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Correlational network visual analysis of adolescents' film entertainment responses

Abstract

This study aims to shed light on adolescents' characterizations of their preferred film entertainment. It seeks to describe the psychological responses of youngsters from two European countries (Italy and Spain) to dramas from the European region about current social/human issues. The study also seeks to determine if the adolescents' responses differ according to the film and the cultural context (country) to which they belong. For doing so, the research applies an innovative visual research technique in Media Communication: a correlational network analysis. A total of 234 Italian and Spanish adolescents watched three European dramas. Later, they completed four questionnaires measuring hedonic (enjoyment), eudaimonic (appreciation) responses and predictors of them (narrative engagement and perceived realism). The results present the visual intercorrelations of the studied variables, which give deeper insights into youngsters' gratifications in film consumption. These results suggest that films appear to be more influential than country in adolescents' responses. They also show there are specific models of responses for each film in each situation. The application of the visual quantitative tool broadens our knowledge on adolescents' entertainment through dramatic film and on the role of the cultural context and the audiovisual stimulus in the entertainment responses. It also challenges empirical studies using a single stimulus.

Keywords

Correlational network analysis, uses and gratifications, film reception, enjoyment, appreciation, engagement, perceived realism.

1. Introduction

The studies related to the Uses and Gratifications (U&G) theory defend that one of the motivations for consuming media is entertainment (Rubin, 2009; Ruggiero, 2000). Within the U&G paradigm, the entertainment experience is explained by the existence of hedonic and eudaimonic motivations in individuals (Oliver & Raney, 2011). The former is related to immediate responses, generally positive, such as obtaining pleasure, relaxation and enjoyment (Vorderer, Klimmt & Ritterfeld, 2004). Enjoyment is considered the ultimate gratification of this kind of entertainment offered mostly by action, romantic and comedy films (Vorderer *et al.*, 2004). In turn, the eudaimonic motivations are linked to a more

significant entertainment which produces deeper experiences such as learning, reflection about human existence and self-development (Oliver & Bartsch, 2010; Oliver & Hartmann, 2010; Wirth, Hofer & Schramm, 2012). Appreciation is the most studied response to entertainment through dramatic films and tragedies, sometimes with sad endings (Oliver & Bartsch, 2010; Oliver & Raney, 2011).

The mentioned body of knowledge corresponds to adults while there is little available research about adolescents' film responses. Research in media psychology informs that age is an influential factor in the gratifications obtained during audiovisual consumption. As individuals get older their interest in entertainment that responds solely to hedonic necessities decreases (Oliver & Raney, 2011) and their interest in affective and significant media experiences tend to increase (Carstensen, Isaacowitz & Charles, 1999; Mares, Oliver & Cantor, 2008). Moreover, it seems that the importance of the type of entertainment depends on the youngsters' cultural context.

Within the European context, there is evidence that youngsters go to the cinema and watch films for ludic rather than intellectual reasons. Cognitive motivations are also relevant for them but to a less extent (Soto-Sanfiel, Villegas-Simón & Angulo-Brunet, 2019). However, available data is scarce, and it is important to continue to explore the audiovisual consumption motivations and gratifications of adolescents, and not only the effects (Soto-Sanfiel *et al.*, 2019). It is also necessary then to be able to understand of the responses of youngsters to film entertainment.

Following studies related to the Uses and Gratifications (U&G; Oliver & Raney, 2011; Rubin, 2009; Ruggiero, 2000), the present study seeks to contribute towards the knowledge of hedonic and eudaimonic responses of Spanish and Italian adolescents to films about topics of European current affairs with human and social implications. In particular, the study seeks to understand the adolescents' relation with dramatic films produced in the Europe by analyzing their responses to the principal psychological mechanisms explaining media entertainment and the association established between them. This will shed light on the characterization of adolescent's psychological responses to films.

Moreover, this study also sets out to determine whether there are reasons to believe that the specific film and cultural environment in which the youngsters are immersed is related to their responses. To do so, this research defines the maps of links between the concepts for each film and country through the application of an innovative quantitative visual research tool, not frequently applied to Media Communication Studies. This will serve to show the interconnection of variables and broaden the comprehension of the place that each one of them could have in the adolescents' responses to audiovisual products.

2. Gratifications and Narrative Consumption

2.1. *Enjoyment as Hedonic Response*

The concept of enjoyment has attracted the attention of media psychology researchers (e.g., Green, Brock & Kaufman, 2004; Nabi & Krcmar, 2004; Vorderer *et al.*, 2004). The available evidence indicates that enjoyment is predicted by narrative engagement, immersion and transportation into a narrative world (e.g., Green *et al.*, 2004; Krakowiak & Oliver, 2012): the greater the engagement, the greater the enjoyment of the narrative. Engagement is one of the terms associated with the phenomenon of an intensive processing of the narrative and is also characterized as transportation (Green & Brock, 2000) or absorption (Slater & Rouner, 2002). The narrative engagement concept is the only one of these described as a process formed by different dimensions (van Leeuwen, Renes & Leeuwis, 2012). It is explained as the result of a set of sub-processes: the narrative understanding or the facility of the receivers for creating meaning models based on it; the unaware focalization of the receivers on the narrative; the empathy and emotions that the receivers feel towards the depicted characters and actions,

and the loss of awareness of the self and the space produced by the viewer's intense focus on the mental construction of the narrative world proposed by the story. In addition to impacting the enjoyment, engagement affects the social construction of reality (Busselle & Bilandzic, 2009) because it produces greater consistency in the attitudes and thoughts derived from the narratives and less resistance to the arguments presented by them (Green & Brock, 2000). Engagement elicits more favorable thoughts about the story (Banerjee & Greene, 2012; McQueen, Kreuter, Kalesan & Alcaraz, 2011), further development of the information presented by the narrative (Slater & Rouner, 2002) and, ultimately, persuasion (Igartua & Barrios, 2012).

Similarly, previous research states that enjoyment also depends on the perception of realism in the narrative (Busselle & Bilandzic, 2008; Shapiro, Peña-Herborn & Hancock, 2006). Viewers judge the narrative realism from their own life experiences. The receivers estimate the level at which they can incorporate the depicted facts and characters into their lives, their kind of relation to the characters, and the utility of the narratives (Busselle & Greenberg, 2000). In addition, the receivers also evaluate whether the narrative is coherent, plausible and feasible in real life (Busselle & Bilandzic, 2008; Green, 2004; Hall, 2003). When receivers do not question its realism, they engage with it: they dedicate their cognitive resources to follow the narrative and become emotionally involved with its characters. This provokes the enjoyment experience and narrative persuasive effects (Busselle & Bilandzic, 2009; van Leeuwen *et al.*, 2012). The perception of realism, consequently, is a condition for narrative engagement and enjoyment.

2.2. Appreciation as Eudaimonic Response

Appreciation is an eudaimonic gratification related to a more significant entertainment. It has been conceptualized as a deliberative and interpretative process manifested in the development of thoughts and feelings, the learning of a life lesson, the reflection motivated by the narrative and the perception of a deep meaning provoked by the entertainment experience (Oliver & Bartsch, 2010). Frequently, this kind of response includes an affective reaction which blends negative and positive emotions (Hall, 2015; Oliver, 2008; Oliver & Raney, 2011).

Appreciation is considered a multidimensional concept (Oliver & Hartmann, 2010) inspired by the aesthetic and artistic perception (Cupchik, 1994, 2016; Cupchik & Gignac, 2007). Two kinds of responses are distinct to art: reactive (immediate and associated with pleasure, excitation and enjoyment) and reflective (slow, interpretative and associated with appreciation; Cupchik, 1994, 2016). The researcher warns, however, that emotions could also stimulate deep and elaborate reflections in specific conditions. Indeed, there is some evidence confirming that enjoyment and appreciation are related to different emotional reactions. Enjoyment would be related to positive responses and weak negative emotions, while appreciation would be linked to strong positive emotions and significant negative emotions (Hall, 2015). It has also been stated that appreciation is related to cognitive and affective challenges (linked to greater suspense), while the lack of them would be linked to fun (Bartsch & Hartmann, 2017). In fact, appreciation is related to the eudaimonic component of entertainment due to its capacity to move/provoke thoughts and lasting impressions. Nonetheless, it is also related to a hedonic component because of its capacity to provoke fun and suspense (Oliver & Bartsch, 2010).

The relation between appreciation and enjoyment is not defined satisfactorily. Some of the mentioned authors refer to them indistinctly, as opposing aspects, part of a continuum or as being closely linked. For example, the above-mentioned works of Cupchik and his colleagues suggest that this relationship depends on the context. Other studies link them positively (Ibiti & Soto-Sanfiel, 2018; Kim & Tsay-Vogel, 2016; Oliver & Bartsch, 2010; Rieger *et al.*, 2015; Soto-Sanfiel, Ibiti & Palencia, 2014) and relate both concepts to the perceived

realism in the narrative. For instance, in the context of the narrative set in lesbian communities, the narrative perceived realism, enjoyment and appreciation as positively related. The plausibility and feasibility of the depicted stories occurring in real life provoke appreciation and enjoyment in audiences with different sexual orientations (Ibíti & Soto-Sanfiel, 2018). Finally, it has also been found that appreciation and enjoyment can act as key motivators for positive outcomes with benefits to behavior (Kim & Tsay-Vogel, 2016). However, despite all these proposals, the relationship of these concepts needs to be further explored.

2.3. Entertainment Responses and Cultural Environment

There are few studies about entertainment reception by individuals from different cultural environments (e.g., Soto-Sanfiel & Igartua, 2016; Soto-Sanfiel, Villegas-Simón & Angulo-Brunet, 2018), despite the current transnational and global processes of audiovisual products demand to determine how the cultural environment affects the reception of messages. Particularly, research that contributes towards understanding collective tastes and preferences of consumption are necessary (Morley, 1992; Fu, 2013).

However, it is broadly accepted that audiences differ according to their culture and languages (Morley, 1992). Culture tends to be defined by geographical conceptions, phenomenon understanding, and social relationships (Massey, 1994). Besides, some evidence points to countries differing in their cinematography tastes (Fu, 2012). Indeed, the sense of belonging and a person's morality affect film preferences (Bowman, Jöckel & Dogruel 2012). Additionally, it is supported that audiences process and reflect about audiovisual contents that depict familiar values and attitudes better (Fu, 2012) or prefer audiovisual media and messages produced by similar cultures (Straubhaar 1991). Nevertheless, currently audiovisual preferences tend to be more homogeneous (Fu & Govindaraju, 2010) and converge with those of the US (Fu, 2013). For example, a recent study about audiovisual U&G of European adolescents (Soto-Sanfiel *et al.*, 2018, 2019), suggests that there are patterns attributable to culture in the uses and consumption of cinema, particularly in aspects such as: the medium via which youngsters usually watch films, the way in which they select and access films, the frequency of downloading films from the internet, and favorite film genres. The results of this study identify models related to the country of belonging in the motivations to go to the cinema and their preferences, although there are also common patterns of use and consumption of European adolescents.

2.4. Research Questions

All of the above lead us to propose the next research questions:

- Q1. How are the psychological gratifications from European youngsters to European dramas about current social/human issues characterized?
- Q2. Do those psychological responses differ according to the film and the cultural context (country) to which they belong?

3. Method

3.1. Participants

A total of 234 secondary school students from Italy ($N_{\text{film1}} = 98$ $N_{\text{film2}} = 88$; $N_{\text{film3}} = 48$) and Spain ($N_{\text{film1}} = 69$; $N_{\text{film2}} = 77$; $N_{\text{film3}} = 72$) participated in the study. The Italians had a mean age of 16.68 years ($SD = 1.1$, range 15 to 19) and 62% were female whereas the Spaniards had a mean age of 14.77 years ($SD = 0.89$, range 14 to 18) and 66% were female. Participants were part of a course on film literacy freely offered by the schools. They collaborated in the study without compensation.

3.2. Materials

3.2.1. Questionnaires

In addition to sociodemographic variables, the questionnaires were answered on a 5-point Likert scale (1 = *Totally disagree* to 5 = *Totally agree*) to facilitate students' responses. Psychometric properties are not presented as analyses were made at an item level. The variables were:

Enjoyment, through a single-item measure ("I enjoyed the film"), following previous studies (Nabi & Krcmar, 2004; Soto-Sanfiel, 2014).

Appreciation, using an Appreciation scale (Angulo-Brunet & Soto-Sanfiel, 2018; Oliver & Bartsch, 2010). The questionnaire has four dimensions with three items in each one: 1) Lasting impression (e.g., "This film will stick with me for a long time"); 2) Fun (e.g., "I had a good time watching the film"); 3) Moving/Thought Provoking (e.g., "I found this film to be very meaningful" and "The film was thought-provoking"); 4) Suspense (e.g., "This was a heart-pounding kind of film").

Narrative Engagement, through a Narrative engagement questionnaire (Busselle & Bilandzic, 2009; Soto-Sanfiel & Angulo-Brunet, 2020). The questionnaire has four dimensions: Narrative understanding (e.g., "Sometimes, it was hard to understand what was going on"); Attentional focus (e.g., "I found my mind wandering while the film was on"); Emotional engagement (e.g., "During the film, when the main character succeeded, I felt happy, and when the main character suffered in some way, I felt sad"); Narrative presence (e.g., "During the film, my body was in the room, but my mind drifted to the world created by the story"). The responses of the dimensions of Narrative-understanding and Attentional-focus are reverse: low scores indicate a high level of the dimension.

Perceived Realism, through five items created for this research from academic literature: "The story of the film could happen in real life"; "The events portrayed in the film could have been inspired by real situations"; "The things that happen to the characters in the film could happen to any of us"; "The characters in the film are similar to people that I could know in real life;" and "The things that happened to the main character could happen to many people."

Liking, through a single item ("I like the film") following previous studies in Spanish (Soto-Sanfiel, 2014).

3.2.2. Audiovisual stimulus

Three films produced in Europe were used. They had participated in European Film Festivals (e.g., Venice International Film Festival). All of them are dramas, depict social/human topics of European current affairs and explore attitudes towards immigrations. Films were dubbed in both Spanish and Italian.

Film 1: Akadimia Platonos (Dir. Filippos Tsitos, 103 mins., Greece, 2009). This drama explores stereotypes, prejudices and misunderstandings about foreigners.

Film 2: Eat sleep die (Dir. Gabriela Pichler, 104 mins., Sweden, 2012). This film addresses discrimination towards immigrants in many countries.

Film 3: Io sono li (Dir. Andrea Segre, 98 mins., Italy-France, 2011). It explores the empathetic relationship between immigrants from different cultures.

3.3. Procedure

Researchers and teachers of adolescents participated in the adaptation of questionnaires. The questionnaires were translated from their original language (English and German) to Spanish and Italian, following the recommendations of Muñiz, Elosua and Hambleton (2013). Once adapted, a specialist panel (i.e., professors and linguistic experts) verified the adequacy in relation to the sample.

The participants took part in a free extracurricular film literacy course offered in their school. The questionnaires' responses were given voluntarily and confidentially, without any financial compensation. The adolescents watched the films in their schools, in classes with a large screen, as well as with individual computers. At the end of each film, the youngsters completed a questionnaire on the computers. At least one teacher and one researcher were present during each session to help the adolescents if necessary. The students watched four films over the course of four months. The first film is not included in this analysis because it was used as training and to verify experimental conditions. This manuscript reports responses to the last three experimental tests.

3.4. Data analysis

The free software R (R Core Team, 2018) was used to execute all analyses. The *qgraph* package was used to perform correlation network analysis (Epskamp, 2017) using polychoric correlations due to the ordinal nature of data. During the analysis, graphics solutions were generated for six networks (2 countries x 3 films).

It was used to perform a correlational network analysis (CNA), which is an exploratory visual quantitative technique that serves to examine the interrelationships between theoretical components described without doing a previous hypothesis. This technique has recently reached relevance in various psychology areas (Epskamp, Borsboom & Fried, 2018) since it was formulated as a solution for understanding the complexity of some psychopathology symptoms. This analysis has been applied to different fields, such as clinical psychology (Forbush, Siew & Vitevitch, 2016), personality research (Costantini *et al.*, 2015a) and social psychology (Dalege *et al.*, 2016) or sport psychology (Pons, Viladrich & Ramis, 2017). To our knowledge it has not been applied to Media Communication studies before.

CNA understands psychological behavior as a complex interplay of components. The visual analysis indicates the potential structure of the interactions of these components within a system. It is a nomological analysis that explores the framework criteria to explain the use of different concepts included in the same semantic field. In CNA, the strength of interaction between variables (weak or strong) and its sign (positive or negative) is expressed in the appearance of the edges. The results of CNA are graphic, which facilitates an easier and deeper understanding of relationships because it unveils the multivariate dependencies in data. In supplementary material it can be found descriptive statistics and the polychoric correlations used in this article. This would not be possible with other more frequently applied statistical nor qualitative techniques.

4. Results

4.1. General Overview: clear interactions

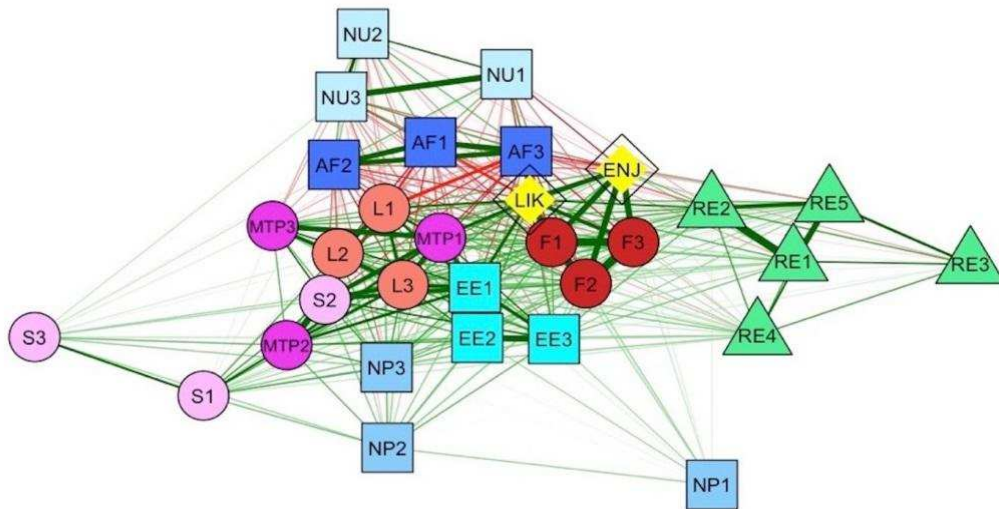
Firstly, the cluster sets (each variable in relation to its dimensions and items) were examined and later the relationships between variables are established. Results of CNA are displayed in Figure 1 (film 1), Figure 2 (film 2) and Figure 3 (film 3) and, as explained in the methods section, descriptive statistics and polychoric correlations numbers can be found in supplementary material.

Considering that strong correlations are marked with a wider line, the results indicate that Enjoyment and Liking are strongly linked in all films. However, the relationship between the two single items is less intense for Italian participants than for Spaniards. Because of this result, during the rest of the analysis, the observation of Enjoyment will also entail exploring the behavior of Liking.

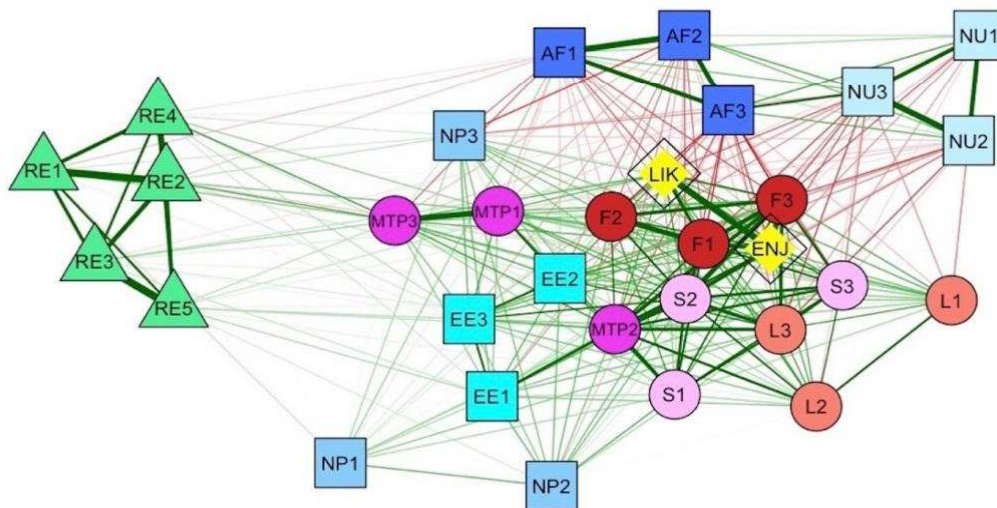
Figure 1: Correlation network analysis for Film 1 (*Akadimia Platonos*).

A = Italy, B = Spain. Each node represents a variable.

A



B

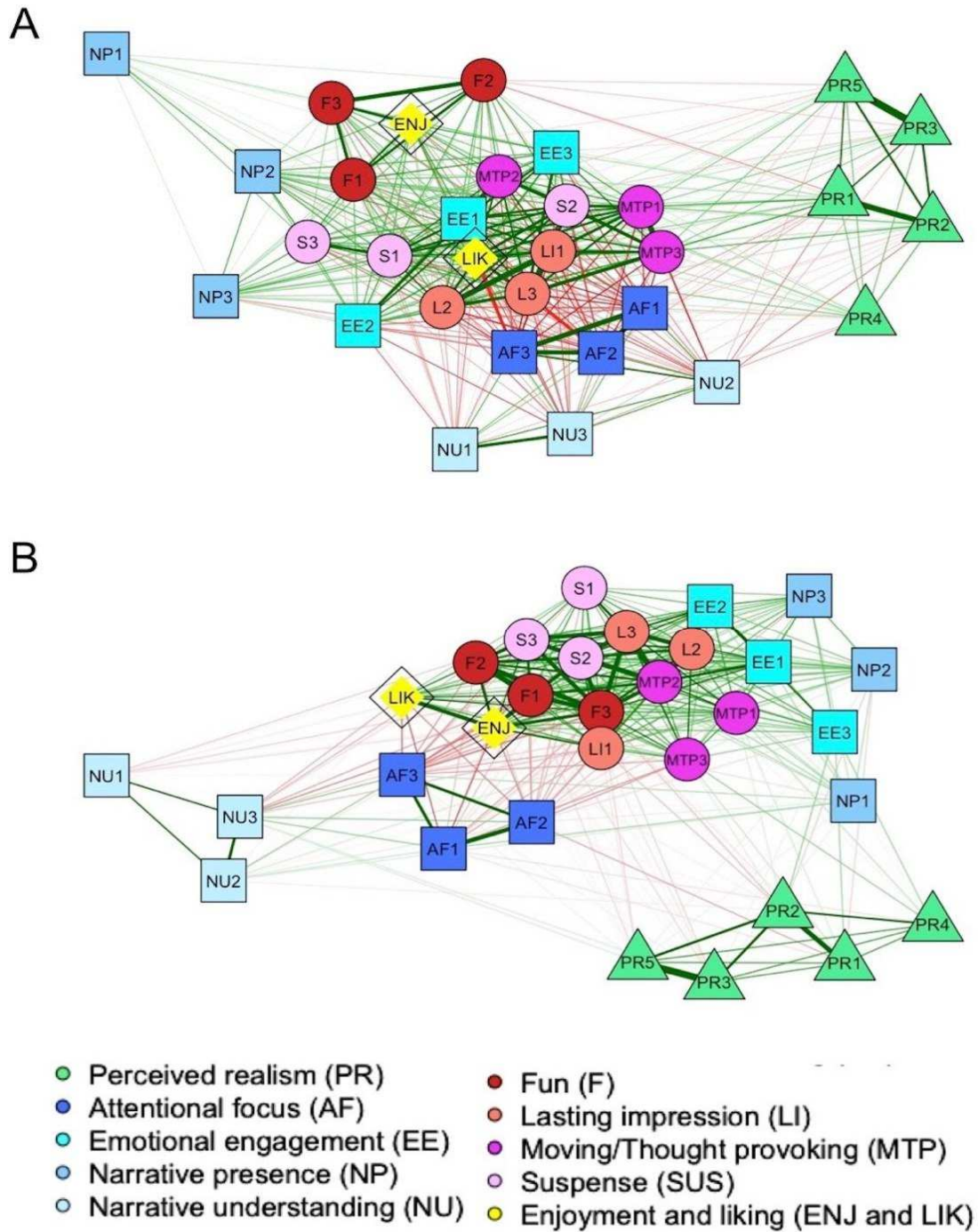


- Perceived realism (PR)
- Fun (F)
- Attentional focus (AF)
- Lasting impression (LI)
- Emotional engagement (EE)
- Moving/Thought provoking (MTP)
- Narrative presence (NP)
- Suspense (SUS)
- Narrative understanding (NU)
- Enjoyment and liking (ENJ and LIK)

Source: Own elaboration.

Figure 2: Correlation network analysis for Film 2 (*Eat sleep die*).

A = Italy, B = Spain. Each node represents a variable.

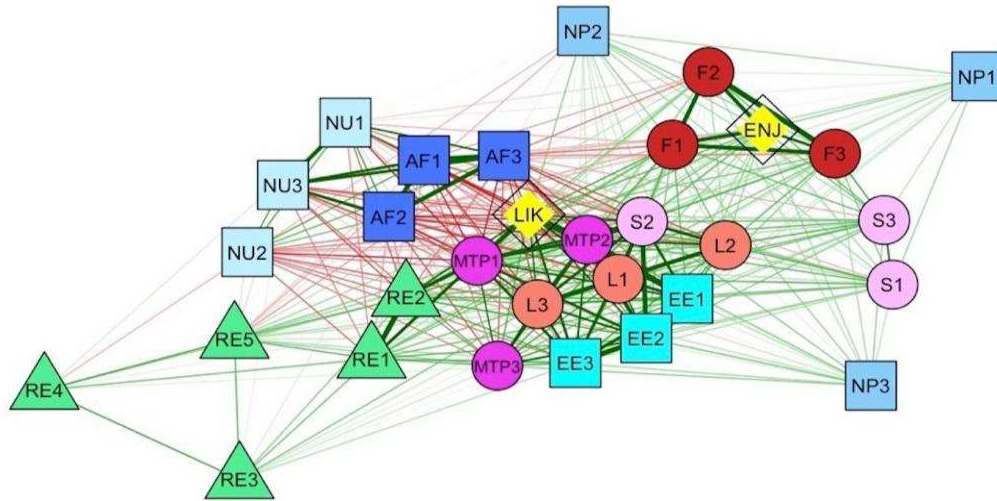


Source: Own elaboration.

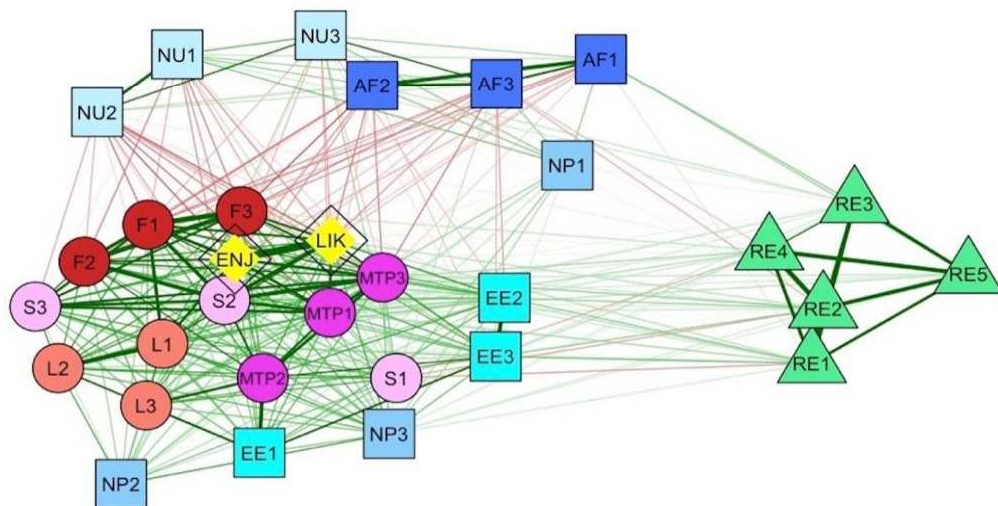
Figure 3: Correlation network analysis for Film 3 (*Io sono io*).

A = Italy, B = Spain. Each node represents a variable.

A



B



- Perceived realism (PR)
- Fun (F)
- Attentional focus (AF)
- Lasting impression (LI)
- Emotional engagement (EE)
- Moving/Thought provoking (MTP)
- Narrative presence (NP)
- Suspense (SUS)
- Narrative understanding (NU)
- Enjoyment and liking (ENJ and LIK)

Source: Own elaboration.

Moreover, apart from Fun, as can be seen for the narrower lines, the other dimensions of Appreciation do not form clear clusters in the networks observed. Despite this lack of discrimination, a clear relationship of Appreciation items to other questionnaires is observed.

Regarding Narrative-engagement, the results show that Emotional-engagement, Attentional-focus and Narrative-understanding dimensions form clear clusters in all the networks. However, the Narrative-presence dimension does not present item grouping.

Moreover, Narrative-presence₁ item is not related to the rest of items of Narrative-presence in any network.

Furthermore, the items of Perceived-realism are grouped clearly and form an nitid cluster in all networks analyzed as they are all nearby. However, differences in the intensity of the relationship of the items of Perceived-realism appear according to country and film. Cultural environment and film seem to be related to the intensity of the relationships of the items of Perceived-realism.

The links between concepts by country and film are examined next. The variables did not correlate the same way for each film as can be denote by the width of the lines. The exposition follows the following path: analysis of the correlations of the 1) hedonic responses (enjoyment and its correlates), 2) eudaimonic responses (appreciation and its correlates), and 3) predictors of enjoyment (narrative engagement and perceived realism). In Films 2 and 3 there were correlations between enjoyment and appreciation. They were exposed as part of the hedonic response, which came first.

4.2. Film 1

Hedonic gratifications: relationship of Enjoyment, Appreciation, and Liking. As Figure 1A shows, Liking and Enjoyment have a similar correlation pattern in Italy. Both variables are highly correlated with the Fun items. Moreover, Liking is strongly correlated with all the items of Lasting-impression and moderately linked to all of Moving/Thought-provoking. Furthermore, Enjoyment is moderately associated with the items of Lasting-impression and is moderately or weakly linked to those of Moving/Thought-provoking. Finally, Liking and Enjoyment are moderately related to the item Suspense₂.

In Spain (Figure 1B), similar to the previous case, the items of Appreciation are correlated with Enjoyment and Liking moderately. Moreover, Fun items are strongly related to Enjoyment and Liking. However, the components of Suspense are intensely related to both factors, unlike in Italy.

Enjoyment and Narrative engagement. As Figure 1A shows, in Italy, Liking is strongly related to Narrative-engagement, except Narrative-presence, with which Liking is weakly related. On the other hand, Enjoyment is generally linked to Narrative-engagement in a moderate way.

In Spain (Figure 1B), Liking shows a weak relationship with most of Narrative-engagement items, except with Narrative-understanding₃, Emotional-engagement₃ and Attentional-focus₃, with which it is strongly related. Enjoyment shows a moderate link with most of Narrative-engagement items.

In Italy, with the exception of some items, Perceived-realism tends to be moderately related to Appreciation. However, in Spain, Perceived-realism tends to be weakly related to Appreciation, with the exception of Realism₁ and Realism₂, items which show heterogeneous behaviors.

Enjoyment and Perceived realism. In Italy and Spain, Liking is related to all the Perceived-realism items, although these relationships show different intensities.

Regarding Enjoyment, in Italy it has a relationship with all the items of Perceived-realism and Enjoyment while in Spain it does not have any kind of relationship.

Eudaimonic gratifications: Appreciation and Narrative engagement. In Italy, the relationship between Appreciation and Narrative-engagement is generally moderate. Nonetheless, the link between their components differs in intensity. Fun is moderately related to Attentional-focus and Emotional-engagement. In turn, Fun is weakly related to Narrative-presence and Narrative-understanding. Moreover, Lasting-impression is strongly related to Attentional-focus and Emotional-engagement whereas it is moderately linked to Narrative-presence (in particular to Narrative-presence₁) and Narrative-understanding. The items of Moving/Thought-provoking show a moderate relationship to the Emotional-engagement

items. In turn, there are no clearly observed relationships between Moving/Thought-provoking and Attentional-focus, among Moving/Thought-provoking and Narrative-presence, either between Moving/Thought-provoking or Narrative-understanding. Regarding Suspense, it is observed that their items have different behaviors and there are no clear relationships between their items and Narrative-engagement.

In contrast to Italy, Emotional-engagement is not related to Appreciation as intensively in Spain. The analysis shows that, in general, the relationships are weak between the items of both dimensions. Emotional-engagement₁ does not relate to Lasting-impression₁. Likewise, the dimension Attentional-focus only relates to Fun moderately, with Attentional-focus₃ being the item that shows the more intense relationships. Finally, the rest of dimensions of Narrative-engagement are moderately related to Appreciation.

Narrative engagement and Perceived realism. Both in Italy and Spain, Perceived-realism is weakly related to almost all the items of Narrative-engagement. However, Narrative-understanding does not show any remarkable relationship with Perceived-realism.

4.3. *Film 2*

Hedonic gratifications: Enjoyment and Appreciation. In Italy (Figure 2A), the relationships between Fun and Enjoyment are strong. Nonetheless, the links between Enjoyment and Lasting-impression, Moving/Thought-provoking or Suspense are moderate. On the other hand, Liking has intense relationships with all variables and items of Appreciation, with the exception of Fun₂, with which it shows a moderate relationship.

In Spain (Figure 2B), Fun presents intense relationships with Enjoyment and Liking. Moreover, Lasting-impression establishes strong relationships with Enjoyment and moderate with Liking. Likewise, Suspense tends to establish intense relationships with Enjoyment. Enjoyment also shows moderate-intense relationships with Suspense items and Liking.

In Italy, Attentional-focus and Emotional-engagement dimensions are related to Appreciation, although with different intensities, with the weakest relationships being: Attentional-focus/Fun and Narrative-presence/Fun. There are few relationships between the items of Narrative-understanding and Fun and between Narrative-presence and Lasting-impression. Furthermore, Narrative-presence establishes moderate and intense relationships with Suspense items. Finally, Narrative-presence is moderately and weakly related to Moving/Thought-provoking, with the exception of nonexistent relationships between Narrative-presence₁.

In Spain, Liking and Fun have moderate-weak relationships with Attentional-focus items. Likewise, most Moving/Thought-provoking items are moderately related to Attentional-focus items. Suspense shows weak relationships with Attentional-focus generally. On the other hand, Fun mostly establishes intense relationships with Emotional-engagement, Narrative-presence, and Moving/Thought-provoking, although it has weak relationships with Narrative-understanding and Attentional-focus. Similarly, Lasting-impression shows a strong association with Emotional-engagement items, except with Lasting-impression₁ and Emotional-engagement₃, with which it has a weak relationship. Also, Lasting-impression establishes moderate to weak correlations with Narrative-presence in the same cases. Similarly, Moving/Thought-provoking establishes moderate and weak relationships with Attentional-focus. Likewise, Moving/Thought-provoking maintains moderate-weak associations with Narrative-presence in similar proportions. Finally, Suspense has moderate and weak correlations with Attentional-focus. Moreover, Attentional-focus₁-Suspense₁ has a null relationship and Suspense has a strong and moderate link with Emotional-engagement. However, it is important to note that the relationships between Suspense₁ and the items of Attentional-focus are always moderate and those between Suspense₂ and Suspense₃ are strong, except when they relate to Emotional-engagement₃. Equally, Suspense maintains a moderate and weak association with Narrative-presence.

Enjoyment and Narrative engagement. In Italy (Figure 2A), Attentional-focus is strongly related to all items of Liking and to Enjoyment moderately. Moreover, Emotional-engagement is strongly related to Enjoyment and Liking. On the other hand, Narrative-understanding is moderately related to Liking and weakly to Enjoyment. Finally, Narrative-presence is related to the items of Liking and weakly to Enjoyment.

In Spain (Figure 2B), Liking and Enjoyment are moderately related. Meanwhile, Emotional-engagement is strongly linked to Enjoyment, except with Emotional-engagement₃. Emotional-engagement is weakly associated with Liking. Likewise, Narrative-presence establishes weak relationships with Liking. The links between Narrative-presence items and Enjoyment are null or weak.

Enjoyment and Perceived realism. In Italy, the relationship between Liking and Perceived-realism is weak, while the link between Enjoyment and Perceived-realism is nonexistent (Figure 2A).

In Spain (Figure 2B), the links between Perceived-realism and Liking, and between Perceived-realism and Enjoyment, are very weak or nonexistent.

Eudaimonic gratifications: Appreciation and Perceived realism. In Italy, the relationship between Perceived-realism and Appreciation is null with the exception of some items of Moving/Thought-provoking, to which they relate weakly. This relationship is scarce too in Spain.

Narrative engagement and Perceived realism. In Italy and Spain, the associations between the items of Narrative-engagement and Perceived-realism are weak.

4.4. Film 3

Hedonic gratifications: Enjoyment and Appreciation. In Italy (Figure 3A), Liking is strongly related to Narrative-engagement items. Specifically, Liking has a strong link with the dimensions Lasting-impression and Moving/Thought-provoking, although it shows a moderate association with Suspense. Furthermore, Enjoyment is moderately related to Appreciation, except Fun, to which it is strongly related.

In Spain (Figure 3B), both Liking and Enjoyment are strongly linked with Appreciation, with the exception of Suspense, with which they have weak links.

Enjoyment and Narrative engagement. In Italy, Liking is weakly related to Attentional-focus, Emotional-engagement, Narrative-understanding and Narrative-presence. On the other hand, Enjoyment is moderately linked to all the Narrative-engagement dimensions, but it is not associated with Narrative-understanding.

In Spain, both Liking and Enjoyment are moderately related to Attentional-focus and strongly to Emotional-engagement. Also, both show a moderate association with Narrative-presence and Narrative-understanding, although Narrative-presence₁ is not linked to any of the two dimensions.

Enjoyment and Perceived realism. In Italy, the relations between Perceived-realism, Enjoyment and Liking are weak or null; whereas they are weak in Spain.

Eudaimonic gratifications: Appreciation and Narrative engagement. In Italy, the dimensions of Appreciation are moderately related to Narrative-engagement in general. However, Fun₁ is weakly related to Narrative-understanding. Also, Fun₃ is linked to Emotional-engagement₃, Narrative-presence₁ and Narrative-understanding₁ weakly. Lasting-impression characterizes in that all of its dimensions are strongly associated with Attentional-focus and even more strongly with Emotional-engagement. However, Lasting-impression is related to Narrative-presence weakly. In turn, the relationship between Narrative-understanding and the items of Lasting-impression is varied and there are differences in its intensity. The dimensions of Moving/Thought-provoking have a strong link with Attentional-focus and Emotional-engagement, but they differ in their association with Narrative-presence and Narrative-understanding. Likewise, Suspense is related to

Appreciation moderately. Specifically, the link that three dimensions of Narrative-engagement establish with those of Appreciation is different. Finally, the items of Suspense are moderately related to Narrative-presence.

In Spain, Appreciation tend to be moderately related to those of Narrative-engagement. Fun items are linked to Attentional-focus, Emotional-engagement and Narrative-presence. However, Narrative-presence₁ is not associated with Fun₂ or Fun₃. Likewise, Fun is moderately related to Narrative-understanding in general. Lasting-impression is characterized by having a moderate-low link with Narrative-engagement whereas Moving/Thought-provoking relates unequally to some items and dimensions of Narrative-engagement. Nonetheless, it is observed that it has a weak or nonexistent relation with Attentional-focus, although it has moderate-strong association with Emotional-engagement. The three items of Moving/Thought-provoking are related to Narrative-presence weakly, with Narrative-presence₁ being the exception.

The relation of Narrative-understanding with Moving/Thought-provoking items is nonexistent. Finally, Suspense is linked to Emotional-engagement, Narrative-understanding and Narrative-presence moderately, and the association between Attentional-focus and Suspense is very weak.

Appreciation and Perceived realism. In Italy, Appreciation dimensions are related to Perceived-realism items differently. Specifically, Fun has a moderate relation with Perceived-realism, although not all items of Perceived-realism are linked to Appreciation items with similar intensity. In Spain, the association of Perceived-realism and Appreciation is weak or nonexistent.

Narrative engagement and Perceived realism. In Italy, Attentional-focus shows moderate-weak links with Narrative-engagement items. Regarding Narrative-presence, it is worth emphasizing that most of the items of Perceived-realism tend to have null relations with Narrative-presence. In Spain, Attentional-focus has null associations with the majority of items of Perceived-realism, except in some cases, in which Perceived-realism shows weak or moderate association.

5. Discussion

This study aims to explore the understanding of the relation between different central concepts of the U&G theory on the consumption of three European dramas by youngsters from two European countries (Italy and Spain). In doing so, the research has contributed to characterize the responses to cinematic entertainment of adolescents. To date, preliminary studies have only observed the relation between the entertainment components as local or partial responses while forgetting the nomological network of those components, which is part of the same semantic field. Through correlation network analysis, this study visually describes the psychological network of adolescents' responses also by distinguishing between films and cultural environments. To our knowledge, this technique has not been applied to media psychology so far, although it serves to graphically determine the interrelations between the theoretical concepts of receivers' responses. In this study, this visual technique reveals the detailed dependencies between the observed variables in the youngsters' entertainment characterization, which has not been done before to the present level of profundity. The lack of prior studies confirms that adolescent responses to entertainment products of different genres need more attention from researchers. Also, this technique is ideal for observing the audience definitions of the entertainment psychological responses because it allows obtaining and visualizing data in an easier but deep way. Indeed, the results obtained by the application of this technique challenge some of the processes typically executed in Communication and Psychology studies.

The results indicate that there are some similarities in the responses of Spanish and Italian adolescents to the observed European dramas. However, the results show that it is not

possible to determine general patterns in the responses of the youngsters from both countries to all the stimuli. This is because there are theoretical models of adolescents' responses for each country and film. This is one of the main results, which was possible to obtain thanks to the application of this innovative analysis. In fact, adolescents from the sample seem to characterize their responses mainly according to the specific film and to a lesser extent to their cultural environment. This does not mean that cultural environment is not related to the adolescents' responses. For instance, the results show that the relation between Liking and Enjoyment is stronger and closer for the Spaniards than for the Italian. In turn, Italian adolescents always relate Fun to Appreciation whereas the Spanish relate Enjoyment to the different Appreciation dimensions depending on the film. This result could be due to the linguistic variations introduced by the translations of the questionnaires. Nevertheless, it could be due to aspects linked to the sample characteristics and their contexts. This conclusion highlights the need to obtain stimulus validation along with the context in cross-cultural research: adolescents' responses differ with different films. In fact, this result also challenges the use of a unique stimulus in empirical reception studies. Future studies may further explore these assumptions.

Furthermore, the results show that adolescents from the sample do not distinguish clearly between hedonic (i.e., Enjoyment, Liking) and eudaimonic (i.e., Moving/though provoking, Last impression) gratifications (Oliver & Raney, 2011). For the Italian and Spanish youngsters, especially for the latter, both kinds of gratifications are similar. It may be noted that Angulo-Brunet and Soto-Sanfiel (2018) obtained a similar conclusion. While examining Appreciation, their study concluded that Spanish adolescents' lack of discrimination was between the eudaimonic and hedonic components of Appreciation, while this phenomenon was smoother in Italian youngsters. Despite this, the present study has not established whether its results reveal specific conceptions of the sample about dramatic film consumption gratifications since it could also be provoked by the translation of questionnaires to the adolescents' languages. It could also be produced by the data collection. Future studies may specifically observe these aspects, particularly through qualitative techniques, and further explore the definition of the adolescents' gratifications and the meanings associated with them.

It is worth considering that although a sample had already answered the questionnaires previously (Angulo-Brunet & Soto-Sanfiel, 2018; Soto-Sanfiel & Angulo-Brunet, 2020), the difficulty in understanding some of their items could have influenced their responses. Moreover, the Spanish sample was slightly younger than the Italian. The capacity to understand intellectual stimulus varies with age (Barrouillet & Lepine 2005; Piaget 1954). Indeed, media psychologists have warned that age is an influential factor in audiovisual consumption responses too (Carstensen *et al.*, 1999; Mares *et al.*, 2008; Oliver & Raney, 2011). Therefore, new studies are required to confirm these assumptions.

Because all the films used in this study are European drama productions with social themes, forthcoming studies should explore adolescents' responses to films produced out of Europe and, particularly, with different topics and plots. Studies indicate that European adolescents prefer US films and have a stereotypical image of European cinema which they consider to be more intellectual, artistic and boring (Soto-Sanfiel, Villegas-Simón & Angulo-Brunet, 2018). These prior conceptions could impact their gratifications. Indeed, U&G studies state that sought gratifications are a function of the individual beliefs influenced by the subjective evaluations of the perceived attributes on the media content (Palmgreen & Rayburn, 1982; Rubin, 1994).

Regarding Narrative engagement, the results describe that its emotional aspects are the most related to Appreciation by youngsters. The capacity of obtaining life lessons, reflecting on human issues or generating meaningful thought is associated by the sample with the emotional impact of the film. Preliminary studies have attributed the capacity of impacting

and persuading receivers to engagement (Busselle & Bilandzic, 2009; Banerjee & Greene, 2012; McQueen *et al.*, 2011; Igartua & Barrios, 2012). That information, thus, is useful for the design of narratives that seek to change adolescents' attitudes through media messages. They inform of the necessary emotional engagement with the film to elicit adolescents' appreciation.

Furthermore, this research has served to examine the solidity of the theoretical components of the entertainment processes included in the study and the behavior of their items, which is useful information for theory. The information provided by the correlational network analysis revealed the overall existence of clearly distinct item clusters for the following dimension networks: Attentional-focus, Emotional-engagement, Fun, Narrative-understanding and Perceived-realism. The visual precision in the cluster definitions represents the accuracy of the conceptual definitions and the degree of closeness between its components or intern indicators (their items) in the adolescents' responses. In this research, the items behavior of those cited networks is similar among films and countries.

On the contrary, the items that are part of the other examined dimensions display heterogeneous behaviors. Narrative-presence is the most compromised cluster. In this study there is no network where the items of that dimension group clearly form a cluster. The behavior of the item Narrative-presence₁ (e.g., "During the film, my body was in the room, but my mind drifted to the world created by the story") is particularly inconsistent among networks. The items Narrative-presence₂ (e.g., "The film created a new world, and then that world suddenly disappeared when it ended") and Narrative-presence₃ (e.g., "At times during the film, the story world was closer to me than the real world") tend to be related between them, apart from some exceptions. These results are coherent with the study by Soto-Sanfiel & Angulo-Brunet (2020). In that study, the item Narrative-presence₁ showed a very low positive factorial load, whereas the other two items of the dimension showed negative factorial loads for a sample of Spanish youngsters. Accordingly, this present study also considers that those items that refer to abstract issues may be difficult to understand for some adolescents.

Moreover, the graphic solutions obtained in this study revealed that it is difficult to differentiate between the sub-dimensions of Appreciation too. The items of this concept are highly correlated between them and do not show links of any intensity or distance between its theoretical dimensions. That very close relation between all the items of Appreciation reflects that adolescents perceive this concept as something compact, instead of through obvious different theoretical dimensions. In fact, youngsters only discern clearly and specifically between clusters of items within the Fun dimension.

Furthermore, Appreciation items present a heterogeneous behavior between countries and films. Again, Fun is the only dimension of Appreciation showing a stable behavior between networks: its items are strongly related and form clear clusters, regardless of the film and country. Consequently, the items of this dimension perform as a clear set of meanings and they are thus considered to be part of the same semantic field by the sample. On the contrary, the rest of items from the other dimensions tend to form irregular groups among countries and films, which means that adolescents do not have a clear idea of their meaning, associate their significance with different aspects depending on the film and country they are from, or both. Upcoming research may extend these results through understanding adolescents' film Appreciation by using measuring instruments and definitions created specifically for youngsters.

The results of this study also reveal that Enjoyment is strongly and clearly related to the Fun dimension of Appreciation. Therefore, adolescents' enjoyment is related to having fun in all the obtained networks. Likewise, Enjoyment and Liking are related intensively, except in the case of the Italian network for the film *Io sono li*. By contrast, Liking and Enjoyment are linked to different items of Appreciation in this study: Enjoyment is strongly related to Fun

and less strongly to the Appreciation items. Meanwhile, Liking is intensively related to the dimensions Moving/thought-provoking, Lasting-impression and the Suspense2 item (e.g., "I was at the edge of my seat"). This would mean that to describe having enjoyed a European drama, adolescents from the sample need to experience fun. However, to like a film, they must experience some aspects of film appreciation. The different behavior of Enjoyment and Liking between countries may also be explained by linguistic reasons. Further studies must verify these assumptions. This information would help to refine the range of meanings associated with the entertainment processes for the observed population.

5.1. Limitations

Essentially, the results of this descriptive study are proposed to start the discussion about the entertainment nomological network of film reception by adolescents and to stimulate the production of studies that confirm it (e.g., structural equational models or path analysis with sum of the factors).

Furthermore, it is important to bear in mind that the narrative presence dimension of engagement showed irregular behavior among films and countries. This could be produced by the abstraction level the dimension requires, perhaps excessive for some adolescents from the sample (especially Spanish, who were younger than the Italians). Future studies could propose a theoretical definition of engagement specifically designed for young people and different ages. A qualitative approach is particularly recommended.

A limitation regarding the use of CNA in this manuscript should be acknowledged. Considering sample size and the correlation matrix used (i.e., polychoric correlations) it has not been possible to perform bootstrap to assess network accuracy as suggested by Epskamp (2018).

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