○	○	○	○	○	○
Leia Organa was thought provoking	○	○	○	○	○	○	○
Leia Organa will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget Leia Organa	○	○	○	○	○	○	○
Leia Organa left me with a lasting impression	○	○	○	○	○	○	○

OT4

Your character for the following questions is **Darth Vader**! Keep only his appearances in *A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi* in mind.

-- Page Break --

Vader appreciation

Please indicate how much you agree with the following statements, with **Darth Vader** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found Darth Vader to be very meaningful	○	○	○	○	○	○	○
I was moved by Darth Vader	○	○	○	○	○	○	○
Darth Vader was thought provoking	○	○	○	○	○	○	○
Darth Vader will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget Darth Vader	○	○	○	○	○	○	○
Darth Vader left me with a lasting impression	○	○	○	○	○	○	○

OT5

Your character for the following questions is **Chewbacca**! Keep only his appearances in *A New Hope*, *The Empire Strikes Back*, and *Return of the Jedi* in mind.

-- Page Break --

Chewie appreciation

Please indicate how much you agree with the following statements, with **Chewbacca** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found Chewbacca to be very meaningful	○	○	○	○	○	○	○
I was moved by Chewbacca	○	○	○	○	○	○	○
Chewbacca was thought provoking	○	○	○	○	○	○	○
Chewbacca will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget Chewbacca	○	○	○	○	○	○	○
Chewbacca left me with a lasting impression	○	○	○	○	○	○	○

Prequel Trilogy Anakin

PT1

Your character for the following questions is **Anakin Skywalker**! Keep only his appearances in *The Phantom Menace*, *Attack of the Clones*, and *Revenge of the Sith* in mind.

-- Page Break --

Anakin appreciation

Please indicate how much you agree with the following statements, with **Anakin Skywalker** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found Anakin Skywalker to be very meaningful	○	○	○	○	○	○	○
I was moved by Anakin Skywalker	○	○	○	○	○	○	○
Anakin Skywalker was thought provoking	○	○	○	○	○	○	○
Anakin Skywalker will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget Anakin Skywalker	○	○	○	○	○	○	○
Anakin Skywalker left me with a lasting impression	○	○	○	○	○	○	○

Prequel Trilogy Obi-Wan

PT2

Your character for the following questions is **Obi-Wan Kenobi**! Keep only his appearances in *The Phantom Menace*, *Attack of the Clones*, and *Revenge of the Sith* in mind.

-- Page Break --

Obi-Wan appreciation

Please indicate how much you agree with the following statements, with **Obi-Wan Kenobi** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found Obi-Wan Kenobi to be very meaningful	○	○	○	○	○	○	○
I was moved by Obi-Wan Kenobi	○	○	○	○	○	○	○
Obi-Wan Kenobi was thought provoking	○	○	○	○	○	○	○
Obi-Wan Kenobi will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget Obi-Wan Kenobi	○	○	○	○	○	○	○
Obi-Wan Kenobi left me with a lasting impression	○	○	○	○	○	○	○

▾ Prequel Trilogy Padmé

PT3

Your character for the following questions is **Padmé Amidala**! Keep only her appearances in *The Phantom Menace*, *Attack of the Clones*, and *Revenge of the Sith* in mind.

--- Page Break ---

Padmé appreciation ✦

Please indicate how much you agree with the following statements, with **Padmé Amidala** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found Padmé Amidala to be very meaningful	○	○	○	○	○	○	○
I was moved by Padmé Amidala	○	○	○	○	○	○	○
Padmé Amidala was thought provoking	○	○	○	○	○	○	○
Padmé Amidala will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget Padmé Amidala	○	○	○	○	○	○	○
Padmé Amidala left me with a lasting impression	○	○	○	○	○	○	○

▾ Prequel Trilogy Palpatine

PT4

Your character for the following questions is **Sheev Palpatine**! Keep only his appearances in *The Phantom Menace*, *Attack of the Clones*, and *Revenge of the Sith* in mind.

--- Page Break ---

Palps appreciation ✦

Please indicate how much you agree with the following statements, with **Sheev Palpatine** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found Sheev Palpatine to be very meaningful	○	○	○	○	○	○	○
I was moved by Sheev Palpatine	○	○	○	○	○	○	○
Sheev Palpatine was thought provoking	○	○	○	○	○	○	○
Sheev Palpatine will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget Sheev Palpatine	○	○	○	○	○	○	○
Sheev Palpatine left me with a lasting impression	○	○	○	○	○	○	○

☐ PT5

Your character for the following questions is **Jar Jar Binks**! Keep only his appearances in *The Phantom Menace*, *Attack of the Clones*, and *Revenge of the Sith* in mind.

-- Page Break --

Jar Jar appreciation   💡 ★

Please indicate how much you agree with the following statements, with **Jar Jar Binks** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found Jar Jar Binks to be very meaningful	○	○	○	○	○	○	○
I was moved by Jar Jar Binks	○	○	○	○	○	○	○
Jar Jar Binks was thought provoking	○	○	○	○	○	○	○
Jar Jar Binks will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget Jar Jar Binks	○	○	○	○	○	○	○
Jar Jar Binks left me with a lasting impression	○	○	○	○	○	○	○

ST1

Your character for the following questions is **Rey**! Keep only her appearances in *The Force Awakens*, *The Last Jedi*, and *The Rise of Skywalker* in mind.

-- Page Break --

Rey appreciation   💡 ★

Please indicate how much you agree with the following statements, with **Rey** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found Rey to be very meaningful	○	○	○	○	○	○	○
I was moved by Rey	○	○	○	○	○	○	○
Rey was thought provoking	○	○	○	○	○	○	○
Rey will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget Rey	○	○	○	○	○	○	○
Rey left me with a lasting impression	○	○	○	○	○	○	○

ST2

Your character for the following questions is **Poe Dameron**! Keep only his appearances in *The Force Awakens*, *The Last Jedi*, and *The Rise of Skywalker* in mind.

-- Page Break --

Poe appreciation

Please indicate how much you agree with the following statements, with **Poe Dameron** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found Poe Dameron to be very meaningful	○	○	○	○	○	○	○
I was moved by Poe Dameron	○	○	○	○	○	○	○
Poe Dameron was thought provoking	○	○	○	○	○	○	○
Poe Dameron will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget Poe Dameron	○	○	○	○	○	○	○
Poe Dameron left me with a lasting impression	○	○	○	○	○	○	○

ST3

Your character for the following questions is **Finn**! Keep only his appearances in *The Force Awakens*, *The Last Jedi*, and *The Rise of Skywalker* in mind.

-- Page Break --

Finn appreciation

Please indicate how much you agree with the following statements, with **Finn** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found Finn to be very meaningful	○	○	○	○	○	○	○
I was moved by Finn	○	○	○	○	○	○	○
Finn was thought provoking	○	○	○	○	○	○	○
Finn will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget Finn	○	○	○	○	○	○	○
Finn left me with a lasting impression	○	○	○	○	○	○	○

ST4

Your character for the following questions is **Kylo Ren**! Keep only his appearances in *The Force Awakens*, *The Last Jedi*, and *The Rise of Skywalker* in mind.

-- Page Break --

Kylo appreciation

Please indicate how much you agree with the following statements, with **Kylo Ren** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found Kylo Ren to be very meaningful	○	○	○	○	○	○	○
I was moved by Kylo Ren	○	○	○	○	○	○	○
Kylo Ren was thought provoking	○	○	○	○	○	○	○
Kylo Ren will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget Kylo Ren	○	○	○	○	○	○	○
Kylo Ren left me with a lasting impression	○	○	○	○	○	○	○

ST5

Your character for the following questions is **C-3PO**! Keep only his appearances in *The Force Awakens*, *The Last Jedi*, and *The Rise of Skywalker* in mind.

-- Page Break --

C-3PO appreciation

Please indicate how much you agree with the following statements, with **C-3PO** in mind.

	Strongly disagree	Disagree	Somewhat disagree	Neither agree nor disagree	Somewhat agree	Agree	Strongly agree
I found C-3PO to be very meaningful	○	○	○	○	○	○	○
I was moved by C-3PO	○	○	○	○	○	○	○
C-3PO was thought provoking	○	○	○	○	○	○	○
C-3PO will stick with me for a long time	○	○	○	○	○	○	○
I know I will never forget C-3PO	○	○	○	○	○	○	○
C-3PO left me with a lasting impression	○	○	○	○	○	○	○

Attention Check

Control question

This is an attention check! Please select '**strongly agree**'

○ Strongly disagree
○ Somewhat disagree
○ Neither agree nor disagree
○ Somewhat agree
○ Strongly agree

61

▾ Demographics   ...

Age

What is your age **in numbers**? (e.g. 20)

★

Gender

What gender do you identify with?

○ Male
○ Female
○ Non-binary / third gender
○ Prefer not to say

★

Education

What is the highest level of education you have completed?

○ No formal education
○ High school diploma
○ Some college (e.g. MBO)
○ Bachelor's degree (e.g. HBO/WO)
○ Master's degree
○ PhD
○ Other

★

Nationality

What is your nationality?

[Afghanistan ▾]

★ ✕→

End of Survey

We thank you for your time spent taking this survey.

Your response has been recorded.

If you have any further questions about this research, you can send me an email using this address: 465514yj@student.eur.nl

Appendix C – Reliability analysis character appreciation scales

Appendix C1 – Original character appreciation measurement scale

Variable	Example	Likert Scale	Cronbach's alpha	Reference
Character appreciation (moving/thought-provoking)	I found Anakin Skywalker to be meaningful	Strongly disagree – strongly agree (1-7)	3 items; α = .85	Oliver and Bartsch (2010)
Character appreciation (lasting impression)	Anakin Skywalker left me with a lasting impression	Strongly disagree – strongly agree (1-7)	3 items; α = .88	Oliver and Bartsch (2010)

Appendix C2 Character appreciation (moving/thought-provoking) for original trilogy characters measurement scale

Variable	Example	Likert Scale	Cronbach's alpha	Reference
Character appreciation Luke (moving/thought-provoking)	I found Luke Skywalker to be meaningful	Strongly disagree – strongly agree (1-7)	3 items; α = .87	Oliver and Bartsch (2010)
Character appreciation Han (moving/thought-provoking)	I found Han Solo to be meaningful	Strongly disagree – strongly agree (1-7)	3 items; α = .84	Oliver and Bartsch (2010)
Character appreciation Leia	I found Leia Organa to be	Strongly disagree –	3 items; α = .84	Oliver and

	meaningful	strongly agree (1-7)		Bartsch (2010)
Character appreciation Vader (moving/thought-provoking)	I found Darth Vader to be meaningful	Strongly disagree – strongly agree (1-7)	3 items; α = .87	Oliver and Bartsch (2010)
Character appreciation Chewbacca (moving/thought-provoking)	I found Chewbacca to be meaningful	Strongly disagree – strongly agree (1-7)	3 items; α = .84	Oliver and Bartsch (2010)

Appendix C3 Character appreciation (moving/thought-provoking) for prequel trilogy characters measurement scale

Variable	Example	Likert Scale	Cronbach's alpha	Reference
Character appreciation Anakin (moving/thought-provoking)	I found Anakin Skywalker to be meaningful	Strongly disagree – strongly agree (1-7)	3 items; α = .89	Oliver and Bartsch (2010)
Character appreciation Obi-Wan (moving/thought-provoking)	I found Obi-Wan Kenobi to be meaningful	Strongly disagree – strongly agree (1-7)	3 items; α = .87	Oliver and Bartsch (2010)
Character appreciation Padmé	I found Padmé Amidala to be	Strongly disagree – strongly agree	3 items; α = .88	Oliver and Bartsch (2010)

(moving/thought-provoking)	meaningful	(1-7)		
Character appreciation Palpatine (moving/thought-provoking)	I found Sheev Palpatine to be meaningful	Strongly disagree – strongly agree (1-7)	3 items; α = .78	Oliver and Bartsch (2010)
Character appreciation Jar Jar Binks (moving/thought-provoking)	I found Jar Jar Binks to be meaningful	Strongly disagree – strongly agree (1-7)	3 items; α = .83	Oliver and Bartsch (2010)

Appendix C4 Character appreciation (moving/thought-provoking) for sequel trilogy characters measurement scale

Variable	Example	Likert Scale	Cronbach's alpha	Reference
Character appreciation Rey (moving/thought-provoking)	I found Rey to be meaningful	Strongly disagree – strongly agree (1-7)	3 items; α = .91	Oliver and Bartsch (2010)
Character appreciation Poe (moving/thought-provoking)	I found Poe Dameron to be meaningful	Strongly disagree – strongly agree (1-7)	3 items; α = .92	Oliver and Bartsch (2010)
Character appreciation Finn (moving/thought-provoking)	I found Finn to be meaningful	Strongly disagree – strongly agree (1-7)	3 items; α = .92	Oliver and Bartsch (2010)

Variable	Example	Likert Scale	Cronbach's alpha	Reference
Character appreciation Kylo (moving/thought-provoking)	I found Kylo Ren to be meaningful	Strongly disagree – strongly agree (1-7)	3 items; α = .90	Oliver and Bartsch (2010)
Character appreciation C-3PO (moving/thought-provoking)	I found C-3PO to be meaningful	Strongly disagree – strongly agree (1-7)	3 items; α = .87	Oliver and Bartsch (2010)

Appendix C5 Character appreciation (lasting impression) for original trilogy characters measurement scale

Variable	Example	Likert Scale	Cronbach's alpha	Reference
Character appreciation Luke (lasting impression)	Luke Skywalker left me with a lasting impression	Strongly disagree – strongly agree (1-7)	3 items; α = .89	Oliver and Bartsch (2010)
Character appreciation Han (lasting impression)	Han Solo left me with a lasting impression	Strongly disagree – strongly agree (1-7)	3 items; α = .89	Oliver and Bartsch (2010)
Character appreciation Leia (lasting impression)	Leia Organa left me with a lasting impression	Strongly disagree – strongly agree (1-7)	3 items; α = .89	Oliver and Bartsch (2010)
Character appreciation Vader (lasting	Darth Vader left me with a lasting	Strongly disagree – strongly agree	3 items; α = .84	Oliver and Bartsch (2010)

Variable	Example	Likert Scale	Cronbach's alpha	Reference
Character appreciation Chewbacca (lasting impression)	Chewbacca left me with a lasting impression	Strongly disagree – strongly agree (1-7)	3 items; α = .85	Oliver and Bartsch (2010)

Appendix C6 Character appreciation (lasting impression) for prequel trilogy characters measurement scale

Variable	Example	Likert Scale	Cronbach's alpha	Reference
Character appreciation Anakin (lasting impression)	Anakin Skywalker left me with a lasting impression	Strongly disagree – strongly agree (1-7)	3 items; α = .93	Oliver and Bartsch (2010)
Character appreciation Obi-Wan (lasting impression)	Obi-Wan Kenobi left me with a lasting impression	Strongly disagree – strongly agree (1-7)	3 items; α = .92	Oliver and Bartsch (2010)
Character appreciation Padmé (lasting impression)	Padmé Amidala left me with a lasting impression	Strongly disagree – strongly agree (1-7)	3 items; α = .93	Oliver and Bartsch (2010)
Character appreciation Palpatine (lasting impression)	Sheev Palpatine left me with a lasting impression	Strongly disagree – strongly agree (1-7)	3 items; α = .91	Oliver and Bartsch (2010)
Character	Ja Jar Binks left	Strongly	3 items; α = .79	Oliver and

appreciation Jar Jar Binks (lasting impression)	me with a lasting impression	disagree – strongly agree (1-7)		Bartsch (2010)

Appendix C7 Character appreciation (lasting impression) for sequel trilogy characters measurement scale

Variable	Example	Likert Scale	Cronbach's alpha	Reference
Character appreciation Rey (lasting impression)	Rey left me with a lasting impression	Strongly disagree – strongly agree (1-7)	3 items; α = .90	Oliver and Bartsch (2010)
Character appreciation Poe (lasting impression)	Poe Dameron left me with a lasting impression	Strongly disagree – strongly agree (1-7)	3 items; α = .93	Oliver and Bartsch (2010)
Character appreciation Finn (lasting impression)	Finn left me with a lasting impression	Strongly disagree – strongly agree (1-7)	3 items; α = .94	Oliver and Bartsch (2010)
Character appreciation Kylo (lasting impression)	Kylo Ren left me with a lasting impression	Strongly disagree – strongly agree (1-7)	3 items; α = .89	Oliver and Bartsch (2010)
Character appreciation C-3PO (lasting impression)	C-3PO left me with a lasting impression	Strongly disagree – strongly agree (1-7)	3 items; α = .93	Oliver and Bartsch (2010)

Factor analysis – hedonic & eudaimonic character preferences scale

Correlation Matrix

		It's important to me that I have fun when watching a character	Characters that make me laugh are among my favorites	I find that even simple characters can be enjoyable as long as they are fun	I like characters that may be considered "silly" or "shallow" if they can make me laugh and have a good time	For me, the best characters are ones that are entertaining	My favorite kinds of characters are happy and positive	I like characters that challenge my way of seeing the world	I like characters that make me more reflective	I like characters that focus on meaningful human conditions	My favorite kinds of characters are ones that make me think	I am very moved by characters that are about the search for greater understanding in life	I like characters that have profound meanings or messages to convey
Correlation	It's important to me that I have fun when watching a character	1.000	.414	.318	.224	.332	.261	.053	.046	.059	.021	.084	.096
	Characters that make me laugh are among my favorites	.414	1.000	.442	.469	.373	.391	.072	.020	.043	-.020	.054	.068
	I find that even simple characters can be enjoyable as long as they are fun	.318	.442	1.000	.556	.345	.274	.056	.027	.065	-.010	.062	.057
	I like characters that may be considered "silly" or "shallow" if they can make me laugh and have a good time	.224	.469	.556	1.000	.337	.297	.059	.008	.026	-.045	.025	.026
	For me, the best characters are ones that are entertaining	.332	.373	.345	.337	1.000	.336	.008	-.033	-.032	-.035	.025	.038
	My favorite kinds of characters are happy and positive	.261	.391	.274	.297	.336	1.000	.005	.011	.016	-.040	.125	.106
	I like characters that challenge my way of seeing the world	.053	.072	.056	.059	.008	.005	1.000	.672	.463	.511	.403	.422
	I like characters that make me more reflective	.046	.020	.027	.008	-.033	.011	.672	1.000	.612	.630	.528	.543
	I like characters that focus on meaningful human conditions	.059	.043	.065	.026	-.032	.016	.463	.612	1.000	.573	.500	.547
	My favorite kinds of characters are ones that make me think	.021	-.020	-.010	-.045	-.035	-.040	.511	.630	.573	1.000	.527	.533
	I am very moved by characters that are about the search for greater understanding in life	.084	.054	.062	.025	.025	.125	.403	.528	.500	.527	1.000	.651
	I like characters that have profound meanings or messages to convey	.096	.068	.057	.026	.038	.106	.422	.543	.547	.533	.651	1.000

KMO and Bartlett's Test

Kaiser-Meyer-Olkin Measure of Sampling Adequacy.		.844
Bartlett's Test of Sphericity	Approx. Chi-Square	9911.891
	df	66
	Sig.	<.001

Total Variance Explained

Component	Initial Eigenvalues			Extraction Sums of Squared Loadings			Rotation Sums of Squared Loadings[a]
	Total	% of Variance	Cumulative %	Total	% of Variance	Cumulative %	Total
1	3.753	31.277	31.277	3.753	31.277	31.277	3.727
2	2.786	23.219	54.496	2.786	23.219	54.496	2.835
3	.899	7.494	61.989				
4	.781	6.511	68.500				
5	.684	5.699	74.200				
6	.653	5.440	79.639				
7	.501	4.176	83.815				
8	.492	4.102	87.917				
9	.417	3.479	91.396				
10	.412	3.430	94.825				
11	.341	2.842	97.668				
12	.280	2.332	100.000				

Extraction Method: Principal Component Analysis.

a. When components are correlated, sums of squared loadings cannot be added to obtain a total variance.

Pattern Matrix[a]

	Component	
	1	2
Please indicate how much you agree with the following statements. - I like characters that make me more reflective	.852	
Please indicate how much you agree with the following statements. - My favorite kinds of characters are ones that make me think	.809	
Please indicate how much you agree with the following statements. - I like characters that focus on meaningful human conditions	.785	
Please indicate how much you agree with the following statements. - I like characters that have profound meanings or messages to convey	.779	
Please indicate how much you agree with the following statements. - I am very moved by characters that are about the search for greater understanding in life	.759	
Please indicate how much you agree with the following statements. - I like characters that challenge my way of seeing the world	.729	
Please indicate how much you agree with the following statements. - Characters that make me laugh are among my favorites		.769
Please indicate how much you agree with the following statements. - I find that even simple characters can be enjoyable as long as they are fun		.730
Please indicate how much you agree with the following statements. - I like characters that may be considered "silly" or "shallow" if they can make me laugh and have a good time		.722
Please indicate how much you agree with the following statements. - For me, the best characters are ones that are entertaining		.659
Please indicate how much you agree with the following statements. - My favorite kinds of characters are happy and positive		.608
Please indicate how much you agree with the following statements. - It's important to me that I have fun when watching a character		.598

Extraction Method: Principal Component Analysis.
Rotation Method: Oblimin with Kaiser Normalization.[a]

a. Rotation converged in 3 iterations.

Appendix E – SPSS output: Reliability analysis

Reliability analysis – hedonic character preferences

Reliability Statistics

Cronbach's Alpha	N of Items
.768	6

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements. - It's important to me that I have fun when watching a character	5.69	1.174	2299
Please indicate how much you agree with the following statements. - Characters that make me laugh are among my favorites	4.85	1.310	2299
Please indicate how much you agree with the following statements. - I find that even simple characters can be enjoyable as long as they are fun	5.40	1.156	2299
Please indicate how much you agree with the following statements. - I like characters that may be considered ''silly'' or ''shallow'' if they can make me laugh and have a good time	4.46	1.430	2299
Please indicate how much you agree with the following statements. - For me, the best characters are ones that are entertaining	4.83	1.372	2299
Please indicate how much you agree with the following statements. - My favorite kinds of characters are happy and positive	3.63	1.314	2299

Reliability analysis – eudaimonic character preferences

Reliability Statistics

Cronbach's Alpha	N of Items
.874	6

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements. - I like characters that challenge my way of seeing the world	5.54	1.086	2299
Please indicate how much you agree with the following statements. - I like characters that make me more reflective	5.71	1.038	2299
Please indicate how much you agree with the following statements. - I like characters that focus on meaningful human conditions	5.91	1.052	2299
Please indicate how much you agree with the following statements. - My favorite kinds of characters are ones that make me think	5.78	1.084	2299
Please indicate how much you agree with the following statements. - I am very moved by characters that are about the search for greater understanding in life	5.47	1.255	2299
Please indicate how much you agree with the following statements. - I like characters that have profound meanings or messages to convey	5.57	1.194	2299

Reliability analysis – character appreciation (moving/thought-provoking) Luke Skywalker

Reliability Statistics

Cronbach's Alpha	N of Items
.869	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Luke Skywalker in mind. - I found Luke Skywalker to be very meaningful	5.88	1.129	464
Please indicate how much you agree with the following statements, with Luke Skywalker in mind. - I was moved by Luke Skywalker	5.53	1.335	464
Please indicate how much you agree with the following statements, with Luke Skywalker in mind. - Luke Skywalker was thought provoking	5.19	1.337	464

Reliability analysis – character appreciation (lasting impression) Luke Skywalker

Reliability Statistics

Cronbach's Alpha	N of Items
.889	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Luke Skywalker in mind. - Luke Skywalker will stick with me for a long time	5.96	1.349	464
Please indicate how much you agree with the following statements, with Luke Skywalker in mind. - I know I will never forget Luke Skywalker	6.37	1.017	464
Please indicate how much you agree with the following statements, with Luke Skywalker in mind. - Luke Skywalker left me with a lasting impression	5.90	1.275	464

Reliability analysis – character appreciation (moving/thought-provoking) Han Solo

Reliability Statistics

Cronbach's Alpha	N of Items
.842	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Han Solo in mind. - I found Han Solo to be very meaningful	5.06	1.319	458
Please indicate how much you agree with the following statements, with Han Solo in mind. - I was moved by Han Solo	4.60	1.408	458
Please indicate how much you agree with the following statements, with Han Solo in mind. - Han Solo was thought provoking	4.48	1.361	458

Reliability analysis – character appreciation (lasting impression) Han Solo

Reliability Statistics

Cronbach's Alpha	N of Items
.885	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Han Solo in mind. - Han Solo will stick with me for a long time	5.58	1.531	458
Please indicate how much you agree with the following statements, with Han Solo in mind. - I know I will never forget Han Solo	6.07	1.232	458
Please indicate how much you agree with the following statements, with Han Solo in mind. - Han Solo left me with a lasting impression	5.67	1.355	458

Reliability analysis – character appreciation (moving/thought-provoking) Leia Organa

Reliability Statistics

Cronbach's Alpha	N of Items
.839	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Leia Organa in mind. - I found Leia Organa to be very meaningful	5.97	.991	451
Please indicate how much you agree with the following statements, with Leia Organa in mind. - I was moved by Leia Organa	5.47	1.248	451
Please indicate how much you agree with the following statements, with Leia Organa in mind. - Leia Organa was thought provoking	5.23	1.310	451

Reliability analysis – character appreciation (lasting impression) Leia Organa

Reliability Statistics

Cronbach's Alpha	N of Items
.893	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Leia Organa in mind. - Leia Organa will stick with me for a long time	6.02	1.278	451
Please indicate how much you agree with the following statements, with Leia Organa in mind. - I know I will never forget Leia Organa	6.32	1.026	451
Please indicate how much you agree with the following statements, with Leia Organa in mind. - Leia Organa left me with a lasting impression	5.99	1.235	451

Reliability analysis – character appreciation (moving/thought-provoking) Darth Vader

Reliability Statistics

Cronbach's Alpha	N of Items
.873	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Darth Vader in mind. - I found Darth Vader to be very meaningful	5.70	1.206	465
Please indicate how much you agree with the following statements, with Darth Vader in mind. - I was moved by Darth Vader	5.29	1.499	465
Please indicate how much you agree with the following statements, with Darth Vader in mind. - Darth Vader was thought provoking	5.44	1.392	465

Reliability analysis – character appreciation (lasting impression) Darth Vader

Reliability Statistics

Cronbach's Alpha	N of Items
.842	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Darth Vader in mind. - Darth Vader will stick with me for a long time	6.31	1.031	465
Please indicate how much you agree with the following statements, with Darth Vader in mind. - I know I will never forget Darth Vader	6.60	.760	465
Please indicate how much you agree with the following statements, with Darth Vader in mind. - Darth Vader left me with a lasting impression	6.32	.974	465

Reliability analysis – character appreciation (moving/thought-provoking) Chewbacca

Reliability Statistics

Cronbach's Alpha	N of Items
.839	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Chewbacca in mind. - I found Chewbacca to be very meaningful	4.29	1.455	461
Please indicate how much you agree with the following statements, with Chewbacca in mind. - I was moved by Chewbacca	4.01	1.477	461
Please indicate how much you agree with the following statements, with Chewbacca in mind. - Chewbacca was thought provoking	3.56	1.467	461

Reliability analysis – character appreciation (lasting impression) Chewbacca

Reliability Statistics

Cronbach's Alpha	N of Items
.849	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Chewbacca in mind. - Chewbacca will stick with me for a long time	5.54	1.454	461
Please indicate how much you agree with the following statements, with Chewbacca in mind. - I know I will never forget Chewbacca	6.18	1.072	461
Please indicate how much you agree with the following statements, with Chewbacca in mind. - Chewbacca left me with a lasting impression	5.47	1.398	461

Reliability analysis – character appreciation (moving/thought-provoking) Anakin Skywalker

Reliability Statistics

Cronbach's Alpha	N of Items
.889	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Anakin Skywalker in mind. - I found Anakin Skywalker to be very meaningful	5.74	1.345	460
Please indicate how much you agree with the following statements, with Anakin Skywalker in mind. - I was moved by Anakin Skywalker	5.29	1.652	460
Please indicate how much you agree with the following statements, with Anakin Skywalker in mind. - Anakin Skywalker was thought provoking	5.73	1.404	460

Reliability analysis – character appreciation (lasting impression) Anakin Skywalker

Reliability Statistics

Cronbach's Alpha	N of Items
.928	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Anakin Skywalker in mind. - Anakin Skywalker will stick with me for a long time	6.09	1.288	460
Please indicate how much you agree with the following statements, with Anakin Skywalker in mind. - I know I will never forget Anakin Skywalker	6.24	1.152	460
Please indicate how much you agree with the following statements, with Anakin Skywalker in mind. - Anakin Skywalker left me with a lasting impression	6.08	1.210	460

Reliability analysis – character appreciation (moving/thought-provoking) Obi-Wan Kenobi

Reliability Statistics

Cronbach's Alpha	N of Items
.874	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Obi-Wan Kenobi in mind. - I found Obi-Wan Kenobi to be very meaningful	6.02	1.091	462
Please indicate how much you agree with the following statements, with Obi-Wan Kenobi in mind. - I was moved by Obi-Wan Kenobi	5.85	1.318	462
Please indicate how much you agree with the following statements, with Obi-Wan Kenobi in mind. - Obi-Wan Kenobi was thought provoking	5.58	1.350	462

Reliability analysis – character appreciation (lasting impression) Obi-Wan Kenobi

Reliability Statistics

Cronbach's Alpha	N of Items
.923	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Obi-Wan Kenobi in mind. - Obi-Wan Kenobi will stick with me for a long time	6.35	1.000	462
Please indicate how much you agree with the following statements, with Obi-Wan Kenobi in mind. - I know I will never forget Obi-Wan Kenobi	6.42	.982	462
Please indicate how much you agree with the following statements, with Obi-Wan Kenobi in mind. - Obi-Wan Kenobi left me with a lasting impression	6.24	1.096	462

Reliability analysis – character appreciation (moving/thought-provoking) Padmé Amidala

Reliability Statistics

Cronbach's Alpha	N of Items
.879	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Padmé Amidala in mind. - I found Padmé Amidala to be very meaningful	5.20	1.449	453
Please indicate how much you agree with the following statements, with Padmé Amidala in mind. - I was moved by Padmé Amidala	4.99	1.580	453
Please indicate how much you agree with the following statements, with Padmé Amidala in mind. - Padmé Amidala was thought provoking	5.04	1.547	453

Reliability analysis – character appreciation (lasting impression) Padmé Amidala

Reliability Statistics

Cronbach's Alpha	N of Items
.928	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Padmé Amidala in mind. - Padmé Amidala will stick with me for a long time	5.37	1.504	453
Please indicate how much you agree with the following statements, with Padmé Amidala in mind. - I know I will never forget Padmé Amidala	5.55	1.463	453
Please indicate how much you agree with the following statements, with Padmé Amidala in mind. - Padmé Amidala left me with a lasting impression	5.23	1.544	453

Reliability analysis – character appreciation (moving/thought-provoking) Sheev Palpatine

Reliability Statistics

Cronbach's Alpha	N of Items
.778	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Sheev Palpatine in mind. - I found Sheev Palpatine to be very meaningful	5.05	1.591	462
Please indicate how much you agree with the following statements, with Sheev Palpatine in mind. - I was moved by Sheev Palpatine	3.74	1.676	462
Please indicate how much you agree with the following statements, with Sheev Palpatine in mind. - Sheev Palpatine was thought provoking	5.09	1.551	462

Reliability analysis – character appreciation (lasting impression) Sheev Palpatine

Reliability Statistics

Cronbach's Alpha	N of Items
.912	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Sheev Palpatine in mind. - Sheev Palpatine will stick with me for a long time	5.50	1.515	462
Please indicate how much you agree with the following statements, with Sheev Palpatine in mind. - I know I will never forget Sheev Palpatine	5.73	1.435	462
Please indicate how much you agree with the following statements, with Sheev Palpatine in mind. - Sheev Palpatine left me with a lasting impression	5.54	1.448	462

Reliability analysis – character appreciation (moving/thought-provoking) Jar Jar Binks

Reliability Statistics

Cronbach's Alpha	N of Items
.831	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Jar Jar Binks in mind. - I found Jar Jar Binks to be very meaningful	2.55	1.410	462
Please indicate how much you agree with the following statements, with Jar Jar Binks in mind. - I was moved by Jar Jar Binks	2.34	1.381	462
Please indicate how much you agree with the following statements, with Jar Jar Binks in mind. - Jar Jar Binks was thought provoking	2.74	1.635	462

Reliability analysis – character appreciation (lasting impression) Jar Jar Binks

Reliability Statistics

Cronbach's Alpha	N of Items
.786	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Jar Jar Binks in mind. - Jar Jar Binks will stick with me for a long time	5.17	1.701	462
Please indicate how much you agree with the following statements, with Jar Jar Binks in mind. - I know I will never forget Jar Jar Binks	5.68	1.435	462
Please indicate how much you agree with the following statements, with Jar Jar Binks in mind. - Jar Jar Binks left me with a lasting impression	5.25	1.561	462

Reliability analysis – character appreciation (moving/thought-provoking) Rey

Reliability Statistics

Cronbach's Alpha	N of Items
.908	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Rey in mind. - I found Rey to be very meaningful	3.79	1.860	466
Please indicate how much you agree with the following statements, with Rey in mind. - I was moved by Rey	3.56	1.885	466
Please indicate how much you agree with the following statements, with Rey in mind. - Rey was thought provoking	3.69	1.838	466

Reliability analysis – character appreciation (lasting impression) Rey

Reliability Statistics

Cronbach's Alpha	N of Items
.897	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Rey in mind. - Rey will stick with me for a long time	3.79	1.846	466
Please indicate how much you agree with the following statements, with Rey in mind. - I know I will never forget Rey	4.11	1.885	466
Please indicate how much you agree with the following statements, with Rey in mind. - Rey left me with a lasting impression	3.85	1.898	466

Reliability analysis – character appreciation (moving/thought-provoking) Poe Dameron

Reliability Statistics

Cronbach's Alpha	N of Items
.919	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Poe Dameron in mind. - I found Poe Dameron to be very meaningful	3.83	1.690	461
Please indicate how much you agree with the following statements, with Poe Dameron in mind. - I was moved by Poe Dameron	3.63	1.738	461
Please indicate how much you agree with the following statements, with Poe Dameron in mind. - Poe Dameron was thought provoking	3.61	1.707	461

Reliability analysis – character appreciation (lasting impression) Poe Dameron

Reliability Statistics

Cronbach's Alpha	N of Items
.932	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Poe Dameron in mind. - Poe Dameron will stick with me for a long time	3.81	1.917	461
Please indicate how much you agree with the following statements, with Poe Dameron in mind. - I know I will never forget Poe Dameron	3.94	1.900	461
Please indicate how much you agree with the following statements, with Poe Dameron in mind. - Poe Dameron left me with a lasting impression	3.66	1.852	461

Reliability analysis – character appreciation (moving/thought-provoking) Finn

Reliability Statistics

Cronbach's Alpha	N of Items
.922	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Finn in mind. - I found Finn to be very meaningful	4.51	1.918	458
Please indicate how much you agree with the following statements, with Finn in mind. - I was moved by Finn	4.47	1.948	458
Please indicate how much you agree with the following statements, with Finn in mind. - Finn was thought provoking	4.64	1.872	458

Reliability analysis – character appreciation (lasting impression) Finn

Reliability Statistics

Cronbach's Alpha	N of Items
.941	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Finn in mind. - Finn will stick with me for a long time	4.30	1.914	458
Please indicate how much you agree with the following statements, with Finn in mind. - I know I will never forget Finn	4.31	1.892	458
Please indicate how much you agree with the following statements, with Finn in mind. - Finn left me with a lasting impression	4.14	1.931	458

Reliability analysis – character appreciation (moving/thought-provoking) Kylo Ren

Reliability Statistics

Cronbach's Alpha	N of Items
.897	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Kylo Ren in mind. - I found Kylo Ren to be very meaningful	3.40	1.880	458
Please indicate how much you agree with the following statements, with Kylo Ren in mind. - I was moved by Kylo Ren	3.10	1.836	458
Please indicate how much you agree with the following statements, with Kylo Ren in mind. - Kylo Ren was thought provoking	3.71	1.953	458

Reliability analysis – character appreciation (lasting impression) Kylo Ren

Reliability Statistics

Cronbach's Alpha	N of Items
.892	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with Kylo Ren in mind. - Kylo Ren will stick with me for a long time	3.68	1.888	458
Please indicate how much you agree with the following statements, with Kylo Ren in mind. - I know I will never forget Kylo Ren	4.05	1.901	458
Please indicate how much you agree with the following statements, with Kylo Ren in mind. - Kylo Ren left me with a lasting impression	3.80	1.854	458

Reliability analysis – character appreciation (moving/thought-provoking) C-3PO

Reliability Statistics

Cronbach's Alpha	N of Items
.873	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with C-3PO in mind. - I found C-3PO to be very meaningful	3.39	1.674	456
Please indicate how much you agree with the following statements, with C-3PO in mind. - I was moved by C-3PO	3.12	1.603	456
Please indicate how much you agree with the following statements, with C-3PO in mind. - C-3PO was thought provoking	3.08	1.596	456

Reliability analysis – character appreciation (lasting impression) C-3PO

Reliability Statistics

Cronbach's Alpha	N of Items
.925	3

Item Statistics

	Mean	Std. Deviation	N
Please indicate how much you agree with the following statements, with C-3PO in mind. - C-3PO will stick with me for a long time	4.20	1.998	456
Please indicate how much you agree with the following statements, with C-3PO in mind. - I know I will never forget C-3PO	4.63	2.003	456
Please indicate how much you agree with the following statements, with C-3PO in mind. - C-3PO left me with a lasting impression	3.95	1.897	456

Appendix F – SPSS Output: Demographics

Descriptive statistics – demographics summary (age groups, gender, education, and nationality)

Statistics

		New age groups	What gender do you identify with?	What is the highest level of education you have completed? - Selected Choice	What is your nationality?	What is your age in numbers? (e.g. 20)
N	Valid	2299	2299	2299	2299	2299
	Missing	0	0	0	0	0
Mean		1.66	1.78	3.75	149.74	29.53
Median		2.00	2.00	4.00	187.00	27.00
Mode		2	2	4	187	24
Std. Deviation		.619	.765	1.223	60.564	9.156
Variance		.383	.586	1.495	3668.029	83.840
Range		2	3	6	190	52
Minimum		1	1	1	2	18
Maximum		3	4	7	192	70
Percentiles	25	1.00	1.00	3.00	122.00	23.00
	50	2.00	2.00	4.00	187.00	27.00
	75	2.00	2.00	4.00	187.00	35.00

Frequencies – age groups

New age groups

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	25 and under	963	41.9	41.9	41.9
	26-44	1154	50.2	50.2	92.1
	45 and up	182	7.9	7.9	100.0
	Total	2299	100.0	100.0	

Frequencies – gender

What gender do you identify with?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	927	40.3	40.3	40.3
	Female	1002	43.6	43.6	83.9
	Non-binary / third gender	317	13.8	13.8	97.7
	Prefer not to say	53	2.3	2.3	100.0
	Total	2299	100.0	100.0	

Frequencies – education

What is the highest level of education you have completed? - Selected Choice

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	No formal education	10	.4	.4	.4
	High school diploma	377	16.4	16.4	16.8
	Some college (e.g. MBO)	558	24.3	24.3	41.1
	Bachelor's degree (e.g. HBO/WO)	838	36.5	36.5	77.6
	Master's degree	364	15.8	15.8	93.4
	PhD	61	2.7	2.7	96.0
	Other	91	4.0	4.0	100.0
	Total	2299	100.0	100.0	

Frequencies – nationality

What is your nationality?

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Albania	1	.0	.0	.0
	Argentina	9	.4	.4	.4
	Australia	75	3.3	3.3	3.7
	Austria	3	.1	.1	3.8
	Belarus	2	.1	.1	3.9
	Belgium	10	.4	.4	4.3
	Brazil	19	.8	.8	5.2
	Bulgaria	2	.1	.1	5.3
	Cambodia	1	.0	.0	5.3
	Canada	154	6.7	6.7	12.0
	Central African Republic	1	.0	.0	12.0
	Chile	4	.2	.2	12.2
	China	5	.2	.2	12.4
	Colombia	2	.1	.1	12.5
	Czech Republic	8	.3	.3	12.9
	Denmark	5	.2	.2	13.1
	Egypt	1	.0	.0	13.1
	El Salvador	1	.0	.0	13.2
	Estonia	1	.0	.0	13.2
	Finland	17	.7	.7	14.0
	France	37	1.6	1.6	15.6
	Germany	86	3.7	3.7	19.3
	Greece	5	.2	.2	19.5
	Hungary	17	.7	.7	20.3
	Iceland	1	.0	.0	20.3
	India	7	.3	.3	20.6
	Indonesia	2	.1	.1	20.7
	Iran	1	.0	.0	20.7
	Ireland	18	.8	.8	21.5
	Israel	3	.1	.1	21.7
	Italy	13	.6	.6	22.2
	Kazakhstan	1	.0	.0	22.3
	Latvia	1	.0	.0	22.3
	Malaysia	3	.1	.1	22.4
	Mexico	20	.9	.9	23.3
	Monaco	1	.0	.0	23.4
	Netherlands	44	1.9	1.9	25.3
	New Zealand	13	.6	.6	25.8
	North Korea	1	.0	.0	25.9
	Norway	6	.3	.3	26.1
	Peru	1	.0	.0	26.2
	Philippines	5	.2	.2	26.4
	Poland	39	1.7	1.7	28.1
	Portugal	5	.2	.2	28.3
	Romania	4	.2	.2	28.5
	Russian Federation	23	1.0	1.0	29.5
	Serbia	3	.1	.1	29.6
	Singapore	6	.3	.3	29.9
	Slovakia	4	.2	.2	30.1
	Slovenia	1	.0	.0	30.1
	South Africa	8	.3	.3	30.4
	South Korea	1	.0	.0	30.5
	Spain	15	.7	.7	31.1
	Sweden	19	.8	.8	32.0
	Switzerland	10	.4	.4	32.4
	Turkey	6	.3	.3	32.7
	Ukraine	3	.1	.1	32.8
	United Kingdom of Great Britain and Northern Ireland	158	6.9	6.9	39.7
	United States of America	1382	60.1	60.1	99.8
	Venezuela, Bolivarian Republic of...	4	.2	.2	100.0
	Viet Nam	1	.0	.0	100.0
	Total	2299	100.0	100.0	

Frequencies – age

What is your age in numbers? (e.g. 20)

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	18	119	5.2	5.2	5.2
	19	100	4.3	4.3	9.5
	20	105	4.6	4.6	14.1
	21	127	5.5	5.5	19.6
	22	120	5.2	5.2	24.8
	23	121	5.3	5.3	30.1
	24	145	6.3	6.3	36.4
	25	126	5.5	5.5	41.9
	26	105	4.6	4.6	46.5
	27	105	4.6	4.6	51.0
	28	83	3.6	3.6	54.6
	29	87	3.8	3.8	58.4
	30	74	3.2	3.2	61.6
	31	74	3.2	3.2	64.9
	32	77	3.3	3.3	68.2
	33	74	3.2	3.2	71.4
	34	71	3.1	3.1	74.5
	35	75	3.3	3.3	77.8
	36	66	2.9	2.9	80.6
	37	43	1.9	1.9	82.5
	38	44	1.9	1.9	84.4
	39	38	1.7	1.7	86.1
	40	38	1.7	1.7	87.7
	41	26	1.1	1.1	88.9
	42	22	1.0	1.0	89.8
	43	31	1.3	1.3	91.2
	44	21	.9	.9	92.1
	45	24	1.0	1.0	93.1
	46	16	.7	.7	93.8
	47	16	.7	.7	94.5
	48	18	.8	.8	95.3
	49	12	.5	.5	95.8
	50	17	.7	.7	96.6
	51	11	.5	.5	97.0
	52	16	.7	.7	97.7
	53	7	.3	.3	98.0
	54	8	.3	.3	98.4
	55	10	.4	.4	98.8
	56	3	.1	.1	99.0
	57	2	.1	.1	99.0
	58	7	.3	.3	99.3
	59	1	.0	.0	99.4
	62	4	.2	.2	99.6
	63	3	.1	.1	99.7
	64	3	.1	.1	99.8
	65	2	.1	.1	99.9
	66	1	.0	.0	100.0
	70	1	.0	.0	100.0
	Total	2299	100.0	100.0	

Appendix G – SPSS output: ANOVA's

ANOVA – hedonic character preferences

Descriptive Statistics

Dependent Variable: Averages hedonic scale

New age groups	Mean	Std. Deviation	N
25 and under	4.9308	.83534	963
26-44	4.7191	.89273	1154
45 and up	4.7518	.98403	182
Total	4.8104	.88249	2299

Tests of Between-Subjects Effects

Dependent Variable: Averages hedonic scale

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	24.198[a]	2	12.099	15.735	<.001	.014
Intercept	28030.201	1	28030.201	36453.819	<.001	.941
AgeGroups2	24.198	2	12.099	15.735	<.001	.014
Error	1765.448	2296	.769			
Total	54987.333	2299				
Corrected Total	1789.647	2298				

a. R Squared = .014 (Adjusted R Squared = .013)

Multiple Comparisons

Dependent Variable: Averages hedonic scale
Tukey HSD

(I) New age groups	(J) New age groups	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval Lower Bound	Upper Bound
25 and under	26-44	.2117*	.03827	<.001	.1219	.3014
	45 and up	.1789*	.07088	.031	.0127	.3452
26-44	25 and under	-.2117*	.03827	<.001	-.3014	-.1219
	45 and up	-.0327	.06994	.886	-.1968	.1313
45 and up	25 and under	-.1789*	.07088	.031	-.3452	-.0127
	26-44	.0327	.06994	.886	-.1313	.1968

Based on observed means.
 The error term is Mean Square(Error) = .769.
 *. The mean difference is significant at the .05 level.

ANOVA – eudaimonic character preferences

Descriptive Statistics

Dependent Variable: Averages eudaimonic scale

New age groups	Mean	Std. Deviation	N
25 and under	5.7901	.86791	963
26-44	5.5906	.86618	1154
45 and up	5.4515	.91519	182
Total	5.6631	.87789	2299

Tests of Between-Subjects Effects

Dependent Variable: Averages eudaimonic scale

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	29.749[a]	2	14.874	19.613	<.001	.017
Intercept	38289.065	1	38289.065	50486.083	<.001	.957
AgeGroups2	29.749	2	14.874	19.613	<.001	.017
Error	1741.306	2296	.758			
Total	75501.972	2299				
Corrected Total	1771.054	2298				

a. R Squared = .017 (Adjusted R Squared = .016)

Multiple Comparisons

Dependent Variable: Averages eudaimonic scale

Tukey HSD

(I) New age groups	(J) New age groups	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
25 and under	26-44	.1995*	.03801	<.001	.1104	.2887
	45 and up	.3386*	.07039	<.001	.1735	.5037
26-44	25 and under	-.1995*	.03801	<.001	-.2887	-.1104
	45 and up	.1391	.06946	.112	-.0238	.3020
45 and up	25 and under	-.3386*	.07039	<.001	-.5037	-.1735
	26-44	-.1391	.06946	.112	-.3020	.0238

Based on observed means.

The error term is Mean Square(Error) = .758.

*. The mean difference is significant at the .05 level.

ANOVA – character appreciation (moving/thought-provoking) original trilogy

Descriptive Statistics

Dependent Variable: CA_Moving_OT_Total

New age groups	Mean	Std. Deviation	N
25 and under	5.0048	1.36314	963
26-44	5.0341	1.32775	1154
45 and up	5.3407	1.15521	182
Total	5.0461	1.33235	2299

Tests of Between-Subjects Effects

Dependent Variable: CA_Moving_OT_Total

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	17.597[a]	2	8.798	4.974	.007	.004
Intercept	31966.008	1	31966.008	18069.593	<.001	.887
AgeGroups2	17.597	2	8.798	4.974	.007	.004
Error	4061.738	2296	1.769			
Total	62619.222	2299				
Corrected Total	4079.335	2298				

a. R Squared = .004 (Adjusted R Squared = .003)

Multiple Comparisons

Dependent Variable: CA_Moving_OT_Total

Tukey HSD

(I) New age groups	(J) New age groups	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval	
					Lower Bound	Upper Bound
25 and under	26-44	-.0292	.05805	.870	-.1654	.1069
	45 and up	-.3358*	.10750	.005	-.5879	-.0837
26-44	25 and under	.0292	.05805	.870	-.1069	.1654
	45 and up	-.3066*	.10608	.011	-.5554	-.0578
45 and up	25 and under	.3358*	.10750	.005	.0837	.5879
	26-44	.3066*	.10608	.011	.0578	.5554

Based on observed means.

The error term is Mean Square(Error) = 1.769.

*. The mean difference is significant at the .05 level.

ANOVA – character appreciation (moving/thought-provoking) prequel trilogy

Descriptive Statistics

Dependent Variable: CA_Moving_PT_Total

New age groups	Mean	Std. Deviation	N
25 and under	4.8432	1.76867	963
26-44	4.6996	1.70897	1154
45 and up	4.3132	1.75447	182
Total	4.7292	1.74268	2299

Tests of Between-Subjects Effects

Dependent Variable: CA_Moving_PT_Total

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	45.024ᵃ	2	22.512	7.454	<.001	.006
Intercept	25946.181	1	25946.181	8591.492	<.001	.789
AgeGroups2	45.024	2	22.512	7.454	<.001	.006
Error	6933.887	2296	3.020			
Total	58395.889	2299				
Corrected Total	6978.911	2298				

a. R Squared = .006 (Adjusted R Squared = .006)

Multiple Comparisons

Dependent Variable: CA_Moving_PT_Total

Tukey HSD

(I) New age groups	(J) New age groups	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval Lower Bound	Upper Bound
25 and under	26-44	.1436	.07585	.141	-.0343	.3215
	45 and up	.5300*	.14046	<.001	.2006	.8594
26-44	25 and under	-.1436	.07585	.141	-.3215	.0343
	45 and up	.3864*	.13860	.015	.0614	.7115
45 and up	25 and under	-.5300*	.14046	<.001	-.8594	-.2006
	26-44	-.3864*	.13860	.015	-.7115	-.0614

Based on observed means.
The error term is Mean Square(Error) = 3.020.

*. The mean difference is significant at the .05 level.

ANOVA – character appreciation (moving/thought-provoking) sequel trilogy

Descriptive Statistics

Dependent Variable: CA_Moving_ST_Total

New age groups	Mean	Std. Deviation	N
25 and under	3.7473	1.66308	963
26-44	3.6132	1.74966	1154
45 and up	4.0220	1.72712	182
Total	3.7018	1.71514	2299

Tests of Between-Subjects Effects

Dependent Variable: CA_Moving_ST_Total

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	29.706ᵃ	2	14.853	5.067	.006	.004
Intercept	17509.595	1	17509.595	5973.243	<.001	.722
AgeGroups2	29.706	2	14.853	5.067	.006	.004
Error	6730.353	2296	2.931			
Total	38263.222	2299				
Corrected Total	6760.058	2298				

a. R Squared = .004 (Adjusted R Squared = .004)

Multiple Comparisons

Dependent Variable: CA_Moving_ST_Total

Tukey HSD

(I) New age groups	(J) New age groups	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval Lower Bound	Upper Bound
25 and under	26-44	.1341	.07473	.172	-.0412	.3093
	45 and up	-.2747	.13838	.116	-.5992	.0499
26-44	25 and under	-.1341	.07473	.172	-.3093	.0412
	45 and up	-.4087*	.13655	.008	-.7290	-.0885
45 and up	25 and under	.2747	.13838	.116	-.0499	.5992
	26-44	.4087*	.13655	.008	.0885	.7290

Based on observed means.
The error term is Mean Square(Error) = 2.931.

*. The mean difference is significant at the .05 level.

ANOVA – character appreciation (lasting impression) original trilogy

Descriptive Statistics

Dependent Variable: CA_Lasting_OT_Total

New age groups	Mean	Std. Deviation	N
25 and under	5.8750	1.21892	963
26-44	6.0887	1.04737	1154
45 and up	6.3626	.78295	182
Total	6.0209	1.11406	2299

Tests of Between-Subjects Effects

Dependent Variable: CA_Lasting_OT_Total

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	47.043[a]	2	23.521	19.253	<.001	.016
Intercept	45389.063	1	45389.063	37151.814	<.001	.942
AgeGroups2	47.043	2	23.521	19.253	<.001	.016
Error	2805.066	2296	1.222			
Total	86193.111	2299				
Corrected Total	2852.109	2298				

a. R Squared = .016 (Adjusted R Squared = .016)

Multiple Comparisons

Dependent Variable: CA_Lasting_OT_Total

Tukey HSD

(I) New age groups	(J) New age groups	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval Lower Bound	Upper Bound
25 and under	26-44	-.2136*	.04824	<.001	-.3268	-.1005
	45 and up	-.4876*	.08934	<.001	-.6971	-.2781
26-44	25 and under	.2136*	.04824	<.001	.1005	.3268
	45 and up	-.2740*	.08816	.005	-.4807	-.0672
45 and up	25 and under	.4876*	.08934	<.001	.2781	.6971
	26-44	.2740*	.08816	.005	.0672	.4807

Based on observed means.
The error term is Mean Square(Error) = 1.222.

*. The mean difference is significant at the .05 level.

ANOVA – character appreciation (lasting impression) prequel trilogy

Descriptive Statistics

Dependent Variable: CA_Lasting_PT_Total

New age groups	Mean	Std. Deviation	N
25 and under	5.9138	1.22341	963
26-44	5.7409	1.31029	1154
45 and up	5.1245	1.48960	182
Total	5.7645	1.30568	2299

Tests of Between-Subjects Effects

Dependent Variable: CA_Lasting_PT_Total

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	96.649[a]	2	48.324	29.038	<.001	.025
Intercept	38049.085	1	38049.085	22863.324	<.001	.909
AgeGroups2	96.649	2	48.324	29.038	<.001	.025
Error	3820.997	2296	1.664			
Total	80313.111	2299				
Corrected Total	3917.646	2298				

a. R Squared = .025 (Adjusted R Squared = .024)

Multiple Comparisons

Dependent Variable: CA_Lasting_PT_Total

Tukey HSD

(I) New age groups	(J) New age groups	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval Lower Bound	Upper Bound
25 and under	26-44	.1729*	.05630	.006	.0409	.3050
	45 and up	.7893*	.10427	<.001	.5447	1.0338
26-44	25 and under	-.1729*	.05630	.006	-.3050	-.0409
	45 and up	.6164*	.10289	<.001	.3751	.8577
45 and up	25 and under	-.7893*	.10427	<.001	-1.0338	-.5447
	26-44	-.6164*	.10289	<.001	-.8577	-.3751

Based on observed means.
The error term is Mean Square(Error) = 1.664.

*. The mean difference is significant at the .05 level.

ANOVA – character appreciation (lasting impression) sequel trilogy

Descriptive Statistics

Dependent Variable: CA_Lasting_ST_Total

New age groups	Mean	Std. Deviation	N
25 and under	4.0183	1.74911	963
26-44	3.9864	1.80501	1154
45 and up	4.1630	1.73249	182
Total	4.0138	1.77595	2299

Tests of Between-Subjects Effects

Dependent Variable: CA_Lasting_ST_Total

Source	Type III Sum of Squares	df	Mean Square	F	Sig.	Partial Eta Squared
Corrected Model	4.936[a]	2	2.468	.782	.457	.001
Intercept	20008.803	1	20008.803	6342.739	<.001	.734
AgeGroups2	4.936	2	2.468	.782	.457	.001
Error	7242.961	2296	3.155			
Total	44285.667	2299				
Corrected Total	7247.897	2298				

a. R Squared = .001 (Adjusted R Squared = .000)

Multiple Comparisons

Dependent Variable: CA_Lasting_ST_Total

Tukey HSD

(I) New age groups	(J) New age groups	Mean Difference (I-J)	Std. Error	Sig.	95% Confidence Interval Lower Bound	95% Confidence Interval Upper Bound
25 and under	26-44	.0319	.07752	.911	-.1499	.2137
	45 and up	-.1447	.14356	.572	-.4813	.1920
26-44	25 and under	-.0319	.07752	.911	-.2137	.1499
	45 and up	-.1766	.14166	.426	-.5088	.1556
45 and up	25 and under	.1447	.14356	.572	-.1920	.4813
	26-44	.1766	.14166	.426	-.1556	.5088

Based on observed means.
The error term is Mean Square(Error) = 3.155.