

THE EFFECT OF SPECTATORS' CULTURAL VALUES AND THEIR INVOLVEMENT ON THE ATTITUDE TOWARDS THE CONTENTS OF THE TELEVISION SERIES

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ABSTRACT

The purpose of this research is to verify that attitudes towards the contents included in a television series are affected by the level of involvement of the viewer with it and by the cultural dimensions at the individual level. Through a self-administered questionnaire, a sample of 240 subjects whose data is submitted to ANCOVA is obtained. The data show significant differences in attitudes toward violence, sex and stereotypes included in television series, such as Game of Thrones, depending on the level of involvement of the viewer. In addition, they also demonstrate the effect of individual cultural values on the attitudes of viewers on television content. This research yields information of interest for the audiovisual sector given that at high levels of involvement, viewers will present more favourable attitudes towards the contents of the television series. On the other hand, cultural values also play an important role in the perception and attitude of the spectators, affecting significantly. They will also be more prone to interaction, creating content and buying related objects. Consequently, it would be key, for companies in the sector, the analysis and empowerment of the audience's involvement. This research provides new data regarding the involvement of viewers with television series and the attitudes they present to the different contents included in them, analysing the specific case of a current series such as Game of Thrones. In addition, the sixth dimension of Hofstede, Hofstede and Minkov (2010) is proposed and validated at the individual level, as a contribution to literature.

Keywords: Consumer, Cultural Values, Psychological Involvement, Sex, Spectator, Stereotypes, TV Series, Violence.

JEL Classification: M31, M37, D87

1. INTRODUCTION

This research focuses attention on a growing sector and with increasing importance, which is immersed in the "Third Golden Age" as is the sector of television series (Pantoja, 2015). New platforms such as HBO or Netflix are also assuming a change in the way television content is consumed, with the viewer taking a more active role viewing and monitoring the series, through the Internet and social networks (García, 2014; Pantoja, 2015). In this

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market, more and more productions incorporate violent scenes, high doses of sexual content and marked stereotypes in their scripts (Bourdaa, 2014).

In this sense, involvement plays an important role in the perception of television viewers. Involvement has been commonly used in investigations related to media and audiences. It refers to the degree of connection created between the viewers and a certain program or television series (Godlewski & Perse, 2010; Chang, 2016). The level of involvement also plays an important role in the formation of attitudes and behaviours of the audience with respect to the visioned series (Zurbriggen & Morgan, 2006), and thus affecting the attitudes that are formed with respect to certain contents included in the television series.

On the other hand, cross-cultural research has experienced remarkable growth (Alcántara-Pilar, Del Barrio-García, Crespo-Almendros & Porcu, 2017). Several studies on television have used a cross-cultural perspective on violence, sex and stereotypes and the effects of these contents on television (Nelson & Paek, 2005; Hetsroni, 2007a, 2007b; Hetsroni, 2010; Paek, Nelson & Vilela, 2011).

The objective of this research is to discover if the attitudes towards three characteristic elements of television series such as sex, violence and stereotypes (Bourdaa, 2014; Cvitanovich, 2013) are affected by the level of viewers' involvement towards a certain series and by individual cultural dimensions (Sharma, 2010; Yoo, Donthu, & Lenartowicz, 2011), analyzing the case of Game of Thrones. Consequently, the producers and marketing managers of the audiovisual companies will be able to make the appropriate adaptations in their creations and communication campaigns, in order to benefit from the levels of involvement of their viewers, as well as from the different levels of the cultural dimensions of the spectators as consumers of TV series.

2. LITERATURE REVIEW

2.1 The new TV Golden Age

Television is maintained as one of the favourite media by spectators and advertisers, with average consumption in Spain of 225 daily minutes per person (Kantar Media, 2018). New technologies and online platforms such as Netflix have influenced the growth of television series in recent years, generating the so-called "Third Golden Age of television" (Pantoja, 2015), enabling the viewing of a wide range of topics and genres. This breadth of themes and genres makes it easier for the viewer to find the one that best suits their interests (García, 2014).

Literature and the media highlight the great presence of violent, sexual and stereotyped content (Xie & Lee, 2008; Galán, 2009; Stevens & Garret, 2016; Rojas-Lamorena, Alcántara-Pilar & Rodríguez-López, 2019). Violence is included very commonly in the programs that are broadcast every day on television, with the representation of 42.5 violent acts per hour (Coyne, Robinson & Nelson, 2010).

The sexual content has also increased, being more and more graphic (Ybarra, Strasburger & Mitchell, 2014). This is due, in a certain degree, to the presence of Premium channels such as HBO, which have overcome censorship and taboos by not being subject to the limits of the Federal Communications Commission of the United States or advertisers (García, 2014).

The inclusion of violent and sexual content in the advertisements of films and series attracts attention and interest in watching the production, in such a way that they significantly increase the expectations of the audience towards the amount of violence in the film or series (Xie & Lee, 2008). However, Bushman (2005) conducted a study to verify

whether sexual and violent content served as a method of attraction, concluding that they reduce the intention to purchase the advertised product.

Regarding the stereotypes, Galán (2009) considers that they are usual because they simplify the psychological characteristics of the characters, facilitating the understanding of the same and making their behaviour predictable in order to identify it quickly by the spectator.

In the case of *Game of Thrones*, an adaptation of HBO, it is the most-watched series among cable channels without advertising (Nielsen, 2017). In addition, during the seventh season has reached 2.6 million interactions on Facebook and Twitter (Nielsen, 2017). This series usually stands out due to the great presence of violence, sex and stereotypes towards women (Frankel, 2014; Nae, 2015). According to Bourdaa (2014), he presents very graphic violent scenes, in which characters are often killed in a violent way (Nae, 2015).

With regard to sexual content, *GoT* resorts to this type of content on a regular basis with the introduction of nudity and prostitutes, and using sex as a mechanism for the preservation of the integrity of a population or group of people, so that women become in means to access power by third parties (Frankel, 2014).

As for stereotypes, the *GoT* represents a patriarchal society in which the majority of female characters are controlled by men regardless of the social level of the female character, which in many cases prevents their development (Cvitanovich, 2013), although producing a certain empowerment on the part of them with the evolution of the series.

In relation to these contents, the involvement of the viewers with the series plays an important role in the attitudes that are formed with respect to it, given that the different levels of involvement affect the attitudes and behaviours of the audience (Zurbriggen & Morgan, 2006).

2.2 The involvement with the series as a moderating element of attitudes towards violence, sex and stereotypes

Involvement is defined as an unobservable state of motivation created by an object or product, brand or idea and that affects our behaviour, being this object significant or attractive and creating commitment with the product (Stevens & Rosenberger, 2012; Johnson & Rosenbaum, 2018). In this sense, the involvement of individuals as members of the audience of a television program has been analysed in several studies (Godlewski & Perse, 2010), is an important construct in the field of audiovisual media (Kim, 2012). When viewers habitually consume a television series, the relationship that is generated between the viewer and series increases, in such a way that the audience joins the story and the characters creating a certain degree of commitment (Chang, 2016). The viewers invest time in watching the episodes and, also, they make an emotional investment with respect to the series and its characters, buying some related products like dolls, posters or soundtracks (Kim, 2012). The viewing of television series causes viewers to develop a long-term relationship with the contents (Chang, 2016).

Thus, we can define the involvement of the audience as the degree to which viewers connect with specific audiovisual content, interacting psychologically with the medium and its messages (Godlewski & Perse, 2010). In this way, given the importance of violent, sexual and stereotyped content on television (Xie & Lee, 2008; Galán, 2009; Stevens & Garret, 2016), and the importance of these elements for society and marketing (Bushman, 2005), the different levels of involvement that spectators have regarding the series play an important role in the attitude and behaviour of people (Zurbriggen & Morgan, 2006). In addition, related research has determined that users who identify strongly with personages

of the series or who identify the programs and series as realistic are more affected by the contents they visualise (Zurbriggen & Morgan, 2006).

Involvement may effect spectator's process of evaluation (Johnson & Rosenbaum, 2018). In this sense, consumers with high involvement have a greater probability of paying more attention and making a greater effort in processing relevant information (Stevens & Rosenberger, 2012), as well as being more active in the search and dissemination of information related to the product that they are interested. This can influence the way in which the GoT spectators, according to their level of involvement, perceive and present a more or less favourable attitude towards the elements analysed.

2.3 Cultural differences in the audiovisual sector

Cross-cultural research in the framework of marketing has experienced remarkable growth, maintaining a debate, since the 1980s, on which is the most appropriate approach to study and make comparisons between cultures (Alcántara-Pilar et al., 2017), being the Hofstede (2001) approach the most used by literature.

For the study of culture there are two main approaches. The first, ecological or country level, was developed by Hofstede in 1980 using data from more than 116,000 IBM employees to derive the dimensions obtained through the sample in more than 60 countries. This study revealed the existence of four dimensions: power distance, masculinity, individualism and uncertainty avoidance, obtaining the average scores of each national culture studied (Hofstede, 1980). Subsequently, in 1988 and in 2010, two new dimensions were included: long-term orientation and indulgence vs. restriction (Hofstede et al., 2010).

According to Hofstede (2001), power distance (PD) is understood as the degree of acceptance and how members of a society that have less power expect, that power is distributed unequally. Uncertainty avoidance (UA), on the other hand, refers to the degree to which a society tolerates uncertainty and risks. Individualism/collectivism (IND) is the degree to which the members of a society create more or less strong bonds with groups. Masculinity/femininity (MAS) refers to the distribution of roles between genders. In terms of long-term orientation (LTO) or short-term, refers to the future prospects that have the individuals of a particular society. Finally, Hofstede et al. (2010) propose a sixth dimension, indulgence/restriction (IVR), the most recent and unknown. It focuses on aspects not covered by the above dimensions and refers to the degree to which a society allows compliance, in a relatively free, basic human and natural desires related to fun, or if on the contrary there are strict social standards (restriction) (Hofstede, 2011).

However, Hofstede's proposal also has criticism. Some authors consider that Hofstede's approach, due to its antiquity, has not adapted to the changes that have taken place in cultural values since its proposal. In addition, they also consider that there is variability among the different individuals of a country so that a national score represents all individuals (Alcántara-Pilar et al., 2017). This is because Hofstede's cultural dimensions are conceptual and empirically different from individual cultural values as measured by other authors (Sharma, 2010). For this reason, authors such as Sharma (2010) or Yoo et al. (2011) have developed adaptations of Hofstede's work at the individual level. Sharma (2010) realises a reconceptualisation of the five dimensions of Hofstede (2001), developing a scale of 40 items to measure ten individual cultural orientations, establishing the validity and reliability of the scale.

Yoo et al. (2011) developed CVSCALE, since they consider that Hofstede's dimensions are not appropriate when carrying out a study that analyses the effect of the cultural orientation of individuals, since national data are interpreted as if they were applied to individuals. This individual approach is necessary given the great heterogeneity of the members of a country,

because of the great diversity of the inhabitants of a country. Yoo et al. (2011) enable the study of individual attitudes and behaviours, with information coming from the same primary source, individuals. This way of measuring cultural dimensions allows companies to find equivalent market segments between countries that are based on groups with similar cultural orientations (Yoo et al., 2011), enabling the creation of common or similar strategies for these equivalent segments, and making adaptations when necessary.

In the context of the audiovisual sector, various cross-cultural studies have been carried out, although it has mainly focused on the advertising aspect (Hetsroni, 2007a). Regarding violence on television, countries with high masculinity scores such as the United States, present higher rates of violence than countries with lower scores in masculinity such as Israel (Hetsroni, 2010). On the other hand, several studies confirm a greater degree of censorship of violent contents in those societies that are more collectivist as opposed to individualistic (Hong, 2015). In addition, Hofstede (2011) considers that aversion to risk also affects the degree of anxiety, emotion or stress.

Regarding sexual content on television, the masculinity dimension of Hofstede (2001) seems to play an important role in its perception. Those countries with higher scores on masculinity, such as the United States, present a more marked vision regarding traditional sexual roles and imposing certain taboos, while countries or feminine cultures, such as the Scandinavian countries or Israel, have a more open approach to sex (Hetsroni, 2007b). The masculinity dimension has also been applied to other studies on this element at a cross-cultural level in advertising (Nelson & Paek, 2005). Nelson and Paek (2005) also considered that the cultural masculinity dimension was negatively related to the degrees of female nudity in advertising. In addition, according to Hofstede (2011), countries with high levels of indulgence have less sexual norms, while for those collectivist countries the transgression of the rules entails feelings of shame, a fact that can be associated with explicit sexual content on television.

On the other hand, roles and stereotypes in television influence society because they perpetuate stereotypes through behavioural norms for men and women (Paek et al., 2011). Paek et al., (2011), they also analysed stereotypes and gender roles in advertising in seven countries, presenting those countries that are lower in masculinity equal gender roles, that is, male and female characters in similar positions.

With respect to the effect of the cultural dimensions in these relationships, due to the few previous works, in this work we are going to carry out an analysis that we could call exploratory. We will include all the individual cultural dimensions that we are measuring in relation to the attitude towards violent, sexual and stereotyped contents and the level of involvement.

Consequently, we can propose the following hypotheses:

H₁: The attitude toward violent content in GoT is affected by the level of involvement and cultural dimensions.

H₂: The attitude toward sexual content in GoT is affected by the level of involvement and cultural dimensions.

H₃: The attitude towards stereotypes and female roles in GoT is affected by the level of involvement and cultural dimensions.

3. METHODOLOGY

3.1 Measures of the variables

The items were formulated using a Likert scale of 7 points (1 = Strongly disagree / 7 = Strongly agree). In order to measure the attitude towards violent and sexual contents, habitual in

television, the items have been adapted from attitude scales with classic items by Muehling and Laczniak (1988) and Petty, Cacioppo and Schumann (1983). In the case of female stereotypes and roles, a semantic differential scale of 7 points has been used (Zaichkowsky, 1985). The variable implication with GoT is based on an adaptation of the scale proposed by Bourdaa and Lozano (2015) and the one proposed by Russell, Norman and Heckler (2004) so that it could reflect the involvement with GoT. The individual cultural dimensions have been adapted from the contributions of Yoo et al., (2011) and Sharma (2010).

3.2 Data collection process

The data was collected through an online survey provided through various social networks and forums related to television series and GoT. 283 responses were received, of which 43 had to be discarded because they incorrectly answered the control questions included to verify the correct follow-up and reading of the questionnaire, obtaining, therefore, a final sample of 240 subjects, with a sampling error of 6%.

4. RESULTS

4.1 Description of the sample

The sample of 240 individuals is composed of 127 women and 113 men (52.91% and 47.08%, respectively). Among them, 159 individuals (66.25%) are between 18 and 29 years old, 66 subjects (27.5%) with an age between 30 and 44 years, and 15 individuals (6.25%) between 45 and 65 years old. Regarding the level of studies, 10 respondents (4.16%) have a secondary education level, 24 (10%) with a baccalaureate level, 44 (18.33%) with a professional training level and 162 (67.5%) with studies university. Finally, regarding another variable of interest for this study, for the number of seasons seen in the GoT series, 4 individuals (1.67%) have seen a single season, 8 (3.34%) have visualized two seasons, 12 (5%), three seasons, 7 (2.91%) have seen four seasons, 11 (4.58%) five seasons and 198 (82.5%) have seen the six seasons issued until the date of this study.

4.2 Analysis of psychometric properties

We have proceeded to perform a Confirmatory Factorial Analysis (CFA) in order to verify the reliability and validity of the scales used (Table 1 and Table 2).

Table 1. CFA

Construct	Items	Coef (t value)	R ²	CR	AVE
Involvement	INV1: I watch Game of Thrones immediately after its broadcast in the United States.	0.83	0.69	0.84	0.64
	INV2: I watch Game of Thrones in the original version to not wait.	0.76	0.57		
	INV3: I consider myself an expert follower of Game of Thrones.	0.82	0.67		
Violence	VIO1: The violence reflected in the series is appropriate for its style	0.74	0.55	0.88	0.65
	VIO2: The violence reflected in the series has not made me ask myself to stop watching it.	0.76	0.54		
	VIO3: The violence reflected in the series does not bother me.	0.83	0.74		

Sex	SEX1: The inclusion of sexual content does not bother me.	0.70	0.50	0.86	0.68
	SEX2: The inclusion of sexual content seems appropriate for its development.	0.93	0.87		
	SEX3: The inclusion of sexual content is presented in an adequate amount.	0.83	0.70		
Stereotypes and roles	ROL1: From your point of view, the protagonist role of the woman in Game of Thrones is less / very important	0.85	0.72	0.88	0.65
	ROL2: From your point of view, the protagonist role of the woman in Game of Thrones is little / very relevant.	0.82	0.67		
	ROL3: From your point of view, the leading role of the woman in Game of Thrones is little / very interesting.	0.79	0.72		
	ROL4: From your point of view, the leading role of the woman in Game of Thrones is little / very characteristic.	0.75	0.57		

Chi-squared SB (g.l.): 173.00(62); RMSEA: 0.08; NFI: 0.92; NNFI: 0.94; CFI: 0.95; IFI: 0.95

Source: Own Elaboration

Table 2. CFA (Cultural values)

Construct	Items	Coef (t value)	R ²	CR	AVE
Power Distance (PD)	PD1: People in higher positions should make most decisions without consulting people in lower positions.	0.77 (*)	0.59	0.86	0.67
	PD2: People in the highest positions should not consult people in lower positions.	0.90 (14.75)	0.82		
	PD3: People in the highest positions should avoid social interaction with people in lower positions.	0.78 (10.08)	0.61		
Long-Term Orientation (LOT)	LOT1: Careful management of money (Thrift)	0.73 (*)	0.53	0.80	0.50
	LOT2: Continue despite opposition (persistence)	0.66 (7.19)	0.43		
	LOT3: Personal stability.	0.79 (10.56)	0.62		
	LOT4: Working hard for success in the future.	0.65 (4.87)	0.42		
Uncertainty Avoidance (UA)	UA1: It is important to have instructions spelt out in detail so that I always know what I'm expected to do.	0.74 (*)	0.55	0.90	0.54
	UA2: It is important to closely follow instructions and procedures.	0.84 (15.39)	0.71		
	UA3: Rules and regulations are important because they inform me of what is expected of me.	0.90 (15.93)	0.81		
	UA4: Standardized work procedures are helpful.	0.71 (12.44)	0.51		
	UA5: Instructions for operations are important.	0.82 (12.60)	0.67		
Individualism (IND)	IND1: Individuals should sacrifice self-interest for the group.	0.78 (*)	0.60	0.90	0.56
	IND2: Group welfare is more important than individual rewards.	0.88 (17.10)	0.77		
	IND3: Group success is more important than individual success.	0.84 (13.92)	0.71		
	IND4: Individuals should only pursue their goals after considering the welfare of the group.	0.75 (13.90)	0.56		
	IND5: We must maintain loyalty to the group even if it is against individual objectives.	0.72 (14.11)	0.51		

Indulgence vs. Restraint (IVR)	IVR1: Have free time for my leisure time.	0.65 (*)	0.48	0.83	0.62
	IVR2: Enjoy life.	0.84 (9.04)	0.71		
	IVR3: Have fun.	0.83 (9.94)	0.69		
Masculinity (MAS)	MAS1: It is more important for men to have a professional career than for women.	0.69 (*)	0.50	0.81	0.58
	MAS2: Men often solve problems with logical analysis; Women often solve problems with intuition.	0.84 (7.55)	0.71		
	MAS3: Solving difficult problems, in general, requires an active force approach, which is typical of men.	0.74 (8.36)	0.55		

Chi-squared SB (g.l.): 350.30 (215); RMSEA: 0.05; NFI: 0.92; NNFI: 0.96; CFI: 0.97; IFI: 0.97

Source: Own Elaboration

The standardised factorial loads of all the variables present values higher than 0.70, while the R2 have values higher than 0.50 (Alcántara-Pilar, del Barrio-García, Porcu, & Crespo-Almendros, 2015). Regarding the composite reliability (CR) and the extracted variance (AVE), all the items presented values higher than the acceptance limit of 0.70 and 0.50, respectively (Hair, Black, Babin & Anderson, 2010).

Finally, in terms of adjustment measures, (RMSEA = 0.08, NFI = 0.92, NNFI = 0.94, CFI = 0.95, IFI = 0.95) present a good fit (Hair et al., 2010). In addition, the discriminant validity was examined (Fornell & Larcker, 1981), showing that the square root of the variance extracted exceeds the correlation values between constructs (Table 3 and Table 4), determining that the constructs are substantially different between them (Hair et al., 2010).

Table 3. Discriminant validity

	VIOLENCE	SEX	ROLES	INVOLVEMENT
VIOLENCE	0.81			
SEX	0.51	0.82		
ROLES	0.19	0.10	0.81	
INVOLVEMENT	0.35	0.23	0.19	0.80

Note: The diagonal entries (in bold) represent the square root of the estimates of the extracted variance. The data below the diagonal represent the correlations between the different constructs.

Source: Own Elaboration

Table 4. Discriminant validity (cultural values)

	PD	LOT	UA	IND	IVR	MAS
PD	0,82					
LOT	-0,16	0,70				
UA	0,14	0,34	0,73			
IND	0,17	0,31	0,24	0,75		
IVR	-0,12	0,41	0,33	0,29	0,79	
MAS	0,31	-0,17	-0,03	0,05	-0,29	0,76

Note: The diagonal entries (in bold) represent the square root of the estimates of the extracted variance. The data below the diagonal represent the correlations between the different constructs.

Source: Own Elaboration

4.3. Hypothesis contrast

For the contrast of H¹, H² and H³, the sample has been divided into two subgroups according to the level of involvement. For this, with the scale of involvement used, the sample was divided according to the total score obtained in IMP1, IMP2 and IMP3, plus 1 point per season of the six issued until the study date, given that when the spectators are exposed to a series or program on a regular basis, the viewer's relationship with the series intensifies, reaching a greater knowledge of the story and the characters (Chang, 2016). In this way, the maximum score to reach is 27 points, with an average of 13.5 points. Those with total scores equal to or less than 13 points make up the group of spectators with low involvement with GoT. On the other hand, those who score more than or equal to 14 points, have a high involvement with HBO fiction. This shows the existence of two groups differentiated by scores of the level of involvement with the series, obtaining a group of 73 respondents with low involvement with GoT, compared to 167 subjects with high involvement (Table 5).

Table 5. Sample by level of involvement with GoT

Item	Subgroups	Low Involvement GoT		High Involvement GoT	
		N	%	N	%
Sex	Man	32	13.33	81	33.75
	Woman	41	17.08	86	35.83
Age	18 - 29	47	19.58	112	46.67
	30 - 44	18	7.5	48	20
	45 - 65	8	3.33	7	2.92
	> 65	0	0	0	0
Studies level	Without studies	0	0	0	0
	Mandatory studies	2	0.83	8	3.33
	High School	11	4.58	13	5.42
	University degree	42	17.5	120	50
	Vocational education	18	7.5	26	10.83
Season watched	1	4	1.67	0	0
	2	7	2.92	1	0.42
	3	11	4.58	1	0.42
	4	5	2.08	2	0.83
	5	5	2.08	6	2.5
	6	41	17.08	157	65.42
TOTAL		73		167	

Source: Own Elaboration

Once the sample is divided into two groups according to the level of involvement with GoT, for the contrast of the hypotheses, the Analysis of Covariance (ANCOVA) has been used by SPSS 23.

The results obtained through the application of ANCOVA (Table 6), show the existence of an interaction between attitudes toward violent content and the level of involvement of the viewer. We see that there are significant differences between both levels of involvement so that viewers with high involvement have on average (24.11) a more favourable attitude towards violent content than viewers with low involvement (20.79), these differences are significant ($p < 0.05$). Also, taking into account the individual cultural dimensions, which act as covariates, we see that LOT positively affects (0.16) and significantly ($p < 0.05$) the attitudes of the viewers towards violent contents, being able to accept H¹.

Table 6. ANCOVA (Violence, involvement and cultural values)

Treatment	Involvement	Average	F	p-value
Involvement X Violence	Low	20.79	16,16	0,00
	High	24.11		
Covariates		BETA	F	p-value
Long-term Orientation (LOT)		0,16	5.50	0,02

Source: Own Elaboration

In the second ANCOVA, we contrast H^2 in which the attitude towards sexual contents and the levels of involvement are related and affected by the individual cultural dimensions. Thus, we see how there are significant differences ($p < 0.05$) in the average response of the spectators between low involvement (15.40) and high involvement (17.10). In addition, we see how the LOT and PD dimensions affect positively and significantly ($p < 0.05$) this relationship as covariates, with positive Betas of 0.14 and 0.17, respectively (Table 7). Consequently, we can corroborate H^2 .

Table 7. ANCOVA (Sex, involvement and cultural values)

Treatment	Involvement	Average	F	p-value
Involvement X Sex	Low	15.40	6.04	0.01
	High	17.10		
Covariates		BETA	F	p-value
Orientación a largo plazo (LOT)		0.14	4.20	0.04
Power Distance (PD)		0.17	6.11	0.01

Source: Own Elaboration

In the third ANCOVA, the effects of the attitude towards the stereotyped contents and the level of involvement with GoT are contrasted, in relation to the individual cultural dimensions. In this case, there are quasi-significant differences ($p < 0.10$) between the means, given that the spectators with high involvement have a higher mean in their answers (22.24) than the spectators with low involvement (23.76) (Table 8). In addition, we see how the cultural dimensions LOT, UA and IVR present a positive and significant effect on the previous relationship ($p < 0.05$), whereas MAS presents a negative and significant effect in this relation, being able to corroborate H^3 .

Table 8. ANCOVA (Roles, involvement and cultural values)

Treatment	Involvement	Average	F	p-value
Involvement X Roles	Low	22.24	3.24	0.07
	High	23.76		
Covariates		BETA	F	p-value
Long-term Orientation (LOT)		0.13	4.24	0.04
Uncertainty Avoidance (UA)		0.17	7.78	0.01
Indulgece vs. Restraint (IVR)		0.20	9.04	0.00
Masculinity (MAS)		-0.13	4.31	0.04

Source: Own Elaboration

5. CONCLUSION

In this research, we have focused our attention on a variable commonly used in marketing and in the audiovisual sector such as involvement (Godlewski & Perse, 2010; Kim, 2012), and how this variable affects the attitudes and behaviours of viewers (Zurbriggen & Morgan, 2006). In this way, the data show significant differences in the attitudes toward the contents that are included in a television series depending on the level of involvement of the viewer with respect to the series in question. Consequently, the higher the level of involvement with a series, the more favourable will be the attitude towards the different contents that are incorporated into the television series. Therefore, the level of involvement or connection of the audience with a series or television program is vital for the formation of the attitudes of the viewers regarding them.

On the other hand, this study has been given a cross-cultural perspective, in which we can see how the individual cultural dimensions significantly affect the attitudes of the viewers towards the elements included in the television series. Thus, we see that although the literature considers that the MAS dimension plays a relevant role in the perception and evaluation of the viewers, the data show a different view. In this way, MAS only plays a negative role with respect to stereotyped content. However, the results show that LOT plays an important role in attitudes toward the three elements studied.

It should be noted that, at the time of the study, a maximum of six seasons had been issued. From this, it is observed that a large majority of the sample (82.5%) confirms having consumed the first six seasons of the series, so it is evident that there is high involvement in general, in 65.42% of the sample as indicated by the results. However, it is curious that the next stratum of spectators who have consumed the first five seasons constitute 4.58% of the sample, presenting a marked turning point from which the implication is triggered. This can be translated into a possible relationship of the implication with the continuity and durability of a series, a temporal aspect whose scale does not reflect, but which could well be approached in future studies, from the point of view that a greater visualization of a content and lengthened this in the time, greater is the implication, independently of the attributes.

Ultimately, this research provides a new perspective on how the involvement of users or consumers of a service or product is related to the formation of attitudes that consumers present to that product, and how they affect the individual cultural dimensions to that relationship.

5.1 Implications, limitations and future lines of research

This study contributes to the existing literature regarding the involvement of viewers with television products and regarding the cross-cultural field, since the sixth dimension of Hofstede et al. (2010) has been proposed and validated, which had not been adopted by authors such as Yoo et al. (2011) or Sharma (2010) previously at individual level. In this sense, the cultural values of individuals play an important role to be taken into account by different researchers and companies, since as the results show, it plays an important role in the perception and attitudes towards television content.

This study provides useful information for the audiovisual sector, given that companies need to know the degree of involvement of their audience. The implication influences the spectators of diverse forms, affecting the formation of attitudes or decision making and behaviours. High levels of involvement imply a more favourable attitude towards the different elements to be included in a series or television program. In addition, these high levels of involvement cause viewers to be prone to interact, create related content and buy objects associated with a certain series (Kim, 2012). Consequently, producers and television networks should know and understand viewers and their ways of consuming and watching

series. Audiovisual companies and marketing managers should make an effort to retain the highly involved viewers, making them see the value and quality of the series that follow. These users present more favourable attitudes toward the contents included in the series, so they will be less likely to leave it than those viewers with low involvement.

On the other hand, companies in the sector should enhance the degree of involvement with their products in order to be less harmed by the inclusion of this type of television content in a timely manner. Television networks should enhance involvement through various tools such as competitions, appearances as extras, meet some of the cast members or participate in special events or promotions of the series.

A large audience does not guarantee that people pay attention to the advertising that is included in the series. However, viewers with high involvement are also more likely to search for related information and process information centrally (Petty et al., 1983). Consequently, advertising companies can use the levels of involvement of viewers to segment the market. In addition, they should include their ads in series that have a high involvement of their viewers, in order to increase the likelihood that they pay attention to the advertisement.

Finally, the degree of involvement with a series, such as GoT, plays an important role in the attitudes and behaviour of viewers with respect to other sectors. Thus, high levels of involvement contribute to a more favourable perception and attitude towards the tourist destinations that appear on television (Kim, 2012). This influences the so-called film tourism. Consequently, knowing the levels of involvement with a series can also help tourism companies, since they can develop communication campaigns that focus attention on issues related to the series to attract tourists who are highly involved with the series analysed.

Regarding the limitations, the sample of this research has been obtained through an online survey, which can present problems of representativeness of the population as it is web links to the survey in different social networks and forums.

As for future lines of research, this same study could be done once the broadcast of the eighth and final season of the series has finished. New studies could also be made with other series of the moment such as *The Walking Dead*, *Vikings*, *WestWorld* or *American Gods*, among others. These other series should be analysed in depth in order to determine the generalised presence or not of scenes of violent, sexual and stereotyped content, in order to verify the functioning of this model with other fictions. It could also be an adaptation of this research to books, or the videogame sector, expanding the spectrum of analysis to other areas. However, the possibilities in terms of gender or type of product or service to be analysed could be extended to include drama or comedy, among others. To do so, it would be necessary to analyze if the elements studied in this research are present, or if different ones should be taken into consideration.

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